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## Musical Autodidacts, Can We Do it Ourselves?: Exploring the Histories of Those Who Have

Abigail Cline  
*University of Central Florida*

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MUSICAL AUTODIDACTS, CAN WE DO IT OURSELVES?;  
EXPLORING THE HISTORIES OF THOSE WHO HAVE

by

ABIGAIL CLINE

A thesis submitted in partial fulfillment of the requirements  
for the Honors in the Major Program in Musical Theatre  
in the College of Arts and Humanities  
and in The Burnett Honors College  
at the University of Central Florida  
Orlando, Florida

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Thesis Chair: Dr. Steven Chicurel-Stein

## ABSTRACT

Artistry, particularly musical, is subjective and success in artistry can be achieved by more than one route. I consider myself an autodidactic musician by the musical and compositional achievements I have made without formal music training. I chose to research the compositional traits of other autodidacts to see their successes and challenges with their knowledge. George Gershwin, Danny Elfman, and John Bucchino come from a different background, a different time period in music, and each comes from a different stylistic genre. This research describes each of these composers' influences, approach to composing, and any advantages or disadvantages they have faced because of their lack of formal music and music theory training.

I wanted to know what skills and instincts composers possess. As part of my study, I composed a song cycle of 10 original musical theatre-style pieces. Notating the sheet music for the songs was a large portion of the project. During the process, I recognized my level of music theory, patterns and habits in my writing, and engaged in the process of making my music accessible.

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## INTRODUCTION

Occupations are typically related to the university degree or degrees one has received. Within the humanities, this is gray rather than black and white. Artistry, particularly musical, is subjective and success in artistry can be achieved by more than one route, with or without a degree in the arts. I consider myself an autodidactic musician by the musical and compositional achievements I have made without formal music training. I did not study piano though I use it as my primary composing medium. Considering whether I could realistically pursue a career as a musician and composer, I chose to research other autodidact composers with a shared lack of training. This research explores composers who came from an informal music background yet have made an impact on the music world. There are many noted autodidactic composers but I have limited this study to only three whose focus is a more theatre-based genre. These musicians are George Gershwin, Danny Elfman, and John Bucchino. Each of them comes from a different background, a different time period in music, and each represents a different stylistic genre.

Music is a language that can be understood at various levels of complexity. It is understandable to believe that to 'speak' it, one must be fluent in it. However, one can create music even without a music degree or lifetime of lessons. Many composers are capable of writing music despite not understanding the mechanics of what they are

creating. I wanted to know what types of skills and instincts composers possess. Does every composer use the same skill to build a chord progression? Amateurs often create them by ear whereas someone trained in theory might reference a memorized Circle of Fifths. Does every composer have the same capability to add nuance to a composition? This is instinct. Instinct may be acknowledged and encouraged in an educational setting, but if a composer does not have a sense of when a phrase should increase or decrease in volume, drive, or tempo, the composition may not reach its full potential. In formal training, instinct can be honed but not created. In the absence of music theory expertise, musical theatre autodidacts in particular tend to rely on their instincts to compose. There is more to composing than notating chord progressions and a melody. Composing is about bringing an idea or a scene to life through music. Both simple and complex music can tell a story. An audience expects to be engaged in a story and not necessarily focus on the music theory checkpoints.

This research describes each of these composers' influences, approach to composing, and any advantages or disadvantages they have faced because of their lack of formal music and music theory training.



## CHAPTER ONE

### George Gershwin

#### *Influences*

According to *The 100 Most Influential Musicians of All Time*, George Gershwin was born Jacob Gershwin on September 26, 1898 to Russian-Jewish immigrant parents. George had found his interest in music not from his family, but from the popular and classic compositions of the time that he heard at school and in penny arcades. At age 11, music entered his family's life when his parents bought a second-hand upright piano for his brother, Ira Gershwin, to learn. George demonstrated particular talent by fluidly playing a popular song that he learned by observing a neighbor play a piano (Encyclopædia Britannica 1-3).

Throughout his career, Gershwin expanded his musical and compositional skills through study with various mentors and personal experiences as a pianist; "These [piano] lessons were arranged by Gershwin in an attempt to bolster his ego, and not necessarily for intensive technical or musical knowledge" (Chicurel 10). At age 15, he dropped out of school and made money from various jobs. He played piano in New York nightclubs, made piano rolls for player pianos, and worked as a song plugger for the Jerome Remick music-publishing company. It is considered that his three years of being in 'plugger's purgatory' hindered his creativity in regards to composing; however, this experience strengthened his skills for improvisation and transposition

significantly, as well as his familiarity with popular and jazz music. Some of his biggest influences were Irving Berlin and Jerome Kern, whose music inspired him to pursue composition for the Broadway stage (Encyclopædia Britannica).

Before his twenties, he worked as an accompanist for popular singers of the time and even as a rehearsal pianist for Broadway productions. His contribution in rehearsals and early publications began to attract some of the powerful names on Broadway. In 1919, the popular Al Jolson performed Gershwin's piece, "Swanee," in the musical, *Sinbad*. It was a huge success and sold over two million recordings and a million sheet music copies. This brought him overnight fame (Encyclopædia Britannica).

After a less-than-successful one-act jazz opera piece, *Blue Monday*, in *Sandals* in 1922, Gershwin found someone who shared his dream to shed light on the respectable genre of jazz: bandleader Paul Whiteman. In 1924, Whiteman requested a composition for an upcoming concert and, in a rush, Gershwin wrote "Rhapsody in Blue," arguably his most famous composition and the piece that brought him worldwide success. It included several elements of jazz, which he learned and enjoyed listening to, integrated into a symphonic context (Encyclopædia Britannica). "All too often, [Gershwin's] music is casually passed over by the 'serious' musician because of Gershwin's informal training, his musical beginning in Tin Pan Alley, [and] his excursions in both classical and popular musical veins" (Chicurel 1-2).

