



AS / A Level AQA

Area of Study Guide

Music for Theatre

zigzageducation.co.uk

POD
11220

Publish your own work... Write to a brief...
Register at publishmenow.co.uk

Follow us on Twitter [@ZigMusic](https://twitter.com/ZigMusic)

Contents

Product Support from ZigZag Education	ii
Terms and Conditions of Use	iii
Teacher's Introduction.....	1
Students' Introduction.....	3
Kurt Weill (b. Dessau 2 nd March 1900, d. New York, 3 rd April 1950).....	10
<i>Der Dreigroschenoper</i> (1928) / <i>The Threepenny Opera</i>	10
<i>Aufstieg und Fall der Stadt Mahagonny</i> (1930) / <i>Rise and Fall of the City of Mahagonny</i>	18
<i>Sweeney Todd</i> (1979) and <i>A Little Night Music</i> (1973).....	23
<i>Sweeney Todd</i>	23
<i>A Little Night Music</i>	33
<i>Oklahoma!</i> (1943) and <i>Carousel</i> (1945)	44
<i>Oklahoma!</i>	44
<i>Carousel</i>	59
<i>Les Misérables</i> (1980) and <i>Miss Saigon</i> (1989)	61
<i>Les Misérables</i>	61
<i>Miss Saigon</i>	66
Jason Robert Brown (b. New York, 1970).....	73
<i>Songs for a New World</i> (1995)	73
<i>The Last Five Years</i> (2001).....	80
Revision Notes	84
Practice Questions.....	90
Section A AoS 4	90
Section C Essay Titles	94
Glossary of Technical Terminology	95
Answers	103
Practice Questions for Section A AoS 4.....	103
Responses to Consolidation Tasks	106
Responses to Short Activities	107
Appendix: Resources	112

Teacher's Introduction

This guide presents a selection of songs and composers as suggested by AQA for Area of Study 4: Music for Theatre. In Section A of the exam, students are asked to respond to three recorded extracts from unfamiliar works by the named artists (those discussed here); in Section C, students are required to write an essay to demonstrate their understanding of genre, style and different traditions in music for theatre. (Consult the specification document, which is freely available on the AQA website). The selection has been made

based on differences of style and treatments of the musical elements in order to provide sufficient material for students from which comparisons can be drawn. There are solo songs, ensembles and choruses from which students may choose and which they can log in their 'song bank', allowing them to answer the questions in both sections, as recommended by AQA. The numbers are analysed in terms of the musical elements listed in the specification. The most significant features of the works are discussed rather than comprehensively analysed.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

Focused listening on how different elements are used in any given work is important. Significant points often yield insights in group discussion, and this also allows students to share the use of relevant terminology rather than lapsing into personal opinions or tastes. The table of musical elements below is a reference point for such discussions and terminology. The list of elements is specific to music for theatre.

Although there are many other considerations, it is the songs themselves which are to be studied rather than their dramatic context or historical provenance. However, placing particular items in their dramatic or stylistic contexts is to be encouraged insofar as that informs the meaning. For example, understanding of *Send in the Clowns* is enriched by understanding the nature of the characters involved and the expression of Desiree's view of life and relationships, rather than hearing the song in isolation. Contextual considerations should not be neglected.

The role of discussion is important for learning to use terminology and for cultivating understanding. There are model question papers provided, which may be used for homework, classwork or collective classwork. Answers are provided in an appendix.

In addition to studying AoS 1 (Western Classical Tradition) students study **two** from AoS 2–7. The examination itself is assessed as a listening and written paper, Section A being Listening (worth 56 marks) and Section C Essay (worth 30 marks). Students should have an 'in-depth knowledge and understanding of musical elements, musical contexts and musical language'. It should be stressed that knowing certain musical terms is not of itself sufficient since terms need to be *used* correctly within critical arguments and judgements which demonstrate depth of knowledge and understanding.

The examination consists of listening to extracts of unfamiliar music from the named composers designed to allow students to demonstrate their understanding of musical elements and associated language. Terminology includes an expectation to be able to use staff notation. Also, students should be able to discuss any differences or changes in a composer's style over time.

AQA provides a list of aims and objectives in terms of knowledge and understanding, of which those most relevant to music for theatre are:

- Appraising of contrasting genres, styles and traditions of music
- Developing understanding of musical contexts and musical chronology
- Developing as independent learners and being able to make informed critical judgements

The examination is divided into sections A, B and C, of which only A and C are relevant to this guide. Section A of the paper is called 'Listening' and Section C of the paper is called 'Essay'.

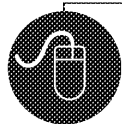
Section A: Students have to analyse music and evaluate it (make critical and aesthetic judgements); they will show knowledge and understanding of musical elements as expressed in the works studied; they will demonstrate competent use of musical language when discussing the music.

In addition to the compulsory questions in AoS 1, there are two sets of questions for each optional AoS, of which music for theatre is one. Each set of questions will relate to excerpts of music presumed to be unfamiliar to the student but by the named artists/composers linked to music for theatre. There will be three musical excerpts for music for theatre. One question in each of the sets is a longer response (worth 10 marks), allowing students to show their knowledge and understanding of relevant musical elements and musical language, as well as their ability to form critical judgements about the music and style. Students will be able to hear the musical excerpts as many times as they can suitably manage.

In Section C the assessment focuses on just one AoS (music for theatre, in this case). Critical understanding of the different styles, genres and traditions studied is assessed, and students will be expected to show 'sophisticated connections between music and its context'. The response will have to reference any three of the named artists.

September 2021

Note: Teachers/students/centres will have to use borrowed or purchased scores. A guide to sourcing them (mainly as vocal scores) is provided in Appendix: Resources at the end of the guide.



A web page containing all the links listed in this resource is conveniently provided on ZigZag Education's website at zzed.uk/11220

You may find this helpful for accessing the websites rather than typing in each URL.

Students' Introduction

The guide includes several songs and numbers from music for theatre works composed by Kurt Weill, Richard Rodgers, Stephen Sondheim, Claude-Michel Schönberg and Jason Robert Brown. Perhaps the most familiar composer will be Claude-Michel Schönberg, the composer of *Les Misérables*, or perhaps Stephen Sondheim, the composer of *Send in the Clowns*. All named composers in the AQA specification for music for theatre belong to a long tradition, but they are not all the same and do not all share the same style and approach to theatre. Part of your study will be finding out about those differences and similarities. (See below.)

To show how the named composers relate through time, here are summaries of their work.

- **Kurt Weill (1900–1950)** *Der Dreigroschenoper* (*The Threepenny Opera*) and *Aufstieg und Fall der Stadt Mahagonny* (*Rise and Fall of the City of Mahagonny*). Weill worked with the playwright Bertolt Brecht in the context of the rise of Nazism in the 1930s. The style is tonal, the music is written for the words to be heard clearly, and the subject is political and social satire.
- **Richard Rodgers (1902–1979)**
Rodgers wrote popular musicals with librettist Oscar Hammerstein using popular song forms, big chorus numbers, memorable tunes and full orchestra. Works include *Oklahoma!* and *Music*. Although often musically light and entertaining, Rodgers and Hammerstein dealt with serious social issues, such as racism in *South Pacific*, domestic violence in *Carousel*, and the impact of the Holocaust in *The Sound of Music*.
- **Claude-Michel Schönberg (1944–)**
Claude-Michel Schönberg worked with librettist Alain Boublil, their most famous work being *Les Misérables*, but they also co-wrote *Miss Saigon*. The musical style is very dramatic, with complex tonal harmonies which sometimes surprise. The musicals are operatic in their approach to the music. The subject of *Les Misérables* is from the novel by Victor Hugo, set against the background of the French Revolution in France; *Miss Saigon* deals with the horrors of the Vietnam War.

When writing about the work, you must use appropriate terms and language when discussing the various musical elements, as listed below. You must familiarise yourself with the terminology and choose to study in depth. Study the music itself and focus your attention on each element. What is the harmony like? What is the role of instrumentation and orchestration? What kind of melody is used? So on. Try to become used to using and listening to the numbers while using the terminology and making critical judgements.

You should be able to discuss at least two items from the output of each of the named composers and be able to discuss any differences or changes in a composer's style over time.

The examination is divided into sections A, B and C, of which only A and C are relevant to the specification.

Section A:

- You show your ability to analyse music, evaluate it and make critical judgements.
- You show knowledge and understanding of musical elements as used in the music.
- You show competent use of musical language when discussing the music.

The guide is designed to be used like a reference. Use it like the landscape. Use the analysis to relate what you perceive in the music to the analytical elements and to time.

Making Connections
Making connections between different sources of work of different composers. Focus of Section A is to see those questions to the elements of the specification.

INSPECTION COPY

COPYRIGHT
PROTECTED



In addition to the compulsory questions on AoS 1, there will be **two sets of questions** on AoS. Each set of questions will relate to excerpts of music presumed to be unfamiliar to you. Artists/composers linked to the specification. There will be three musical excerpts in each of the sets. One question in each of the sets will require a longer, 10-mark question to allow you to demonstrate your understanding of relevant musical elements and musical language, as well as ability to write about the context of the music and style.

In Section C, critical understanding of the different styles, genres and traditions should be expected to show **sophisticated connections between music and its context**. Questions may refer to any three of the named artists.

While familiarising yourself with your chosen works, use your knowledge of music for thinking about each work.

As you study the music required for the examination, you should try to identify the elements which are common to each of the selected songs or numbers. The AQA list of elements for music for theatre includes:

Melody

Everybody knows what a melody is, but melody can be described in different ways.

For example:

- ✓ Lyrics can be set in a **melismatic** way or in a **syllabic** way.
- ✓ Some notes might sound one after the other, in a clearly separated way, or they might be slurred together.
- ✓ Melody might use **pitch bending**.
- ✓ Melody might use **glissando** effects.
- ✓ Parts of the melody may be associated with individual characters so that they become 'musical identifiers' in music for theatre.
- ✓ A melody might be **angular** or curved, or even a combination of contour shapes.
- ✓ The balance of **conjunct** and **disjunct** intervals might be important to the phrasing.
- ✓ **Phrases** might be equal, or some may be shorter or longer than others.

Consolidation Task 1 – Being sure about technical terms...

Identifying a melody is one thing, but describing it and beginning to analyse it is another.

Research, discuss and define what is meant by the terms used above (listed again below).

- | | |
|-----------------------------|-------------------------|
| • melismatic/melismatically | • syllabic/syllabically |
| • slide/sliding/glissando | • leitmotif / recurring |
| • melodic contour | • disjunct / conjunct / |
| • modulation | • phrasing |

**COPYRIGHT
PROTECTED**

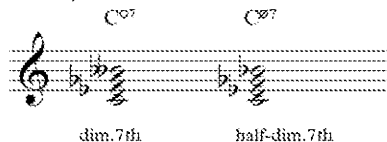


Harmony/Tonality

Harmony is mainly about chords and how they are used. It is important to be able to identify chords and their different **tonal functions**.

Here are a few terms you should know:

- ✓ A **power chord** is a chord built from two notes at an interval of a perfect 5th. Because the 3rd is omitted, the tonality (major or minor) is undefined. Power music, although chords made from the same perfect 5th intervals are used in it, are called 'open chords', as in Kurt Weill, for example.
- ✓ **Sus⁴ chord** is a description used mainly for guitar music in a popular style. In it, a note which has been heard in one chord being held over into another chord, the note forming the 4th is said to have been **sus** (suspended). Once the second chord comes over, it falls into place with the second chord and resolves the **discord** created above the bass. However, in more popular styles such as rock or some jazz, a chord in its own right, not just resolving. As such, the sus⁴ can be used for its own sake.
- ✓ **Chord extension** – The basic form of chord is the **triad**. If other notes are added, the distance between the root and the notes above increases from a 5th to a 7th, so forming **extended chords**.
- ✓ **Complex chords** – Some chords are formed in ways which cannot be explained by adding a note a 6th above the root of a triad, the chord of the **added 6th** is for some jazz. Other chords show further additions, such as the **half-diminished** minor 7th above a basic diminished triad.



If the interval between the root and the top note of the chord is a diminished 7th. The idea of a half-diminished chord is connected to the difference between the root and the top note of the chord.

- ✓ Major, minor, diatonic, chromatic, modal or pentatonic scales might be used to create harmony.

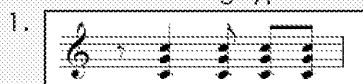
Other terms associated with harmony are:

- ✓ **Harmonic rhythm**, which refers to the **rate of harmonic change** or the rate at which chords change, such as one chord per bar or two chords over four bars.
- ✓ **Key change** and **modulation**. A piece may move from one key to another suddenly or slowly, the key change is said to have modulated. A melody might modulate between keys, for example.
- ✓ Harmony may be **diatonic**, so using notes from within the main scale, or **chromatic**, using notes from outside the main scale.
- ✓ **Cluster chords** may be used which are formed by aggregates of notes which have no clear tonal sense but might be used for their sonority.

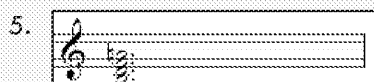
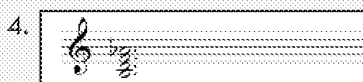
Consolidation Task 2 – Being sure about technical terms...

- a) Choose one of the following terms and prepare a definition. Take turns to present to the group and then discuss, making changes if necessary. It would help if you can support your definition with musical examples. Remember that discussing music using the correct terms is important.
- Harmonic rhythm
 - Modulation
 - Cluster chord

- b) Name the following types of chord:



3.



6.

INSPECTION COPY

COPYRIGHT
PROTECTED



Structure

Structure describes how a piece of music is organised. It identifies different sections and how the ideas are treated, and it identifies whatever else makes the music coherent. *Form* and *structure*¹ can be used interchangeably.

- ✓ **Intro and outro** (introduction and ending): Songs often have a few bars of an introduction before the singing starts. Similarly, a short section which brings a song to a close.
- ✓ **Bridge**: Sections of a song may be separated by means of a **link passage**, which may even modulate. The bridge is a structural device which links together different sections between verse and chorus.
- ✓ **Instrumental**: This is a section within a song where the vocals drop out and the instruments play.
- ✓ **Middle eight**: Also known as a bridge, the middle eight is a section which comes in the middle of a song. The term originates from 32-bar AABA song form, in which the chorus is the middle of A sections. In more modern verse-chorus structures, a middle eight contrasts with both the verse and the chorus, and usually follows a second chorus, being verse-chorus-verse-chorus-bridge-chorus. In verse-chorus structures, the middle eight is eight bars long, hence the name!
- ✓ **Strophic**: This describes a song comprised of verses which repeat unchanged.
- ✓ **Through-composed**: This describes a song in which each verse (and sometimes chorus) is differently each time it repeats, the lyrics being given different musical settings.

Verse/chorus: Songs often have verses and repeating chorus sections which contrast.

Consolidation Task 3 – Being sure about the technical terms and using them

Using the terms **verse**, **chorus** and **coda**, show the design or structure of the performance of *Les Misérables* on:

Spotify: [zzed.uk/11220-OnMyOwn-Spotify](https://www.spotify.com/track/11220-OnMyOwn)

YouTube: [zzed.uk/11220-OnMyOwn-YouTube](https://www.youtube.com/watch?v=11220-OnMyOwn)

If verses repeat, indicate using, for example, A¹ or B².

Tick the term which best describes the form of the song:

Strophic _____ or through-composed _____

Section	Time code	Lyrics
V1	00:53–01:22	<i>On my own...</i>
V2	01:23–01:49	<i>In the rain...</i>
Bridge	01:50–02:13	<i>And I know...</i>
V3	02:14–02:33	<i>I love him, but when the night...</i>
V4	02:34–03:01	<i>I love him, but every day...</i>
Coda	03:02–03:21	<i>I love him... but only on my own...</i>

**COPYRIGHT
PROTECTED**



¹ NB Structure is the AQA preference.

Timbre and Sonority

Timbre refers to the characteristic sound quality of an instrument. The sound of the sound of a flute playing the same note because the instrumental timbres are is sometimes used as an equivalent. **Sonority** is the sound quality achieved by the timbres or instruments. Studio recording or technological effects such as **reverb** timbres or sonorities. Music for theatre utilises vocal timbres and effects in particular are forever associated with particular voices, such as that of Lotte Lenya in association timbres change with the use of **falsetto** (very high head voice quality of a male voice) spoken rhythms of rap. Mutes also change instrumental timbres.

Consolidation Task 4 – Being sure about the basic terms and using them

How does the choice of instruments create a sense of place, mood or time in each of the from works you know? The historic sound to the show, it should be remembered during the protracted war between the Vietcong and the USA. Discuss the points, but

Miss Saigon (Overture) c.00:23 (after the helicopter)

Spotify (Overture): [zzed.uk/11220-Saigon-Spotify](https://www.spotify.com/track/11220-Saigon-Spotify)

YouTube (Overture): [zzed.uk/11220-Saigon-YouTube](https://www.youtube.com/watch?v=11220-Saigon-YouTube) (00:00–00:42)

'The Morning of the Dragon' 00:00–00:30

Spotify ('The Morning of the Dragon'): [zzed.uk/11220-Dragon-Spotify](https://www.spotify.com/track/11220-Dragon-Spotify)

YouTube ('The Morning of the Dragon'): [zzed.uk/11220-Dragon-YouTube](https://www.youtube.com/watch?v=11220-Dragon-YouTube) (00:00–00:30)

INSPECTION COPY

COPYRIGHT
PROTECTED



Texture

- ✓ Many songs have a **homophonic texture** or **melody and homophonic accompaniment**, which consists of a vocal melody with chords as the basis for the accompaniment.
- ✓ In some songs, the vocal melody will be more integrated, with moving parts, and the texture becomes more **polyphonic**, as in some of Kurt Weill or Sondheim.
- ✓ Occasionally, the voice parts will have no instrumental backing and so be **a cappella**.
- ✓ Often, the accompaniment doubles the voice parts, although in some productions this has changed. If the instrumental doubling is to follow the singer's interpretation, it is often used to instruct the performers to 'follow what the voice does'.
- ✓ Melodies comprising a single line of notes, without either accompaniment or harmony, are described as **monophonic**.

Consolidation Task 5 – Paired tasks about the technical terms and using them on texture

Describe characteristics of texture (including orchestral texture and voices) and effects of texture.

Les Misérables – 'Do You Hear the People Sing?':

Spotify: [zzed.uk/11220-Sing-Spotify](https://www.spotify.com/track/11220-Sing-Spotify)

YouTube: [zzed.uk/11220-Sing-YouTube](https://www.youtube.com/watch?v=11220-Sing-YouTube)

The Threepenny Opera – Overture:

Spotify: [zzed.uk/11220-Threepenny-Spotify](https://www.spotify.com/track/11220-Threepenny-Spotify)

YouTube: [zzed.uk/11220-Threepenny-YouTube](https://www.youtube.com/watch?v=11220-Threepenny-YouTube)

COPYRIGHT
PROTECTED

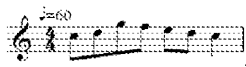


Tempo (metre and rhythm)

The basic element of time (tempo) includes time signatures and rhythm, as well as discussed above, it can also relate to *harmony* and *harmonic rhythm*.

✓ How fast a piece should be performed is indicated by a **tempo marking**, which can be *adagio* (slow) or *presto* (fast). Often, a precise speed is shown as metronome marking.

✓ A **metronome marking** tells you how fast the beat is in the music and is shown as a number.



, where the crotchet beat is 60 beats per minute (bpm).

✓ Some music includes tempo changes or changes to the **time signatures**. When the tempo or time signature changes frequently, the rhythm is **irregular**.

Consolidation Task 6 – Being sure about the technical terms and how they relate to tempo and rhythm..

Discuss and comment on the rhythm and tempo in the following example:

Miss Saigon: 'American Dream':

Spotify: [zzed.uk/1220-Dream-Spotify](https://www.spotify.com/track/1220-Dream)

YouTube: [zzed.uk/1220-Dream-YouTube](https://www.youtube.com/watch?v=zzed.uk/1220-Dream-YouTube)

.....

.....

.....

.....

INSPECTION COPY

COPYRIGHT
PROTECTED



Kurt Weill (b. Dessau 2nd March 1900, d. New York 1956)

Contextual Background

Kurt Weill wrote mostly for theatre, working with the playwright Bertolt Brecht (1898–1956). Weill and Brecht built on an earlier style of popular opera called **Singspiel** to develop their new genre, **Zeitoper** (*topical opera*). The subjects of Weill's works reflected cultural, social and political changes in Germany at the time of the Weimar Republic in the 1920s and 1930s.

Against a background of political extremism and social deprivation in Germany, Weill saw his music as a force for social change and the 'socially regenerative power of art'.

Weill's first successful work was *Der Protagonist* (1926, *The Protagonist*), which was written with the librettist Georg Kaiser (1892–1957). Weill collaborated with Brecht on *Mahagonny (Rise and Fall of the City of Mahagonny)*, which was a satire on the US. This was followed with *Der Dreigroschenoper* (*The Threepenny Opera*), the libretto for which was translated into English as *The Beggar's Opera* by Elisabeth Hauptmann. First performed in 1928, it is one of the most enduring of Weill's theatre works, and its popularity is reflected by the fact that it has been performed on their own. The work reflects life in the underworld of Berlin and social conditions during the rise of Nazism, which eventually led to Weill's emigration. The first performance of *Aufstieg und Fall der Stadt Mahagonny* (9th March 1930) was a mirror to the rising threat of Nazism and the corruptions of contemporary society. It combined both jazz and classical influences but was ultimately declared to be 'degenerate'.

Traditionally, opera had become accessible to a minority of the *cognoscenti* ('people who could afford to buy tickets or who were members of a court or party'). Therefore, that opera was socially exclusive, so he aimed to create a form which was 'community advancing'.³

Weill's ideas about music and opera are reflected in the character of his melodic, harmonic and rhythmic language.

Der Dreigroschenoper (1928) / *The Threepenny Opera*

Music by Kurt Weill

Libretto by Bertolt Brecht

YouTube: [zzed-uk/11220-Weill-YouTube](https://www.youtube.com/watch?v=zzed-uk11220)

Spotify: [zzed-uk/11220-Weill-Spotify](https://www.spotify.com/track/11220-Weill-Spotify)



Go to [zzed-uk/11220](https://www.youtube.com/watch?v=zzed-uk11220)

Der Dreigroschenoper was based on *The Beggar's Opera* written by John Gay in 1728. It is a pastiche of the songs of John Gay (1667–1732) using several well-known popular ballads and songs from the original ballad tunes himself in Act I, 'Peachum's Morning Hymn' ('Morgenscheine').

The plot concerns the marriage of the prostitute Polly to Macheath (Mack the Knife / Mac the Knife) and his friendship with Brown, a friend of the Police, and his betrayal by the prostitute Polly. Macheath, who is condemned to hang, escapes prison with Polly. He is rescued by royal pardon at the last minute.

Der Dreigroschenoper (*The Threepenny Opera*) begins with an instrumental **Overture**. The instrumentation immediately generates a mood of a seedy Berlin underworld. The choice of particular **timbres** and **sonorities** similar to small jazz bands of the period. Instruments such as violins or cellos are not used since they would have been associated with sentiment⁴ that the composer aimed to avoid.

² Weill's comment quoted in *Twentieth-Century Music* by Robert P Morgan pub. Norton, page 230.

³ Op. cit. Morgan

⁴ Viennese operetta, for example.

INSPECTION COPY

COPYRIGHT
PROTECTED



The **Overture** is written for soprano and alto saxophones, two trumpets and a trombone or harmonium. (The extract below is at sounding pitch.)

Bertolt Brecht

Maestoso (♩=84)

This brief example shows some of the key features of Weill's style. Initially, it is the sound combined with the accents and timpani which generates a stridently determined lines are doubled in octaves and then again in the harmonium part, which replicates dissonances such as the **upper auxiliary D** in bar 1 and the lower F bass in bar 3 and basic **triads** of C minor and A minor. Frequent minor 2^{nds} increase the level of dissonance. The close proximity of F#s and F#s creates **false relation**. Such features reflect a trend in the period. The Overture begins on C minor; by bar 3, the harmony has moved to A minor, a **diminished chord** on F# (i.e. F#-A-C-E), and, as the music progresses, chromaticism in the music, it is, however, C major. Movement in the bass from bar 1 includes **chromatic upper and lower auxiliaries, accented and unaccented passing notes** and dissonance from bar 5. Rhythm is straightforward but with accents, staccato and tenuto markings and different emphasis.

Following from the mainly **homophonic texture** of the first part of the Overture, the **contrapuntal** (bars 13-16). The fugal section repeats before the return of the first part presented imitatively and differently at each return.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Vorspiel (Prelude)

YouTube: [zzed.uk/11220-Vorspiel-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-Vorspiel-YouTube)

Spotify: [zzed.uk/11220-Vorspiel-Spotify](https://www.spotify.com/track/zzed.uk/11220-Vorspiel-Spotify)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

The fugal section begins on alto saxophone at bar 25b3⁵ using each instrument as **counterpoint** between the hands of the harmonium player. As an example of post-inclusion of a fugue in the middle of an overture is quite unusual and, in itself, type which balances bland populism and sophisticated compositional skill.

Here is the opening of the fugue:

Bertolt Brecht

26 Subject 27 29 Answer

Alto Saxophone

Trumpet

Harmonium

energico

Counter-subject

The **fugue subject** in alto saxophone is immediately coupled with what then appears as the **subject** at bar 26, while the countersubject in its conventional place is heard on the harmonium.

Short Activity 1

What can be learnt about Weill's musical style from the discussion of the examples?

Discuss in your group at least one musical element in the Overture.

- Rhythm
- Melody
- Harmony
- Texture
- Structure
- Timbre and dynamics



INSPECTION COPY

COPYRIGHT
PROTECTED



⁵ Abbreviation for 'bar 24, beat 3'. This form is used throughout the guide as analytical shorthand.

INSPECTION COPY

No. 2 'Moritat vom Mackie Messer' ('The Moral of Mack the Knife')

The first song is probably the best known and is like a street song or barrel organ. *Art eines Leierkastens* (like an organ grinder), the evocative **sonority** of which is of the harmonium.

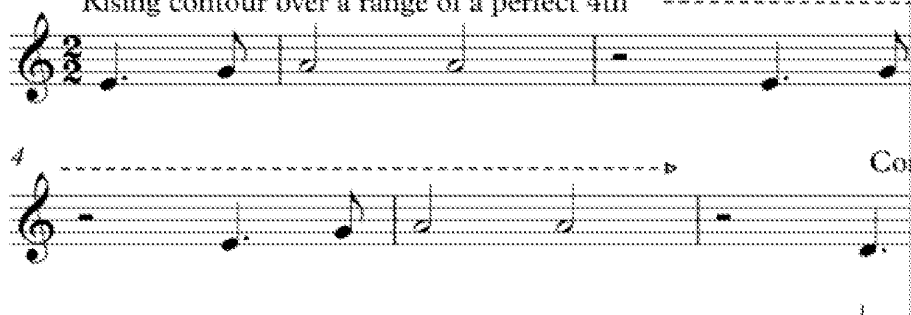
The vocal melody repeats virtually unchanged through all verses, while the accompaniment varies in **figuration, instrumentation** and **texture**. However, the **harmonic progressions** are **strophic** but with some variation between verses, especially in relation to the accompaniment. The desire for clarity of verbal expression not obscured by elaborate harmonies or ornamentation.

The song is given the tempo marking **Blues**, but that is a mere suggestion of the actual form, which does not conform to a traditional style. The instrumentation is percussion. The vocal melody is **diatonic**, such as the first eight bars, while the accompaniment is made ambivalent by chromaticism and added-note chords. The song opens with a wide interval (relative minor) but then returns to the tonic. (NB This part of the analysis relates to the original song, the song is performed in the key of G, a 4th lower).

Here is the vocal melody:

Blues - Tempo ($\text{♩}=66$)

Rising contour over a range of a perfect 4th



You can see that the first two phrases are the same; the next phrase has a gently outlining the chord of D minor. The second phrase repeats in the same way before Bars 8–11 (of the song itself) are also triadic and have the same phrase lengths, and **anacrusis** is replaced by tied minims across the bar. A small change like that is typical of a melody that contributes to *variety* alongside the *ordinary*.



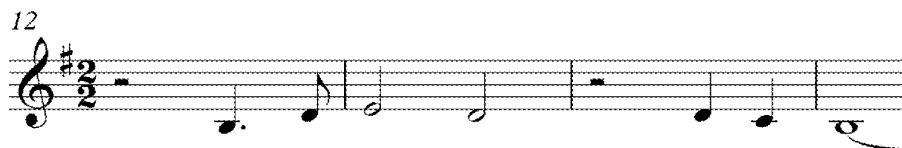
Notice that the melody in bars 8–9b⁶ traces the chord of G major, which therefore is the key of C major dominant (V); also, in bar 10, there is the first and only sounding prevailing movement of 3rds and 2^{nds} in the first few bars is broken at the end of the phrase by a minor 2nd which pulls the melody away from a more conventional pathway.

The wide interval appears again at the end of the subsequent phrase from bar 12, the minor 3rd of the first phrase. From bars 15–16, the phrase uses another of Weill's rhythmic devices: the rhythm is replaced by straight crotchets leading into the cadence at bar 16.

⁶ Another use of the shorthand.

COPYRIGHT
PROTECTED





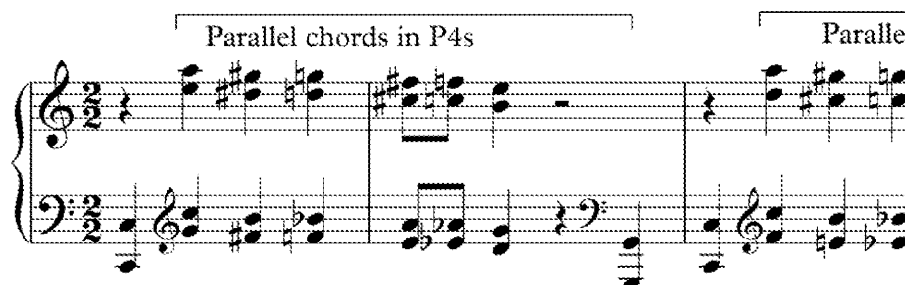
The repetitive minims in the bass reflect the slow rate of **harmonic rhythm**. The is mainly a perfect 4th or a perfect 5th.

