

ABSTRACT

This essay is a record of the steps taken to prepare for the concert „Wieczór na Broadwayu” (“Broadway night”), which took place 17th March 2023 at the Collegium Nobilium Theatre. I invited the gifted pianist and composer Ignacy Jan Wiśniewski and two prominent musical actors: Anastazja Simińska and Adrian Wiśniewski, to cooperate with me on this venture. The repertoire of the concert included musical songs and two pieces of music from the record “Jazz Cantata”.

Each piece of music was written in different musical style. Musicals are a genre demanding huge technical skills and flexibility from the performer’s adaptation of particular piece of music. In order to prepare for the concert, I researched methods from the actor’s voice workshop which would enable me to achieve this goal. I am presenting elements derived from the approach based on mental images which dominated my acting tuition and Estill Voice Training, founded on anatomy and the voice physiology. I developed Polish terminology, which could become the basis of translation of original voice researcher’s work - Jo Estill – into Polish language.

This work consists of several parts. In the introduction I provide the concept of my work. In chapter one, I present the premises of Estill Voce Training and its basic exercises. In chapter two, I concentrate on the musical- style characteristics and kinds of voices which can be used in this genre. Chapter three is the analysis of vocal-acting concert „Wieczór na Broadwayu” (“Broadway night”). In the last part of this essay, I present conclusions learned from the practice of using different exercises: vocal, physical and thespian, as with them the comprehensive work with diverse song repertoire of musical theatre is possible.