### *Approach to Composing*

Individual composers have their own inspirations and habits that arise throughout their music. Gershwin was definitely an aural musician; “Aside from his uncanny ability to duplicate immediately at the piano practically any chordal combination he heard, he also had a habit of striking a series of chords at random before writing a song, perhaps as a means of stimulating his creative process” (Chicurel 17). Another possible habit of Gershwin’s was starting a beginning phrase with a long note and then continuing into a moving melody. Some songs that execute this are “Do It Again,” “Swanee,” and “Liza.” Perhaps starting with a longer note gave him a chance to stall until he could improvise a more active melody.

### *Challenges*

When in public, Gershwin was quick to perform his music and embellish and improvise variations of others’. However, his skills were tested when he was asked to play another composers’ work as they had written it; “He made no attempt to acquire the skills necessary to broaden his repertoire. A further handicap was his inability to read music at sight” (Chicurel 16). This never intruded social settings but prevented him from performing difficult works from standard piano repertoire. Gershwin recognized his weaknesses. He once stated “When my critics tell me that now and then I betray a structural weakness, they are not telling me anything I don’t know. I don’t

claim to be perfect” (Chicurel 10-11); perhaps this attitude lends itself to his strength for improvisation.

A need for his music to be notated did not arise until 1929 when the publishing house, Simon and Schuster, pushed him to standardize the improvisations and melody variations he would use to entertain. The credit for notating his pieces has been questioned due to a difference in style from his written work and his live performances; “Although he embraced the opportunity to write the transcriptions for the public, the exercise was, nonetheless, a difficult one for someone to whom spur-of-the-moment creation and re-creation was so important” (Chicurel 20-1).

## **Danny Elfman**

### *Influences*

Danny Elfman is a film composer best known for *Batman* (1989) and a majority of Tim Burton’s films. He grew up in Los Angeles in a family of artists - his mother was a writer and his older brother was a film director. Being raised in Hollywood’s vicinity, television and film have been Elfman’s passion since early childhood. Having no music training through high school, he taught himself the violin, trombone, guitar, keyboard, and many percussive instruments while traveling the world and playing with a rock band, *The Mystic Knights*, later named *Oingo Boingo*. His year-long trip through West Africa greatly influenced the brass and percussion, or “junkyard orchestra,” he

incorporates into his rock music and eventually his film score (Halfyard 1-4).

His diverse experiences provided him an unusual informal music education. With the band, he first transcribed previously composed piano, violin, and guitar parts by listening (Halfyard 4-5). This demonstrated his able musical ear and solidified his confidence:

I just taught myself over the years...I knew how to write music but not read it - or at least I can only read it as fast as I can write it, which is not very fast. My musical training came from seven years of being in Mystical Knights of Oingo Boingo. Everyone had to play three instruments...There was no way to create the arrangements other than to write it all out, so I kind of learned by rote. (Elfman "So Danny Elfman Walks into Carnegie Hall...")

The "music lesson" of listening and copying was his strength. During the years he transcribed and directed for The Mystic Knights, he began to experiment with composing. When the group disbanded and reformed as Oingo Boingo, he led them as composer and, lead guitarist, and vocalist, and produced twelve rock and roll albums (Halfyard 4-7).

Elfman was exposed to various and less popular styles of music. In an interview with Jessica Lustig, Elfman spoke fondly of the style of music between the late 1910s and 1930s and was quick to list his heroes and influences, such as Stravinsky, Orff,

Satie, Bartok, Ravel, Tchaikovsky, Harry Partch, Lou Harrison, and Philip Glass (Elfman "So Danny Elfman Walks into Carnegie Hall..."). In numerous interviews and articles, Elfman named his most significant influence, as in this interview:

It never occurred to me to become a film composer, but I was a fan of film music since about age eleven. I owe that strictly to Bernard Herrmann. I loved his scores... I heard the score to *The Day the Earth Stood Still*, and it's the first time I noticed film music and a name. I realized, 'This isn't just there. Somebody actually did it...' I'll never be Herrmann in my life time, but he's the model I would strive for just in terms of the use of being inventive, melody and emotional content. (Elfman "Danny Elfman Talks Tim Burton Scores, Bernard Herrmann's Influence and More ")

Elfman composed for Oingo Boingo and film scores simultaneously for ten years; "it is perhaps initially surprising that a rock musician with no formal training has built his reputation as a composer of large orchestral scores of the old Hollywood school rather than the pop and synthesizer scores" (Halfyard 8). His rock and orchestral music are distinctly different. His "quasi-Romantic" sound in *Batman* distinguished his identity in film scoring (Halfyard 8-9).

### *Approach to Composing*

Danny Elfman's transition from writing rock and roll to orchestral music was a

challenge; "I had to unlearn everything I'd done with them [the band] and move backwards in time to when I used to be in this musical theater group" (Elfman "Danny Elfman Talks Tim Burton Scores, Bernard Herrmann's Influence and More "). Musical theatre is in the middle of the spectrum between pop/rock and roll and film scoring. In the band, he composed using the Verse - Chorus - Verse - Bridge - Chorus formula. A film underscore is led by themes rather than a formula but requires other guidelines, such as various scene lengths, many more instruments, and often a lack of vocals.

Musicals are a blend of both. They often follow a stricter guideline than film scores but allow more freedom of instruments, movements, motifs, and voice leading, especially in orchestrations. In a musical, the songs progress the plot and, depending on the style and time period, contain variations of the Verse - Chorus - Verse - Bridge - Chorus formula. These types of film projects are some of Elfman's most successful compositions, very likely because of his diverse experience. For movies such as *The Nightmare Before Christmas*, Elfman wrote musical theatre style songs, such as "This is Halloween," an expositional opening number. In addition, he had to arrange orchestrations, reprises, scene changes/transitions, and overtures and entr'actes that require more than the pop lyric formula.