The harmony is **diatonic** and narrow in range, using a **cycle of chords** within the pass through Am (vi), Dm⁷ (ii⁷) and G⁷ (V⁷) before closing on a perfect cadence in

Using **harmony** as a structural foundation, development is achieved by changing the elements of **rhythm**, **texture** and **timbre**. The figurative language is large but the harmony repeat exactly until the third verse, where Weill adds a trombone part which doubles Weill also adds snare drum (a piccolo's snare drum) and cymbals. The **harmonic structure** piano takes over from the first section, together with banjo chords. Each of the sections has its own rhythm and the overall effect is to lighten the mood while creating a texture. In the fourth section, the percussion drop out while the piano elaborates further on its cycle. The addition of a **voice doubling** of the voice and varied rhythmic figures. The banjo, including some **syncopation**, such as in bars 34, 36 and 38.

From the fifth verse, the **sonority** changes again while the voice remains constant and tenor saxophones and trombone triads parallel with the voice. The piano plays complete triads which follow the saxophone, trombone and tom-toms, which are alongside the snare drum.

The final verse again changes instrumental combinations and **sonority**. Trumpet voice, which is answered imitatively by the soprano saxophones. At the words *Un* (*And the little widow...*), the piano's short **chromatic** figure colours mainly **diatonic** figure is in **perfect 4^{ths}**, changes to **perfect 5^{ths}** and returns to 4^{ths} each time in par



The song concludes quietly in C major.

Short Activity 2

Which element is changed by using a

**COPYRIGHT
PROTECTED**



No. 5 'Hochzeits Lied' (Wedding Song)

YouTube: [zzed.uk/11220-wedding-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-wedding-YouTube)

Spotify: [zzed.uk/11220-wedding-Spotify](https://www.spotify.com/track/zzed.uk/11220-wedding-Spotify)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

As in all music for theatre, different forms are used, including the **solo song**, **duet**. The 'Hochzeits Lied' is a chorus number. It features the **bandoneon**, which is associated with tango. The introduction to No. 5 is strident like the Overture. The chorus melody has an air of a solo song, its overall mood lacks joyful celebration. The example below is a reduction of the score. It shows the instrumental line (saxophones), the accompaniment and the vocal melody.

Moderato assai
Alto & tenor saxophones

Chorus

Moderato assai
Bill Law - ger

Sy - er wur - den letz - en Mitt-woch Mann und Fra

The melodic writing is **diatonic** or **modal**. However, Ab and A are heard in the intervallic relationship is, therefore, **tritonal** since A and E form the interval of a tritone, a relationship common in music of the first decades of the twentieth century and in jazz. The disturbance seems to nudge the listener into taking note of the message at the end: *Mann und Frau* (become husband and wife last Wednesday).

The left-hand features **open perfect 5^{ths}** and octaves heavily accented, while the right-hand contains **diatonic 2^{nds}**. The harmonies are close to some jazz of the time and include **9^{ths}** (with Ab bass).

The singing is interrupted by a spoken line over a sustained **power chord** of B minor which underscores: *Hoch sollen sie leben ... hoch, hoch, hoch* (Pay high, live high) on the same melody as before. As in the previous song discussed, harmony, melody and rhythm are introduced by means of instrumentation, and so by changing the key heightens with the final verse transposed up a semitone to C# with chromatic chords.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



For the final verse, the music is transposed up a further semitone. The accompaniment is introduced by another open chord, this time of C, at the point of spoken chorus, and closes on a power chord⁷ of C♯.

B (Do you know what your wife
Wiss - en Sie, was Ih - re
Hoch! (gesprochen)
A♭⁵/E♭

Short Activities

What can be learnt about Weill's musical style from the discussion of the example?

Discuss in your group how Weill handles at least one feature of each musical element.

- Rhythm
- Melody
- Harmony
- Texture
- Structure
- Timbre and sound

No. 7 'Kanonensong' ('Army Song' / 'Soldier Song')

No. 7 'Kanonensong' ('Army Song' / 'Soldier Song') is marked as a **foxtrot** but also **Charleston** of the same period and so reflects popular dance forms. Weill includes a jazz drum. The jaunty dotted rhythms suggest **ragtime music**, which was another

(Time 00:23):

Spotify: [zzed.uk/11220-army-Spotify](https://www.spotify.com/track/11220-army-spotify)

YouTube: [zzed.uk/11220-army-YouTube](https://www.youtube.com/watch?v=11220-army-youtube)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

In Act Two, 'Polly's Lied' is written as a sentimental love song coloured with the **glockenspiel** – a smooth, slow diatonic waltz melody following slow moving harmony. More straightforward harmonic accompaniment is a feature of Mrs Peachum's 'Ballad'. Its unambiguous triadic patterns repeating alongside a continuous vocal and trombone indicate a key at the beginning, but the tonality hovers around E♭ passing through B♭ minor in a freely modulating fashion but without moving far from the final E♭ minor.

The Argentinian tango mentioned above appears again in 'Zuhälterballade' ('Parade'). The **tempo** clearly indicated and expressed in the **incorporated rhythm** established from the bass pizzicato. Alto saxophone follows the vocal line in a sensuously elongated melody. Macheath, but their individual verses are in succession rather than together. The music is used throughout the scene.

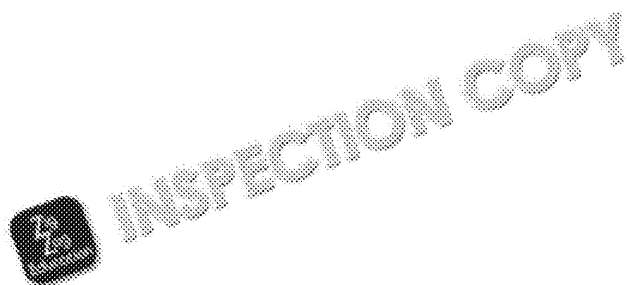
Bars 1–5 repeat the tonic E minor with a **lower auxiliary chord**; the harmony changes to the dominant (B major) before returning to E minor tonic. At the words 'protected her...'), it passes surprisingly into F minor followed by an E♭ diminished chord. A chromatic turn. A second shift occurs at the words *doch so gehts auch* (but that's how it touches A minor.

⁷ The term 'power chord' is listed in the AQA specification but, in the context of Weill's work 'open chord' should not be penalised in an exam.

When Macheath has finished his verse, the mood changes with a short interlude can be heard with the rhythm on a high tambura sounding much like a 'boka-da-da' jazz bands and heard, for instance, in some contemporary recordings by Louis Armstrong. After the verse, the music returns to the original key of E minor introduced by the saxophone. The exchanges vary the texture between trumpet and saxophone and the voice. In the end, it adds a Hawaiian guitar (or mandolin if not available), which echoes the voice.

Short Activity 4

Find out for yourselves the main features of the dance forms foxtrot and Charleston.



INSPECTION COPY

**COPYRIGHT
PROTECTED**



⁸ Listen to West End Blues if you can.

Aufstieg und Fall der Stadt Mahagonny (1930) / *Rise and Fall of the City of Mahagonny*

Music by Kurt Weill

Libretto by Bertolt Brecht

Hear performances by Lotte Lenya here:

YouTube: [zzed.uk/11220-Lenya-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-Lenya-YouTube)

Spotify: [zzed.uk/11220-Lenya-Spotify](https://www.spotify.com/track/zzed.uk/11220-Lenya-Spotify)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

After *The Threepenny Opera*, the best-known of Brecht–Weill Singspiels is *Rise and Fall of the City of Mahagonny*, and one of the most successful songs from that is ‘Alabama Song’. Brecht play called *Little Mahagonny* [1926/1927] and was reused in the Singspiel and recorded the song, which was also given many different cover performances. Doors, to David Bowie to Nina Simone. Although the version used in *Mahagonny* the original lyrics were in English and written by Elizabeth Hauptmann, and, according to the libretto, was derived from an earlier setting by Franz Servatius Bruinier.

Aufstieg und Fall der Stadt Mahagonny, like many Weill–Brecht theatre works, is a fictional pleasure inhabited mostly by men who are bored, materialistic pleasure. As such, the satire relates to the social context of Berlin and the Weimar Republic of a pleasure-seeking society within a context of political instability, prostitution, and all of which form the backdrop to the rise of Nazism.

‘Alabama’ is sung by a group of prostitutes led by Jenny Smith, who, in scene two, is a woman who trades money and whisky, as expressed in the lyrics.

‘Alabama Song’ – There are numerous recordings of the song which reveal significant differences in interpretations of – Weill’s score. In particular, the written introduction is often omitted, beginning with the four-in-a-bar crotchet accompaniment; secondly, the verses are often sung in a more melodic intonation of the vocal melody sometimes becomes a form of *Sprechgesang* (speech-song) expression in Lenya’s performances; the refrain is generally slowed, but not in all recordings. The written introduction does not include the written introduction.

Weill’s original introduction of four bars has some interesting features and begins with a crotchet accompaniment. The melodic contour is angular in parts, with wide intervals including minor 7th, and a chromatically altered C to C# before the C minor chords at bars 3–4.

Blues - Tempo (*Moderato*)

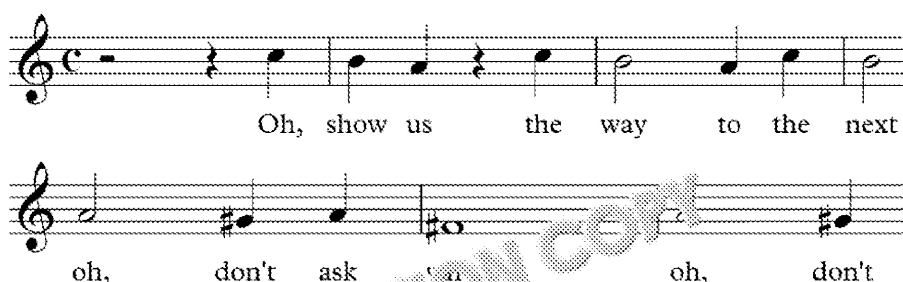


COPYRIGHT
PROTECTED



The vocal melody of the verse is mostly **diatonic** with **chromatic** features almost diminished 5th (F# to C) except for the single high D# on the word *must* at the end of other vocal melodies in other works, particular intervals are repeated. In this case **semitone (minor 2nd)**, **minor 3rd** and **major 2nd**, as illustrated in the following snippet.

Blues - Tempo (*Moderato*)



The melodic range is from the first C# on *Oh* to the final F# on *why*.

The **verse** and **chorus** duplicate the vocal line but with embellished and rich bar rhythmic pulse. The following short extract illustrates the salient features of the

- ✓ The harmony is **chromatic** with no use of simple, identifiable triadic chords or melodies in this verse. Mostly, the harmony emphasises extended chords of which the first is identifiable as a C⁹ or, alternatively, a C^{sus} chord, the dissonance being the D#.
- ✓ A C major 7th occurs later in bar 3 of the example, where the F# provides the 7th, as suggested by the B#.
- ✓ In the following bar, there is an **added chord** of C⁶ at beat 3 of the fourth bar.
- ✓ Nowhere does Weill use an unchanged C chord, except for C minor in the introduction.
- ✓ However, there is much repetition of C in the bass, which anchors the tonality.
- ✓ Also, repetition of the **subdominant, F⁷**, contributes to the establishment of the key.
- ✓ The other features of how the chords are presented include 5^{ths} and 4^{ths} crests ('power chords' in other styles) which also include **parallel movement**.
- ✓ The chromaticism creates **cross-relation** or **false relation**, such as in bars 3–4, where the C# and F# are in close relation but in different parts.

The cadence ending the verse leads to C minor and to the introductory D minor 7th tempo for the refrain, marked ***Un poco tenuto***. The crotchet beats of the verse are a pattern as the vocal changes direction towards the dominant G.

COPYRIGHT
PROTECTED



Blues - Tempo (*Moderato*)

C(sus2) F7(omit3) C(sus2) F7(omit3) C(sus2) F7(omit3)

parallel movement

'open chords'

Cmaj7(omit3) Fm7 Cmaj7(omit3) Bb9/F

dissonance

C C C

Notice the repetition of C in the bass as well as the harmonic progression.

Cmaj7(omit3) Bb9/F C6(omit3)

C C

Cmaj7(omit3) Bb9/F Cmaj7(omit3)

C C

Like the verse melody, the refrain has a limited intervallic range which requires a **head voice**. While the verse involved mostly stepwise movement, the refrain is more as being more lyrical. It is the refrain which has captivated listeners for so long.

Oh, moon of A - la - ba - ma, we now

The phrase structure of the melody is like a repeating ternary form but with small variations.

INSPECTION COPY

COPYRIGHT
PROTECTED



Phrase A – *Oh, moon of Alabama* which ends with a descending major 6th from B

Phrase B – *we now must say goodbye*

Phrase A¹(VARIANT) – Has the same shape as A but with different intervals, such as 4th between *our good* and the semitone between *old ma ...*; but the falling major on *ma-ma*.

Phrase C – The phrase rises through a dominant 7th of G singing *and must have whisky know why...*

Phrase A – *Oh, moon of Alabama* repeats as the first time

Phrase C¹(VARIANT) – *we now must say goodbye* is set differently, as *goodbye* rises to six beats

Coda phrases – The final two phrases take one of the features of the others but as a coda. For instance, the falling major 6th is heard at *ma-ma*, and a thematic link is of the verse and the first phrase with the words *and must have whisky* using semitone the verse, the interval of the semitone is now heard as a whole tone (C down to B).

Overall, then, the structure is **A–B–A¹–C–A–C¹–Coda** or **episodic**, almost like a mini-opera.

The vocal part is once again included with the accompaniment, along with a repeated extended chords of various kinds, which enrich the harmony and texture.

One obvious feature is the persistence of G in the bass as a **pedal point** beneath the tonal function of the bass Gs is to root the harmony in the dominant key so that the chords do not drag the tonality too far from its tonic. As well as the bass G, the C is the whole of the accompaniment. Weill overlays the ostinato 4^{ths} (G/C) with dissonance in the first few bars:

Un poco tenuto

The musical score is for a piece titled 'Un poco tenuto'. It consists of two systems. The first system shows a vocal line and a piano accompaniment. The piano part has a bass line with a pedal point of G and a right hand with chords. The vocal part has the lyrics 'Oh, moon of Alabama'. The second system shows the vocal part with the lyrics 'A - - la - ba - - -' and the piano accompaniment continuing with the same harmonic structure.

COPYRIGHT
PROTECTED



Sweeney Todd (1979) and A Little Night

Music and lyrics: Stephen Sondheim (b. 1930)

Book for *Sweeney Todd*: Hugh Wheeler, based on play by Christopher Bond

Book for *A Little Night Music*: Hugh Wheeler, based on a film by Ingmar Bergman
Night (1955)⁹

Contextual Background

The story of *Sweeney Todd*, the murderous barber of Fleet Street, is almost part of English folk history and was popular as a play for the Victorians as well as theatre productions of horror at *Le Théâtre du Grand Guignol*, Paris¹⁰ from 1897 until its closure as late as 1962.

Sondheim's style is **lyrical**, dissonant, sometimes elaborate **melodies**; harmony is often dissonant and the textures **polyphonic**. In *Sweeney Todd*, it is often the **orchestration** which is memorable as, for instance, at the beginning of Act One, which features an **organ prelude** followed by 'The Ballad of Sweeney Todd' sung by the whole company. The ballad recurs four times during the first act, and then again at the end of the show, and assumes a linking role as well as that of a narrative chorus, which is a device used also in *A Little Night Music*.

Sweeney Todd¹¹

'Attend the Tale of Sweeney Todd'

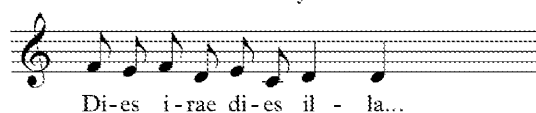
YouTube: [zzed.uk/11220-Sweeney-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-Sweeney-YouTube)

Spotify: [zzed.uk/11220-Sweeney-Spotify](https://www.spotify.com/track/zzed.uk/11220-Sweeney-Spotify)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

'Attend the Tale of Sweeney Todd' opens the show with a long prelude for organ in dissonance. The discord comes to be associated with the slicing of a razor across necks. Another important feature is the use of the **Dies Irae** (Latin for 'Day of Wrath') from medieval settings of the Requiem Mass or Mass for the Dead used by Roman Catholics.



*Dies irae! Dies illa
Solvat sæclum in
favilla:
Teste David cum
Sibylla!*

*The day of wrath.
That day will dissolve the world
in ash, by the testimony of
David and Sibyl¹³*

A: (00:40–01:14...) Bars 1–3: E minor¹⁴, 6_8 – *Misterioso con moto* – Typical of the number is built on a **tritone** figure supported by a sustained **tonic pedal point** rises a minor third to the tonic or to the dominant as at bar 21. The contrast movement is reflected in the core **ostinato figure**, which alternates between a se-

⁹ <http://www.cheaptheatretickets.com/sondheim-in-london/>

¹⁰ Literally 'The Theatre of the Great Puppet'.

¹¹ Source: *Sweeney Todd: The Demon Barber of Fleet Street*, Vocal Selections, Warner Brothers Records

¹² Research the murals in the cathedral of Albi in France for a depiction of Judgement Day. The text: Judgement at the ending of the world, when the sinful will be punished and the righteous will be saved.

¹³ Or, more poetically: *Day of wrath and doom impending,
David's word with Sibyl's blending,
Heaven and earth in ashes ending!*

¹⁴ The recording plays at $F\sharp$ minor, but the analysis here follows the score so is in its original key of E minor.

INSPECTION COPY

COPYRIGHT
PROTECTED



minor 6th, as from the G to the E \flat in bar 4. **Vocal phrases** are short and uncomplicated to allow the audience to hear the tale: *Attend the tale of Sweeney* grabbing the attention of the audience. (The same concerns are evident in Kurt V

Motif from the
Dies Irae melody

Misterioso, con moto

Misterioso, con moto

Ostinato

mp

Tonic pedal

6

di - es i(la)

Swee - ney Todd.

9

skin was pale and his eyes were odd.

An important element of 'The Ballad of Sweeney Todd' is the use of the Dies Irae **leitmotif** or **generative motif**, as shown in the above example. It also occurs in the

A2: (01:14–01:40) Bars 31b2–54 – The same repetitive figures occur, except that the **drone** on C+F, and the dominant is asserted by the time the music reaches the pe

INSPECTION COPY

COPYRIGHT
PROTECTED



Derivatives of the Dies Irae are heard in high register of the accordion:

34 Upper counter melody derived from *Dies Irae*

37 38

B: (01:40–02:03) Bars 55–70b1 – The next 16 bars also feature **pedal points** and the diatonic melody of the verses. This section is sung by the chorus and is built for features a high degree of dissonance as well as **power chords** (without 3rds). Although especially if staged well in production; the sudden contrast from solo to ensemble and from diatonic to chromatic creates a clear and strong statement, which is directed

55

Swing our ra - zor wide, Swee-ney, Hold it to the

subito **ff**

64

flows blood of those who m

INSPECTION COPY

COPYRIGHT
PROTECTED



68

The descending melodic move the two lower voices may be independent of the stark 'open'

A3: (02:03–02:24) Bars 72b2–96 – Essentially, the music is the same as for the previous section. The high register Dies Irae motif is presented more prominently and in harmonic form with occasional chromatic dissonances.

C: (02:24–02:58) Bars 97–108 – D \flat /B \flat minor – With an abrupt key change, the texture features a **syncopation** on, for example, *Clean 'e was...*, and a **chromatic** as distinct from the overall compound duple.

The section is sung in ensemble, beginning with sopranos, answered by men:

125

A-ttend the tale of Swee - ney Tode

129

...erved a dark and a venge-ful god.

COPYRIGHT
PROTECTED



As the high voices hold their top C and fall to the B below, alternate triads of F minor descending 4ths and diminished 4ths towards the cadence on F minor. The parallelism of the music and the Dies Irae melody.

A4: (02:58–03:30) Bars 123–154

The ostinato figure, now in bare octaves, characterises the whole number. The final D \flat +A \flat pedal, moving to a **dissonance** on D \flat +C which resolves to a C-octave **dominant** as the 6_8 quavers flurry towards a final low tonic F.

125

Att-ent the - ne of Swee - ney Tod

129

He served a dark and a venge-ful god.

The opening number uses an economy of means in the form of repeated ideas with small developments.

Short Activity 5

Research the use of generative devices similar to leitmotif, germ motif, idée fixe and

COPYRIGHT
PROTECTED



'Johanna'

Anthony's song begins with a slow **ostinato** figure which develops as the song progresses.

YouTube: [zzed.uk/11220-Johanna-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-Johanna-YouTube)

Spotify: [zzed.uk/11220-Johanna-Spotify](https://www.spotify.com/track/zzed.uk/11220-Johanna-Spotify)

To hear 'Wait', follow these links:

YouTube: [zzed.uk/11220-Wait-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-Wait-YouTube)

Spotify: [zzed.uk/11220-Wait-Spotify](https://www.spotify.com/track/zzed.uk/11220-Wait-Spotify)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

Andante tranquillo e non rubato

Typically for Sondheim, **diatonic harmony** is coloured by occasional and expressive detail in the text, as on the word *dream*.

The opening figure continues to develop throughout the song.

In the duet between Todd and Mrs Lovett, 'Wait', the vocal melody is innocent, but the piano accompaniment features disturbing **irregular rhythms**, and dissonances, in turn of a rising tritone (diminished seventh) interval (NB The recording is in D major.)

Mrs Lovett is talking with Todd, who is becoming impatient and agitated for the time he spends in his barbershop. She tries to calm Todd: her melody is gentle and **sequential** but the piano accompaniment features disturbing **irregular rhythms**, and dissonances, in turn of a rising tritone (diminished seventh) interval (NB The recording is in D major.) The piano introduction and continued in the accompaniment, which is harmonically mismatched with the vocal melody.

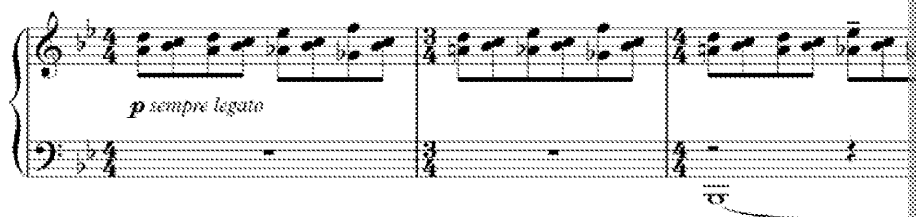
INSPECTION COPY

COPYRIGHT
PROTECTED



The introduction begins with **alternating time signatures** between quadruple and

Moderato



Open 4^{ths} and 5^{ths}, together with the major 2^{nds} and major 7^{ths}, create a disturbing Todd's psychological state. The misalignment of Mrs Love's coaxing (*Soothingly*) agitation are expressed in the accompaniment:

Asterisks mark particular points of dissonance between voice and accompaniment:

The musical score for the vocal part of 'Soothingly' is written for voice. It includes the following lyrics: 'y now... Hush, love, hush, Don't dis-tress your- Keep your thoughts nice and lush. - - Wait.' Asterisks mark particular points of dissonance between the voice and the piano accompaniment. The score is in 4/4 time, with a key signature of one flat (B-flat). The piano accompaniment is marked 'p' (piano) and 'sempre legato'.

**COPYRIGHT
PROTECTED**



Furthermore, as the song progresses an echo from 'The Ballad...' appears in the accompaniment just as Mrs Lovett is singing *Ah, wait, love...* in the semitones and

Mrs. Lovett:

In music for theatre the use of **leitmotifs** is a familiar technique in which a theme with a character or a situation, or sometimes an idea. The example above illustrates the Dies Irae melody with which the work begins and which it constantly uses in one form or another. The example above is based on the inversion of the melody. It is a reminder that malevolence is all around.

Fig. (a) shows the first four notes of the Dies Irae and its interval analysis; in the second system the Dies Irae melody appears in **chromatic inversion**, meaning that the same intervals but they move in the opposite direction. The final interval of the Dies Irae example is a semitone. Sondheim inverts the direction to an ascending interval which has become stretched. The contour of the figures is essentially and recognisably the same. The slight alteration adds to the effectiveness of its use.

Short Activity 6

Describe how nervousness and tension are expressed musically in the duet with Tom.

COPYRIGHT
PROTECTED



'Pretty Women'

YouTube: [zzed.uk/11220-pretty-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-pretty-YouTube)

Spotify: [zzed.uk/11220-pretty-Spotify](https://www.spotify.com/track/zzed.uk/11220-pretty-Spotify)

'Not while I'm around'

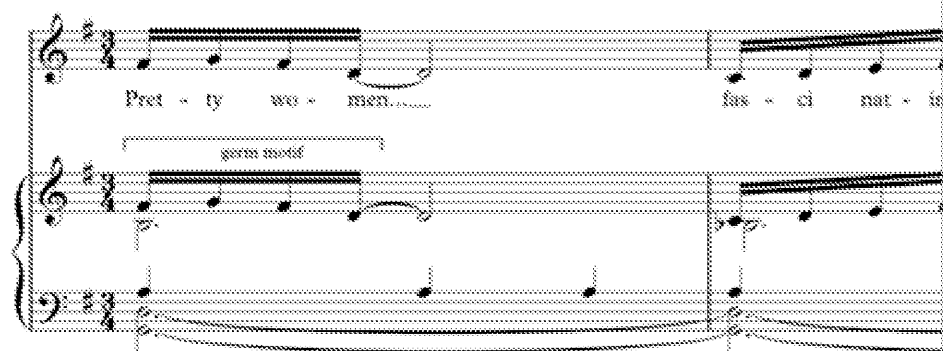
YouTube: [zzed.uk/11220-around-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-around-YouTube)

Spotify: [zzed.uk/11220-around-Spotify](https://www.spotify.com/track/zzed.uk/11220-around-Spotify)

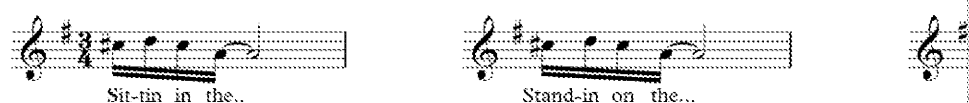


Go to [zzed.uk/11220](https://www.zzed.uk/11220)

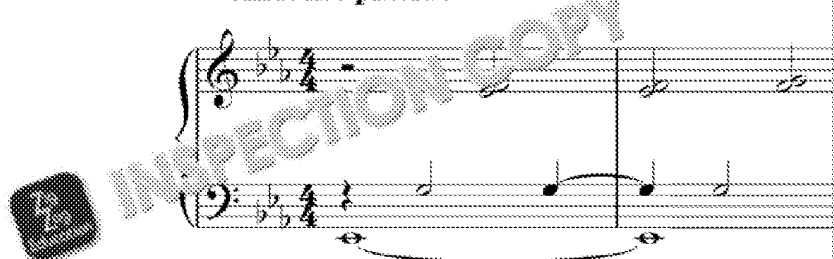
The beginning of Act Two is a trio with Judge, Todd and Anthony. The Judge says and pomaded¹⁵ to impress his 'girlfriend' (Johanna), but Todd recommends a shave. The style at this point is like an **accompanied recitative**. Todd is given a whistling as might be associated with a barber shaving. The Judge responds ... *you are in a* ... not without a certain dramatic irony (we, the audience, know the plot); the mood to muse on murder, much to the Judge's irritation, and an animated dialogue follows. Judge that his *intended* is not a woman but his legal ward of court ... *and pretty as* ... he compares her to a ... *lover*, at which point he tries to stop himself as he begins the deceptive ... follows the song 'Pretty Women', which is like a barber chant. It is constructed from a single **semiquaver motif**, and **pedal devices** are also used.



Sondheim sets the rhythm of the vocal melody to emphasise words in an unusual way. *the/a* and the possessive adjective *their* are sustained and so emphasised. Sondheim mumbles and his pausing as he thinks what to say next. The phrase *Sitting in the* ... rather than moving directly to *window*, as is expected; similarly, the metre is repeated and *Blowing out their... candles* or *Even when they... leave*.



Andante placido



The contrasting middle section is in irregular metre and portrays the character's

¹⁵ A pomade is a scented oil or cream used on hair to make it shiny and smoothed.

Allegretto

Not to wo - rry, Not to wo - rry,

Allegretto

4

smart 'n' ain't dumb. Let me

Notice once again the use of a **double pedal** or **drone**.

Mrs Lovett patronises Tobias and offers him a *nice bon bon*, which, Tobias recognises as a *purse*. Lovett begins to flap, but Tobias is convinced that Todd has taken the purse. On the repeat, the innocent little melody is **counterpoint** to a dissonant sound, which has a resemblance to the Dies Irae in another disturbing moment using the leitmotif of

INSPECTION COPY

COPYRIGHT
PROTECTED



¹⁶ In A major in the recording.

A Little Night Music

In *A Little Night Music* (1973) the approach to text is more sophisticated and more complex. For some critics, *A Little Night Music* is like a pastiche of a Viennese operetta (Hugh Wheeler) is based on an Ingmar Bergman film, *Smiles of a Summer Night*.

YouTube: [zzed.uk/11220-night-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-night-YouTube)

Spotify: [zzed.uk/11220-night-Spotify](https://www.spotify.com/track/zzed.uk/11220-night-Spotify)

The style incorporates frequent **polyphony** and a demanding **tessitura** for different voices. Aiming to **present multiple viewpoints simultaneously** (something that theatre uniquely achieves), Sondheim blends several numbers **polyphonically** in the **Melodies heard previously are drawn together**, and the score includes **duets**, trios and a complex **double quintet**. The orchestra omits the string section, relying entirely on

Act One – Overture – 1 3/4" Waltz

The act opens with a **quintet chorus** (Mr Lindquist, Mrs Nordstrom, Mrs Andersson, Mr Segstrom and Mrs Segstrom) who appear to be vocalising a **cappella** and, as it were, tuning into the sound of a piano giving the group their notes as they begin with a vocal melody, featuring strings and harp, which are typical of the genre. A solo oboe melody which introduces, perhaps, a memory of some previous visit to the Middle Ages. A sustained **pedal point** on cello slowly unfolds in a haunting **polyphony** as the singers as the vocal waltz grows is all about memories of courtship – *the tennis court where we talked – ah, how we laughed, ah, how we cried – ... and how I lied* – the close of the second section – *I think you were there*. The mood of the opening is one of light-heartedness of the Viennese waltz to passages which seem rather more threatening.

The next section is an **instrumental** in the form of a waltz which has some resemblance to the Viennese waltz with its accent on the second beat. The misplaced accent expresses the dancers' discomfort with the vocalising. The material from the opening of the show, originally sung by eight characters, is now sung by Mr Lindquist, Mrs Nordstrom, Mrs Segstrom, Mr Erlanson and Mrs Andersson. The conversation in, for instance, the use of the repeated figure, first heard in the Overture.

'Remember'

YouTube: [zzed.uk/11220-remember-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-remember-YouTube)

Spotify: [zzed.uk/11220-remember-Spotify](https://www.spotify.com/track/zzed.uk/11220-remember-Spotify)

Allegretto

Allegretto

**COPYRIGHT
PROTECTED**



¹⁷ cf. *Die Dreigroschenoper*. The type of opera known as operetta is generally the same as 'light opera' (Offenbach). The later work of Johann Strauss II developed similar light operas but in Vienna, although he is often considered the main originator of the form. *Die Fledermaus* (*The Bat*) by Strauss is one of the most enduring of Viennese operettas. It was developed in England by Gilbert and Sullivan with operettas such *The Gondoliers* and *The Mikado*. For a production in the live theatre. Failing that, there are numerous video recordings available on YouTube.

The brief phrase is used as a motif which gains structural importance by means of

Two-bar vocal phrase

The old de - sert - ed beach that we walked

This musical score shows a vocal line and a piano accompaniment. The vocal line features a two-bar phrase that is repeated. The piano accompaniment consists of chords and single notes. The lyrics are 'The old de - sert - ed beach that we walked'.

As the conversation becomes more eager, the phrasing is four bars.

The on the boat that we chart-ered, belch - ing "The

This musical score shows a vocal line and a piano accompaniment. The vocal line features a four-bar phrase. The piano accompaniment consists of chords and single notes. The lyrics are 'The on the boat that we chart-ered, belch - ing "The'.

The same **phrase structure** follows on *Ah, how we laughed! – Ah, how we cried – Ah, how you promised and ah, how I lied.* Between verses, spoken dialogue inter

Later, the phrase lengths become irregular, beginning on the third beat of a bar, and slightly extended again like a conversation, as though the music is reflecting the rhy

That di - lap - i - dat - ed inn, re - mem -

The pro - pri - e - tree - in, al - so

This musical score shows two examples of irregular phrase lengths. The first example starts on the third beat of a bar. The second example is slightly extended. Both examples show a vocal line and a piano accompaniment. The lyrics are 'That di - lap - i - dat - ed inn, re - mem -' and 'The pro - pri - e - tree - in, al - so'.

In all the examples from *A Little Night Music*, the imprint of Sondheim's style is evident: **double pedals**, the **diatonic melodies** offset against more **chromatic harmonic accompaniment**, **lengths** in the vocal writing and occasional placing of **accents** in unexpected places

COPYRIGHT
PROTECTED



¹⁸ The phrase helps to form patterns within the form of the song simply by means of its being repeated. The mental state of the character who is remembering. Musical forms or structures are created by putting different musical moments together into coherent patterns.

You Must Meet My Wife'

In 'You Must Meet My Wife', Fredrik talks to Desiree, somewhat ironically, about

YouTube: [zzed.uk/11220-wife-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-wife-YouTube)

Spotify: [zzed.uk/11220-wife-Spotify](https://www.spotify.com/track/zzed.uk/11220-wife-Spotify)

NB The recording is sung a semitone lower than scored.



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

Desiree remarks:

*Dear Fredrik. I'm so longing to meet her.
Sometime.*

The song continues with Desiree's comments becoming more ironic until Fredrik

*A sea of which I submerge in,
You so loveable in repentance,
Unfortunately, still a virgin,
But you can't force a flower...*

which Desiree concludes in conversational style:

*Don't finish that sentence!
She's monstrous!*

after which the two are together.

The initial G♭ key moves towards a cadence after the verse but resolves unexpectedly closes on A♭. The emotional disquiet is reflected in the tonal scheme but also the melodic lines. The tempo is again waltz time but with syncopation

FREDRIK.

She light - ens my sad - ness, she is - on my days, she will - not - need any more... My... then - not - where... for which I give to... So

The vocal melody is **chromatic**; more noticeable is the increasing use of **counterpoint** doubled and the bass mainly in dotted minims.


INSPECTION COPY

COPYRIGHT
PROTECTED

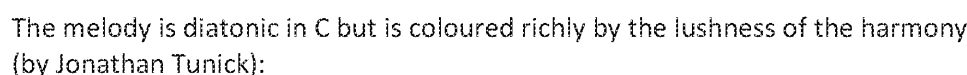


INSPECTION COPY

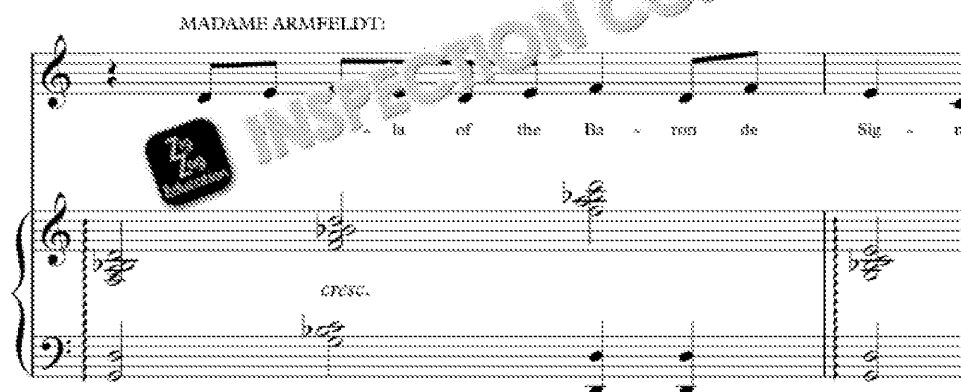
**COPYRIGHT
DETECTED**



The song is in triple time – 3_2 – and begins with V^{II} and 6^{th} chords reminiscent of Ravel's *Sentimentales*: [zzed.uk/11220-Ravel-YouTub](https://www.youtube.com/watch?v=zzed.uk/11220-Ravel-YouTub)



Appropriately, with the subsequent reference to Baron de Signac, the harmonies examples are close to those of the French composer Roussel, acknowledged as an



In a similar way to the use of the *Remember* motif (above), Sondheim tags a short *Liaisons* with the rising 4th on *Remember* and the rising 5th on *Liaisons*.

Musical score for the song 'Liaisons' from Sondheim's 'Company'. The score is in 3/4 time and features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'Li - ai - sons, ...'. The piano accompaniment is marked *mf* and features a rising 5th interval in the right hand and a rising 4th interval in the left hand.

Short Activity 7

Identify the conjunct and disjunct intervals in the example below.

Musical score for Short Activity 7, consisting of two staves of music in 3/4 time. The first staff (measures 26-27) shows a conjunct interval (a rising 4th) and a disjunct interval (a falling 3rd). The second staff (measures 28-29) shows a conjunct interval (a rising 5th) and a disjunct interval (a falling 3rd). The score is marked with a '3' for a triplet and a '*2' for a double bar line.

INSPECTION COPY

COPYRIGHT
PROTECTED



'Every Day a Little Death'

For Madame Armfeldt, her liaisons were thought of as no more than innocent dilemmas. A different kind of cynicism is expressed in the duet between Charlotte and Anne in Act 1.

YouTube: [zzed.uk/11220-death-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-death-YouTube)

Spotify: [zzed.uk/11220-death-Spotify](https://www.spotify.com/track/zzed.uk/11220-death-Spotify)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

NB The cast recording is in the key of B, in which Charlotte expresses her bitterness but innocently. The duet itself is another presentation of love, sex and marriage. The characteristic **diatonic vocal line** in a flowing $6/8$ with a phrase ending often over a middle section, the music builds steadily, increasing in intensity; and then, the duet characters imitate each other's melodic lines in canon (c. 1.45); as the tempo slows. The descending minor 7th appears also on the piano in the final scene, where its expressive quality is highlighted.

The image shows two staves of music. The top staff is for the voice, with lyrics 'By day a lit - tle death'. The bottom staff is for the piano, with lyrics 'In the par - lour...'. The music is in 6/8 time and features a diatonic vocal line and a piano accompaniment with a descending minor 7th interval.

The sequential middle section has a limited vocal range, rising from middle C to G. The piano accompaniment is a development of the brief **countermelody** from the verses, with the accents and octaves common to the style.



COPYRIGHT
PROTECTED



rhapsodically

He smiles sweetly, strokes my hair,

Vocal melody doubled at 8va
but descended from previous
counter-melody

then right there, but soon I die.

The duet continues with each character exchanging phrases **canonically**, each staying at the same pitch until dividing in 3^{rds} at the third phrase, as in the follow

In the court - room, in the

In the court - room, in the at - tor - ney, in the but - tress, in the

in the light. By 'ry day a lit -

By 'ry day a lit - tle more.

COPYRIGHT
PROTECTED



Anne's responses are effectively the same as the sentiments expressed by Charles, with no thoughts of her own.

'Send in the Clowns'

YouTube: [zzed.uk/11220-clowns-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-clowns-YouTube)

Spotify: [zzed.uk/11220-clowns-Spotify](https://www.spotify.com/track/zzed.uk/11220-clowns-Spotify)

NB The cast recording is in D \flat .



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

Short Activity 8

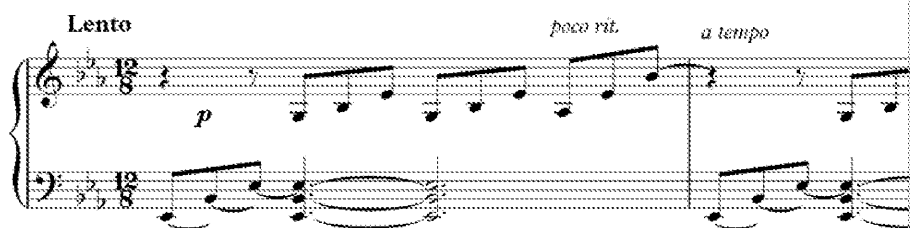
How does 'Send in the Clowns' musically suggest a conversational manner?

The best-known number from *A Little Night Music* is one which appears twice: 'Send in the Clowns' by Desiree in scenes with Fredrik in which they come to a realisation that their relationship will not be fulfilling or long-term. The moment is poignant but cathartic. c. Sondheim himself described the song as being constructed in a **series of mainly short phrases** in order to be acted rather than sung.

The image of clowns symbolises the foibles and mistakes of human behaviour in relationships. The song is about mistakes and bad decisions made between the two former lovers. Desiree sings: 'I don't bother myself with the things that you do'.

The music begins with solo clarinet playing the first phrase.

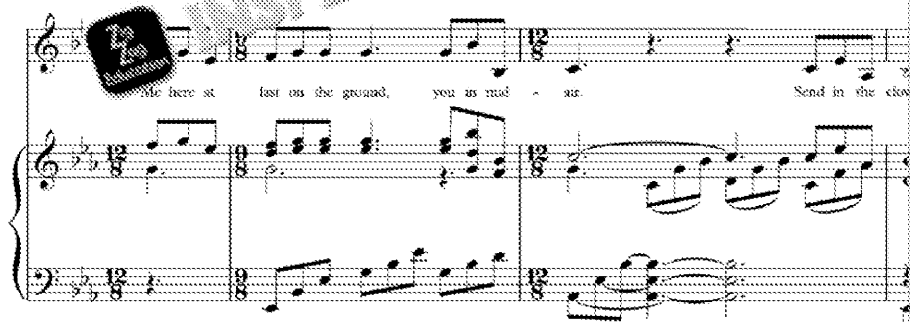
Despite frequent use of chords of the 9th, 7th, added 6th, and **suspensions**, the harmony is based on bass on tonal degrees – E \flat , A \flat and B \flat . Beginning in 12₈, the time signature changes to 6/8, ebb and flow of a conversation. The introduction sets the pattern, which is the signature of the song, but, notably, with a distinctive figure on the fourth beat of rising 5th, and with the melody on the second beat:



The song represents the direct reporting of the character's thoughts at a particular moment.

Although Desiree and Fredrik are together in the same room, it is almost as though psychologically they are, as already shown in the use of the third person. 'Send in the Clowns' is an interior dialogue in which Desiree does not sing to Fredrik so much as to herself. Fredrik, partly because she has treated life almost as if it had been a play or an exercise in herself as being available for a romantic relationship but just at the time when Fredrik is *my timing so late in my career*, having realised that her meeting Fredrik was too late. Fredrik missed her timing is reference to her role as an actress. The clowns, however, are Fredrik and Desiree. Desiree and Fredrik have that role themselves.

Desiree begins with the tragicomic image: she is available but Fredrik is not:



INSPECTION COPY

COPYRIGHT
PROTECTED



Although the **harp** is very prominent in the **orchestration**, the writing here is plain reliance on sustaining chords under moving upper parts. The harmony uses I–IV–dissonance. In the 12_8 bar in the above example, the $A\flat$ becomes $A\flat$ major 9, with 6th beat ($A\flat^6$).

Desiree is still unsure of the relationship, and her hesitancy is captured a little in the longer, more assured phrases following the two-beat short phrases. So, rather than *stopped opening doors*, the phrasing is divided to be *Just when I stopped (pause)*



The question of how the text is set is not, therefore, just a matter of notes; it is also a question of timing. That is a question also of dramatic sensitivity, and Sondheim is a dramatic

In the above example, the inner voice (dotted quavers / 2:3) is in **hemiola rhythm**

'I Shall Marry the Miller's Son'

Desiree and Fredrik are the clowns, and the song is a regretful lamentation, but the **'Marry the Miller's Son'** has different sentiments and basically says to enjoy life by domestic security:

YouTube: [zzed-uk/11220-miller-YouTube](https://www.youtube.com/watch?v=zzed-uk/11220-miller-YouTube)

Spotify: [zzed-uk/11220-miller-Spotify](https://www.spotify.com/track/zzed-uk/11220-miller-Spotify)



Go to [zzed-uk/11220](https://www.zzed-uk/11220)

I'll not have been dead when I die.

The song appears after Henrik has been saved from suicide and Anne and Henrik with Petra, who sings of a life of sensual abandon, flouting bourgeois conformity. Sondheim's lyrics are particularly strong but more in terms of pace, metre and word choice than 'Send in the Clowns'. The alliteration on the **plosives** such as *pinch, punch, paunch* and *Petra* asserts her particular viewpoint:

*It's a very short road
To the pinch and the punch
To the paunch and the pouch
And the pension.
It's a very short road
To the ten thousandth lunch
And the belch and the grouch
And the sigh.*

**COPYRIGHT
PROTECTED**



¹⁹ Is Petra another pun on a name, like Desiree and Armfeldt? Petra is a strong, independent peasant.

Petra knows clearly what she wants and has her priorities.

*There are mouths to be kissed
Before mouths to be fed,
And a lot in between
In the meanwhile.
And a girl ought to celebrate what passes by.*

Short Activity 9

Complete the chords named by adding two notes above each of the given roots.

Diminished chord:	Augmented chord:	Tonic minor of D major:

Petra's social status as a servant removes her from the bourgeois value system of the other characters, and, in terms of the range of social stereotypes, she is a 'folk' character, perhaps, revealed also in the folk-like quality of her opening melody:

Dorian mode on C

Use of the **Dorian mode** (on B in the recording), together with the phrase structure followed by one five-bar phrase, suggests a folk song. The empty bar in the voice part at X breaks up the phrase marks Petra's change of mood and launches into a with together elements from:

- the modal melody and its dissonant harmony
- the slow, folk-like pace of the melody
- the alternations of triple and duple time
- the rhythmic contrast of the parallel verses
- the contrasting elements expressed

In the patter sections, **triple time** gives way to a fast duple and a key change to A⁵ at the beginning.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Making Comparisons 2

Having discussed two composers so far, how do they compare and what are the differences?

As suggested in the introduction, use the elements to structure your thinking and writing.

The Points of Style in a Nutshell (appendix) summarise points of comparison given in the introduction.

Here is a discussion for two specific songs: 'Moritat vom Mackie Messer' and 'Sexton'.

Both songs are written to ensure the lyrics and the thoughts of the characters are clear. The lyrics are both in English and the music is both diatonic and chromatic, passing dissonances within similarly repeating harmonic progressions. Both are in 4/4 time, and both sit on a harmonic structure which is repeated within a strophic form. The contrast between the two is achieved mainly through changing and distinctive sonorities and orchestration. The song 'Moritat' has a distinctive vocal line at '*...Just when I stopped...*' in duplets with a signature melody. The main mood of the character is reflected in the changing time signatures and the phrasing. In the Weill song, phrases are of a consistent length, but with syncopation, which is avoided in 'Clowns'. Weill uses many chords in parallel motion, which associate it with cabaret bars, including banjo and harmonica. The song 'Clowns' is more orchestral, the arrangement beginning with a long clarinet solo (or flute in some versions) and sustained chords in the strings with harp and woodwind. The overall effect is a direct contrast to the brash cabaret sound of the Weill.

NB This example which asks for comparison of two songs is in continuous prose. You should present your thoughts as a series of bullet points on page 70.

**COPYRIGHT
PROTECTED**



Oklahoma! (1943) and Carousel (1956)

Music: Richard Rodgers (1902–1979)

Book and lyrics: Oscar Hammerstein (1895–1960)

Oklahoma!

Oklahoma! was first produced at the St James Theatre on 31st March 1943 and was the first of the nine collaborations between Rodgers and Hammerstein. *Oklahoma!* marks a turning point in musical theatre in the twentieth century, incorporating music and dancing as well as a dream sequence. Unlike many earlier musicals, such as Gershwin's *Girl Crazy*, which had very flimsy plot lines and less than 100 songs, *Oklahoma!* has a theatrical plot and a series of big numbers such as 'I Got Rhythm', *Oklahoma!* has a



No. 9 'Many a New Day' – Laurey and Girl Chorus

YouTube: [zzed.uk/11220-No9-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-No9-YouTube)

Spotify: [zzed.uk/11220-No9-Spotify](https://www.spotify.com/track/zzed.uk/11220-No9-Spotify)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

NB The recording is D \flat , a semitone lower than the score.

Introduction: 00:00 – *Allegretto* – D major – The music starts on an **unprepared** dominant at bar 4 and a $\frac{6}{3}$ suspension to V⁷.

Recitative/Verse: 00:09 – The **parlando** vocal has a narrow range. It is supported by **accompaniment** typical of popular songs of the day which includes a rudimentary bass notes on beats 1 and 4.

5 LAUREY

p

Why should a wo-man wsho is health-y and strong Blub-ber like a ba-

9

wsho-in' il-an how he's done her wrong, That's one thing you'l

WW
Hp
Sax

pp

Following the cadence to the tonic at bar 12, the harmony features a dramatic **dissonant** note of the dominant (G \sharp), an **augmented chord** on the third beats of the bars and In both cases, the G \sharp s serve as appoggiaturas which resolve towards the D minor

INSPECTION COPY

COPYRIGHT
PROTECTED



Refrain: 00:51 – The tempo changes slightly to *Con grazia* – in *legato*.

D major and the accompaniment are unchanged apart from occasional quaver motifs 54–55, which form short links. The accompanying accompaniment typifies the style of the melody which is reminiscent of a lullaby, is repetitive, all phrases starting with the letter 'M' with an effective balance of **conjunct** and **disjunct** intervals.

Refrain
Con grazia in legato

26

Instrumental: 01:37 – The key changes to E♭ without a modulation.

Dance: 01:40 – Essentially, this is the same music as for the refrain with alternative lyrics. The accompaniment continues as the chorus of Girls enter singing a harmonised version of the theme. The accompaniment now includes a **chromatic inner voice**. The melody frequently reverts to **modulations** and an element of **variation** which portrays, perhaps, the uncertainty of the dance being echoed by the chorus of Girls.

(Dance continues)
SINGING GIRLS

84

A varied chromatic melody occurs at 02:00, where the melody uses triplets, the key having temporarily changed to E♭. The melody returns within the eight bars.

COPYRIGHT
PROTECTED



68

70

No. 15 'Lonely Room'

YouTube: [zzed.uk/11220-No15-YouTube](https://www.youtube.com/watch?v=11220-No15-YouTube)

Spotify: [zzed.uk/11220-No15-Spotify](https://open.spotify.com/track/11220-No15-Spotify)



Go to zzed.uk/11220

'Lonely Room' is a **soliloquy** which expresses the isolation felt by Jud. He dreams towards Curly.

The structure is as follows:

Recitative: 00:00 – B-minor – *Moderato* – 4_4 – The **chordal accompaniment** complements the vocal line creates an **accompanied recitative**. The range of the melody and its rhythm throughout and reflect the introspective isolation of the character. Throughout the piece with violas play a semitone **ostinato tremolando** relating to the phrase *The floor*. The **harmonic rhythm** is slow, using only a subdominant 7th in first inversion, tonic moving to the dominant over 10 bars.

Clue: Jud: What am I doing in this smotherhouse?
...a-crawlin' and a-festerin'?

Moderato

Moderato [Semitone ostinato] The floor

4

Voice

Pno.

Verse/Refrain: 00:39 – Jud reports his dream. The accompaniment is a bass **ostinato** broken chord figuration above.

COPYRIGHT
PROTECTED



L'istesso tempo

room. But when there' a moon in my win -

L'istesso tempo

// Hp
Strs *pp*
WW

4 down a beam 'crost my bed,

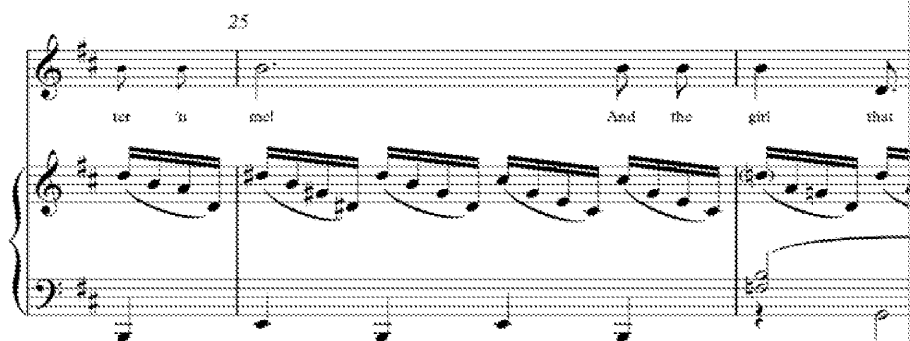
6 shad - der of a tree starts a - dan - cin on t

8 dream starts a - dan - cin in my head.

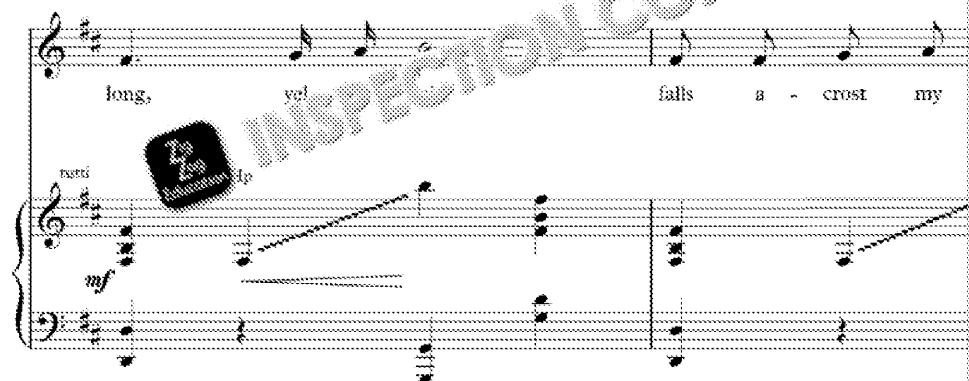
**COPYRIGHT
PROTECTED**



As Jud becomes more optimistic, the harmony moves from E major 7 to G# minor alternation between G⁷ and C. It is the harmony which creates changes in drama



Then, exultantly, as Jud imagines Laurey's *long yeller hair* falling across his face, he sings the number before the reprise of the opening recitative at 01:29.



The recitative is shortened but breaks out from B minor to a direct move to E♭ major, followed by a repeat of the harp glissando bars, and it closes inconclusively on a Bm⁹ in the codetta.

'Lonely Room' has some distinctive features:

- Minor 2^{nds} and bold orchestration suggest a degree of modernism compared to the conservatism of the early 20th century
- The association of particular emotional moments and the psychology of the characters through unusual and expressive harmonic relationships
- The sometimes naive punctuation of lyrics with flamboyant gestures such as the 'yeller hair' sequence
- A narrow vocal range expressing introspection
- Use of accompanied recitative

Short Activity 10

Describe how specific elements contribute to the expression of Jud's loneliness and isolation in 'Lonely Room'.

COPYRIGHT
PROTECTED



No. 17 'Out of My Dreams'

YouTube: [zzed.uk/11220-MyDreams-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-MyDreams-YouTube)

Spotify: [zzed.uk/11220-MyDreams-Spotify](https://www.spotify.com/track/zzed.uk/11220-MyDreams-Spotify)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

A♭ major – *Tempo di Valse* (3/4) – Katie sings to Laurey mocking her dreaminess but a replacement dream.

Rodgers writes a memorable melody. As with many songs in this musical, the sentiment expressed in the words were commonplace in popular songs of the day and especially against people's recent experiences of war.

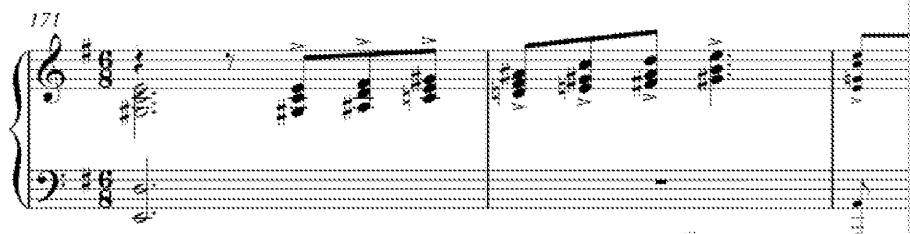
The song reflects the Viennese waltz in tempo and spirit.

Katie begins with a regular eight-beat phrase. Unusually, the vocal melody is shaded (line) moving in parallel with the accompaniment line:

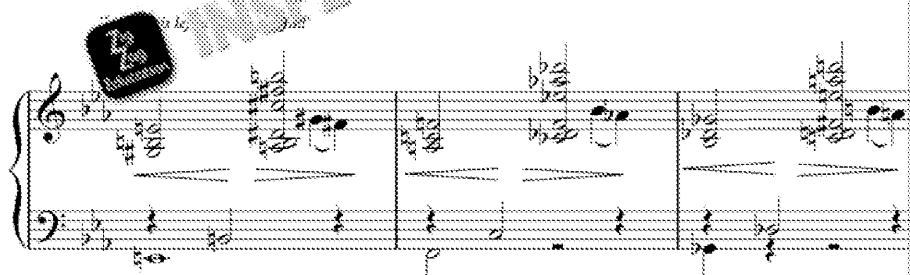
- The consequent phrase features contrasting leaps of a 5th at the start, a consequent descending 5th expanding to a major 6th to the dominant in bars 15–16.
- The first phrase repeats but with a chromatically altered final half of the phrase (F♭). Further chromaticism colours the line *When the sun is low...* with a chromatic major on ... *breaking through...*
- The phrase length halves to four beats; the line ... *Then out of your dreams* is in bars in three-part harmony.
- A chorus 'Girly' begins although the melody is different and the key is now C major, the same as for the main verses.
- The context of this verse is essentially melodic since the accompaniment is clearly in a waltz-like style.
- Towards the close of the song and at the words ... *into the hush of falling sleep* indicate that *The counterparts of Curly and Laurey enter and stand behind them in their gestures.*
- The figures – doppelgangers²⁰ – are used to symbolise images inside Laurey at a defining moment in the show.

²⁰ A term of German origin referring to a person's lookalike or double.

In the original score, a ballet scene is enacted relating to the dream sequence. This scene develops the song 'Out of My Dreams'. In this section, which is marked *Ben* ('very moderate tempo'), the harmony includes **augmented chords** which link to minor and major chords. Although not a song, the passage is of interest stylistically.



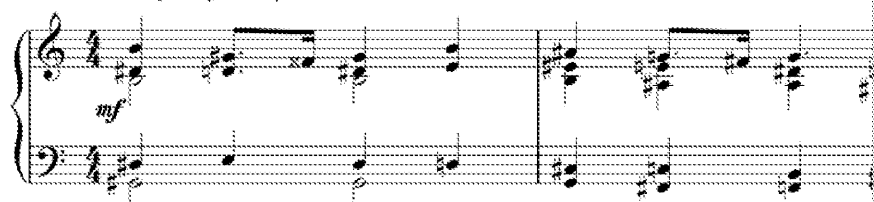
Later, Laurey's subconscious works overtime as she imagines Jud coming forward to go to the dance with him). Here, a single line progression rises chromatically over a *Maestoso* section, where a brief duet to 'Pore Jud is Daid' is heard.