Of generating themes Elfman says,

You just gravitate towards a certain thing, and you find that's what pulling you along...In *Big Fish...*, thematically I kept falling back to this

mermaid character that we meet in this early fantasy that becomes a theme for Helena Bonham Carter's character later. I don't know why, but I just kept getting drawn to that as a common theme which carried me through. I never know where it's going to come from. It just does what it does. (Elfman "Danny Elfman Talks Tim Burton Scores, Bernard Herrmann's Influence and More ")

In 2005, Elfman was asked to compose a concert piece for American Composers Orchestra to be performed at Carnegie Hall. He wrote a 30-minute piece called *Serenada Schizophrenia*. During an interview, he expressed the intimidation from this project and described his process. Similar to how he begins any film project, he would start with something new every day, writing a two to three-minute long composition. This would clear his head and keep him from getting too attached to any particular melody or rhythm. For this specific project, he came up with 14 of these short pieces and then referred back to see which ones had the most room to grow. He developed seven of them and pursued six;

It's very much like starting an old car. There's a huge amount of pushing at the beginning, but then it starts to go and the breaks don't work and I just have to keep steering and making turns with it. Sometimes I like where it goes and sometimes I don't...I just let these six children run amok in a room full of toys. (Elfman "So Danny Elfman Walks into Carnegie



Hall...")

When asked about his process of recording his music and orchestration ideas, he described his workspace: a keyboard, a screen with a sequencer, and numerous "gadgets." He creates huge templates with the program, Performer, and then sends it to his orchestrator, Steve Bartek, to format it into Sibelius and separate it all into instrument parts (Elfman "So Danny Elfman Walks into Carnegie Hall..."). Experience has served as Elfman's "music lessons:"

When Tim Burton approached me [Elfman] to write the *Pee Wee* score it had been five or seven years since I had written any music down on a piece of paper. I asked the guitarist in the band, Steve Bartek, whether he had ever done any orchestrating. He said he had once taken a class at UCLA but that was it. So it was Tim Burton's first film, my first score, and Steve's first orchestration. For the last ten years I've been doing midi transcriptions, which are so much simpler. With the deadlines I'm under, it's really impossible to do it any other way. To write 70 minutes of dense music in 90 days, you have to have a system. The sketches I provide are very detailed, so it's really just a matter of the logistics of doing the midi translations. (Elfman "So Danny Elfman Walks into Carnegie Hall...")

## *Challenges*

Elfman faces constant confrontation about his true musical capabilities “due to his reputation as a self-taught composer and his parallel career as a rock musician...[H]e has been pursued by rumors, widely repeated as facts, that he is musically illiterate” (Halfyard 1). Amidst rumors and assumptions, he has been called a “hummer” - somebody who hums a melody and has someone else add and notate harmony and orchestrations - particularly because of his close relationship with his orchestrator, Steve Bartek (Halfyard 1, 10-11). Elfman is confident in Bartek’s orchestral abilities despite the latter’s lack of extensive training; “The bottom line is what you hear in your head...I hear orchestral music in my head...The only difference between me and a conservatory-trained person is that I can’t analyze why it does what it does” (Doerschuk).

After reading an interview published in the magazine, *Keyboard*, describing Elfman’s musical history, a professor and composer, Micah D. Rubenstein, sent a letter strongly disagreeing with any praise given to Elfman for his “work.” Rubenstein stated that lack of theory does not necessarily interfere when writing “bubble-gum rock and roll” but does for orchestral music. He claims that Elfman is successful only because of the people who help him develop his music: his orchestrator, Steve Bartek, and many of his scores’ conductor, Shirley Walker. In an issue of *Film Score Monthly*, Bartek responds to a related interview question:

He had a perfectly working knowledge of music notation...He considers notation a problem for him, because [of] the fine points of dynamic markings, where they go exactly. He's not good at bass clef, but he does write everything in treble clef with an octave marking so you know exactly where he wants it to sound. (Kendall)

In response, Elfman argued that both Bartek and Walker did not attend conservatory and consider themselves self-taught. Elfman and Rubenstein exchanged many letters which providing a catalyst to doubts of Elfman's musical capabilities. However, his reputation gradually regained credibility when multiple scores were nominated for an Oscar, with and without Walker's conducting, and his consistency in style and sound demonstrated truly original work (Halfyard 12-14). Based on a plethora of interview sources and personal musical analysis, Halfyard states,

The lack of formal study has clearly not impoverished his imagination in any way and has very possibly enhanced it: he has never specialized in one type of music and so his palette is much broader, and arguably more inventive than that of many of his contemporaries in the film music community. (Halfyard 16)

Elfman's diverse experiences 'studying' music has provided challenges and strengths, both of which have made his music iconic and successful.

## John Bucchino

John Bucchino is a songwriter from Los Angeles who struggled to be noticed and eventually found his niche in writing cabaret music. When he moved to New York and found performers who wanted to perform his music, he was faced with a challenge. He had only ever utilized tape recordings because he never learned how to read or write music. When it came to generating sheet music so his pieces could be performed, he had to make his tape recordings work for everyone.

In an interview with *Talkin' Broadway*, he discusses the challenges faced when creating a songbook, a compilation of sheet music for his compositions. He describes himself as “meticulous” and praises the technology that made it possible (Bucchino "Interview with John Bucchino"). With help from Mario Vaz De Mello, a composer from Brazil, they were able to fully notate and vocal arrange some of his best work. In the introduction to his songbook, Bucchino says,

Since I don't read music, getting these songs onto paper has meant translating what which is most dear to me into a language I don't speak. Add to that the fact that freezing something which I see as a living, evolving piece of art onto a page feels much like pinning a butterfly to a board. I never play the songs the same way twice – there's always the

serendipity of the moment affecting a chord choice, tempo or a bit of counterpoint...

We worked like this: I would play the song into his computer via two electronic keyboards, the left hand part on one and the right hand part on the other, so the computer could tell what was in the treble clef and what was in the bass clef. Then came the tedious task (usually at least 10 days) of cleaning up the computer's inaccuracies and over-accuracies, separating voices..., typing in the lyrics, [and] deciding on the appropriate expression markings. (Bucchino "Author's Note")

Lacking a strong foundation in music theory is enough of a challenge when pursuing music composition, however, Bucchino has still made a name for himself and his music without the skill to even read music. There could be possibilities of bringing his music to significantly more performers and audiences if he ever chose to obtain those skills. To have made it as far as he has without them is, nonetheless, impressive. Interestingly, Bucchino firmly believes these skills provide an occasional challenge but remain unnecessary:

Creating songs has nothing to do with reading or writing music. Luckily, I'm a fairly facile pianist and have been playing by ear since I was about a year old. When I'm working out the ideas for a song, I just sort of keep the tape recorder running and eventually shape it that way. (Kellow)

This method certainly does not work for all musicians. Some make stronger connections with theory and some with aural recognition. For Bucchino, listening to his idols' compositions and experimenting on a piano was the perfect fit for him. Bucchino's influences were pop artists such as Billy Joel, Elton John, and Joni Mitchell. "What I write is a little more complex than your basic pop song. I got kind of discouraged, sending out lots of demo tapes and playing little coffeehouses and clubs" (Bucchino "Interview with John Bucchino"); he had never considered writing for theatre prior to his failed attempts at being a pop artist until theatre idols, Stephen Schwartz and Stephen Sondheim, personally contacted him to offer compliments on his music and recommend a more theatrical genre. This introduced him to a new world of opportunity: "I have found that the theatrical elements in my work that were a liability in the pop world are actually an asset in the musical theater, because it means I write songs instead of extended recitatives and scenas. They're more concise because of my pop background, and they have more accessible melodies" (Bucchino "Interview with John Bucchino").

Despite his lack of preparation for theatrical composition career, his work receives great acclaim for concerts and musicals;

[Excerpt from a concert review:] Songwriter John Bucchino's songs are staples of the cabaret circuit, and deservedly so; he has the ability to present the inner emotions of contemporary life in words matched to

soaring music that straddles the eras. (Suskin "John Bucchino & Friends in Concert").

[Excerpt from *A Catered Affair* theatre review:] A songwriter whose work has been widely embraced by cabaret performers, Bucchino is new to musical theater and a welcome addition to the post-Sondheim generation of thoughtful composers that includes Adam Guettel, Michael John LaChiusa, Jeanine Tesori and Jason Robert Brown. (Rooney)

[Excerpt from *The New York Times* review:] Songs like 'Painting the Kitchen,' an amusing depiction of home improvement as a therapeutic exercise during which the narrator carries on an interior dialogue with his therapist, emphasize his gift as a witty phrasemaker in the Sondheim mold. (Holden).

[Excerpt from *It's Only Life* review:] Bucchino is an original, as a composer; as a lyricist, he seems to talk like us and think like us. The words and images are rich and wonderfully human, speaking from the heart to the heart... (Suskin "On the Record: John Bucchino's *It's Only Life* and Noel Coward's *Sail Away*")

In 2005, Bucchino was honored with the Fred Ebb Award for influential musical theatre songwriters that have not yet received commercial acclaim. Concerning aspiring songwriters, he says, "The moral of the story is, even if it's in a total vacuum, do what you love to do. Keep doing it, no matter what anybody says. Eventually, somebody is going to notice, if you keep working at it" (Kellow).



## CHAPTER TWO

### *My Influences*

My introduction to music was participating in choir all through elementary school. At the age of seven, my parents enrolled me in piano lessons. Struggling to stay on the strict track of whole note melodies when I wanted to practice the lessons in the back of the Level One book, the lessons did not continue for much longer. Left with a 44-key keyboard and no instruction, I spent my time making up melodies.

For years later in junior high school orchestra, I learned and played the upright bass. I was introduced to key signatures, time signatures, note values (other than whole notes), dynamics, etc. Learning how to read music led to applying that new knowledge to the piano. I would Google search popular songs from the radio and sing, accompanying myself with basic chords at the piano. Three years of orchestra enabled my ear to listen to the background, especially the lower-toned instruments.

Film scores have always fascinated me, particularly those by Danny Elfman. When I would compose simple chord progressions (which took considerably longer having never heard of the Circle of Fifths), I would imagine other instruments and simultaneous melodies. I would sit at the piano, choose a key, and improvise melodies for hours. I would imagine a scene from a movie and try to write a melody that would follow the action.

In high school, my focus changed to musical theatre. Listening and singing to various soundtracks such as *Side Show*, *Joseph and the Amazing Technicolor Dreamcoat*, *Phantom of the Opera*, *Wicked*, *Next to Normal*, *In the Heights*, etc., I began to include lyrics in my simple compositions. The songs followed a more formal structure.

For several summers, I participated in a musical theatre composition workshop for teenagers called Lovewell Institute for the Creative Arts. Twenty to forty teenagers created a story with characters. We would organize the plot, write the script and the music, and then perform it within three weeks. As impossible as that sounds, it succeeded every time. These experiences allowed me to put all of my interests together: writing music, writing stories, performing theatre, and playing the bass when I wasn't onstage. Along with this workshop, I experimented with other instruments such as guitar and violin. Playing guitar and reading chord charts furthered my knowledge of chords by introducing me to sevenths, sustained seconds, and sustained fourths.