'Pore Jud is Daid' appears *Lento e doloroso*:

Lento e doloroso

'Laurey' and 'Jud' are left alone



And, close to the end of Act One, the melody of 'The Surrey with the Fringe on Top' is in a slowed tempo, at first in the bass line, then in the soprano line.

**COPYRIGHT
PROTECTED**



Grandioso

But the dream fades as *The real Jud* awakens *Laurey* from her dream and she starts to sing. *The real Curly* enters expectantly, and seeing them leave, he stands alone, puzzled. The curtain falls.

As the curtain falls, the melody line at *people will say we're in love* is heard in an orchestrated form in E_b minor.

Short Activity II

Complete the whole-tone scale starting from C on following graphic:

Whole-tone scale on C:

**COPYRIGHT
PROTECTED**



No. 22 'All er Nothin'

YouTube: [zzed.uk/11220-No22-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-No22-YouTube)

Spotify: [zzed.uk/11220-No22-Spotify](https://www.spotify.com/track/zzed.uk/11220-No22-Spotify)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

The performance of the song in the original Broadway recording differs from the unusual in music for theatre. Essentially, the song is a duet between Will and Ado proposal and Ado telling him how *it's gonna be*.

Moderato: F major – 2_4 – Will's opening is in a **parlando** style, melodic but repetitive accompaniment is steady quaver octaves.

Moderato

WILL: (half spoken)

Will's part is written for voice and piano. The key signature is F major (one flat) and the time signature is 2/4. The tempo is Moderato. The lyrics are: "I on - ly did the kin - da things I or - ta". The piano accompaniment consists of steady quaver octaves in the right hand and a simple bass line in the left hand. The score includes a watermark "INSPECTION COPY".

Ado's response is similar but broken with rests. The accompaniment is a basic of or music-hall²¹ style.

Moderato

ANNIE: sung

Annie's part is written for voice and piano. The key signature is F major (one flat) and the time signature is 2/4. The tempo is Moderato. The lyrics are: "you faith - ful as c'n be - - fer". The piano accompaniment consists of steady quaver octaves in the right hand and a simple bass line in the left hand. The score includes a watermark "INSPECTION COPY".

²¹ Music hall (sometimes presented as old-time music hall) appeared during the Victorian period presentation which included popular songs which the audience would be invited to sing along scenes or other kinds of comedy acts, dancing or magic. Vaudeville is the version of music hall which emerged in parts of America but which tended to where the entertainment was always secondary.

The key stays in F when Will sings the chorus, which is a more clearly contoured patterns with an alternating basic accompaniment.

Refrain:

WILL: (sings)

With me it's all or

all or nuth' in' with

Ado's occasional interjections are a cliché of music hall and vaudeville shows.

ADO ANNIE:

Not e - v'n sim - p'n

INSPECTION COPY

COPYRIGHT
PROTECTED



No. 27 'Oklahoma'

YouTube: [zzed.uk/11220-No27-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-No27-YouTube)

Spotify: [zzed.uk/11220-No27-Spotify](https://www.spotify.com/track/zzed.uk/11220-No27-Spotify)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

The musical ends with a rousing finale chorus number. The finale is a big chorus and is sometimes written in four-part harmony, but it starts with dialogue between songs in the style of an accompanied recitative.

The finale is structured as follows:

Moderato: 00:00 – D major – 4_4 – bars 1–40 – Aunt Eller, Ike, Laurey, Curley and the townsfolk in an **accompanied quasi-recitative**. The chatter is about the forthcoming wedding which has been declared a new state, but what that has to do with the plot is never explained. The new state will be rich in crops and cattle and that, naturally, everything is going to be better.



*Plen'y of room to swing a rope!
Plen'y of heart and plen'y of hope!*

The **recitative** starts with an **open-voiced** chord of D major, with Aunt Eller coming in a manner that there is no better time to be married than now:

Moderato

AUNT ELLER:

They could - n't

Moderato

start in life! It ain't too ear - ly and it a

4

IKKE:

Chorus: 00:45 – bars 41–100 – The recitative ends on a D major chord, but the key of D♭ and a scale run with *crescendo* leading to Curly's entry on the tonic:



INSPECTION COPY

COPYRIGHT
PROTECTED



41 **Vivo**

46 **Vivo**

The music sits firmly in D \flat , while the short middle phrase provides some contrast

(... my honey-lamb and I)
Sit alone and talk and watch a hawk makin' lazy circles in

The following phrase contrasts further with its notable **syncopation**:

CURLY: 77

The company joins in with a loud cowboy *Yeow!*, and everybody sings the chorus

ALL: 7

CURLY:

104

GIRLS: *p*

pp *mp* *mp*

COPYRIGHT
 PROTECTED



Second special chorus: 01:34 – bar 105–end – The whole of the concluding section shows some development of the ideas.

The structure is as follows:

Bars 100–104 – The scale introduction heard at the start now heralds in D major and Boys. The addition of the Girls' chorus echoes the sustained *crescendo* which at the same time using some 'word painting', the girls' chorus suggesting, perhaps *plain*. This follows a progression from tonic D major moving from D to II⁶ to V⁷ to includes the use of **secondary dominant** V/V⁷ of V in modulatory passages.

The chorus repeats the *Oklahoma* phrase. At bar 121, the Girls again sing on the girl choruses heard in many Hollywood films of the time. The pattern is a sequence and **first inversions**.

Notice in the passage below how it approaches to V⁷ (A⁷ / dominant of D) by way of the

Boys:

Oh...

O... k - la - ho-ma, Ev'-ry night my

O... k - la - ho-ma, Ev'-ry night my

Structurally, the bass reflects the four-bar scale introduction in **inversion**, while the melody sung by the Girls follows the harmony in the accompaniment.

There is a similar illustrative technique or **word painting** by the male chorus at bar

134

sky... We know we be - long to the

sky... Ah...

sky... Ah...

**COPYRIGHT
PROTECTED**



The arpeggio run on *sky* is another illustration suggesting, perhaps, the wide expanse countered immediately by the Girls chorus, followed by the division of the chorus into bars 143–149:

Rodgers orchestrates the voices as a form of **hocket** whereby the syllables are divided as if they were different instruments. Each syllable is **vocally coloured** in a different way.

musical score for bars 143–149, showing vocal parts (Soprano and Alto) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal parts sing 'Yi!' on a rising note, followed by 'Yip py' on a descending note. The piano accompaniment features a quaver arpeggio pattern. Dynamics include 'cresc.' and 'poco a poco cresc.'

For the final section, which leads into a codetta, the voices repeat the syllables *Ok-la-ho-ma* (dominant 7th of G (D: V⁷ of IV) supported by a four-note quaver ostinato and a pedal point.

Bars: 166–176b1

[The chorus gradually builds the texture moving towards V7...]

166 *mf poco a poco cresc.*

musical score for bars 166–176b1, showing vocal parts (Soprano and Alto) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal parts sing 'Ok-la-ho-ma' in a hocket pattern. The piano accompaniment features a four-note quaver ostinato and a pedal point. Dynamics include 'mf' and 'poco a poco cresc.'

The ostinato continues until the entry of another group, with the syncopated melody *the land...* preceding the modulation to the dominant and the beginning of the codetta.

COPYRIGHT
PROTECTED



Codetta: 02:54 – bar 198–end – This section is characterised by the spelling-out approach to the final cadence:

98

O - K - L - A - H - O - M - A - Ok - la - ho

O - K - L - A - H - O - M - A - Ok - la - ho

O - K - L - A - H - O - M - A - Ok - la - ho

L - A - H - O - M - A - Ok - la - ho

cresc.

Short Activity 12

What elements make the *Oklahoma* finale especially strong musically?

INSPECTION COPY

COPYRIGHT
PROTECTED



Carousel

Carousel, like *Oklahoma!*, has a strong psychological content expressed partly through the dream sequence. The chorus writing in *Carousel* is characteristically melody and music might be judged to be over-sentimental such as in the hymn-like (and best 'Walk Alone'.²²

Unlike *Oklahoma!*, European operetta tradition is more evident in *Carousel*, with which do not always help to advance the plot. On the other hand, the music is also dialogue, and so aspires more towards the model of grand opera.

'You'll Never Walk Alone'

YouTube: [zzed.uk/11220-walk-YouTube](https://www.youtube.com/watch?v=OV5_LQArLa0)

Spotify: [zzed.uk/11220-walk-Spotify](https://www.spotify.com/track/11220-walk-Spotify)

Go to [zzed.uk/11220](https://www.zzed.uk/11220)

In the original recording from 1945, the lyric is different from the now-familiar version: *a storm, keep it clean up high...* The number is sung by the character Nettie, and reprise in full in **part harmony**. The tempos of the various cover versions vary in productions.²³

The tempo is **Andantino molto cantabile**, indicating that the music should be played slowly (*andantino*) as is the case in the original recording, where there are ritardando parts of the written score.

The number begins with an **arpeggio accompaniment** in the tonic key of C major, following a conventional course, progressing I–V⁷–IV–I–V then to the dominant minor (Gm), then to an expressive Bb major coinciding with the words ... *storm is a golden sky*, the subdominant, F major.

The harmonic rhythm increases to a chord change at each half bar (00:46), the root moving from A minor to G minor, down to F major and to E major at the climactic *lark*. As the harmony rises, the dramatic tension. Further chromatic progression occurs with C⁷ on *lark*, which is then returning more firmly to F major at ... *on through the wind...* The subsequent harmony suggests the effect of **word painting**, which is also reflected in the Fm⁶ harmony.

Harmony and melody together ascend slowly from *Walk on, walk on, with hope* in the first bar, progressing from G⁷ to C and the chromatic chord of the **augmented C** (C⁺) moving through a chromatic step to D major in first inversion (⁶₃) at *heart*. The sense of forward and upward motion is therefore, clearly expressed.

Short Activity 13

Complete the augmented triad on each of the given notes. The first chord has been

Complete the augmented triad on each of the given notes. The first chord has been

**COPYRIGHT
PROTECTED**



²² cf. the similarly hymn-like 'Something Wonderful' and 'Climb Ev'ry Mountain'.

²³ The commonly sung words at football matches were influenced, perhaps, by a hit recording by The Beatles (https://www.youtube.com/watch?v=OV5_LQArLa0)

Typical of the style, the roots move by step over two bars, D–C, although the C is increases harmonic tension. At the appearance of the $\frac{6}{4}$ chord (second inversion) high E (at 01:38) ... *never walk alone*, ... The accented repetition has increased dis to F major, at which point the high E functions as an upper pedal point, the harm again to F \sharp^7 and, by another conjunct step, to E minor and G major (dominant of C changes to a homophonic texture following the progression C–C \sharp –F–G before sub **plagal cadence**, which also suggests the hymn-like nature of the chorus as a whole.

The melodic features of the song are similar to those from ‘Oklahoma’ and include note to the supertonic harmonised with the dominant (D harmonised with G chord conjunct but also with small leaps of major or minor 3rds. The first section (from *the dark*,...) includes leaps of ascending 3rds, but in the subsequent section the less example, at ... *end of the storm*... or ... *golden sky*..., and the final phrase leaps down *the lark*.

In the following section the melody rises slowly in a sequence by stepwise motion, then the climactic descending contour tracing a C major triad in first inversion to the lyric *Though your dreams be tossed and blown* before the tonic Cs repeat the words *Walk on*, reflected in the subsequent phrase on E to *And you’ll never walk alone*,... The entire melody is continuous and is not easily divisible as it is **through** melodic line following a slow contour from its first low C to its final dominant note.

Short A
Give two
‘You’ll never

Rodgers’ approach to text:

- Mostly uses conventional song forms of strophic verse–chorus.
- Sometimes refers to popular song form and vaudeville types.
- Melody and accompaniment are complementary.
- Harmony is chromatically rich sometimes but mainly diatonic.
- Figuration is conventional, using, as for example, arpeggio patterns and offbeats.
- Entire songs rather than individual motifs are used to remind us of character.
- Phrasing is generally regular.
- Counterpoint is not often used.

COPYRIGHT
PROTECTED



Les Misérables (1980) and *Miss Saig*

Music by Claude-Michel Schönberg, b. 1944

Lyrics by Alain Boublil, b. 1941

Les Misérables

'At the End of the Day'

YouTube: [zzed.uk/11220-EndDay-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-EndDay-YouTube)

Spotify: [zzed.uk/11220-EndDay-Spotify](https://www.spotify.com/track/zzed.uk/11220-EndDay-Spotify)

Les Misérables opens with a **prologue** in three parts where the central characters and their situation are introduced. 'At the End of the Day' represents the workers in Valjean's factory eight years after the death of the prologue.

The plot reflects the novel by the French author Victor Hugo on which it is based.

*At the end of the day you're another day older
And that's all you can say for the life of the poor.
It's a struggle
It's a war...*

The chorus is in **F minor** and has an agitated 12_8 metre throughout, apart from a single bar. The minor key and rhythmic agitation reflect the wretched state of the workers. The harmony is achieved by means of a **pedal point** heavily accented on each beat. The progression turns towards the dominant.

It's a struggle, It's a war...

The music returns to the tonic, and sounds the dominant, progressing towards a **submediant** (D \flat). The verse ends on an inconclusive **Fm^{7sus}** chord. Supported by the bass, the melody is equally agitated but consists of a simple scale passage. The verse returns to the tonic.

The third verse **modulates** to the **tonic major** (F major) (01:12).

While the voices sing the same basic melody, the accompanying rhythm changes to reflect the words *rise* and *week*.

Another unexpected harmonic move occurs at *There's hunger in the land...* At 01:20 the music alternates between F and C major chords. This pattern rises a semitone at 01:25, where the harmony moves through A \flat and E \flat , before settling on G \flat as the dominant of F major.

After the coda (04:41), the music returns to F minor by way of its dominant 7th. The melody is, however, different. The bass is troubled heavily in **open 5th**. Above the 5th is a vocal line which is sometimes in harmony with it. The **dissonance** of the last chord echoes the inner conflict of the F minor.

Much of the effect of the opening number is rhythmical. It begins with a pounding regular 12_8 metre in an ostinato pattern, reflecting the relentless struggle of the workers, about which they sing. The syncopations such as at *And there's nothing anyone's giving...* also provide the expression of anger with emphasis. The alternation of metres from the basic 12_8 to the single bar of 6_8 adds further agitation to the dramatic representation. Texture varies from melody and homophonic chords with a repetitive and strident bass line. The sonority is richly textured.

Short Activity
Describe son and rhythm

INSPECTION COPY

**COPYRIGHT
PROTECTED**



'I Dreamed a Dream'

YouTube: [zzed.uk/11220-dreamed-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-dreamed-YouTube)

Spotify: [zzed.uk/11220-dreamed-Spotify](https://www.spotify.com/zzed.uk/11220-dreamed-Spotify)

NB The recording is in E♭ major. The analysis references the score, which is in F.

The song is sung by Fantine after the factory workers have demanded she be disown her illegitimate child and had rejected the advances of the foreman. Fantine's song is from a nineteenth-century opera. The aria is introduced by a reflective **recitative**. Fantine's recitative begins with a cor anglais melody above an accompaniment in the cello. The melody moves through a slowly moving sequence before reaching the introduction to the aria itself.

The **structure** or form of the song is **strophic** but with elements of varied treatment.

Time	Section
00:00	Accompanied recitative on monotone
01:00	Verse 1
01:30	Verse 2
02:00	Chorus
02:35	Verse 3
03:08	Verse 4
03:35	Coda

'I Dreamed a Dream' is in F major. The **harmony** is diatonic but with **tertiary** root movement more classical root movement in 4th or 5th. The initial phrase lengths are in equal measures. In the verses, the harmonic progression being:

Chords	F–Dm	F–B♭	Gm ⁷ –C ⁷	F–Dm ⁷
Root interval	3	3	4/5	3

The harmony is disturbed by **passing dissonances**, some of which relate expressively to the formation of the bass line, which is the basis for the song. F major of the first phrase rises a major 7th (heard as a stepwise descending bass line in the recording) to conclude the phrase, as though suggesting the dream was not as imagined (**word painting**); the harmony progresses to a second inversion of F and then to B♭ in bar 3. Here, at beat 3, an A major 7th of the overall B♭ chord (subdominant) while Fantine sings the word *high* on the **supertonic** (Gm⁷) but with an expressively sighing **appoggiatura** which reaches G and the dominant harmony (C¹¹/C⁷). In the next phrase, the word *die* is highlighted by the phrase, the word *God* is given the most dissonant expression with a **subdominant** (B♭ major 7 / A). The harmonisation of the first and second phrases is the same, all a half note higher, in this case on A rather than F.

After the second verse, the harmonic progression from V⁷–V of II (F: C⁷–D) arresting Fantine sings:

*But the tigers come at night
With their voices soft as thunder...*

with another effective change to G major in the fourth bar near the G minor of bar 5. The **major** and **minor modes** appears also in the third phrase, where the progression illustrates *apart* in the line:

As they tear your hope apart...

²⁴ Tertiary describes roots which move by intervals of a 3rd rather than the more common 4th or 5th.

**COPYRIGHT
PROTECTED**



which is heard in the light of the following progression to F major, rising through a sequence of **stepwise roots** (in seconds). The music reaches the dominant on the end of the song. The timing of this moment can be appreciated by comparing it with the two verses.

The calm is a preparation for the storm which is foreshadowed by the next rising to G major (03:01–03:07). As part of that two-bar modulation, the bass falls in **cont** before reaching the D^{7sus}/D^7 and cadence to G major and the line

And still I dreamed he'd come to me

The song approaches its climax with an increase of dissonances and 7th chords but beginning displays the same **tertiary root movement** as the song but in G, the key at the end.

The **contour** of the vocal line in the first chorus ascends **stepwise**, but in the following descends by a combination of **steps** and **leaps**, as in, for example, *But the tigers* on steps and leaps, tracing the D^7 chord. A brief echoing phrase on cor anglais descending a bar. A variant of the answering phrase in the next section (verse) *summer by my side...* and a more exultant response on the word *wonder*, as though. Further brief echoes of vocal phrases also occur in the coda after *I had a dream* in semiquaver figure first heard in the introduction is reintroduced in the final four **perfect cadence** in G major.

Rhythmically, the song opens with a **syncopated figure**. The rhythm recurs as an insistent $F\sharp$ and later, by bar 10 (00:21), on the $A\sharp$. But the main rhythm is a figure in the vocal melody. A different syncopation occurs at *night* and *(a)-part* in accompaniment. The rhythm of the bass is largely in minims, providing a firm counterpoint to the vocal movement above. The G major coda section uses a **crotchet triplet** for the

The orchestration adds sonority by blending various timbres. For the original Long plays over the strings in the introductory *There was a time...* The quaver figure in steps as the voice stays on its own note. The introduction to the song itself then

The **string section** continues with the main syncopated accompaniment, the short by **acoustic guitar / mandolin**, which cuts through the strings. Cor anglais plays over the strings, however, which feature mostly with other instruments used for high **arpeggio** sweeps across the chorus line *With their voices soft as thunder...* Brass ascending chorus *crescendo* passages linked to *shame...*, doubling the strings for colour the textures at *that cannot be* in verse 4. As the song subsides, so does the final allusion to the semiquaver figure is heard on mandolin.

**COPYRIGHT
PROTECTED**



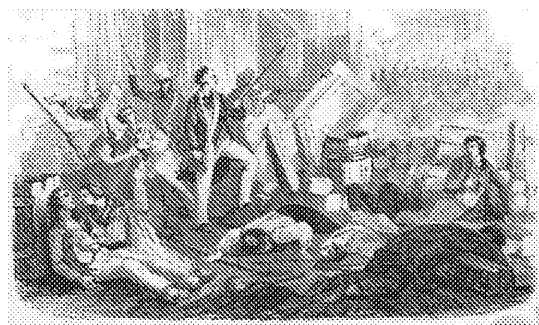
Empty Chairs at Empty Tables'

YouTube: [zzed.uk/11220-empty-YT](https://www.youtube.com/watch?v=zzed.uk/11220-empty-YT)

Spotify: [zzed.uk/11220-empty-Spotify](https://www.spotify.com/track/zzed.uk/11220-empty-Spotify)



Go to zzed.uk



Sung by Marius, the song comes at Cosette's wedding and following the barricades. Marius reminisces about friends who were killed at the bar of the rebellion of 1832. Often referred to as the Uprising, the revolution of June 1848 against an attempt to re-establish Hugo's novel, on which the musical is based, that uprising.

The ballad is **strophic** but with variations within the accompaniment. The music is at a moment at *Oh my friends, don't ask me...* (02:09), sung with a long pause, a chilling experience in the theatre.

Among the features common to the other numbers discussed is the use of **tertiar** whose roots progress in 3rds. The tonic key is A minor, which reaches F (a 3rd lower) *From the table...* (00:50). The modulation to a major key lifts the atmosphere to a through the **relative minor** of F (D minor) at *The very words that they had sung* (0

After a **transitory modulation** to G minor (another example of tertiary key relation) single bar to G major, illustrating again the composer's fingerprint of placing major proximity. The dominant of C (G) is merely passing, however, and the cadence at A minor. The next verse returns to the A section, the overall design of the song be verse, however, more is made of the rising melodic figure on *cor anglais* which w

The song also reflects the composer's use of **dissonance**, which is evident from the **appoggiatura** B \flat leading to C of the basic A minor harmony is enough to distinguish commonplace accompaniment.



The vocal melody is mostly **stepwise (conjunct)** and **scalic** but includes occasional contrasting leaps with stepwise movement can be heard at the phrase *And tomorrow* downward leap of a **perfect 4th** followed by a **minor 3rd** expresses the sadness and psychological state of the character. The descent of the *was* contrasts with, for phrase *As they turn your dreams to shame...* 'I'll remain a Dream'.

The accompaniment doubles the voice in the upper parts of section B but with the in the use of the rising melody on *cor anglais*; where the key changes to F major (a conventional **major type**). The accompaniment includes a rising counterme *a pain goes* on (01:45), at which point G \sharp forms an insistent element with helps to establish the key of C \sharp minor. The pace quickens at *Phantom faces at the* accompaniment begins to feature strident octaves (marked *tenuto*), continuing to sustained top E on *friends*. In the closing section and coda, the accompaniment be the final key.

Short Activity 16

Describe how different musical elements are used to express the sentiments of the song.

INSPECTION COPY

COPYRIGHT
PROTECTED



Do You Hear the People Sing?

YouTube: [zzed.uk/11220-people-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-people-YouTube)

Spotify: [zzed.uk/11220-people-Spotify](https://www.spotify.com/zzed.uk/11220-people-Spotify)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

Enraged by the political climate and disregard for the condition of the poor people, protest in the second French revolutions of 1832/1848.²⁵

The chorus number 'Do You Hear the People Sing?' forms a magnificent set piece in the spirit of people setting up barricades against the army in the streets of Paris. The music contrasts tragically with the deaths of hundreds of citizens which resulted. Another number, 'Master of the House', although its tragicomical character provides another level of contrast.

The chorus sings mostly in harmony and unison for emphasis, but characters also sing. The key is F major, and the rhythm is a milliwaltz in **compound quadruple time** with conventional 12/8 time signatures. The vocal melody shows features of mainly stepwise or conjunct movement. The section begins with the words: *Who will not be slaves again?*

The change to C minor at that point again shows tertiary key relationship since the progression is achieved by means of the **dominant 7th chord** (E⁷) of Am. Although the accompaniment is persistently march-like, and the rhythm of the voices also persists, the music is not march-like and **triplets**.

The chorus begins in a triumphant C major, and the texture of the accompaniment is more complex, the bass forming a **pedal point** on the new tonic, C.

A transitory modulation by way of V⁷ of G as a **secondary dominant** occurs at

people Who will not be slaves again...

but C major is established soon afterwards.

The coda changes tonal direction, turning first to C minor then to the **flattened subdominant** F major, returning to Cm and closing once again on a firmly sounding C.

INSPECTION COPY

COPYRIGHT
PROTECTED



²⁵ The composer Honegger had written a film score for *Les Misérables* in 1934.

Miss Saigon

Miss Saigon (1989) followed *Les Misérables* and was loosely based on the plot of Giacomo Puccini (1858–1924). *Madame Butterfly* explores the relationship of an American woman which does not survive their separation once the sailor returns to America. American GIs during the Vietnam War in the 1970s and their consequences are the focus of *Saigon*. It is in the same tradition of **opera verismo** as *Madame Butterfly*. The form is more than being in a series of numbers or set pieces. Although there are some similarities in sonority in particular, the palette of *Miss Saigon* is arguably harmonically richer than

It is unlikely that you will be able to see the full score of the show, and so your reliance on anthologies²⁶ of the songs, together with the recording. If you follow the recording differences and will appreciate that there is more to the music than that given in the recording²⁷ to listen to the orchestration and, therefore, to focus on the use of the soundworld of the show. The orchestration, in particular, captures the two worlds of the States of America.

The Heat in Saigon'

YouTube: [zzed.uk/11220-HeatOn-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-HeatOn-YouTube)

Spotify: [zzed.uk/11220-HeatOn-Spotify](https://www.spotify.com/track/zzed.uk/11220-HeatOn-Spotify)

Short Activity 17

Which of the musical elements contribute most to the dramatic moment of 'The Heat

Beginning in E \flat major, the harmony progresses to A \flat by way of its dominant 7th (the dominant 7th (so, B \flat 7), leading to the tonic chord, E \flat .

The number is a combination of solos and a chorus of American GIs and Girls. They are used throughout. The key changes to F major at the point when Chris and Jo are each other conversationally. There follows a similar use of **secondary dominant** A \flat within the first bar (00:00) and then again at 00:03, where a linking bar takes between the keys of E \flat and F major is a major 2nd, and the interval between A \flat and relationships are common also in *Les Misérables*. (Similarly, **root movement** by a *Les Misérables*.) Other examples of roots moving by step are the progression B \flat *lost the war long ago* (02:21), just before the subsequent section and key change by stepwise chromatic movement from B \flat 7 to B major (02:28).

Having reached B major, the mood changes. The melody used from the beginning the mood is more introspective as Kim starts to sing. Following this, the mood is more macho expressions of the GIs' extrovert confession. The **figuration** of the accompaniment **broken chords**, contrasting with the more homophonic passages. **Harmonic** chord changes, expressing the changing psychological mood. Vocally, the music rather than the conjunct melody of the first section, which did, however, include the word ... *tell* (03:36), before the re-entry of the American chorus, the harmonic along with its use of **secondary chord VI** in particular. The harmonic progression B–B/D \sharp –E–C \sharp 7/E \sharp –B/F \sharp –D \sharp 7/F \times –G \sharp m–B/F \sharp –D \sharp 7/F \times –G \sharp m, or: I–I \flat –IV–V \flat b/V–Ic–V \flat b/vi–vi–Ic–V \flat b/vi–vi, which shows the frequent use of the sub

**COPYRIGHT
PROTECTED**



²⁶ Wise Publications / Music Sales Limited is the most commonly found anthology of songs, but the changed and the forms of the songs are treated differently from what you will hear on the recording.

²⁷ Original London Cast Recording / GEFEN 7599-24271-2

Short Activity 18

Name the notes in chords II, III and VI mentioned here. Don't forget that the key is D minor.

Chord II has notes _____

Chord III has notes _____

Chord VI has notes _____

The first section returns by way of a **chromatic scale** which links to E \flat major; but (03:12), the key changes to F major. The vocal writing is mainly in 3rds, and there is harmony with D \flat s in the melody. The following American chorus features a two-2^{nds} (Gigi), augmented 4ths and diminished 5ths (Yvette and Yvonne).

Nearing the end of the piece, the final cadence is prepared with a series of **pedals**. The harmony moves down chromatically to F major before returning to the F major.

The Movie in My Mind

YouTube: [zzed.uk/11220-movie-YouTube](https://www.youtube.com/watch?v=11220-movie-YouTube)

Spotify: [zzed.uk/11220-movie-Spotify](https://open.spotify.com/track/11220-movie-Spotify)



Go to zzed.uk/11220

The characters of Vietnamese girls in the show are portrayed as having a fanciful view of what American life would be like if only they lived it. 'The Movie in My Mind' represents that fantasy as sung by Gigi and Kim with a chorus of other girls. The number is part duet and part chorus.

The key is A minor, but the number ends on C minor and so a 3rd apart in a tertian writing is diatonic and mainly uses conjunct movement. The introduction anticipates which follows. The motif consists of three notes, A–G–F \sharp , harmonically supported. The motif itself is related directly to that of 'The Heat is on in Saigon', consisting of a semitone (compare E \flat –D \flat –C with A–G–F \sharp).

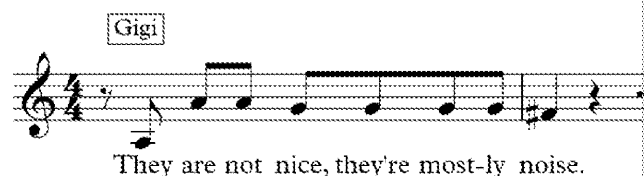
Slowly (quasi colla voce)

The musical score is written for piano and voice. It consists of two systems. The first system shows the piano accompaniment in 4/4 time, with chords Am, Am7, and Am6. The second system shows the vocal line with the same chords and a motif of three notes: A–G–F \sharp . The motif is labeled 'Vocal voice/motif for the vocal that follows'.

COPYRIGHT
PROTECTED



The inner voice implied in the introduction becomes the **first motif** for Gigi's melody.



As the melody unfolds, the initial two-bar phrasing is stalled with a three-bar phrase *time I take one in my arms, it starts...* (00:35) as if to suggest the character is snappy. At the same time, the **harmonic rhythm** changes to two chords a bar on the dominant. You will see that the bass doubles the vocal melody two octaves below.

A **second motif** is introduced for the phrase *The movie in my mind* in an ascending



The harmony is based on **primary triads** (I–IV–V / Am–Dm–E) with frequent use of **chords**.