While I still spent a significant amount of time playing the piano, I was now improvising more than playing what was on the page. I could read piano sheet music only one note at a time. Danny Elfman's interview about writing music as fast as he can read it (Elfman "So Danny Elfman Walks into Carnegie Hall...") intrigued me because we shared this challenge.

The B.F.A Musical Theatre program at the University of Central Florida requires two music theory courses. My prior informal music education was choppy, and these

classes illuminated many shortcuts and concepts. For instance, the Circle of Fifths astounded me because I never knew that there was an ongoing pattern and progression of chords and key signatures. The possibilities of transposition also intrigued me and allowed me to have more options when composing. Amongst the theory studies, I learned about more complex time signatures, aural and notation training, sight-reading, primary and secondary chord progressions, inversions, and more.

While professional musicians typically have more training than only Music Theory I and II, I feel I have the foundation for a basic understanding of what my compositions are doing. As Elfman said, “The only difference between me and a conservatory-trained person is that I can’t analyze why it does what it does” (Doerschuk). While I plan to eventually acquire more training that does not mean I am incapable of composing more than “bubble gum pop” music at this level.

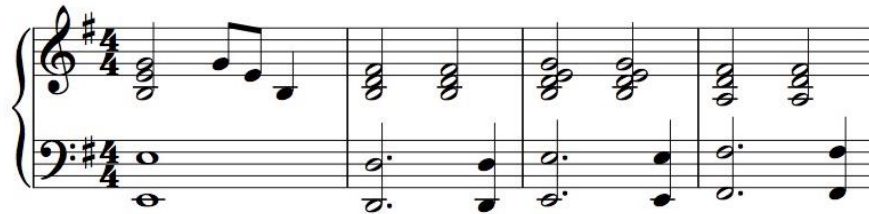
### *My Approach to Composing*

I find inspiration for songs in various ways but most often I unexpectedly hear a line or two of lyrics with a melody in my head. I then write down the lyric and continue writing down any words or phrases that relate to or further the idea. Typically the song concept stems from a recent scenario that I then dramatize into a full story and song.

Once the lyrics are organized into stanzas, I plunk out the original basic melody on the piano and experiment with the underlying chords. Some songs take on an

arpeggiated accompaniment while many take a contemporary rhythm of chords underneath, such as:

Figure 1 Contemporary Pop Rhythm. Excerpt from "A Night Like This/His Eyes" by Abigail Cline



As my piano skills have improved over time, these rhythms have become different or more complex. Often when I want to emulate a particular sound or style of song, I will analyze the sheet music of said song and attempt to compose a similar structure. For example, *Ordinary Days* is a musical that is contemporarily conversational. I challenged myself to write a similar patten-style song which resulted with "Writer's Block." While Adam Gwon's piano score is a higher playing level than mine, I was still able to model a repetitive phrase to play under the conversational lyrics. For comparison, see Figure 2 and Figure 3.

Figure 2 Excerpt from "Calm" by Adam Gwon

**Fast, breathlessly**

So: I am on the six train head-ing up-town to my lit pro-fes-sor's of- fice, it's, like,

light years off of cam-pus, don't ask me why. I'm sand-wiched in bet-ween this guy who's

lit-er-al-ly drool-ing and this Eur-o-pe-an hip-ster who, well, let's be hon-est: smells.

*sempre staccato*

Figure 3 Excerpt from "Writer's Block" by Abigail Cline

**A** ♩ = 135

Staccato (as if typing)

I

5

sit here and write. all day e-ver-y day

9

Think ing and typ-ing 'til my fing-ers want to fall off

### *The Process of Notation and Musical Direction*

As a portion of this thesis, a demonstration of my original compositions was performed on November 20<sup>th</sup> and 21<sup>st</sup>, 2015 called *Parallel Roads: A Song Cycle by Abigail Cline*. In preparation for this, I took an Independent Study course with Dr. Thad Anderson at the University of Central Florida with lessons and exercises in the widely popular music notation software, Sibelius (See Appendix One). Through the semester, I notated eight compositions, all of which were included in the performance. With an additional two that were not notated, the performance was comprised of ten original songs.

Some of the songs that were notated presented musical challenges. Similar to Gershwin and Bucchino, I play my songs differently every time so standardizing them was intimidating. I had to make many definite decisions, some of which I had multiple options. This challenge occurred most prominently in "Writer's Block." Even though the piano accompaniment was rather simple and repetitive, the dynamics in which each phrase was done made a huge impact on each theatrical moment. Some dynamics include the staccato phrases indicating the character typing, and the eighth notes into a whole note following the character's rapid thoughts into a stagnant "writer's block."

There were even two compositions that were too difficult for me to notate. Mentioned in Appendix One, "Take It Or Not" was too difficult to develop into a full piece and was removed from the performance entirely. The other piece was "Different

Colors” which was simple enough to teach by rehearsals and recordings that it remained part of the song cycle.

*Parallel Roads: A Song Cycle by Abigail Cline* was my second experience music directing but certainly the more significant. After two rounds of auditions and a posted cast list, all of the performers received a print copy of the selected sheet music. We organized individual scheduling through Doodle.com and found two-three one hour rehearsals for each song during the three weeks before the performance. Within each first rehearsal, I plunked the melodies/harmonies, recorded the accompaniment for rehearsal use, and if applicable some received a backstory for the song’s context. The second and third rehearsals were fixing wrong notes or phrases and enforcing dynamics.

Since I was the only person who had sung or heard all of these compositions, I encouraged the singers to add their own flair to the songs for rehearsals. Some songs, mainly “Different Colors,” did become more collaborative. While most did not attempt to change any notes or rhythms, every performer put the song in a fresh light. Naturally, some singers were easier to work with than others. For direction, the anticipated conflict of a peer being the director did not become a challenge. For organizing rehearsals and juggling conflicts, it did. Nonetheless, it was rewarding to see my music premiered and well received by a supportive audience.