There follows a section in **G major** with chords being played **homophonically**:



Notice that the chord symbols given in the music do not tell the whole harmonic picture. The word *Flee* (01:12) is basically F major, but there is a strongly dissonant Eb added. The bar at *life* (01:15) is basically Bb major but with a dissonant Ab between the Bb and the Ab.

The next verse uses the **second motif** but with a varied form of the original accompaniment. The harmonic progression is the same as for the first verse. The tempo quickens (*più mosso*) and the second motif changes from a falling minor (A–E) at ... *and I take one in my arms...* and the dynamic increases until reaching *Dream* and ... *and I take one in my arms...* or F major.

Harmony progresses towards the dominant (02:18) before the next verse in the section, the chorus of Girls joins in dialogue with Kim (02:52), alternating first and

Short Activity 20

How is the line, first sung by Gigi, '... *but ev'ry time I take one in my arms...*' given context connects with her situation?

COPYRIGHT
PROTECTED



a tempo

Kim

see

Girls Motif 1

they are not nice, they're

Motif 2

the mo - vie in my mind.

noise. Thy kill like

At the end of the next verse, the music changes key to C minor (03:48) with a seven-measure rest, allowing the girls to sing the second verse before Kim concludes the number, rising from the dominant to the tonic in a melismatic treatment of *mind*.

COPYRIGHT
PROTECTED



Bui-doi

YouTube: [zzed.uk/11220-Bui-doi-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-Bui-doi-YouTube)

Spotify: [zzed.uk/11220-Bui-doi-Spotify](https://www.spotify.com/track/zzed.uk/11220-Bui-doi-Spotify)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

One of the consequences of the Vietnamese conflict was that many children were and American GIs who returned to the USA once the war was over. Those children were known as *Bui-doi* or *Children of the dust*. Act Two of *Miss Saigon* begins²⁸ with a unison, gradually increasing in volume and transforming into three and then four parts in *strife*. The Men's Chorus therefore acts as an introduction, which is in A♭ major.

Men's Chorus

They're called Bui-doi. The dust of life, con - ce
strife. They are the liv - ing re - min - der of all the good we fail

The example above is a reduction of the chorus voices which (in production) is supported by a chorus introduction, the accompaniment to a solo voice is an A♭ slow vamp in recitative (given in the anthology). The solo is like an **accompanied recitative**. That is, the character sings one note with only occasional additions, as though telling a story; there is a basic accompaniment of few supporting chords, as in this case. Accompanied recitative presents the narrative.

Solo Man

Like all sur - vi - vors I once thought when I'm home I won't

The accompaniment is mostly **vamped chords**. There are some chromatic chords (E♭⁺) on *survivors*, but mainly the vamp uses primary triads. The chorus enters at the words *They're called Bui-doi* (02:53). The orchestration expands, and then a notable fanfare-like figure is heard from distant horns. The string section is more prominent from *all the good we failed to do* (01:35) as the music rises to a climax. The verse repeats, and the orchestration becomes even more expansive at the repeat of the chorus.

More chromaticism heightens the intensity of the vocal. A fainting occurs at *These are the children of the dust* set to a diminished 7th (E^o) chord with a dominant function to F minor. Chromaticism from A♭ to A minor at *Some children do play...*, its dominant (E) and a tertiary progression of the new key of B.

As the Men's Chorus enters (03:09) in its harmonised version, the soloist rises to a new note for a full 10 beats. As the Chorus continues, a dialogue follows between it and the soloist in phrases as **countermelodies**. So, when the Chorus sings *That's why we know...*, the soloist sings the same words but a different melody:

²⁸ If you use the anthology (Cameron Mackintosh publication), the song begins with a solo character introduction. Music written for theatre often changes in production.

INSPECTION COPY

COPYRIGHT
PROTECTED



The musical score is for a piece in B-flat major, 4/4 time. It features three parts: Soloist, Chorus, and Unis. Men. The Soloist part begins with a half note B-flat, followed by a quarter rest, then a half note D, and a quarter rest. The Chorus part begins with a half note B-flat, followed by a quarter rest, then a half note D, and a quarter rest. The Unis. Men part begins with a half note B-flat, followed by a quarter rest, then a half note D, and a quarter rest. The lyrics are 'That's why we know' and 'dear our hearts'. There are triplets of eighth notes in the Soloist part and the Chorus part. A watermark 'INSPECTION COPY' is visible across the score.

Notice the accented **appoggiatura** C on *know* and the D on the same word as sung by the Soloist on *hearts*.
 brief **melisma** sung by the Soloist on *hearts*.

The number closes on a plagal cadence in B \flat major, which is approached by a second (B \flat /F $\frac{6}{4}$) in the third bar from the end, which serves partly to sustain the tension. The harmony is A \flat ⁹ (which relates to the tonic as a flattened leading note). There is a half note E \flat (IV) while the Soloist sustains his top F before the plagal cadence is completed.



COPYRIGHT
PROTECTED



Making Comparisons 3

The Points of Style in a Nutshell (appendix) summarise points of comparison given in the Appendix. Here is a discussion for two specific songs which are both production numbers designed to make a big impression. The first, 'At the End of the Day', provides a comparison with *Misérables*, which is compared with the finale to *Oklahoma!*, which provides a comparison with *The Sound of Music*.

'At the End of the Day'

- Mostly sung in unison but with some division in 3rds.
- Textural variety also achieved by divisions into ensemble and solos.
- The vocal rhythms are primarily quaver groupings in $\frac{12}{8}$ time with some syncopation.
- Mostly melody with homophonic accompaniment.
- There is some use of pedal points.
- There are some open 5^{ths} resembling 'new world' chords.
- Harmonically, the structure is in F minor, with contrast from F minor to F major.
- Word setting is mainly in a high register.
- The overall structure is simpler than that of 'Oklahoma' as it is made up from separate sections, some solos or duos: **Intro**: features descending figure in strings by up-bow and $\frac{12}{8}$ time – **A**¹ verse with high voices – **A**² solos and response – counter melody – **B** solo – **C** slower tempo with solo – **A**⁴ solo then dialogue and the entry of Valjean.

'Oklahoma' (chorus finale)

- After a recitative-like introduction, the chorus is largely in four-part harmonic chords from the Girl Chorus which overlays.
- The accompaniment is formed from alternating chords on and off the beat.
- Harmony progresses overall from D \flat to D major, providing a point of contrast with the progression of 'At the End of the Day'.
- The range of harmonies used is diatonic but with some chromatic surprises.
- Sonority/timbre is provided by a large orchestra with reliance on the strings playing important roles.
- Tempo is in common time with syncopations.
- There is some use of rhythmic ostinato, such as the accompaniment figure descending pattern supporting the repeats of Okla-homa on beats 1 and 3.
- There is some use of melodic sequence marking the repetitions of Okla-homa.
- The structure is generally **Intro** dialogue between farmers – **A** marked by the first sung solo – **B**–**A**¹ marked by upward scale to Chorus, with Girls' Chorus overlay – **C** marked by the spelling of Oklahoma – **Coda**.

This example of a possible response to a question which asks for comparison of two songs, but it is also acceptable to present your thoughts tabularly, as in the next example.

COPYRIGHT
PROTECTED



Jason Robert Brown (b. New York)

Contextual Background

Jason Robert Brown is a pianist and composer whose work for music for theatre shares an approach comparable to that of Stephen Sondheim and, to a lesser extent, that of Kurt Weill. Sondheim was an early influence, but all three composers wrote works which are not merely narratives but expressions of ideas. Compared to Rogers and Hammerstein, for instance, Brown's works have less plot being more about ideas and human experience; on the other hand, *The Sound of Music* alludes to the rise of Nazism (as does Weill), and, in certain scenes, the idea that joy with music may help encourage good over evil is expressed.

Brown's *Songs for a New World* (1995) is like a **song cycle** which explores the subject of decision-making and how people make their choices in life and what the consequences are. Musically, the style shows jazz influences (in the frequent use of extended chords and syncopated rhythms, as well as in the instrumentation), while the melodic structure reflects features of some popular music.

Among Brown's theatre works are: *Parade*, *The Last Five Years*, *13*, *The Bridges of Madison*, *Songs for a New World* and *Urban Cowboy*.

Songs for a New World (1995)

'Just One Step'

YouTube: [zzed.uk/11220-OneStep-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-OneStep-YouTube)

Spotify: [zzed.uk/11220-OneStep-Spotify](https://www.spotify.com/track/zzed.uk/11220-OneStep-Spotify)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

According to the composer, *Songs for a New World* is 'neither musical play nor really a theatrical song cycle, a very theatrical song cycle'. The songs were not written with making a work of musical theatre but were brought together for that purpose from other written. J R Brown describes the work as being:

'about one moment. It's about hitting the wall and having to make a choice to turn around and go back.'

The style blends elements of pop, gospel and jazz. The show begins with two women expressing personal aspirations and hopes, after which the scene shifts to a Spanish sailing ship for a new land. The ship becomes a metaphor or dramatic device for the aspirations. The scene moves next to a penthouse in New York, where we meet a woman starting to talk about her life and marriage and threatening – but not really intending – to jump (discussed below).

The show has just four main characters, identified only as Man 1, Man 2, Woman 1 and Woman 2, with an actor playing different characters as the piece develops. The audience members are given no names for the personas, personalities. The stage set is minimal and, like the characters, not identifiable, such as allowing for various interpretations of time and place.

The fast tempo in **alla breve** (2₂) and the constant syncopations create the nervous *the edge* as the Woman delivers a complaint about her marriage to Murray, in which she mentions bad things in her life. The song features a two-bar **vamp** with a **syncopated** rhythm, a **supertonic** (C₄ in B major) and, eventually, a sustained and tense **dominant 7th chord**. The writing is fast and **syllabic**, capturing the almost hysterical emotional charge of the two-bar vamp is structurally important as it becomes a repeated focus in the overall form.

INSPECTION COPY

COPYRIGHT
PROTECTED



Here is the opening:

Fast swing feel, with an edge ($\text{♩} = 132$)

Mezzo-soprano

"Murray? I am out here, Murray
And I'm not discussing this anymore"
Vamp under dialogue

Piano

Ostinato vamp featuring Bb *mp*

5

don't wan-na buy me the fur? Well, that's just fine

Sustained B7 creating tension

In the second phrase, the vocal remains mostly the same but ends on the dominant Bm⁷. The third phrase is characterised with 5ths and chromatic movement between the verse is in minims and a final tied semibreve underpinned by two dominant 9th vamps returns at its original pitch, marking the beginning of the next verse. The vamp **chord** (00:42) on F (F–A–C#), and the vamp is altered to accommodate the change to the same idea.

The **B section** is developed from the third phrase. The vamp is substituted by an **E** (subdominant of B) with sustained **added 6th chords** of D, E^{add9} and an open 'power' chord on piano.

B section Vocal melody develops from the third phrase of the first verse

Clear - ly, I - not want - ed a -

D E^{add9} D/E

mf

Repeating E off-beat pedal point

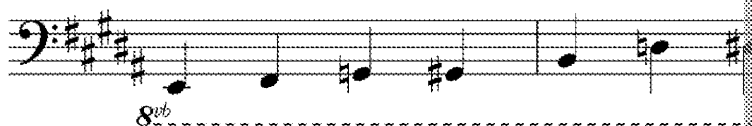
INSPECTION COPY

**COPYRIGHT
PROTECTED**



As the bass rises to F \sharp , the singer reaches a climactic moment of hysteria, singing monotone (... *I'm not gonna kvetch*²⁹ *And I'm not gonna cry* ... 00:55) before a sus adds to the agitation and uncertainty of the character's situation.

As the Woman threatens to jump (... *one small step*...), the bass changes to a two



As she taunts the husband and the gathering crowd below, the character repeats a melodic variant gathered from the end of the music for the verses. The vocal range includes a triadic contour around the chord of B minor, underpinned by the walking bass and original ostinato bass as the Woman sings, *It looks like they're forming a crowd*...

The music reaches another part of the ostinato bass as the character's black hair forms. The scene changes to a different section (02:28) which features the walking bass at a quicker pace. The phrases incorporate the major 2nd, minor 3rd and perfect 5th before the return to the verse at *You think I don't know about her?*

The ensemble becomes more energetic before reaching the coda (03:39), where the singer holds a high B \sharp on *Fly!* The vamp returns and closes on an open B chord with a gasp from the character.

COPYRIGHT
PROTECTED



²⁹ The word is Yiddish as spoken in parts of New York and means 'to complain' or 'to whine'. The character is blaming her husband for everything that goes wrong.

Hear My Song

YouTube: [zzed.uk/11220-MySong-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-MySong-YouTube)


Spotify: [zzed.uk/11220-MySong-Spotify](https://www.spotify.com/track/zzed.uk/11220-MySong-Spotify)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

The song has a standard verse–chorus song structure:

Time	Section	Description
00:00	Intro/quasi-recitative	D major, 4_4 , solo piano.
00:13	Verse 1	Female singer, speech-like patterns.
01:03	Chorus 1	Synth strings sustain harmony, but piano remains in harmony.
01:46	Verse 2	Second female singer enters with a new verse, singing in harmony.
02:35	Chorus 2	Introduced with a short link of descending chromatic harmonies enter at 02:48, supporting this high percussion rhythms.
03:24	Bridge	Drum kit becomes prominent, and all four percussion section crescendos to the final chorus.
04:15	Chorus 3	Baritone voice sings the melody, accompanied by the chorus builds to the climactic <i>Shine</i> on a $G\flat$ note.
05:09	Coda	Texture reduces to male vocalist and piano with singers join quietly on the words <i>We'll be fine</i> . The male singer sings a melody first heard in the opening of 'New World', <i>A new world calls across the ocean</i> .

The song appears at the end of the show and is a contrast to 'Just One Step' in its harmony and vocal style. It also includes vocal harmony which supports the soloist. 'Moderately, steady', the first section (*Child, I know you're weary... to ... when you're in my arms while you're sleeping...*) is **accompanied recitative**. The singer's delivery is almost conversational, often singing in pauses, as though talking. The accompaniment is mostly single chords underpinning the vocal line. The vocal range is mostly within a major 3rd (D–F \sharp), extending to a rising 4th on the words *Mama knows*, reaching down a minor 7th to low A below middle C, the final *Shine*. The harmony is **diatonic**, using mostly common chords with added notes to create softened dissonances. **Root movement** is by step (C–D in bars 1–8 and the vocal is syncopated, replicating the natural metre of speech, but, at the slow tempo, it has the same energy as in 'Just One Step'. The semiquaver figure , first in different guises as the song develops and becomes an aural reference point throughout (bars 2 and 4, as can be seen in the example below: bars 1–4 / introduction).

Moderately, steady



The second part of the verse (00:37) reflects the mood (but not the form) of a lullaby: *in my arms while you're sleeping...* The semiquaver pattern of the figure identified in the piano accompaniment, which becomes a little more elaborate, the vocal singing on one note. The semiquaver figure returns as the lead-in to the verse.

INSPECTION COPY

COPYRIGHT
PROTECTED



Harmonic rhythm remains slow, with mostly step-wise or movement, including unexpectedly progresses to a Bmaj. 7th before the voice reaches a low A₄, with short B₄, unlike the other notes which are set simply and syllabically.

Short Activity 23

Listen to 'Hear my Song' up to the words *Mama knows* and identify where the semi-

The vocal in the next chorus has a similarly limited range, and the setting becomes to the verse. Listen, for example, to the setting of the single word *tomorrow* as a. The contour of the vocal expands, beginning with the major 3rd at *Hear my song*. (01:22) from G major to F^(add2) and then to C minor suddenly brightens, appropriate (**word painting**) sustained over six beats on G. The voice repeats the major 3rd on singing from G to B₄ (suggesting a momentary **calibration** with the B₄ in the accompaniment reflects the semibreve figure in developed forms on the second final phrase and end of the piece. Listen to the song that I sing...

The song leads to the beginning of the second verse. However, the accompaniment rhythm expressing fearfulness as in the line *Child, I know you're frightened...*

The **harmonic rhythm** slows to one chord change per bar at the repeat of the second same time, a second voice enters, singing in 3rds. In addition, a rising semiquaver in the bass.

Short Activity 24

Which two words show the technique of **word painting** discussed in the text?

COPYRIGHT
PROTECTED



Second voice
harmonises in
thirds Bm7 C6add2

Just lie in my arms and I'll tell you

The verse returns with some changes in the accompaniment, which again uses triads ornamentally, but the harmonies are essentially the same as before, reinforced with *ah*:

Hear my song it -ll show you

Oh oh

shine.

Ah ah

However, as the chorus ends (03:24) a new section opens out on an ascending major scale 'singin' 'Hold on!', once again harmonised in 3rds and then with full triadic harmonies.

The new section is like a bridge or a middle eight with vocal divisions in 3rds. It also features an **inner ostinato** which effectively creates a sense of movement is once again mainly by step and typical of the style. The accompaniment is reinforced by vocal harmonisation, as the segments below illustrate:

COPYRIGHT
PROTECTED



'Cause I'd... on!"

mf

Cmaj.7 D/C

mp

Inner ostinato

C# pedal point

... and where the vocal support enters on *Oh...* (02:48).

Although this is a new section, there are several features of the song which are present:

- Use of syncopation
- Added-note harmonies
- Conjunct root movements
- Limited range of vocal writing
- Variants of the semiquaver figure as heard from the start

Characterising each of these elements are the choices of orchestration.

The chorus (04:15) repeats the phrase, sung now by a male character (*... it'll help*), also with harmonic support. A second voice enters where the key changes to Bb for the accompaniment. As the music approaches the coda (04:50), the phrase from the chorus is repeated three times:

*listen to the song that I sing,
listen to the words in my heart,
listen to the hope I can bring...*

The final section begins with a male voice solo as the tempo slows on the phrase taken up by the female singer at the cadence which follows a sustained tonic Bb for three bars. The ending is on a strongly accented note and technically a plagal cadence.

COPYRIGHT
PROTECTED



The Last Five Years (2001)

The Next Ten Minutes'

Original cast recording 2005 available on Spotify

YouTube: [zzed.uk/11220-NextTen-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-NextTen-YouTube)

Spotify: [zzed.uk/11220-NextTen-Spotify](https://www.spotify.com/track/zzed.uk/11220-NextTen-Spotify)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

The Last Five Years is another theatrical work which explores human relationships 'present'. The subjects are universal and timeless or, in other words, they are relevant. There are only two characters: Jamie Wellerstein, who is a struggling but increasingly successful writer, and Catherine (Cathy) Hiatt, who is a struggling actress. The relative success or failure of each character creates tensions in their relationship. The narrative is about their five year marriage and the process of marrying and divorcing. Cathy presents the narrative from the end to the beginning, while Jamie does so from the beginning. Even though the characters meet in the middle, the story is closing as both characters reflect on their different experiences.

'The Next Ten Minutes' provides a very strong contrast to the style of 'Just One Day' by revealing its roots from Sondheim, in particular.³⁰

The song begins with a **monologue** by Jamie reflecting on the beginning of the relationship with Cathy as they both pledge their love for each other. The song shows Jamie's feelings moving backward in time, meeting. It is the moment at which they are most in love and married. As the words at the beginning of the song (00:00–00:42), it initially seems like a one-sided postlude, you begin to understand why: we were hearing only Jamie's side of the story. Then we have Cathy's. This change in voice tells the audience that the two timelines have now met.

The form of the song has clear sections which are seamlessly linked. Below is one example from the recording. Follow the track as you follow the description.

Time	Section	Description
00:00–00:56	Prelude and intro	A major – ¹² / ₈ time The accompaniment repeats a single bar as an introduction by Jamie; the four-bar intro then repeats before Cathy's verse.
00:56–01:41	A ¹ Verse 1	Initial accompaniment continues under vocal (Wellerstein: <i>When I met you, I was a writer...</i>)
01:41–02:11	A ² Verse 2	Regular quaver movement introduced in the accompaniment (<i>turn agree...</i>)
02:11–02:39	Codetta	Two short phrases which end the second verse of Cathy's verse (<i>There are so many lives...</i>)
02:39–03:09	B ¹ Verse 3	Sung by Cathy – accompaniment changes and becomes rhythmically regular, reflecting character difference.
03:09–03:42	B ² Verse 4	Begins to rise to a climax on the held A on <i>why</i> (<i>I don't know why...</i>)
03:42–04:16	C Bridge	Concluding phrases which lead into the duet as Cathy sings (<i>want to be you, with you</i>)
05:09–05:47	A ³ Duet	Duet begins on falsetto G# (<i>Forever... / Will you stay with me?</i>)
05:09–05:47	Codetta	Characters exchange <i>I do...</i> as the original accompaniment returns.
05:47–06:16	Postlude	Violin, cello and guitar take up the duet in a slow, reflective way, assuming the roles of the characters like a dark, shortened verse.

The first point of contrast is the type of accompaniment, beginning as it does with a tonic. Above the repeating **syncopation** on A is a series of parallel 4ths and 5ths, used by Jamie's spoken words. The scoring is for a small ensemble of strings and guitar with the guitar in the bass. **Harmonic rhythm** is bar by bar, and the vocal delivery shares the same harmonic rhythm heard in the other two songs.

³⁰ 'The Last Five Years' draws its inspiration from Sondheim's *Merrily We Roll Along*, in which the characters meet in the middle.

**COPYRIGHT
PROTECTED**



Flowing (♩=64-66)

A6 A7

Parallel 4ths

Tonic pedal point ----->

Amaj.7 Asus(add2)

Parallel 5ths + 4th

Following the spoken dialogue in the recording, the song starts from 00:41 (originally begins like **recitative** but develops into a shaped melody. In 'Hear My Song' the reverse melody. Lyricism is prominent, especially after the high octave leap, approx C# to E 8^{ve} (a minor 10th / compound minor 3rd). Small details such as the octave leap in word setting, where, as in this case, **word painting** is an expressive device. The melody oscillates nervously as though reflecting Jamie's nervousness when meeting Cathy. The short phrases also add to an expression of nervous expectation. As the melody forms a drone-like open 5th (01:12) from *We could watch the waves*, which expands back to the 5th and finally to a dissonant 4th after *ten*.

The bass drops to the tonic, and the second part begins as a varied repeat of the first. Some rhythmic changes to the vocal melody, but also the accompaniment is embellished with upper quavers in parallel 4ths and 5ths.

F#7sus

more

Parallel 4ths & 5ths

Cello plays inner voice

F# bass pedal

COPYRIGHT
PROTECTED



The melody from *There are so many lives...* (02:11) is derived from the same set of notes as the previous melodic character. The bass rises in 5th and 6th, and the cadence is to the tonic. The final two bars form a codetta-like ending to the form, which is A–A¹–a when the music returns. Jamie's vocally displayed nervousness was rather fragmented, but Cathy's vocal line is more continuous, with running 12⁸ quaver patterns. The accompaniment is similar, but the nervous parallel motion is changed.

Asus(add2) Bm7(b5) CATHY

I am not I ways on time.

A(add2)/C# Amaj7 A Bm7(b5) E7sus

that from me. I will be late. But of you can't just wait, I will

Notice also the suggestion of a **countermelody** from the second bar of the example, marked **tenuto**. The repeat of the verse also highlights an **inner melody** played by cello in the background.

At the declaration *I want to be your wife...* (03:42), the harmony modulates to F# major for a moment in the form of the song and an emotional moment in the narrative. The music then returns to D major for the final phrase *your child...* Another short phrase returns the music to D major and the beginning of the next section.

Harmonically, the duet is in tonic A major. It begins with phrases taken from each singer: Jamie sings *Will you share your life with me?* while Cathy responds *Forever...*; the voices then sing *world explodes...*, and the harmony eventually progresses to E7sus. A further exchange occurs where Jamie's high **false alto** G# on *world*. The opening of the final section of the song returns to the tonic A major, adding a sense of irony to the couple's pledges.

In the final section (which may be called a **codetta**), the couple enact their wedding vows, singing together in 3rds in a long melismatic treatment of *I... do...* The final chord of the song closes on B7 with an added C# as the couple's time together ends.

However, in the recording there follows a coda instrumental for violin, cello and piano, which begins this time with Cathy's viewpoint.

Short Activity 25

What is 'underscore' or 'underscoring'? How is it used in music for theatre of different types?

³¹ The tenuto markings are missing in the score, but the effect is clear.

Making Comparisons 4

Remember that you may write a response to a C section question in continuous prose, as bullet points or, as in this exemplar, as a table.

YouTube: [zzed.uk/11220-stars-YouTube](https://www.youtube.com/watch?v=zzed-uk-11220-stars)

Spotify: [zzed.uk/11220-stars-Spotify](https://www.spotify.com/track/zzed-uk-11220-stars)



Go to [zzed.uk/11220](https://www.zzed.uk/11220)

'Alabama Song'	'Stars and the Moon' by Jason
Tempo/metre/rhythm: <ul style="list-style-type: none"> The marking is Blues – Tempo (Moderato). The verse has a rather depressing mood, and the tempo should be sung in a way which suits that mood. The reference to blues is more to do with the character than the actual tempo of the song. The tempo changes slightly in the refrain, which is marked Adagio, indicating restraining the tempo. The rhythms are deliberately regular, in a crotchet–minim pattern, reflecting the downbeat mood of the characters singing; the refrain has more variety with its sustained Ds across the bar on <i>moon</i>, for example. Rhythms of the accompaniment are ostinatos, basically in straight crotchets and quaver patterns. 	Tempo/metre/rhythm: <ul style="list-style-type: none"> The tempo is moderato with a minor feel. A series of small movements accompanied with the string. The regular arrested with triplets, especially in the chorus. The accompaniment of the chorus, 'Alabama Song'.
Structure: <ul style="list-style-type: none"> The overall structure is binary, or verse with refrain repeating. The four-bar introduction begins on an anacrusis. The phrase structure of the verse is generally a long four-bar phrase followed by two short two-bar phrases. The phrasing of the refrain is regular and in four bar segments, with the exception of the truncated three-bar phrase on ... <i>and must have whisky...</i> 	Structure: <ul style="list-style-type: none"> As in 'Alabama Song' structure is binary but the chorus but the <i>kissed me</i> is a minim triplet. Phrase structure is four bar segment.
Texture: <ul style="list-style-type: none"> The texture is melody and accompaniment for both verse and refrain; alternatively, the accompaniment can be described as homophonic. The vocal is doubled at the octave in the accompaniment. 	Texture: <ul style="list-style-type: none"> Texture varies from form of broad to narrow segments (<i>met a man on the bank...</i>).
Timbre/sonority: <ul style="list-style-type: none"> There are many different arrangements of the song, the most authentic probably being Lotte Leizaola's recordings made soon after the production. Contrast of vocal timbre achieved by the men's group, who sing in a more powerful tone to the soloist in the verses. The instrumental timbres feature cabaret-style instruments such as clarinets and saxophones, the ensemble being like a jazz band of the 1930s. 	Timbre/sonority: <ul style="list-style-type: none"> The accompaniment is small jazz ensemble piano, guitar. The piano is the main instrument. Just as Weinberg's ensemble is intimate and

COPYRIGHT
PROTECTED



Revision Notes

Before attempting the following practice exam questions, it might be helpful to go through the summaries of points of style discussed for each composer.

Points of Style in a Nutshell – Kurt Weill

Melody	<ul style="list-style-type: none"> Instrumental and vocal virtuosity are avoided. Melody is often diatonic and direct, allowing the words to be heard clearly by following the rhythms of natural speaking. Melody is not limited to the voice but interesting melody lines are sometimes creating false relations. Other melodies are instrumental and ornamented, similar to those found in jazz bands. Melodies are generally diatonic but are sometimes modal and sometimes chromatic. The construction of melody often shows a mix of triadic and chromatic movement. The performances (if not the original composition) of songs sometimes use a sung/half-spoken delivery (Sprechgesang/Sprechstimme), especially in Weill's wife, Lotte Lenya. The use of such techniques also affects the melody.
Harmony	<ul style="list-style-type: none"> Harmony is tonal but often ambiguous due to chromatic addition and subtraction. Parallel harmonic progression is common. Power chords are common, as with perfect 5ths and 4ths, the 3rd may be omitted. Added-note chords are frequently used to create varying degrees of tension. Chords often used are 7ths, 9ths and 13ths. Songs often follow harmonic structures (repeated harmonic patterns) but with various melodic or textural changes.
Tempo/ metre/ rhythm	<ul style="list-style-type: none"> Tempos are often moderate and related to the frequent use of a steady rhythm in many Weill songs. Tempo is sometimes used flexibly to follow particular changes in mood or text. Tempo is often associated with particular dance forms of the period, such as ragtime, and 'blues tempo' is quite common, as are four-in-a-four and foxtrot. Tempo changes occur within songs and typically between the stanzas. Metre is commonly steady quadruple time or march-like. Syncopation is common and reflects the jazz music of the 1920s.
Sonority	<ul style="list-style-type: none"> Small ensembles were favoured rather than full orchestras. Ensembles were often the same as jazz bands in the 1920s. Romantic sentiment was excluded, partly by not using large ensembles. Instruments commonly used include banjo, drum kit, saxophone, glockenspiel (campanelli), piano, harmonium, and percussion (snare drum). Mutes are quite common, particularly for brass instruments. Piano and harmonium are common. Ensembles and instrumental combinations help to convey the sense of night club or cabaret performances of the period. Various techniques such as Sprechstimme [see above] also affect the sonority.
Structure	<ul style="list-style-type: none"> Song structure is commonly ternary or extended ternary and sometimes through-composed. Weill also uses structures which are usually associated with opera, but are unusual in music for theatre. Most songs are strophic, but some include elements of through-composition. Duets, trios or quartets but rarely big choruses.
Texture	<ul style="list-style-type: none"> Melody with accompaniment is very common and associated with the piano accompaniment as in 'Alabama Song' or in 'Nur Die Nacht Die Dich Liebt'. Homophony is commonly used. Polyphonic texture is quite common, even as in brief sections of 'The Seven Deadly Sins', more rarely, fugue. Polyrhythmic texture is sometimes used in larger ensemble numbers.

INSPECTION COPY

COPYRIGHT
PROTECTED



Points of Style in a Nutshell – Sondheim

Melody	<ul style="list-style-type: none"> Some vocal melodies are complex rhythmically. Melody is often diatonic but then treated with chromaticism. There is a contrast of conjunct and disjunct interval combinations. In <i>Sweeney Todd</i> a leitmotif is used structurally, viz. the D minor scale. Sometimes modal scales are used, reflecting the use of the same in the original songs. Vocal melodies are often syllabic to ensure clarity in the text. Vocal melodies and their accompaniment often include imitative counter melodies above voices, affecting the element of texture. Melodic sequence is a device commonly heard. Suspensions, auxiliaries and appoggiaturas are common.
Harmony	<ul style="list-style-type: none"> A range of diatonic and chromatic chords is used, e.g. 7th chords, triads and extended chords. Chords which progress in parallel are common. There is no total use of power chords, but not in the same way as in rock music. <i>A Little Night Music</i> shows some influence from harmony (acknowledged by Sondheim).
Tempo/metre /rhythm	<ul style="list-style-type: none"> Tempos are linked to expressive devices, e.g. the opening of <i>Sweeney Todd</i> is slow and expressive, but 'Send in the Clowns' is a slow ballad full of expression. Rhythms are varied and often linked to changes between scenes. There is some use of syncopation but not necessarily in the same kind of fast jazziness as in, for instance, Weill. For example, 'Could Drive a Person Crazy' (<i>Company</i>), 'Now You Know' (<i>Company</i>), 'Buddy's Blues' (<i>Follies</i>). In <i>A Little Night Music</i>, the tempos are all associated with specific scenes listed under 'Structure'.
Sonority	<ul style="list-style-type: none"> As with many other composers for theatre, Sondheim does not write his own music, in his case leaving that task to Jonathan Tunick. Orchestration and sonority are significant to expression and drama. In the opening of <i>Sweeney Todd</i>, where the sound of the cut-throat razor is heard in the orchestra just after the organ prelude at 00:35.
Structure	<ul style="list-style-type: none"> Individual songs/numbers are in common forms such as the ballad. In <i>Sweeney Todd</i>, for example, 'The Ballad of Sweeney Todd' heard at the end of the show, has structural significance through the whole show; similarly, 'The Ballad of Sweeney Todd' heard at the end of the show, has structural significance in <i>A Little Night Music</i>. Structural significance is also given to the songs but about the overarching form of the whole work. In <i>A Little Night Music</i>, the number three is a structural theme, as in the waltz, mazurka and sarabande, which are dance forms in 3/4 time. Solos ('Send in the Clowns'), trios, duets, trios, quintets and sextets (all sung at the same time as their harmonies coincide) are all used in the works discussed. Accompanied recitative is used in <i>Sweeney Todd</i>. Antiphonal singing is used in <i>Sweeney Todd</i> (verse-chorus).
Texture	<ul style="list-style-type: none"> Overall, Sondheim favours contrapuntal texture but without the complexity of fugue or canon. Imitation, including antiphony, is common. Two- and three-part textures emerge from secure harmonic foundations and include inner voices or counter melodies. Homophony features in, for instance, 'The Ballad of Sweeney Todd'. Frequent melody and accompaniment texture.

INSPECTION COPY

COPYRIGHT
PROTECTED



Points of Style in a Nutshell – Rodgers and Hammerstein

Melody	<ul style="list-style-type: none"> • Vocal melodies are often attractive and easily memorable • Melodic writing is mostly diatonic but also shows some use of chromaticism • There is occasional use of vocal recitative-type melody with a more limited range • Vocal range of melodies is mostly narrow, but vocals are able to make expressive leaps. • Melody reflects the influence of Viennese operetta style at the time and vaudeville songs.
Harmony	<ul style="list-style-type: none"> • Harmony is fundamentally diatonic but with some very expressive chromaticism • Common triads used mostly but with occasional and well-placed augmented chords, diminished chords and other altered chords • Some songs show frequent transitory modulations or stray modulations, sometimes excessively placed, as in 'You'll Never Walk Alone' • Dissonance is sometimes juxtaposed unusually, such as the progression in 'Oklahoma'. <p>Harmonic dissonance is used sparingly but quite dramatically in 'Lonely Room'.</p>
Tempo/ metre/ rhythm	<ul style="list-style-type: none"> • Waltz metre is evident in Rodgers and Hammerstein's work, influenced melody writing. • Rhythms are generally straightforward, although with occasional complexity, most strikingly in the finale chorus of 'Oklahoma'. • Offbeat chord accompaniments are common, as in vaudeville.
Sonority	<ul style="list-style-type: none"> • The orchestral string section is used extensively, given its role in operetta in particular. • Other instrumentation used in the songs discussed here includes brass, sometimes muted; various percussion, including cymbals; and arco strings sustaining chord accompaniments in support of the vocal lines. <p>Essentially a symphony orchestra and is used as such.</p>
Structure	<ul style="list-style-type: none"> • Songs are mainly strophic, although a song such as 'You'll Never Walk Alone' has a continuous structure melody led from beginning to end. • Division is frequently verse-chorus and binary or ternary, with contrasting sections.
Texture	<ul style="list-style-type: none"> • Textures are mostly melody and accompaniment: melody with homophonic accompaniments, and broken-chord accompaniments, sometimes with a combination of broken-chord parts as in the final 'Oklahoma' chorus, where the Girls sing a broken-chord figuration. • Vocal recitative is usually melody with homophonic accompaniment. • The vocal lines are frequently doubled within the accompaniment, supplemented by counter-melodies, some being as inner voices.

INSPECTION COPY

COPYRIGHT
PROTECTED



Points of Style in a Nutshell – Schönberg and Boublil

Melody	<ul style="list-style-type: none"> • Melodies are frequently scalar (conjunct) with occasional (disjunct) such a 4th or a minor 7th. • Many vocal melodies are so noticeably formed from scales almost a stylistic feature of the work as a whole. • Phrasing is mostly regular and equal. • Some melodies relate to the harmony as appoggiaturas. • There is some use of monotone, particularly in the recital introductions to the songs. • Word setting is most often syllabic. There are some examples of word <i>shame</i> in 'I Dreamed a Dream' at 02:25, set to ascending scale.
Harmony	<ul style="list-style-type: none"> • Harmony is mainly diatonic but also uses chromatic chords for dramatic reasons. • Dissonance results from bass notes conflicting with the chords or auxiliaries. • Root movement is often tertiary but also shows conventional movement sometimes by 2^{nds}. • Contrasts are achieved by using close juxtaposition of major and C major and C minor. • Chords are often triadic, but open 5th chords (power chords) are common. • Pedal points are common. • Key changes are sometimes by modulations, e.g. using V of new key. • Modulations are sometimes effected by using pivot chords. • Suspensions are used to enhance the harmony expressively. • Extended chords such as 7ths and 9ths are common. • There is some root movement in 2^{nds}, e.g. modulation to D minor. • Harmonic rhythm varies but is often bar by bar. • There are some surprising key relations such as I to flat VII.
Tempo/ metre/ rhythm	<ul style="list-style-type: none"> • Metre is invariably simple, using crotchet, quaver or minims with occasional use of triplets or dotted quaver / semiquaver. • Of the four songs from <i>Les Misérables</i> discussed, three are in 4/4 and the opening song is in compound quadruple time (12/8). • In the chorus 'Do You Hear the People Sing?', the prevailing rhythm is march-like. • There is some use of offbeat rhythmic patterns in accompaniment for the voice parts. • Anacrusis is sometimes used, e.g. at the beginning of 'Do You Hear the People Sing?'

INSPECTION COPY

COPYRIGHT
PROTECTED



<p>Sonority</p>	<ul style="list-style-type: none"> • The string section is prominent but is not used as in, for instance, <i>Oklahoma!</i> and is used less often; it sometimes doubles the harmonic blending. • Other instruments are used for colour, such as French horn, flute, piccolo, cor anglais, clarinets, trombone, tuba, trumpet. • <i>Miss Saigon</i> has a basic band ensemble but also uses instruments for Vietnamese music, and so the score defines the two cultures. • Percussion and typically timpani are often used to give energy, for example, 'Bui-doi' or 'Do You Hear the People Sing?' • Orchestration in <i>Les Misérables</i> often uses string section for occasional effective colours etched into the sound, such as counter melodies in 'I Dreamed a Dream'. • Guitars playing separate notes and light percussion additions and suspended cymbals add light touches of colour. • In 'Do You Hear the People Sing?', the military mood is expressed by drums coupled with the vamped chords on electric piano. • Brass chords and a prominent trumpet part add strength to the numbers, supplementing the sustained strings. • <i>Les Misérables</i> opens with a huge wash of full orchestral gesture and impact in the theatre. It includes prominent brass. • The fast 12_8 rhythm is given emphasis by the brass interjections of some characters and orchestral sections in 'At the End of the Day'.
<p>Structure</p>	<ul style="list-style-type: none"> • The phrase structure is frequently regular, such as a two-bar phrase followed by another two-bar phrase. • In 'I Dreamed a Dream', a series of seven two-bar phrases is followed by a melismatic four-bar phrase on the word <i>dream</i>; a brief recitative accompaniment is only half a bar in length, and a three-bar phrase 'So different from this hell I'm living...' which expresses the small moment of metrical irregularity. • The songs generally follow common song structures. For example, 'I Dreamed a Dream' is basically strophic: Introduction – A – A – A² – link/bridge – A³ – A⁴ – A⁵ – A⁶ – A⁷ – A⁸ – A⁹ – A¹⁰ – A¹¹ – A¹² – A¹³ – A¹⁴ – A¹⁵ – A¹⁶ – A¹⁷ – A¹⁸ – A¹⁹ – A²⁰ – A²¹ – A²² – A²³ – A²⁴ – A²⁵ – A²⁶ – A²⁷ – A²⁸ – A²⁹ – A³⁰ – A³¹ – A³² – A³³ – A³⁴ – A³⁵ – A³⁶ – A³⁷ – A³⁸ – A³⁹ – A⁴⁰ – A⁴¹ – A⁴² – A⁴³ – A⁴⁴ – A⁴⁵ – A⁴⁶ – A⁴⁷ – A⁴⁸ – A⁴⁹ – A⁵⁰ – A⁵¹ – A⁵² – A⁵³ – A⁵⁴ – A⁵⁵ – A⁵⁶ – A⁵⁷ – A⁵⁸ – A⁵⁹ – A⁶⁰ – A⁶¹ – A⁶² – A⁶³ – A⁶⁴ – A⁶⁵ – A⁶⁶ – A⁶⁷ – A⁶⁸ – A⁶⁹ – A⁷⁰ – A⁷¹ – A⁷² – A⁷³ – A⁷⁴ – A⁷⁵ – A⁷⁶ – A⁷⁷ – A⁷⁸ – A⁷⁹ – A⁸⁰ – A⁸¹ – A⁸² – A⁸³ – A⁸⁴ – A⁸⁵ – A⁸⁶ – A⁸⁷ – A⁸⁸ – A⁸⁹ – A⁹⁰ – A⁹¹ – A⁹² – A⁹³ – A⁹⁴ – A⁹⁵ – A⁹⁶ – A⁹⁷ – A⁹⁸ – A⁹⁹ – A¹⁰⁰ – A¹⁰¹ – A¹⁰² – A¹⁰³ – A¹⁰⁴ – A¹⁰⁵ – A¹⁰⁶ – A¹⁰⁷ – A¹⁰⁸ – A¹⁰⁹ – A¹¹⁰ – A¹¹¹ – A¹¹² – A¹¹³ – A¹¹⁴ – A¹¹⁵ – A¹¹⁶ – A¹¹⁷ – A¹¹⁸ – A¹¹⁹ – A¹²⁰ – A¹²¹ – A¹²² – A¹²³ – A¹²⁴ – A¹²⁵ – A¹²⁶ – A¹²⁷ – A¹²⁸ – A¹²⁹ – A¹³⁰ – A¹³¹ – A¹³² – A¹³³ – A¹³⁴ – A¹³⁵ – A¹³⁶ – A¹³⁷ – A¹³⁸ – A¹³⁹ – A¹⁴⁰ – A¹⁴¹ – A¹⁴² – A¹⁴³ – A¹⁴⁴ – A¹⁴⁵ – A¹⁴⁶ – A¹⁴⁷ – A¹⁴⁸ – A¹⁴⁹ – A¹⁵⁰ – A¹⁵¹ – A¹⁵² – A¹⁵³ – A¹⁵⁴ – A¹⁵⁵ – A¹⁵⁶ – A¹⁵⁷ – A¹⁵⁸ – A¹⁵⁹ – A¹⁶⁰ – A¹⁶¹ – A¹⁶² – A¹⁶³ – A¹⁶⁴ – A¹⁶⁵ – A¹⁶⁶ – A¹⁶⁷ – A¹⁶⁸ – A¹⁶⁹ – A¹⁷⁰ – A¹⁷¹ – A¹⁷² – A¹⁷³ – A¹⁷⁴ – A¹⁷⁵ – A¹⁷⁶ – A¹⁷⁷ – A¹⁷⁸ – A¹⁷⁹ – A¹⁸⁰ – A¹⁸¹ – A¹⁸² – A¹⁸³ – A¹⁸⁴ – A¹⁸⁵ – A¹⁸⁶ – A¹⁸⁷ – A¹⁸⁸ – A¹⁸⁹ – A¹⁹⁰ – A¹⁹¹ – A¹⁹² – A¹⁹³ – A¹⁹⁴ – A¹⁹⁵ – A¹⁹⁶ – A¹⁹⁷ – A¹⁹⁸ – A¹⁹⁹ – A²⁰⁰ – A²⁰¹ – A²⁰² – A²⁰³ – A²⁰⁴ – A²⁰⁵ – A²⁰⁶ – A²⁰⁷ – A²⁰⁸ – A²⁰⁹ – A²¹⁰ – A²¹¹ – A²¹² – A²¹³ – A²¹⁴ – A²¹⁵ – A²¹⁶ – A²¹⁷ – A²¹⁸ – A²¹⁹ – A²²⁰ – A²²¹ – A²²² – A²²³ – A²²⁴ – A²²⁵ – A²²⁶ – A²²⁷ – A²²⁸ – A²²⁹ – A²³⁰ – A²³¹ – A²³² – A²³³ – A²³⁴ – A²³⁵ – A²³⁶ – A²³⁷ – A²³⁸ – A²³⁹ – A²⁴⁰ – A²⁴¹ – A²⁴² – A²⁴³ – A²⁴⁴ – A²⁴⁵ – A²⁴⁶ – A²⁴⁷ – A²⁴⁸ – A²⁴⁹ – A²⁵⁰ – A²⁵¹ – A²⁵² – A²⁵³ – A²⁵⁴ – A²⁵⁵ – A²⁵⁶ – A²⁵⁷ – A²⁵⁸ – A²⁵⁹ – A²⁶⁰ – A²⁶¹ – A²⁶² – A²⁶³ – A²⁶⁴ – A²⁶⁵ – A²⁶⁶ – A²⁶⁷ – A²⁶⁸ – A²⁶⁹ – A²⁷⁰ – A²⁷¹ – A²⁷² – A²⁷³ – A²⁷⁴ – A²⁷⁵ – A²⁷⁶ – A²⁷⁷ – A²⁷⁸ – A²⁷⁹ – A²⁸⁰ – A²⁸¹ – A²⁸² – A²⁸³ – A²⁸⁴ – A²⁸⁵ – A²⁸⁶ – A²⁸⁷ – A²⁸⁸ – A²⁸⁹ – A²⁹⁰ – A²⁹¹ – A²⁹² – A²⁹³ – A²⁹⁴ – A²⁹⁵ – A²⁹⁶ – A²⁹⁷ – A²⁹⁸ – A²⁹⁹ – A³⁰⁰ – A³⁰¹ – A³⁰² – A³⁰³ – A³⁰⁴ – A³⁰⁵ – A³⁰⁶ – A³⁰⁷ – A³⁰⁸ – A³⁰⁹ – A³¹⁰ – A³¹¹ – A³¹² – A³¹³ – A³¹⁴ – A³¹⁵ – A³¹⁶ – A³¹⁷ – A³¹⁸ – A³¹⁹ – A³²⁰ – A³²¹ – A³²² – A³²³ – A³²⁴ – A³²⁵ – A³²⁶ – A³²⁷ – A³²⁸ – A³²⁹ – A³³⁰ – A³³¹ – A³³² – A³³³ – A³³⁴ – A³³⁵ – A³³⁶ – A³³⁷ – A³³⁸ – A³³⁹ – A³⁴⁰ – A³⁴¹ – A³⁴² – A³⁴³ – A³⁴⁴ – A³⁴⁵ – A³⁴⁶ – A³⁴⁷ – A³⁴⁸ – A³⁴⁹ – A³⁵⁰ – A³⁵¹ – A³⁵² – A³⁵³ – A³⁵⁴ – A³⁵⁵ – A³⁵⁶ – A³⁵⁷ – A³⁵⁸ – A³⁵⁹ – A³⁶⁰ – A³⁶¹ – A³⁶² – A³⁶³ – A³⁶⁴ – A³⁶⁵ – A³⁶⁶ – A³⁶⁷ – A³⁶⁸ – A³⁶⁹ – A³⁷⁰ – A³⁷¹ – A³⁷² – A³⁷³ – A³⁷⁴ – A³⁷⁵ – A³⁷⁶ – A³⁷⁷ – A³⁷⁸ – A³⁷⁹ – A³⁸⁰ – A³⁸¹ – A³⁸² – A³⁸³ – A³⁸⁴ – A³⁸⁵ – A³⁸⁶ – A³⁸⁷ – A³⁸⁸ – A³⁸⁹ – A³⁹⁰ – A³⁹¹ – A³⁹² – A³⁹³ – A³⁹⁴ – A³⁹⁵ – A³⁹⁶ – A³⁹⁷ – A³⁹⁸ – A³⁹⁹ – A⁴⁰⁰ – A⁴⁰¹ – A⁴⁰² – A⁴⁰³ – A⁴⁰⁴ – A⁴⁰⁵ – A⁴⁰⁶ – A⁴⁰⁷ – A⁴⁰⁸ – A⁴⁰⁹ – A⁴¹⁰ – A⁴¹¹ – A⁴¹² – A⁴¹³ – A⁴¹⁴ – A⁴¹⁵ – A⁴¹⁶ – A⁴¹⁷ – A⁴¹⁸ – A⁴¹⁹ – A⁴²⁰ – A⁴²¹ – A⁴²² – A⁴²³ – A⁴²⁴ – A⁴²⁵ – A⁴²⁶ – A⁴²⁷ – A⁴²⁸ – A⁴²⁹ – A⁴³⁰ – A⁴³¹ – A⁴³² – A⁴³³ – A⁴³⁴ – A⁴³⁵ – A⁴³⁶ – A⁴³⁷ – A⁴³⁸ – A⁴³⁹ – A⁴⁴⁰ – A⁴⁴¹ – A⁴⁴² – A⁴⁴³ – A⁴⁴⁴ – A⁴⁴⁵ – A⁴⁴⁶ – A⁴⁴⁷ – A⁴⁴⁸ – A⁴⁴⁹ – A⁴⁵⁰ – A⁴⁵¹ – A⁴⁵² – A⁴⁵³ – A⁴⁵⁴ – A⁴⁵⁵ – A⁴⁵⁶ – A⁴⁵⁷ – A⁴⁵⁸ – A⁴⁵⁹ – A⁴⁶⁰ – A⁴⁶¹ – A⁴⁶² – A⁴⁶³ – A⁴⁶⁴ – A⁴⁶⁵ – A⁴⁶⁶ – A⁴⁶⁷ – A⁴⁶⁸ – A⁴⁶⁹ – A⁴⁷⁰ – A⁴⁷¹ – A⁴⁷² – A⁴⁷³ – A⁴⁷⁴ – A⁴⁷⁵ – A⁴⁷⁶ – A⁴⁷⁷ – A⁴⁷⁸ – A⁴⁷⁹ – A⁴⁸⁰ – A⁴⁸¹ – A⁴⁸² – A⁴⁸³ – A⁴⁸⁴ – A⁴⁸⁵ – A⁴⁸⁶ – A⁴⁸⁷ – A⁴⁸⁸ – A⁴⁸⁹ – A⁴⁹⁰ – A⁴⁹¹ – A⁴⁹² – A⁴⁹³ – A⁴⁹⁴ – A⁴⁹⁵ – A⁴⁹⁶ – A⁴⁹⁷ – A⁴⁹⁸ – A⁴⁹⁹ – A⁵⁰⁰ – A⁵⁰¹ – A⁵⁰² – A⁵⁰³ – A⁵⁰⁴ – A⁵⁰⁵ – A⁵⁰⁶ – A⁵⁰⁷ – A⁵⁰⁸ – A⁵⁰⁹ – A⁵¹⁰ – A⁵¹¹ – A⁵¹² – A⁵¹³ – A⁵¹⁴ – A⁵¹⁵ – A⁵¹⁶ – A⁵¹⁷ – A⁵¹⁸ – A⁵¹⁹ – A⁵²⁰ – A⁵²¹ – A⁵²² – A⁵²³ – A⁵²⁴ – A⁵²⁵ – A⁵²⁶ – A⁵²⁷ – A⁵²⁸ – A⁵²⁹ – A⁵³⁰ – A⁵³¹ – A⁵³² – A⁵³³ – A⁵³⁴ – A⁵³⁵ – A⁵³⁶ – A⁵³⁷ – A⁵³⁸ – A⁵³⁹ – A⁵⁴⁰ – A⁵⁴¹ – A⁵⁴² – A⁵⁴³ – A⁵⁴⁴ – A⁵⁴⁵ – A⁵⁴⁶ – A⁵⁴⁷ – A⁵⁴⁸ – A⁵⁴⁹ – A⁵⁵⁰ – A⁵⁵¹ – A⁵⁵² – A⁵⁵³ – A⁵⁵⁴ – A⁵⁵⁵ – A⁵⁵⁶ – A⁵⁵⁷ – A⁵⁵⁸ – A⁵⁵⁹ – A⁵⁶⁰ – A⁵⁶¹ – A⁵⁶² – A⁵⁶³ – A⁵⁶⁴ – A⁵⁶⁵ – A⁵⁶⁶ – A⁵⁶⁷ – A⁵⁶⁸ – A⁵⁶⁹ – A⁵⁷⁰ – A⁵⁷¹ – A⁵⁷² – A⁵⁷³ – A⁵⁷⁴ – A⁵⁷⁵ – A⁵⁷⁶ – A⁵⁷⁷ – A⁵⁷⁸ – A⁵⁷⁹ – A⁵⁸⁰ – A⁵⁸¹ – A⁵⁸² – A⁵⁸³ – A⁵⁸⁴ – A⁵⁸⁵ – A⁵⁸⁶ – A⁵⁸⁷ – A⁵⁸⁸ – A⁵⁸⁹ – A⁵⁹⁰ – A⁵⁹¹ – A⁵⁹² – A⁵⁹³ – A⁵⁹⁴ – A⁵⁹⁵ – A⁵⁹⁶ – A⁵⁹⁷ – A⁵⁹⁸ – A⁵⁹⁹ – A⁶⁰⁰ – A⁶⁰¹ – A⁶⁰² – A⁶⁰³ – A⁶⁰⁴ – A⁶⁰⁵ – A⁶⁰⁶ – A⁶⁰⁷ – A⁶⁰⁸ – A⁶⁰⁹ – A⁶¹⁰ – A⁶¹¹ – A⁶¹² – A⁶¹³ – A⁶¹⁴ – A⁶¹⁵ – A⁶¹⁶ – A⁶¹⁷ – A⁶¹⁸ – A⁶¹⁹ – A⁶²⁰ – A⁶²¹ – A⁶²² – A⁶²³ – A⁶²⁴ – A⁶²⁵ – A⁶²⁶ – A⁶²⁷ – A⁶²⁸ – A⁶²⁹ – A⁶³⁰ – A⁶³¹ – A⁶³² – A⁶³³ – A⁶³⁴ – A⁶³⁵ – A⁶³⁶ – A⁶³⁷ – A⁶³⁸ – A⁶³⁹ – A⁶⁴⁰ – A⁶⁴¹ – A⁶⁴² – A⁶⁴³ – A⁶⁴⁴ – A⁶⁴⁵ – A⁶⁴⁶ – A⁶⁴⁷ – A⁶⁴⁸ – A⁶⁴⁹ – A⁶⁵⁰ – A⁶⁵¹ – A⁶⁵² – A⁶⁵³ – A⁶⁵⁴ – A⁶⁵⁵ – A⁶⁵⁶ – A⁶⁵⁷ – A⁶⁵⁸ – A⁶⁵⁹ – A⁶⁶⁰ – A⁶⁶¹ – A⁶⁶² – A⁶⁶³ – A⁶⁶⁴ – A⁶⁶⁵ – A⁶⁶⁶ – A⁶⁶⁷ – A⁶⁶⁸ – A⁶⁶⁹ – A⁶⁷⁰ – A⁶⁷¹ – A⁶⁷² – A⁶⁷³ – A⁶⁷⁴ – A⁶⁷⁵ – A⁶⁷⁶ – A⁶⁷⁷ – A⁶⁷⁸ – A⁶⁷⁹ – A⁶⁸⁰ – A⁶⁸¹ – A⁶⁸² – A⁶⁸³ – A⁶⁸⁴ – A⁶⁸⁵ – A⁶⁸⁶ – A⁶⁸⁷ – A⁶⁸⁸ – A⁶⁸⁹ – A⁶⁹⁰ – A⁶⁹¹ – A⁶⁹² – A⁶⁹³ – A⁶⁹⁴ – A⁶⁹⁵ – A⁶⁹⁶ – A⁶⁹⁷ – A⁶⁹⁸ – A⁶⁹⁹ – A⁷⁰⁰ – A⁷⁰¹ – A⁷⁰² – A⁷⁰³ – A⁷⁰⁴ – A⁷⁰⁵ – A⁷⁰⁶ – A⁷⁰⁷ – A⁷⁰⁸ – A⁷⁰⁹ – A⁷¹⁰ – A⁷¹¹ – A⁷¹² – A⁷¹³ – A⁷¹⁴ – A⁷¹⁵ – A⁷¹⁶ – A⁷¹⁷ – A⁷¹⁸ – A⁷¹⁹ – A⁷²⁰ – A⁷²¹ – A⁷²² – A⁷²³ – A⁷²⁴ – A⁷²⁵ – A⁷²⁶ – A⁷²⁷ – A⁷²⁸ – A⁷²⁹ – A⁷³⁰ – A⁷³¹ – A⁷³² – A⁷³³ – A⁷³⁴ – A⁷³⁵ – A⁷³⁶ – A⁷³⁷ – A⁷³⁸ – A⁷³⁹ – A⁷⁴⁰ – A⁷⁴¹ – A⁷⁴² – A⁷⁴³ – A⁷⁴⁴ – A⁷⁴⁵ – A⁷⁴⁶ – A⁷⁴⁷ – A⁷⁴⁸ – A⁷⁴⁹ – A⁷⁵⁰ – A⁷⁵¹ – A⁷⁵² – A⁷⁵³ – A⁷⁵⁴ – A⁷⁵⁵ – A⁷⁵⁶ – A⁷⁵⁷ – A⁷⁵⁸ – A⁷⁵⁹ – A⁷⁶⁰ – A⁷⁶¹ – A⁷⁶² – A⁷⁶³ – A⁷⁶⁴ – A⁷⁶⁵ – A⁷⁶⁶ – A⁷⁶⁷ – A⁷⁶⁸ – A⁷⁶⁹ – A⁷⁷⁰ – A⁷⁷¹ – A⁷⁷² – A⁷⁷³ – A⁷⁷⁴ – A⁷⁷⁵ – A⁷⁷⁶ – A⁷⁷⁷ – A⁷⁷⁸ – A⁷⁷⁹ – A⁷⁸⁰ – A⁷⁸¹ – A⁷⁸² – A⁷⁸³ – A⁷⁸⁴ – A⁷⁸⁵ – A⁷⁸⁶ – A⁷⁸⁷ – A⁷⁸⁸ – A⁷⁸⁹ – A⁷⁹⁰ – A⁷⁹¹ – A⁷⁹² – A⁷⁹³ – A⁷⁹⁴ – A⁷⁹⁵ – A⁷⁹⁶ – A⁷⁹⁷ – A⁷⁹⁸ – A⁷⁹⁹ – A⁸⁰⁰ – A⁸⁰¹ – A⁸⁰² – A⁸⁰³ – A⁸⁰⁴ – A⁸⁰⁵ – A⁸⁰⁶ – A⁸⁰⁷ – A⁸⁰⁸ – A⁸⁰⁹ – A⁸¹⁰ – A⁸¹¹ – A⁸¹² – A⁸¹³ – A⁸¹⁴ – A⁸¹⁵ – A⁸¹⁶ – A⁸¹⁷ – A⁸¹⁸ – A⁸¹⁹ – A⁸²⁰ – A⁸²¹ – A⁸²² – A⁸²³ – A⁸²⁴ – A⁸²⁵ – A⁸²⁶ – A⁸²⁷ – A⁸²⁸ – A⁸²⁹ – A⁸³⁰ – A⁸³¹ – A⁸³² – A⁸³³ – A⁸³⁴ – A⁸³⁵ – A⁸³⁶ – A⁸³⁷ – A⁸³⁸ – A⁸³⁹ – A⁸⁴⁰ – A⁸⁴¹ – A⁸⁴² – A⁸⁴³ – A⁸⁴⁴ – A⁸⁴⁵ – A⁸⁴⁶ – A⁸⁴⁷ – A⁸⁴⁸ – A⁸⁴⁹ – A⁸⁵⁰ – A⁸⁵¹ – A⁸⁵² – A⁸⁵³ – A⁸⁵⁴ – A⁸⁵⁵ – A⁸⁵⁶ – A⁸⁵⁷ – A⁸⁵⁸ – A⁸⁵⁹ – A⁸⁶⁰ – A⁸⁶¹ – A⁸⁶² – A⁸⁶³ – A⁸⁶⁴ – A⁸⁶⁵ – A⁸⁶⁶ – A⁸⁶⁷ – A⁸⁶⁸ – A⁸⁶⁹ – A⁸⁷⁰ – A⁸⁷¹ – A⁸⁷² – A⁸⁷³ – A⁸⁷⁴ – A⁸⁷⁵ – A⁸⁷⁶ – A⁸⁷⁷ – A⁸⁷⁸ – A⁸⁷⁹ – A⁸⁸⁰ – A⁸⁸¹ – A⁸⁸² – A⁸⁸³ – A⁸⁸⁴ – A⁸⁸⁵ – A⁸⁸⁶ – A⁸⁸⁷ – A⁸⁸⁸ – A⁸⁸⁹ – A⁸⁹⁰ – A⁸⁹¹ – A⁸⁹² – A⁸⁹³ – A⁸⁹⁴ – A⁸⁹⁵ – A⁸⁹⁶ – A⁸⁹⁷ – A⁸⁹⁸ – A⁸⁹⁹ – A⁹⁰⁰ – A⁹⁰¹ – A⁹⁰² – A⁹⁰³ – A⁹⁰⁴ – A⁹⁰⁵ – A⁹⁰⁶ – A⁹⁰⁷ – A⁹⁰⁸ – A⁹⁰⁹ – A⁹¹⁰ – A⁹¹¹ – A⁹¹² – A⁹¹³ – A⁹¹⁴ – A⁹¹⁵ – A⁹¹⁶ – A⁹¹⁷ – A⁹¹⁸ – A⁹¹⁹ – A⁹²⁰ – A⁹²¹ – A⁹²² – A⁹²³ – A⁹²⁴ – A⁹²⁵ – A⁹²⁶ – A⁹²⁷ – A⁹²⁸ – A⁹²⁹ – A⁹³⁰ – A⁹³¹ – A⁹³² – A⁹³³ – A⁹³⁴ – A⁹³⁵ – A⁹³⁶ – A⁹³⁷ – A⁹³⁸ – A⁹³⁹ – A⁹⁴⁰ – A⁹⁴¹ – A⁹⁴² – A⁹⁴³ – A⁹⁴⁴ – A⁹⁴⁵ – A⁹⁴⁶ – A⁹⁴⁷ – A⁹⁴⁸ – A⁹⁴⁹ – A⁹⁵⁰ – A⁹⁵¹ – A⁹⁵² – A⁹⁵³ – A⁹⁵⁴ – A⁹⁵⁵ – A⁹⁵⁶ – A⁹⁵⁷ – A⁹⁵⁸ – A⁹⁵⁹ – A⁹⁶⁰ – A⁹⁶¹ – A⁹⁶² – A⁹⁶³ – A⁹⁶⁴ – A⁹⁶⁵ – A⁹⁶⁶ – A⁹⁶⁷ – A⁹⁶⁸ – A⁹⁶⁹ – A⁹⁷⁰ – A⁹⁷¹ – A⁹⁷² – A⁹⁷³ – A⁹⁷⁴ – A⁹⁷⁵ – A⁹⁷⁶ – A⁹⁷⁷ – A⁹⁷⁸ – A⁹⁷⁹ – A⁹⁸⁰ – A⁹⁸¹ – A⁹⁸² – A⁹⁸³ – A⁹⁸⁴ – A⁹⁸⁵ – A⁹⁸⁶ – A⁹⁸⁷ – A⁹⁸⁸ – A⁹⁸⁹ – A⁹⁹⁰ – A⁹⁹¹ – A⁹⁹² – A⁹⁹³ – A⁹⁹⁴ – A⁹⁹⁵ – A⁹⁹⁶ – A⁹⁹⁷ – A⁹⁹⁸ – A⁹⁹⁹ – A¹⁰⁰⁰ – A¹⁰⁰¹ – A¹⁰⁰² – A¹⁰⁰³ – A¹⁰⁰⁴ – A¹⁰⁰⁵ – A¹⁰⁰⁶ – A¹⁰⁰⁷ – A¹⁰⁰⁸ – A¹⁰⁰⁹ – A¹⁰¹⁰ – A¹⁰¹¹ – A¹⁰¹² – A¹⁰¹³ – A¹⁰¹⁴ – A¹⁰¹⁵ – A¹⁰¹⁶ – A¹⁰¹⁷ – A¹⁰¹⁸ – A¹⁰¹⁹ – A¹⁰²⁰ – A¹⁰²¹ – A¹⁰²² – A¹⁰²³ – A¹⁰²⁴ – A¹⁰²⁵ – A¹⁰²⁶ – A¹⁰²⁷ – A¹⁰²⁸ – A¹⁰²⁹ – A¹⁰³⁰ – A¹⁰³¹ – A¹⁰³² – A¹⁰³³ – A¹⁰³⁴ – A¹⁰³⁵ – A¹⁰³⁶ – A¹⁰³⁷ – A¹⁰³⁸ – A¹⁰³⁹ – A¹⁰⁴⁰ – A¹⁰⁴¹ – A¹⁰⁴² – A¹⁰⁴³ – A¹⁰⁴⁴ – A¹⁰⁴⁵ – A¹⁰⁴⁶ – A¹⁰⁴⁷ – A¹⁰⁴⁸ – A¹⁰⁴⁹ – A¹⁰⁵⁰ – A¹⁰⁵¹ – A¹⁰⁵² – A¹⁰⁵³ – A¹⁰⁵⁴ – A¹⁰⁵⁵ – A¹⁰⁵⁶ – A¹⁰⁵⁷ – A¹⁰⁵⁸ – A¹⁰⁵⁹ – A¹⁰⁶⁰ – A¹⁰⁶¹ – A¹⁰⁶² – A¹⁰⁶³ – A¹⁰⁶⁴ – A¹⁰⁶