**APPENDIX ONE: NOTES FROM INDIVIDUAL COMMITTEE  
MEETINGS**

Tuesday 2/10/15:

I observed and participated in Dr. Anderson's Intro to Music Technology class. We learned the basics of Sibelius including

- Starting a project (selecting instruments, time signature, key signature, inputting notes and pitches, using the MIDI keyboard, etc)
- In-class assignment (to be finished outside of class): fix the given sheet of music to a cleaner and simpler format

Thursday 2/12/15:

I observed and participated in Dr. Anderson's Intro to Music Technology class.

- Time to ask last minute questions/issues regarding the assignment
- Learned more specific tools in Sibelius (multiple instruments, pick-ups, changing time or key signatures mid song, etc)
- Next class: bring in a page of sheet music of your preferred style of music

Tuesday 2/17/15:

I observed and participated in Dr. Anderson's Intro to Music Technology class.

- In-class assignment (to be finished outside of class): replicate the page (I used the first page of "Perfect" by Ann Hampton Callaway) in Sibelius
  - Learned how to change fonts, add guitar chords, separate beams, add expressions and dynamics (i.e.: "with pedal," fermata, etc), and add lyrics

Thursday 2/19/15:

I observed and participated in Dr. Anderson's Intro to Music Technology class.

- Time to ask last minute questions/issues regarding the assignment

Thursday 3/5/15:

I met with Dr. Chicurel-Stein to discuss issues regarding my thesis and this was the first time I showed him any of my music through Sibelius.

Working Thesis Question: How can an informally trained musician use today's technology and tools to contribute to the music industry?

After spending an hour or so in the UCF Library, the only significant resources that were related to technology were the use of it in classrooms for grade school students and curriculums. My project and goal were not so much

about the education of music to promote better cognitive learning but rather to promote learning how to write music, particularly outside of a music classroom.

Throughout our discussion, we formed the idea of researching significant informally trained, or self-taught, composers and what their journeys were. *What were their influences? How did they come to find music? How did they learn? How much training do they have? What is their personal process of composing? How type of impact(s) did they make in the music industry?* He suggested starting with George Gershwin and John Bucchino, both Musical Theatre composers but of different time periods with different assets and influences.

New Working Thesis Question: What process and tools did informally trained musicians, particularly George Gershwin and John Bucchino, use to contribute significantly to the music industry?

I showed Dr. Chicurel three working songs: "How Much Longer," "When You pt.1," and "Take It Or Not (Muscore version)"

Critiques/Notes:

- He said he liked the songs, particularly the drive of "Take It Or Not"
- He recommended talking to Dr. Anderson about fixing some rhythms on the page to make it easier for the musicians
  - Change "16<sup>th</sup> note slurred into a dotted half note tied to an 8<sup>th</sup> with a 16<sup>th</sup> rest" to "a grace note slurred to a whole note"
- *Are you considering adding any instruments other than piano?* Yes, I want to write in a violin part to most of the songs and a guitar part into both parts of "When You"

Thursday 3/5/15:

I showed Dr. Anderson three working songs in Sibelius and we discussed formatting and publishing.

Critiques/Notes:

- When writing, separate the syncopated notes by beat with ties rather than off-beat dotted notes
- Separate eighth note beams from four to two to make it more pleasing to the eye
- Grace notes will clean up the rhythms for "How Much Longer" without changing the result
- Tempo can be changed in the Time Signature menu
- If having a difficult time with inputting, isolate the voice or piano part to better hear it

- For a song I inputted previously into another music notation program (Muscore) that I was unable to transfer to Sibelius, we exported it to a XML and then to Sibelius successfully
  - The new score, "Take It Or Not," was messy but tweaking will save me more time than inputting all of it again
- A MIDI chord for my personal piano keyboard might help speed up the inputting process at home
- Look at other music of a similar style and observe house styles and create my own
- Consider self-publishing the music and selling them from my website to receive all proceeds and share my compositions

Thursday 10/15/15:

I met with Dr. Anderson to proofread finishes song notations.

Critiques/Notes:

- "Journey"
  - An inaccurate accidental
  - Rhythm inconsistencies
    - M. 43 and 56: dotted quarter note and eighth rest on first but not when repeated
    - M. 94: half tie to eighth note instead of rest
    - M. 103: separate the notes instead of "rolling" them like chords
- "When You pt. 2"
  - Formatting: find different font or write-out for Cadd9 because Sibelius won't write it in overall font
  - Rhythm inconsistencies
    - Slurs instead of ties (m. 8, 10, all grace notes, etc)
    - M. 29: half - quarter - quarter instead of tied quarter and eighth rests
    - Keep consistent bass lines
- "Writer's Block"
  - Insert text to clarify when melodies are "2x only"
  - Rhythm inconsistencies
    - M. 146: match the length of notes in accompaniment (sustain bass notes more)
- "Kiss Me in the Rain"
  - Discussed whether to notate as a lead sheet or notated guitar

Numerous E-mails from 10/15/15 - 12/3/15:

I periodically sent sections of my paper to Dr. Chicurel and Earl Weaver who returned notes through Track Changes in Microsoft Word. Notes included areas that needed clarification, areas that needed more elaboration, and grammar edits.