Points of Style in a Nutshell – Jason Robert Brown

Melody	<ul style="list-style-type: none"> • Vocals are sometimes lyrical and slow, and sometimes fast • Similarly, there are some passages of accompanied recitative monologues in 'The Next Ten Minutes'. • Melodies often skilfully constructed from limited groups of notes • There are contrasts of melismatic and syllabic word setting • Recitative passages are often on single notes and sung passively
Harmony	<ul style="list-style-type: none"> • Harmony is derived from jazz so includes a range of extended chords, 9^{ths}, augmented chords, added 6^{ths}, sus chords, power chords • Uses of pedal points gives cohesion to some of the more complex passages • False relation / cross-relations sometimes heard. • Walking bass is sometimes used to underpin the harmonic structure • Roots of harmony are often stepwise, in 2^{nds}. • Changes in harmonic rhythm sometimes reflect character changes in the painting.
Tempo/ metre/ rhythm	<ul style="list-style-type: none"> • Tempo and rhythm reflect the roots of the music in jazz. • Much use of syncopation. • Very fast tempo and syncopated recitative rhythms in 'Jukebox' character's agitation. • Use of rhythmic vamps and underscoring with dialogue. • Offbeat bass vamps repeat like ostinatos.
Sonority	<ul style="list-style-type: none"> • Orchestration often changes in different sections of a number. • Small ensembles used rather than orchestras, reflecting the subject matter. • Jazz instrumentation is used but also with occasional use of other instruments. • Rhythm section is important (bass, drum kit, rhythm guitar)
Structure	<ul style="list-style-type: none"> • Numbers always have defined contrasting sections showing a basic verse-chorus structure, e.g. A-a-B-A¹-a¹-B²-b²-C-a² • Such structures are sophisticated and also show elements of the changed repetitions. • The overarching structure of Brown's theatre works is like numbers comparable with song cycles.
Texture	<ul style="list-style-type: none"> • Mostly melody and accompaniment. • Simple vamps sometimes used to support a mainly single melody line • Piano chords in the ensembles provide accompaniments. • There are some passages which are polyphonic. • Accompaniments sometimes include countermelodies to the main melody.

INSPECTION COPY

COPYRIGHT
PROTECTED



Practice Questions

Section A AoS 4

1. You are recommended to spend 20 minutes answering each set of questions. You must always show a response.
2. You need to be able to play the audio recordings identified for each set of questions. Links will be provided.
3. The written examination is 2 hours and 30 minutes and is worth 40% of the total mark.
4. As well as studying for Music for Theatre (Area of Study 4), you will have to study Music for Media, Music for Jazz and Contemporary Traditional Music, which is Western Classical Tradition, the details of which are available from the AQA website.
5. Music for Theatre is one of two areas of study which you have to study from. You should take note that the course includes the need to be able to use musical notation appropriate to your two chosen areas of study. This guide provides a glossary of musical notation which should be particularly helpful.
6. You should take note that the course includes the need to be able to use musical notation appropriate to your two chosen areas of study. This guide provides a glossary of musical notation which should be particularly helpful.
7. It is also important to be able to identify those particular musical elements which are used for the expression of emotion as expressed in musical notation. The element of harmony, for example, is identified in a number of notated forms: numerically, e.g. chord I, chord II, chord III; as major or minor, augmented or diminished, etc.

INSPECTION COPY

COPYRIGHT
PROTECTED



Set A

Questions 1–4 are on 'The Movie in My Mind' from *Miss Saigon*.

YouTube: [zzed.uk/11220-MovieMind-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-MovieMind-YouTube)

Spotify: [zzed.uk/11220-MovieMind-Spotify](https://www.spotify.com/track/zzed.uk/11220-MovieMind-Spotify)

Questions 5–7 are on 'Empty Chairs at Empty Table's from *Les Misérables*.

YouTube: [zzed.uk/11220-empty-YT](https://www.youtube.com/watch?v=zzed.uk/11220-empty-YT)

Spotify: [zzed.uk/11220-empty-Spotify](https://www.spotify.com/track/zzed.uk/11220-empty-Spotify)

Question 8 is on 'Castle on a Cloud' from *Les Misérables*.

YouTube: [zzed.uk/11220-castle-YT](https://www.youtube.com/watch?v=zzed.uk/11220-castle-YT)

Spotify: [zzed.uk/11220-castle-Spotify](https://www.spotify.com/track/zzed.uk/11220-castle-Spotify)

1. Name the first interval sung in the first act.
 - a) minor 7th
 - b) major 7th
 - c) perfect 8^{ve}
 - d) perfect 5th
2. The key and first chord of the song at the start is G# minor. What chord (harmony) does the singer reach the line ... *this place*... (01:19)?
 - a) supertonic
 - b) submediant
 - c) tonic
 - d) subdominant
3. Identify the woodwind instrument which enters on the lyric ... *this place*... (01:19).
 - a) flute
 - b) oboe
 - c) solo violin
 - d) E♭ clarinet
4. What device is used to set the phrases *strong GI* and *Flee this place* (01:04–01:19)?
 - a) rhythmic augmentation
 - b) melodic sequence
 - c) key change
 - d) ostinato
5. Identify the key reached on the word *corner* in the phrase *From the table in the corner* (01:25–01:30).
 - a) IV/Dm/subdominant
 - b) V/E/dominant
 - c) II/B^{dim}/supertonic
 - d) VI/F/submediant
6. In the phrase *Oh, my friends, my friends, forgive me*... (c.01:30), what instrument plays the answering phrase?
 - a) cor anglais
 - b) trumpet
 - c) flute
 - d) cello
7. Select the interval pattern outlined in the rising phrase played by violins on 01:25–01:28.
 - a) step – step – leap
 - b) step – leap – step
 - c) leap – leap – step
 - d) step – step – step
8. The exclamation 'Castle on a Cloud'. Describe how the musical treatment expresses the innocence and vulnerability of Cosette when she sings the song. The song follows the moment when Cosette is rescued by Jean Valjean. Cosette was being used as a slave / servant girl for the Thénadiers.

INSPECTION COPY

COPYRIGHT
PROTECTED



Set B

Questions 1–4 are on 'Moritat vom Mackie Messer' ('The Moral of Mack the Knife')

YouTube: [zzed.uk/11220-opera-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-opera-YouTube)

Spotify: [zzed.uk/11220-opera-Spotify](https://www.spotify.com/track/zzed.uk/11220-opera-Spotify)

Questions 5–7 are on 'Just One Step' from *Songs for a New World* (Original Off Broadway Cast)

YouTube: [zzed.uk/11220-OneStep-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-OneStep-YouTube)

Spotify: [zzed.uk/11220-OneStep-Spotify](https://www.spotify.com/track/zzed.uk/11220-OneStep-Spotify)

Question 8 is on 'Bui-doi' from *Miss Saigon*.

YouTube: [zzed.uk/11220-Bui-doi-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-Bui-doi-YouTube)

Spotify: [zzed.uk/11220-Bui-doi-Spotify](https://www.spotify.com/track/zzed.uk/11220-Bui-doi-Spotify)

1. Identify the correct melody sung to the lyrics *... der Hai fisch, der hat Zähne...* from the first verse of 'Moritat vom Mackie Messer'.

12

a) 

b) 

c) 

d) 

2. Name **two** instruments which enter in the third verse, which begins *Und Sch...*

3. Name the descending interval sung to the word *Messer* (knife) (01:07).

- a) major 6th c) perfect 5th
b) minor 7th d) octave

4. In the verse beginning *Jenny Towler* (00:50), what is the prominent fretted sound in the accompaniment?

- a) banjo c) cello
b) guitar d) ukulele

5. Describe the bass line which begins when the character first sings the lines *You're a tiny step* (00:59).

6. Identify where the accompaniment first includes a passage of descending chords. At the beginning of the song, the accompaniment first includes a passage of descending chords.

- a) ... the dog... c) Since she never likes me
b) You don't wanna buy me a fur...? d) Whoops! I almost fell

7. Select the overall form of the song from the following options.

- a) strophic c) rondo
b) verse-chorus d) ternary

8. Discuss how the use of the relevant musical elements in 'Bui doi' express sadness that 'Bui-doi' is sung at the beginning of Act Two, some time after the Vietnam War, about the Bui-doi, a name for children born of American soldiers in Vietnam and often with no connection to their fathers.

INSPECTION COPY

COPYRIGHT
PROTECTED



Set C

Questions 1–4 are on 'Empty Chairs at Empty Tables' from *Les Misérables*.

YouTube: [zzed.uk/11220-empty-YT](https://www.youtube.com/watch?v=zzed.uk/11220-empty-YT)

Spotify: [zzed.uk/11220-empty-Spotify](https://www.spotify.com/track/zzed.uk/11220-empty-Spotify)

Questions 5–7 are on 'Moritat vom Mackie Messer' ('The Moral of Mack the Knife').

YouTube: [zzed.uk/11220-opera-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-opera-YouTube)

Spotify: [zzed.uk/11220-opera-Spotify](https://www.spotify.com/track/zzed.uk/11220-opera-Spotify)

Question 8 is on 'June is Bustin' Out All Over' from *Carousel*.

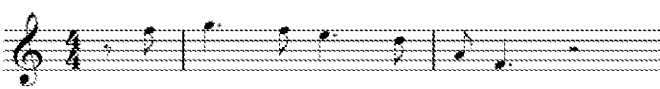
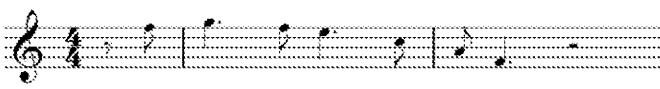
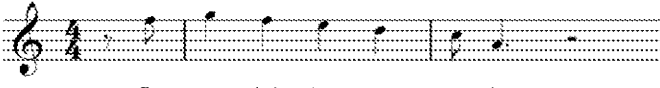
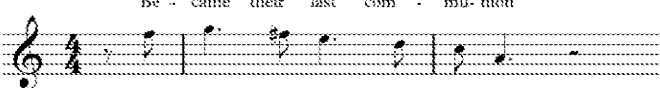
YouTube: [zzed.uk/11220-June-YouTube](https://www.youtube.com/watch?v=zzed.uk/11220-June-YouTube)

Spotify: [zzed.uk/11220-June-Spotify](https://www.spotify.com/track/zzed.uk/11220-June-Spotify)

1. Select the term below which describes the predominant melodic movement ... *there's a pain goes on and on...* (00:13–00:15)

- a) disjunct c) chromatic
b) ascending d) conjunct

2. Select the melody sung to the descending phrase ... *Became their last communion*

- a) 
b) 
c) 
d) 

3. Which term describes how the words ... *Became their last communion...* have

- a) melismatic setting c) syllabic setting
b) parlando setting d) syncopated setting

4. Name **two** musical elements which change at the lyric beginning *From the top of the corner...* (00:50–00:53)

5. Identify the device in the accompaniment used between voice and instrument ... *Und die minde...* (02:02).

- a) ostinato c) canon
b) imitation d) rhythmic augmentation

6. Which letter formation in the grid below best shows the form of the song?

a)	A	A1	A2	A3	A4	A5 + codetta
b)	A	A1	A2	A3	A4	
c)	A	B	C	A1	A2	A3 + coda
d)	A	A	B	B	C	C

7. Which term below best describes the texture of the music throughout?

- a) polyphonic c) melody and accompaniment
b) monophonic d) contrapuntal

8. Describe how the musical setting in 'June is Bustin' Out All Over' reflects the joy which about the joy both of summer and of love to be celebrated.

INSPECTION COPY

COPYRIGHT
PROTECTED



Section C Essay Titles

Section C: Essay 45 minutes [30 marks]. Answer one question.

1. Using examples from two named composers, compare their use of sonority. How do the accompaniment of the songs contribute to the expression of mood or their situations?
2. Compare the use of harmony in two songs from each of two named composers. References to harmonic progressions, chords, consonance and dissonance, are required. Describe how harmony is a powerful means of dramatic expression.
3. Choose two named composers. Analyse how the composers use musical elements to communicate a sense of the setting and dramatic background of the drama.
4. Analyse a song or songs from a musical you have studied to show how rhythmic creation supports a particular dramatic situation or moment.
5. Analyse songs for theatre by named composers to show how their treatment of lyrics highlights differences between the characters.

INSPECTION COPY

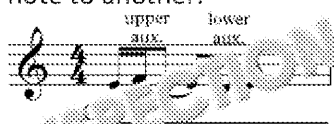
COPYRIGHT
PROTECTED



Glossary of Technical Terminology

Understanding technical terminology and knowing how to use it are vital to many aspects of music. A discussion of songs is an excellent way to practise using the necessary language for music. This requires a controlled approach. Musical terms are usually understood as those which are used in performance, such as *lento*, *con dolore* or *legato*, but the terms here are more specific. Providing definitions, some terms have been contextualised with reference to the music. The terms listed below are classified under the different musical elements to which they apply.

A cappella	Describes choral work sung without accompaniment.
Accompanied recitative	Recitative is like the more familiar word 'recite', meaning to speak. It is a form of music for voice and other forms of music for voice. The term denotes moments of the story or prelude to a narrative. The vocal is not quite a full melody. If the recitative is sung with a simple accompaniment such as piano, it is called 'accompanied recitative'.
Added-note chords	Simple triads might be used with single notes added to them. For example, 'added 6 th ', e.g. C–G–E–A, where the top note is a 6 th above the root.
Alla breve	The term denotes a time signature of $\frac{2}{2}$ and mostly indicates a slow tempo.
Angular	The term is a general one describing the rise and fall of any melody. A wide leaps is likely to be angular, while one formed from major and minor thirds is not. The term refers to the general contour or shape of a melody.
Anacrusis	The unaccented note, chord or rhythm which immediately precedes the first accented note and gives momentum to the music which follows. The term is also used for the same thing. Examples of songs which begin with an anacrusis are 'Hear the People Sing?' and 'The Next Ten Minutes'.
Antiphonal	Antiphonal singing occurs where phrases or longer sections of music are sung in response to each other.
Appoggiatura	An appoggiatura is a dissonant grace note or ornament (embellishment) which is approached by a leap but is then resolved by step. The resolution is commonly down to the consonance or sometimes up but is always by step. It is derived from the Italian for 'leaning', so there is the indication of leaning into the resolution.
Auxiliaries	Auxiliaries are non-harmony notes placed immediately above or below the same pitch. The example shows the auxiliary returning to the original note. Those lying above are called upper auxiliaries, and those below are lower auxiliaries. An auxiliary note always returns to itself, unlike a passing note, which moves from one note to another.
Bridge	The term is typically a part of sonata form, but in popular style it is used for a passage which links one passage to another. In verse–chorus form, it is a section found towards the end of a song, and it provides a contrast to the choruses. Another name for the bridge is 'middle eight'.
Chromatic	Chromatic refers to a scale which is formed from semitones. A chromatic scale uses very frequent chromatic notes or semitones, or a scale in which a single clear key centre is obscured.

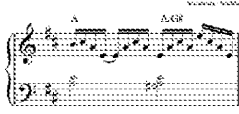
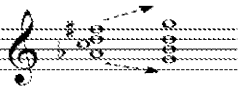
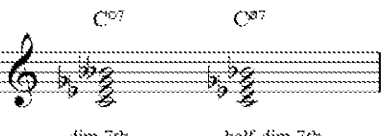


INSPECTION COPY

COPYRIGHT
PROTECTED

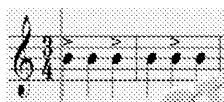

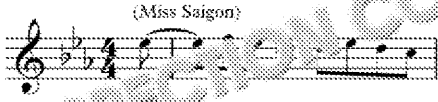



Chromatic inversion	<p>A melody is inverted by having its intervals turned upside down by a minor 3rd, its inversion will move up by a minor 3rd. If a melody follows the same interval pattern exactly, the inversion is called a chromatic inversion.</p> <p>A diatonic inversion is different in that the inversion is made in the opposite direction between one note and another. So, if a melody begins ascending, the diatonic inversion will become C–D descending and forms a new interval which, in this case, is a minor 7th.</p>
Cluster chord	Cluster chords are formed by the addition of several notes written together, and often in semitones. They are chords that are not defined by their tonal function but are used more for their sonority.
Colla voce	A term which instructs the accompaniment to accompany the solo singer.
Complex chord	<p>The difference between an extended chord and a complex chord is that complex chords can be thought of as those which are disguised as triads which change their sonority but not necessarily their harmonic function.</p> <p>One type is the so-called half-diminished chord.</p>
Compound interval	<p>Any interval larger than an octave.</p> <p>For example, C to D immediately above is a major 2nd, but raise the D and it creates a compound 2nd (or 9th).</p>
Conjunct	A term describing stepwise movement in a melody.
Contour	The overall shape of a melody in terms of its upward, downward, or level movement depending on the mix of steps and intervallic leaps.
Contrapuntal	A word denoting a musical texture which is formed from counterpoint.
Counterpoint	Counterpoint is the art of combining different but often related melodic lines to create a harmonious effect. A 'point' in earlier times was another word for a melody and the 'contra' means 'against', so 'melody against melody'.
Diatonic	Diatonic refers to the system of major and minor scales. Melodies made up of any key are diatonic; when notes which do not belong to the key of the music starts to become chromatic but may still be described as diatonic. The use of very frequent notes from outside the main key is more clearly chromatic.
Discord	<p>A discord is a combination of sounds (notes) which aurally sound dissonant. Tonal music is largely about discord and its opposite, concord.</p> <p>In diatonic scales the primary discord is the tritone, 2^{nds}, 4^{ths} and 7^{ths}, but there are different understandings of what constitutes as discordant.</p>
Disjunct	A term describing a melody with frequent leaps rather than steps.
Drone	<p>A drone is a musical harmonic device consisting usually of two or more notes. In many ways, drones act like pedal points, but a pedal point is a single note on which the harmonic movement above or below it.</p> <p>Listen to Scottish bagpipes for the typical drone sonority.</p>
Extended chord	A term for any chord which has notes above the basic triad, such as a 9 th chord.
False relation	A false relation, sometimes called a 'cross-relation', occurs when two notes are placed near each other in different voices but one will be chromatic and the other diatonic. Bb and B.
Falsetto	<p>The highest vocal register, mostly in male voices.</p> <p>A falsetto is indicated with a small circle written above the note.</p>

5th chord	The term refers to the same type of chord as 'power chord' as defining 3 rd .
Figuration	<p>Figuration refers to arrangements of particular chords. e.g.</p>  <p>The example shows a common figuration around a chord, with</p>
Flat supertonic	<p>The second degree of the scale is the supertonic. When lower flattened), it becomes the flattened supertonic.</p> <p>In C, the flattened supertonic is D^b.</p> <p>(If a complete triad is formed on that chromatically altered note approach chromatically to the dominant, when it is called a Neapolitan inversion.)</p>
Form/figure	<p>The word 'form' refers to how any piece of music has been put together. The forms that are evident. Basic forms are represented by capital letters, e.g. rondo = A B A C A or A B A C C A. Rondo includes repeating A theme, interspersed with contrasting sections known as episodes.</p> <p>With attention to more detail, forms can be described in terms of the treatment of ideas. For instance, a piece might be in variation form, or it might be ternary but also classical sonata form as exposition.</p> <p>Sometimes, form is discussed when what is really being referred to is</p>
French 6th	<p>A type of chromatic chord which is one of a group of chords known as French 6th. The chord is built on the flattened 6th of a major scale, e.g. A^b in C. The augmented interval above is F[#].</p> <p>The second note of the chord is the tonic, so C.</p> <p>The third note is a tone above, so D.</p> <p>The full French 6th in C is, therefore:</p>  <p>It is used to approach the dominant which, in the example, is</p>
Fugal	A word describing a contrapuntal texture which is highly imitative, often forming a complete type known as fugue.
Generative motif	A musical motif is a short idea which can be often melodic but might be rhythmic. A generative motif is a motif from which other ideas grow or develop.
Glissando	Glissando is a technique which is made to slide slowly up or down a scale on an instrument.
Half-diminished chord	<p>The half-diminished 7th is formed by adding a minor 7th above the diminished 7th. The interval between the root and the top note of the chord is a diminished 7th. The idea of a half-diminished chord is connected with the semitone only. (See discussion of <i>Der Dreigroschenoper</i>.)</p>  <p>dim. 7th half-dim. 7th</p>

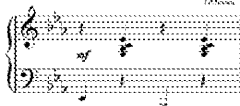
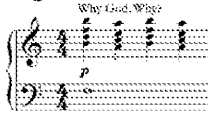
COPYRIGHT
PROTECTED



Harmonic rhythm	The term describes how fast chord/harmony changes occur. The harmonic rhythm might change each bar or on each beat of a bar. The harmonic rhythm, while the former is slow.
Head voice	Voice types have both chest voice timbres and head voice timbres. The lower notes are sung as chest voice, and the higher notes as head voice. Singing vowels are 'in your head' and even coming out of the top!
Hemiola	A rhythmic device combining two notes in the time of three. It describes how beats are grouped and how they are articulated by accents. It is often grouped in three groups of two, rather than the two groups of three in a 6/8 rhythm. 
 Homophony/homophonic texture	The hemiola pattern is often found as the music approaches a cadence in classical music.
Inner voice	A musical texture often in four parts or voices where the top part is the melody. The other parts move mainly in the same rhythm as the melody, creating a vertical harmonic result. A hymn tune arrangement is typical.
Instrumental	A piece of music in at least two parts might have another melody line then called an inner voice.
Instrumentation	The term 'voice' is often used to refer to any melodic part in a piece. In part harmony there are four voices. Voices are not necessarily sung but are melodic strands moving through a piece.
Key change	A word denoting a passage in a song played only by the accompaniment.
Leitmotif	A group of instruments used in any particular work.
Mazurka	The sudden progression from one key to another without modulation.
Melisma/melismata/melismatic	The German term means 'lead motif' and is generally a short phrase closely associated with a character or an idea or a moment in a work. It is most closely linked to the work of Richard Wagner.
Metronome	A dance form originating from a national dance of Poland and modified form for piano by Frédéric Chopin. The mazurka is characterized by an accent on the second beat. 
 Modal	A setting of an individual syllable to several notes, e.g. 'Hallelujah'.
	A device which plays the beat of any given speed. Each beat is marked by a sound, e.g. 60. Certain metronome marks are closely linked to the tempo, e.g. <i>lento</i> .
	'Modal' describes the use of scale forms known as modes – such as Dorian, Phrygian, etc.


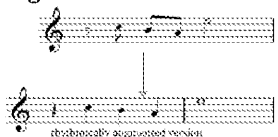
COPYRIGHT
PROTECTED



Mode	<p>A mode is a form of scale with origins in the music of the ancient Greeks. There are seven, named Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Dorian, which correspond to scales starting on C through each degree of the scale. (Modes can start at any pitch, not exclusively C.)</p> <p>Using C to begin, the mode from that pitch is Ionian, which is major. Using the same set of notes but starting on D, the mode is Dorian, which is minor. Using the same set of notes but starting on E, the mode is Phrygian, etc.</p>
Modulation	The process whereby one key moves on to another in a context, as in a <i>key change</i> .
Middle eight	Typically, an eight-bar section in a song placed in or near the middle of a song. It can have a connecting function like a bridge, or be purely instrumental. It introduces elements of variety. Confusingly, middle eights can have a different number of bars, but they have the same purpose.
Monophony/monophonic texture	Monophony simply means 'one sound', and so an unaccompanied vocal line is monophonic.
Octave doubling	Any melodic part which is duplicated an octave above or below the original. Vocal lines are often doubled in this way by an accompanist.
Offbeat rhythm	<p>A rhythm pattern often seen in pop accompaniments. The pattern consists of the strong beats followed by a chord played on the weak beats.</p> 
Orchestration	The art of combining instrumental parts in any work. Works are orchestrated.
Ostinato	Any short idea which repeats several times, often as part of a accompaniment. The word means 'obstinate' in Italian, which is a clue to its musical use.
Outro	A self-explanatory term to define a short passage added to a song to take it to its close.
Parallelism	<p>A chord progression often avoids its parts moving in the same direction. Chords moving in parallel direction as a feature. In real harmony, parts move together in the same direction, as in this example from <i>Miss Saigon</i>.</p> 
Parlando	The word literally means 'speaking', but, musically, it is meant to suggest enunciation and with attention to each syllable, perhaps with a recitative-like quality. It can be thought of as meaning 'as though speaking to someone'.
Passing	A non-harmony note that moves by step between two harmony notes. Most passing notes are between main beats, but if on the beat, they are accented passing notes.
Patter song	<p>A comic song which typically sets words which are to be sung by a soloist.</p> <p>The writer duo of comic operettas Gilbert and Sullivan wrote of the most famous 'I Am the Very Model of a Modern Major-General' in <i>Pirates of Penzance</i> on YouTube, e.g. https://youtu.be/6CrTwwl3khl</p>

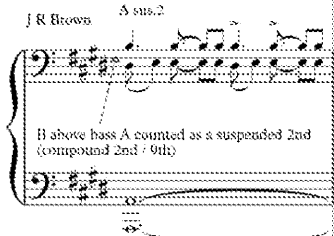
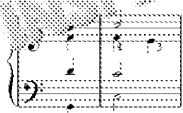
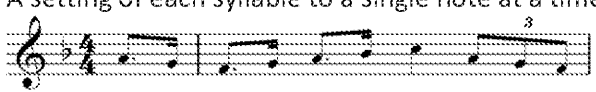
COPYRIGHT
PROTECTED



Pedal point	A pedal point is most often a sustained note heard in the bass as other notes and chord progressions are added. The pedal point (or simply 'pedal') can be a single note or a moving harmony.
Phrase structure	All melodies show some form of design in terms of their phrase structure. Commonly, a tune will follow the design A B A or, sometimes, A B C. A phrase marked A1 is slightly varied but still recognisably the same as A. The description of how melodies are designed is their phrase structure.
Pitch bend	A technique of changing a pitch up or down by small degrees, typically by using a pitch bend dial on a synthesiser or on electric guitars. Instruments and woodwinds can also play pitch bends. Usually indicated by a short line between two notes.
Plagal cadence	A concluding cadence from the subdominant to the tonic (IV to I). It has associations with the 'Amen' tunes, historically.
Polyphony/polyphonic texture	A musical texture formed by combining several individual parts, each with its own melody.
Polyrhythm	The term means 'many rhythms' in a literal sense. It refers to the combination of distinctly different rhythms combined.
Power chord	The term refers to a chord which omits the 3 rd , which defines it as a major or minor chord. It is a term mainly appropriate to rock music. 
Quodlibet	A quodlibet is a form in which several different tunes have been combined at the same time. The combination is made possible because each tune has a similar phrase structure.
Ragtime	Ragtime is a style of music which emerged in the 1890s in the United States and began to grow. The music was mainly written for piano (though it can be played on other instruments) and is characterised by frequent syncopations, or 'ragged time'. Ragtime was often heard and seen in vaudeville shows.
Relative major	Each key has its relative with the same key signature but a different tonic. For example, C major, with no key signature, is related to A minor, which has no sharps or flats. B minor has the same key signature as its relative major, D major. The leading note of B minor is A, which is the 7 th degree of D major. The relative minor key is always built from the 6 th degree of the major key. Rhythmically augmented 'To augment' means to enlarge or expand. Intervals can be a series of notes written as quavers can be represented later as a single note, but the rhythm itself would be the same if the tempo is the same. 

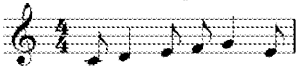
COPYRIGHT
PROTECTED



Root progression	<p>Harmonic progressions may be defined by their root movement. The lowest note of the simplest form of a triad (root position), e.g. A, is the root of an A major chord. Even if the chord is inverted, e.g. E–G–C, the root remains the same, C.</p> <p>Harmonic progressions may be described in terms of their root movement. This is the same as describing the bass movement.</p>
Sarabande	A slow dance form in triple time, generally in 3_2 . The second beat is often written as a dotted rhythm, which, as in the mazurka, is, the sarabande starts on the first beat of the bar.
Sequence	A melodic sequence repeats itself but at a higher or lower pitch.
Singspiel	The term relates mainly to the work of Kurt Weill as far as the music is concerned and not to the form of German opera which features a lot of dialogue.
Song cycle	A song cycle is a group of songs linked by a common subject matter and treated as a whole.
Sonority	<p>Sonority is the result of a combination of different tones or instruments. For example, oboes, clarinets and bassoons will create one sonority, while strings will create another.</p> <p>Some chords are used more for their sonority than their function.</p>
Strophic	This describes a song in which each verse is set to the same music.
Sus chord	<p>This term is commonly used by guitarists and jazz musicians.</p> <p>The 'sus' is an abbreviation for suspension. Where there is a dissonance between two chords but one note is held back between the chord changes.</p> <p>Commonly, intervals of a 2nd or a 4th are used as suspensions. A 4th above the bass is held over before the resolution.</p> <p>e.g.</p> 
Suspension, 4/3 suspension	<p>A suspension is formed when a note from one chord is held over into the following chord, making a dissonance with the bass. The dissonance resolves to a consonance. Where the dissonance is a 4th above the bass becomes a suspension since the resolution is to the interval of a 3rd above the bass.</p> <p>Here is an example:</p> 
Syllabic	<p>A setting of each syllable to a single note at a time, e.g.</p>  <p>Do you hear the peo - ple sing? Sing - ing the</p>

COPYRIGHT
PROTECTED



Syncopation	<p>A rhythmic device when the normal accents are displaced to unaccented, e.g.</p> 
Tertiary relationships	<p>The term 'tertiary' refers to anything in threes. In this context, it refers to a tertiary relationship because their root notes move in 3rds; the chord is a tertiary relationship. A harmonic progression which is from, to, or through a tertiary. It is worth making the point because for many years, the tendency to move towards tertiary was the dominant movement in 4ths or 5ths; the tendency to move towards tertiary during the Romantic period or late nineteenth century.</p>
Tessitura	<p>Each voice type (basically: soprano, alto, tenor, bass) has a type of comfortably sung note to its highest, which is its tessitura. In what his/her comfortable range of notes is.</p>
Through-composed	<p>A song which has a different musical setting of each verse and chorus.</p>
Timbre	<p>A term referring to the quality of sound from an instrument or voice. A trumpet has a different timbre from a guitar, for example, even if it plays a note at the same pitch. However, pitch can change timbre.</p>
Tone colour	<p>A synonym for timbre.</p>
Tonic minor, etc.	<p>The tonic is the keynote of a scale, e.g. C is the tonic of C major.</p>
Underscore	<p>Any music written specifically to be played during spoken dialogue, called underscore. It is heard in radio, TV, film and theatre production to establish an atmosphere of a scene or to enhance the significance of an event.</p>
Upbeat	<p>See anacrusis (above).</p>
Vaudeville	<p>There are various meanings historically, but, in the present context, it refers to a style of song or way of performing common to old-time music halls, light, perhaps comically, but with great popular appeal. Vaudeville was popular at the end of the nineteenth and beginning of the twentieth century, often performed with comedians, singers and dancers.</p>
Vocal range	<p>Every song shows a defined distance from the lowest to the highest note; this distance is the vocal range. The tessitura should match the vocal range.</p>
Whole-tone	<p>The term describes melodic movement in intervals of a tone only. The whole-tone scale is formed with intervals of a tone only. It has an insecure tonal or key centre.</p>
Word painting	<p>A technique used in setting a text in which images and sentiments are expressed by a musical equivalent, using a musical device to express something of the meaning of the words.</p>
Zeitoper	<p>The term is relevant to the work of Kurt Weill. In German it means 'opera of the time'. It deals with subjects of contemporary interest and concern. Zeitoper might be translated as 'opera of the time'. In that sense, it might refer to Robert Brown's work about contemporary life or to a work which is a critique of politics and modern war.</p>

COPYRIGHT
PROTECTED



Answers

Practice Questions for Section A AoS 4


Set A

Q.	Marking guidance
1	c) perfect 8 ^{ve}
2	c) tonic
3	a) flute
4	b) melodic sequence
5	d) VI/F/submediant
6	a) cor anglais
7	a) step – step – leap
8	<p>Marks should be awarded according to the following band descriptors:</p> <p>9–10 A comprehensive and authoritative response which is consistently coherent and well structured.</p> <p>7–8 A wide-ranging and confident response which is mostly coherent and well structured.</p> <p>5–6 A relevant response despite some inaccuracy/omissions and lack of clarity.</p> <p>1–2 A rudimentary response.</p> <p>0 No work submitted or worthy of credit.</p> <p>The innocence and vulnerability of Cosette is captured largely through the child's voice, coupled with a very light orchestration and use of high plucked sounds and timbre.</p> <p>Extended response could include:</p> <ul style="list-style-type: none"> • A slow tempo. • Regular phrasing. • Limited vocal range. • Use of child's voice. • Use of plucked instruments such as the small harp. • The ostinato pattern in the opening strings (synth?) add a softness to the accompaniment. • The regular semiquavers of the accompaniment convey a sense of simplicity. • The dynamic curve is relatively flat, with no disturbance from large crescendos. • The tempo is constant and, again, regularly undisturbed. • There is a fragility to the setting largely achieved by the orchestration. • Harmony is simple, using only tonic, dominant, mediant, submediant and supertonic with no chromatic dissonances to upset the innocence of the setting. • The approach to the dominant at ... <i>nice to see and she's soft to touch; she's so soft</i> ... B♭ and F, where the bass F is heard to fall to E and so suggests a Phrygian inflection, adding poignancy to the expression. • Call and response effect is achieved by the vocal line and broken chords after each phrase ... <i>on a cloud... or ... in my sleep</i> ... • The repetition and overall simplicity also suggest innocence. • The glockenspiel adds occasional fragments and sometimes doubles the vocal line, adding to the appropriateness of the character and the song itself. • The vocal line is simple and clear. • The timbre is light and airy.

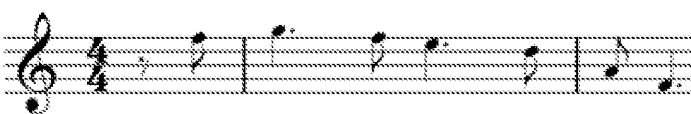
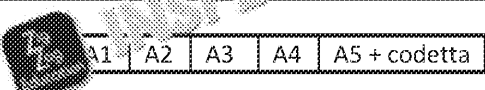
INSPECTION COPY

COPYRIGHT
PROTECTED



Q.	Marking guidance
1	<p>d)</p>  <p>Und der Hai fisch, der hat</p>
2	Any two from: trombone, cymbals, snare drum, banjo, bass (pizzicato), piano
3	b) minor 7 th
4	a) banjo
5	The bass line becomes a walking bass which is also partly chromatic.
6	a) At the line ... <i>buy me the dog...</i> ?
7	a) verse-chorus
8	<p>Marks should be awarded according to the following band descriptors:</p> <p>9–10 A comprehensive and authoritative response which is consistently coherent and well structured.</p> <p>7–8 A competent and confident response which is mostly coherent and well structured.</p> <p>5–6 A relevant response despite some inaccuracy/omissions and lack of clarity.</p> <p>1–2 A rudimentary response.</p> <p>0 No work submitted or worthy of credit.</p> <p>The lyrics clearly express the sentiments of regret and sadness. The musical setting is without decoration, which allows those sentiments to gain in expression, especially in a theatre, where strong gestures make an impression.</p> <p>Extended response could include:</p> <ul style="list-style-type: none"> The initial metre is like a slow march, its very slowness seeming to suggest a feeling of regret. The clarity achieved through a recitative allows the ideas expressed in the lyrics to be communicated in a direct way. The beginning consists of a preview of the chorus, sung a cappella, which, in the absence of verbal clarity but also a sense of sadness. The woodwind countermelodies contribute a timbre often associated with sadness (oboe, cor anglais, clarinet). After the near-one-note recitative, the melody at <i>They're called Bui-doi...</i> with its 6th expresses a sense of yearning, and then again at the rising minor 7th, <i>These are souls in need...</i> the final leap to the octave on ... <i>conceived in hell...</i>, forming a dissonant appoggiatura which progresses to a tense A\flat7 chord; the rhythmic syncopation as the verse continues adds a sense of anger with its insistence. The introduction of orchestral strings for the second verse introduces another texture associated with forms such as the slow, sad ballad. Particular harmonic moments also add to the expression of sadness such as the use of the minor 7th at the lyric <i>These are souls in need...</i> although most of the setting is in A\flat major. The solo which sings high above the vocal chorus feels like an act of desperate improvisation in production. Accented woodwind phrases are devices which aid the expression of anguish. Single notes and vamped chords take focus away from accompaniment at the end of the verse and flow of the orchestration also seems suggests the unsettled end of the chorus.

COPYRIGHT
PROTECTED

Q.	Marking guidance
1	d) conjunct
2	<p>a)</p>  <p>Be - came their last com - mu - nion</p>
3	c) syllabic setting
4	<p>Harmony (A key change to F major begins.)</p> <p>Tempo (In the production, there is a slight increase of speed. There is also a small indicated in the score; however, dynamics are not listed by AQA as an element for theatre).</p>
5	b) imitation (The melody is imitated straight after being sung.)
6	<p>a)</p> 
7	c) melody and accompaniment
8	<p>Marks should be awarded according to the following band descriptors:</p> <p>9–10 A comprehensive and authoritative response which is consistently coherent and structured.</p> <p>7–8 A wide-ranging and confident response which is mostly coherent and well structured.</p> <p>5–6 A relevant response despite some inaccuracy/omissions and lack of clarity.</p> <p>1–2 A rudimentary response.</p> <p>0 No work submitted or worthy of credit.</p> <p>Extended response could include:</p> <ul style="list-style-type: none"> The overall mood is joyous or happy or celebratory. Major key of G major is appropriate for the mood. Fast tempo in alla breve (2/2) is predominant. When the Men enter, the tempo accelerates, along with a crescendo which changes to joyfulness. The Men's melody is contrastingly disjunct, with wide intervals. The mood changes again as Nettie sings <i>Fresh and alive and gay and young</i> romantic and sentimental mood. The Chorus re-enters together with some dialogue between soloists. Nettie enters again in her slow tempo with <i>June makes the bay look bright</i>. Bright brass is used to enhance the ending, and the form changes into a march. The word setting enhances the first line and main idea, beginning on low D, the scale and then opening out over the interval of a minor 3rd with the answer <i>bustin' out all over...</i> The ascending phrase appears again with the line <i>Jest because it's June</i> triadic contour of the chord of G major. The rising phrase is progressively matched to the central idea of the exploration of summer. Although the overall mood of the scene is joyful, the mood ebbs and flows with sentimental romanticism, adding theatrical weight to the number.

COPYRIGHT
PROTECTED

Responses to Consolidation Tasks

Consolidation Task 1

See the Glossary.

Consolidation Task 2

See Glossary for answers to (a), or consult other sources as an exercise in research.

Chords

1 = power chord / open chord

2 = diminished chord preceded by dissonant A♭ added 9th or 11th diminished chord

3 = 11th

4 = diminished 7th

5 = half-diminished

6 = cluster

Consolidation Task 3

Using the terms verse, chorus and coda, show the design or structure of the performance of *Misérables*.

Strophic ☒

Section	Time code	Lyrics
V1	00:53–01:22	<i>On my own...</i>
V2	01:23–01:49	<i>In the rain...</i>
Bridge	01:50–02:13	<i>And I know...</i>
V3	02:14–02:33	<i>I love him, but when the night...</i>
V4	02:34–03:01	<i>I love him, but every day...</i>
Coda	03:01–03:21	<i>I love him... but only on my own.</i>

Consolidation Task 4

Miss Saigon – Overture c.00:23 (after the helicopter): the helicopter itself creates the atmosphere together with actual musical sounds which recreate Vietnamese string instruments with woodwinds.

'The Morning of the Dragon' 00:00–00:30: similarly uses exotic instruments but more specifically suggests Vietnamese music and life in the temples. The accordion might be an allusion to the French presence.

Consolidation Task 5

Les Misérables – 'Do You Hear the People Sing?'

Slow vamp with snare drum, forming a homophonic texture. Instruments are synthesiser and piano, creating a militaristic mood; a horn melody enters above the homophonic accompaniment, introducing a new melodic association; the chorus enters at 00:34, adding to volume and sonority, and adding a new melodic line. Second chorus includes further homophonic harmony.

The Threepence – Overture (Berlin Sinfonietta / Ute Lemper / Decca 1988 on Spot 1) 00:23 (after the narrator's speech)

Mainly homophonic, with trumpet solos between sections; from c.00:46, passages of counterpoint texture returns at c.00:53; from 01:09, the fugue begins and so represents more contrapuntal texture.

Consolidation Task 6

Miss Saigon – 'The American Dream' 00:00–02:15

The soloist's opening delivery of narrative is as though spoken so that it is rhythmically free of the various exotic unpitched percussion; the predominant rhythms of a vaudeville/cabaret song are used for the tempo marking; throughout, the tempo is quite flexible.

**COPYRIGHT
PROTECTED**



Responses to Short Activities

Short Activity 1

- **Rhythm** – Rhythms are sometimes quite ‘four-square’, with a march-like strident pattern of quaver lines, although the metre is triple time; however, accents, staccato and tenuto character; the fugal section is fluid rhythmically given the contrasts within the counterpoint.
- **Melody** – Mostly diatonic with chromatic inflections; melodic imitation contrasts the beginning.
- **Harmony** – Basic triads but with chromatic added notes which create dissonance; tonal movement from C major to A minor, moving to A minor and passing through D \flat (flattened supertonic).
- **Texture** – Contrasts of homophonic and polyphonic textures with also some melody.
- **Structure** – The overture is structured in clear sections defined by tutti and group changes in terms of texture changes from homophonic phrases to reduced ensemble phrases; the middle section is A–B–A or ternary in which the first section is the middle section.
- **Timbre and sonority** – The instrumentation excludes strings but relies on woodwinds and harp. The overall ensemble is like some of the contemporary jazz bands of the 1930s.

Short Activity 2

Using a mute changes the timbre or sonority. (Depending on how it is played, mutes can

Short Activity 3

- **Rhythm** – Features include repeating crotchet pattern either side of the spoken words; accents on the first beats of the triple time bars; the rhythm of the accompaniment is 2/4.
- **Melody** – The range of the vocal melody is limited from F to D, with a strong emphasis on the instrumental melody lines cover the vocal line; phrases are repeated sequentially.
- **Harmony** – The harmony is unclearly defined but is largely formed around A minor, distant, especially at the cadences, which have ‘power chords’ (without tonally defining C \sharp but without defining 3rds). Frequent use of parallel 4^{ths} and 5^{ths}, especially in the accompaniment.
- **Texture** – Mainly homophonic with melody and accompaniment.
- **Structure** – In equal sections with many common features; overall: A–A–B–C with a section separated with spoken words.
- **Timbre and sonority** – Instruments used are saxophones, trumpet, trombone, band and chorus group.

Short Activity 4

The Charleston is a fast foxtrot first appearing in revue shows in New York (where Kurt Weill derives from the dance’s association with South Carolina city). Characteristics of the dance include a flick back.

The foxtrot is an American ballroom dance in triple time or quadruple time and includes further explanation, follow the link for demonstrations:

<https://www.youtube.com/watch?v=1s/search?q=charleston+dance&qv=charleston+dance&>

The tango is strongly associated with Argentina. Weill’s use of the bandoneon represents the tango, which itself has roots in the habanera from Cuba, in quadruple metre. The composition includes tangos, not all of which were for dancing.

**COPYRIGHT
PROTECTED**



Short Activity 5

The use of a so-called germ motif is common in all kinds of music. It refers to the use of a (quite short) out of which a composer will grow or develop further ideas. It is common in classical music but has also been used in music for theatre. In theatre, the germ motif is useful to help express even an idea. In *Sweeney Todd*, the 'Dies Irae' motif repeats and develops throughout the play, reminding the audience that death in the form of the character Todd is never far away. Whenever you hear a particular event onstage or the appearance of a particular situation. An audience's sense of the drama is heightened.

(The German composer Richard Wagner uses a similar technique with what he called *Leitmotif*. Hector Berlioz uses what he called 'idées fixes'. Both composers are not relevant to the present study.)

Short Activity 6

- Use of changing time signatures leads to a sense of mood (4_4-3_4).
- Irregular rhythms also add to the dramatic feel.
- Dissonances in the accompaniment create a sense of irresolution; use of 2^{nds} and 7^{ths} and 5^{ths}.

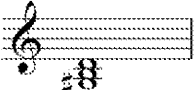
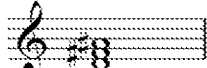
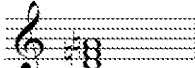
Short Activity 7

- *1 = conjunct interval
- *2 = disjunct interval
- *3 = conjunct interval

Short Activity 8

Sondheim creates a conversational manner in 'Send in the Clowns' by using short phrases. An example is in the line *...just when I stopped (pause)... opening doors...*, which creates a high character is pausing for thought; the vocal melody is also quite restricted in its pitch range and patterns, as befits a monologue of this kind. Although it is like a monologue, it is Desiree's monologue.

Short Activity 9

Diminished chord:	Augmented chord:	Tonic minor of D major:
		

Short Activity 10

Because frequent modulations (element of harmony) create a tonally unsettled quality, the music in *Jud* on stage. Music which is clearly in a definite key sounds more secure than music which is not. In this case, the modulations are only 'in passing', and there are no real key changes, so they are 'through'. Key and tonality generally are important ways for a composer to express the psychological state of a character. Compare 'Lonely Room' for a similar effect. Using chromaticism also adds to a sense of instability. Introduce elements which are not part of the main key in use at any given time.

The vocal melody is a limited range and so can sound as if the singer is closed in on him/herself. The contour or rise and fall and so conveys a sense of quietness; the use of ostinato conveys a sense of rumination; the slowness of the harmonic rhythm also contributes to the expression of a sense of being trapped.

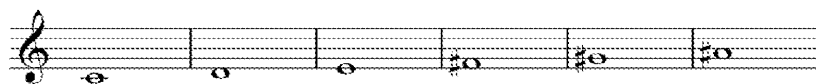
**COPYRIGHT
PROTECTED**



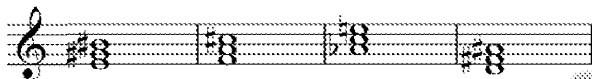
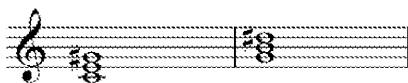
³² Further reading: https://courses.lumenlearning.com/musicappreciation_with_theory/chapter/

Short Activity 11

Whole-tone scale on C:



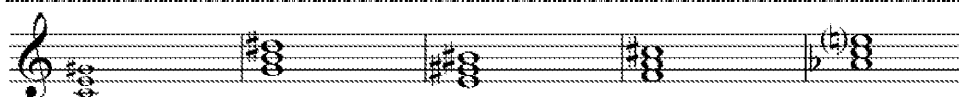
Complete the augmented triads:



Short Activity 12

- The upbeat tempo
- The powerful use of orchestral forces, including brass
- The full harmonies sung by the chorus groupings
- The enriched vocal parts
- The rhythmic overlays of choral sections
- The syncopations
- The use of dynamic contrasts, including impressive crescendos

Short Activity 13



Short Activity 14

Word painting refers to the technique whereby a composer expresses the meaning of a poem through musical elements. In its simplest form, a word such as 'rising' might be expressed with a rising phrase, while 'falling' might be expressed by means of a chromatic discord.

In the case of 'You'll Never Walk Alone', the rhythmical tread of regular crotchets and minims is very obvious way, which is similarly reflected by the stepwise movements in the roots of the chords. The music is more expressive at the line *...At the end of the storm is a golden sky...*, where the dark D minor chord seems to blossom on the subsequent F major at *golden sky*; the darker reference to *wind* in the previous chord, while a sense of resilience is expressed through the repetition of high E in the phrase.

Short Activity 15

The key is F minor. Secondary dominants are used, such as V^{II} of V.

The relative major (A^{\flat}), the submediant (F^{\flat}), and the tonic major (F major) are visited in parallel motion. The bass is often like a pedal point, and power chords like open 5^{ths} are frequent.

The metre is 12/8, which is given some interruption with the use of occasional $\frac{6}{8}$ bars. Much is syncopated, as, for instance, in the line *Like the waves crash on the sand*. The main melody is in the second quaver, which gives the phrases a degree of emphasis.

INSPECTION COPY

COPYRIGHT
PROTECTED



Short Activity 16

The tempo is a slow Andante appropriate for the lyrics.

Expressive features include the climactic moment at *Oh, my friends, my friends, don't ask on friends*.

The choice of A minor is an obvious connection to the mood of the song; the modulation *From the table...* injects a moment of optimism which matches the major mode as the theme returns and the return to A minor at the line *barricades at dawn* drags the sentiment back to reality as at *I can hear them now ...* and the descending perfect fourth followed by the minor third character of *And tomorrow never came*.

Short Activity 17

The dramatic moment in question is when the people on the street begin their march to the sea. The main element is **rhythm**, which is clearly march-like; the **major** key also adds to the optimism. The change to A minor in the final section brings a more sombre sound. As well as key and tempo, the music is enhanced by **orchestration**, especially towards the close with its fanfares, brass and woodwinds.

Short Activity 18

Chord II has notes C#–E–G#.

Chord III has notes D#–F#–A#.

Chord VI has notes G#–B–D#.

Short Activity 19

The dominant chord of any key is that built on the 5th degree of the scale. To add harmonic interest, composers use dominants belonging to keys other than the main one; not being the main or first dominant, they are 'secondary'.

For example, the dominant of C major is G – chord V; to progress away from C, a new dominant of IV could be used. In that case, the chords used would be C–F or, more likely, C⁷–F; and to move towards A minor by way of its dominant, which is E major or V of VI if the starting point is A minor.

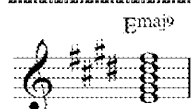
Short Activity 20

The beginning of the song consists of short two-bar phrases in sequence which are supported by a steady bass line. When Gigi sings *... but ev'ry time I take one in my arms...*, the harmonic rhythm increases to reflect the agitation felt by the character; at the same time, Gigi's phrase is extended over four bars, which changes and expresses the changes of mind communicated by the song.

Short Activity 21

Recitative and accompanied recitative as they serve to advance the plot or to tell the audience the story. Because recitative is so simple and are often sung on just one or two notes, they also serve to highlight the presentation of a big number. In 'Bui-doi', for example, the first GI is a recitative for behaviour in an introspective way; it then serves to contrast strongly with the chorus as the song builds up waves of pent-up energy and emotion.

Short Activity 22



COPYRIGHT
PROTECTED



Short Activity 23

The figure (motif) is heard first in the bar immediately following the phrase *Mama knows* (It occurs again just before *Hear my song*. Other places might be identified, although not

Short Activity 24

The most obvious word is *shine*, as illustrated by means a harmonic change to F major together

The word *tomorrow* is treated melodically, giving the suggestion of time moving forward (stretching the point).

The line *child, I know you're frightened* is given a rhythmically agitated accompaniment with expressing nervousness or fear.

Short Activity 25

Underscored music that supports spoken dialogue in music for theatre, film and TV, to create atmosphere or to characterise the dramatic moment.

INSPECTION COPY

COPYRIGHT
PROTECTED



Appendix: Resources

Kurt Weill:

- *Der Dreigroschenoper* is freely available for viewing and downloading on the zedd.uk/11220-IMSLP
- Library copy may be available also: Universal Edition, © 2000; ISBN: 3702428
- 'Alabama Song' from *Aufstieg und Fall Der Stadt Mahagonny* is available from ISMN M-008-05949-0.

Stephen Sondheim:

- *Sweeney Todd: The Demon Barber of Fleet Street* vocal score; Warner Bros, Sondheim; music transcribed by Frank Metis; edited by Elizabeth Poston.
- *A Little Night Music*: vocal selections: Warner Bros, 1973; music and lyrics by Elizabeth Poston.

Rodgers and Hammerstein:

- *Oklahoma!* musical play [music] / based on the play *Green Grow the Lilacs* by Richard Rodgers; book and lyrics by Oscar Hammerstein II; vocal score edited by Elizabeth Poston; London: Williamson, 1943.
- *Carousel* [vocal score]; music by Richard Rodgers; book and lyrics by Oscar Hammerstein II; Williamson, [n.d.]; voice and piano reduction; publisher's no. HL01121001; ISBN: 01131001

Boublil and Schönberg:

- *Les Misérables*: by Alain Boublil and Claude-Michel Schönberg; lyrics by Herbert Kretzmer; novel by Victor Hugo; edited by Elizabeth Poston; Kretzmer, Herbert Boublil; vocal score incl. 'At the End of the Day'; 'I Dreamed a Dream'; 'Castle on a Cloud'; 'Stars'; 'Do You Hear the People Sing?'; 'In My Life'; 'A Heart Full of Love'; 'On My Own'; 'Drink with Me'; 'Bring Him Home'; 'Empty Chairs at Empty Tables'.
- *Miss Saigon*: a musical [music]; music by Claude-Michel Schönberg; lyrics by Alain Boublil; edited by Elizabeth Poston; Wise Publications, 1990; vocal score MFI incl. 'The Movie in My Mind'; 'Why, God, Why?'; 'Sun and Moon'; 'I Still Believe in Love'; ISBN: 9780711922082.

Jason Robert Brown:

- *The Last Five Years*: video recording; Icon Home Entertainments, 2015 (This is an introduction to this work.)
- **Vocal scores** of Jason Robert Brown can be difficult to find, but the compilation *Jason Robert Brown Collection* (24 selections from shows and albums); Hal Leonard. Sometimes a good source is ABE Books (zedd.uk/11220-abe) or The Book Depository. You want to avoid paying too much or you cannot find the scores from other sources.

INSPECTION COPY

COPYRIGHT
PROTECTED