## **APPENDIX TWO: SONG CYCLE COMPOSITION NOTATIONS**

# When You Look Up at the Moon

## Part One

Abigail Cline

♩ = 116  
VAMP - dialogue

Boy

2x only:  
When you

Piano

5

look up at the moon I will be look-ing too

C C/F C C/F

9

We'll share the moon, the stars, and sky On the

C C/F C C/F

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2

13

o - ther side of the world I - ma - gine me by your side

C C/F C C/F

17

For - e - ver I will stri - ve to re - turn

C C/F C C/F

21

It will be al - right you just wait and see

G C(add9) G C(add9)



25

I'll serve my coun-try and for - e - ver you'll be with me

G C(add9) G C(add9)

29

G C(add9) G C(add9) G

# When You Look Up at the Moon

## Part Two

Abigail Cline

**A** ♩=116

Woman:  
When you

Violin

Piano

5

Girl:  
I won-der if you're look-ing too\_

Woman:  
look up at the moon\_ I won-der if you're look-ing too\_

Piano

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2

9

Do you see the same ni-ght sky as me? —

Do you see the same ni-ght sky as me? —

C C/F C C/F

13

Look-ing at the stars— So close and yet so far—

So close and yet so far—

C C/F C C/F

17

That shoot-ing star \_\_\_ Did you wish for me?

Did you wish for me?

C C/F C C/F

21 **B**

Girl:

Think-ing of you \_\_\_ when you are far a- way \_\_\_

Woman:

far a- way \_\_\_

G C(9) G C(9)

25

Know-ing the next he llo\_ will be some - day\_

some - day\_

G C(9) G C(9)

**C**

29

Girl:  
I miss you so much

Woman:  
I miss you so much though I want to say\_ I do - n't

G C(9) G D

33

It should get ea - si-er\_

It should get ea - si-er\_ but it won't

G C(,~9) G D

This musical system contains four staves. The top two staves are vocal lines. The first staff has the lyrics "It should get ea - si-er\_". The second staff has the lyrics "It should get ea - si-er\_ but it won't". The bottom two staves are piano accompaniment. The right hand plays chords and moving lines, with chord labels G, C(,~9), G, and D above it. The left hand plays a simple bass line.

37 Woman:

I look a round\_ me\_ and your face and name come up e-very where

G C(,~9) G D

This musical system contains four staves. The top two staves are vocal lines. The first staff has the lyrics "I look a round\_ me\_ and your face and name come up e-very where". The second staff has a fermata over the final note. The bottom two staves are piano accompaniment. The right hand plays chords and moving lines, with chord labels G, C(,~9), G, and D above it. The left hand plays a simple bass line.

41

I just can't get you out of my mind

G C(9) G D

45 **D**

C C/F C C/F

49 Girl:

Why must life be in the way? The war kills e-very-bo-dy's dreams

C C/F C C/F

53

but now I've got my o-wn li-fe to plan

Woman:

my o-wn li-fe

C C/F C C/F



8

57

**E**

Girl:

Will we have a fu- ture?

C C/F G C(9)

61

Woman:

If I dwell too long — what-e- ver it

We have a — past —

G C(9) G C(9)

65

is may show up too fast Think-ing of you when you are

G C(9) G C(9)

69

Woman: far a- way Know-ing the next he llo will be

Think-ing of you far a- way He - llo

G C(9) G C(9)

10

73

F

some - day\_ I miss you so much though I  
 some day I miss you so much though I

G C(9) G C(9)

77

want to say\_ I do - n't It should get ea - si-er\_  
 want to say\_ I do - n't It should get ea - si-er\_ but it

G D G C(9)

81

I look a round me and your

won't I look a round me and your

G D G C(9)

85

face and name come up e - very - where I just can't

face and name come up e - very - where I just can't

G D G

88

get you out of my mind

get you out of my mind

C(9) G D

# Writer's Block

Abigail Cline

**A** ♩ = 135

Staccato (as if typing)

I

5

sit here and write all day e-ver-y day

9

Think ing and typ-ing 'til my fing-ers want to fall off

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2

13

O-ver the years. I've ga-thered a da-ily rou-tine

17

And it starts with me. say - ing

(spoken:) Ya  
gotta love coffee.

22

Ya go-tta love it so I

26

drink it all day and all night — 'til I feel like I'm go-nna blow I

30

drink it— ho-ping that my wri-ting won't to -o -o -o - ta -lly

35

suck A ca-

39 **B**

reer in nu - tri-tion, dogs, ba bies, pol-i-tics, sci-en-ti-fic par-tic-les

42

var - i-ous ar-tic-les— A - ny jour na - list gig I can





59

reer in nu - tri - tion, dogs, ba bies, pol - i - tics, sci - en - ti - fic par - tic - les

62

var - i - ous ar - tic - les\_ A - ny jour na - list gig I\_ can

65

get my\_ hands on

**E**

69

Where am I in my

6

73

life? What the Hell is my pur-pose on thiEarth? Why am I —

77

here? Scri bbling and wri-ting e-very mo ment of e very day

81

Some-thing a-bout wri ting dis-tracts me a-way From thehaunt-ing in my

85

mind

89 F 7

May-be if I took a break from the

93

co-ffee\_ I could get a full\_ night of sleep And may-be

96 G

get some rest\_ for a li-ttle while *(spoken)* What's the saying?

100

Some-thing like "You cre - ate the path if you lead" How do I

104

sho-vel a path of my own if I don't know which di-rec tion. to

107

seek? How can I search if I don't know what I'm look - ing

*mp*

111

for? Or is it some-thing I've go-tta

rit. colla voce

115

♩=120

give up find - ing

118

**H**

May-be be-ing a lo - ner is my pro blem Where's in-spir-

121

a-tion if you ne-ver leav-home? Fri-ggin' wri-ter's block mayforce me out of this

10

125

dai - ly rou - tine Am I

129

start ing\_ or end ing\_ or not com-pre-hend ing\_ where I am. in my life?

133

$\text{♩} = 135$

$\text{♩} = 135$

138

I thought wri ting would be my es-cape But it

142

proves to just— be a horr - i - ble re - min - der of

146

ev - ery page I ea - ger ly— turned all those years a - go



# His Eyes/Night Like This

Abigail Cline

♩ = 145

The piano introduction consists of six measures in 4/4 time. The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes: G2, B1, C2, D2, E2, F2, G2. The key signature has one sharp (F#).

7 GUY: **A**

Is it wrong to love some- one\_ that you don't love?\_

The vocal line starts at measure 7 with a rest, then begins with a quarter note G4. The piano accompaniment continues with the same bass line as the introduction. The right hand accompaniment consists of chords: G4-B4, A4-B4, B4-C5, B4-A4, G4-B4, A4-B4, G4-B4.

13

— Sleep-ing a- lone does-n't take long to be ti - red of — Un-

The vocal line starts at measure 13 with a rest, then begins with a quarter note G4. The piano accompaniment continues with the same bass line. The right hand accompaniment consists of chords: G4-B4, A4-B4, B4-C5, B4-A4, G4-B4, A4-B4, G4-B4.

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2

18

u - su - al\_ for her I don't want her to feel com - pelled But

22

does it make me\_ a bad per-son to want to be\_ held?\_

26 **B** GIRL:

With a boy so di-fferent from me in e - very way The line be-tween pre

32

tend and gen-u ine\_ seem gray\_ His fin-gers brush my skin,

37

see-through as glass His lips travel\_ the o-ccean And cause waves\_ as they

42

**C**

pass Match-ing our pu-zzle pie-ces would re-sult in some\_ holes

The two\_ of us\_

4

47

but there's a spar - kle some- where in his soul

Be with me

52

Some-thing with no name

Some-thing words can't mold

His

56

eyes hold pa-ges of my-ster-ies I yearn to un - fold

Come to me

GUY:

A

62 **D**

Ah \_\_\_\_\_ seems so su-rreal

se - cret night a - lone to - ge - ther\_ seems so su-rreal An

66

Hm \_\_\_\_\_ Hm \_\_\_\_\_

in - ti-mate touch of lips that al - most does-n't feel real

6

70

Love, what's love? \_\_\_\_\_ Ah \_\_\_\_\_

Love, what's love when it's al ways on dis tant\_ dis-play? Un -

74

Ah \_\_\_\_\_

til we see ye-llow on the hor - i - zon, please stay \_\_\_\_\_

80

87 **GIRL:** **E**

His strong fin-gers un-tan-gle and hold me by the chin Oh

**GUY:**

I'll hold you Ten strings of

93 **GIRL:**

My head feels light as a feather as he

warmth a-cross my bare skin Hm

8

98

holds it by the hand Esc-ta-sy

GUY:  
Esc-ta-sy for an eve-ning Scared to mis-un-der

103

GIRL: **F**

His eyes a starr-y night, Each tell a stor-y These

stand The two of us



109

my-ster ies\_ bom bard me with cur-i - o - si ties\_ They shine in the shades of

Be with me

114

blue in his eyes\_ I o-pen to you in hopes to see past your dis-

Come to me

10

120

G

guese \_\_\_\_\_ All of a su dden his eyes are

\_\_\_\_\_ Ah \_\_\_\_\_

The musical score for measures 10-120 consists of three staves. The top staff is a vocal line in G major with lyrics: "guese \_\_\_\_\_ All of a su dden his eyes are". The middle staff is a vocal line with lyrics: "\_\_\_\_\_ Ah \_\_\_\_\_". The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

125

dee-per than they've e-ver been They spark a po-ssi - bil - i - ty that

\_\_\_\_\_ Hm \_\_\_\_\_

The musical score for measures 125-130 consists of three staves. The top staff is a vocal line with lyrics: "dee-per than they've e-ver been They spark a po-ssi - bil - i - ty that". The middle staff is a vocal line with lyrics: "\_\_\_\_\_ Hm \_\_\_\_\_". The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

10

120

G

guese \_\_\_\_\_ All of a sudden his eyes are

\_\_\_\_\_ Ah \_\_\_\_\_

The musical score for measures 10-120 consists of three staves. The top staff is a vocal line in G major with lyrics: "guese \_\_\_\_\_ All of a sudden his eyes are". The middle staff is a vocal line with lyrics: "\_\_\_\_\_ Ah \_\_\_\_\_". The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

125

dee-per than they've e-ver been They spark a po-ssi - bil - i - ty that

\_\_\_\_\_ Hm \_\_\_\_\_

The musical score for measures 125-130 consists of three staves. The top staff is a vocal line with lyrics: "dee-per than they've e-ver been They spark a po-ssi - bil - i - ty that". The middle staff is a vocal line with lyrics: "\_\_\_\_\_ Hm \_\_\_\_\_". The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

129

some-thing might be - gin My fin gers run through the

Hm Run

133

mea-dow of his hair I feel a sense of close-ness I ne-ver thought we'd

I feel a close-ness I ne-ver thought we'd

12

138

**H**

share A se - cret night a - lone to - ge ther seems so su-

GUY:  
share With a girl so di - fferent from me in e - very

143

rreal An in - ti - mate touch of lips that al - most does - n't feel

way The line be - tween pre - tend and gen - u ine\_ seem gray

147

real Love, what's love when it's al ways on dis tant. dis-

Her fin-gers brush my skin, see - through as

151

play? A-fter we see ye - llow on the hor-i - zon, please — stay

glass Her lips travel — the o- cean And cause waves. as they pass

156

14

161

GIRL:  
Is it

GUY:  
Is it

166 **I**

wrong to love some- one that you don't love?

wrong to love some- one that you don't love?

170

Does it make me a bad person to want to be held?

Does it make me a bad person to want to be held?



# Journey

Abigail Cline

♩ = 74

Violin

Piano

7

13

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2

19

Musical notation for measures 19-24. Treble clef: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G2, A2, Bb2, C3, Bb2, A2, G2. The bass line consists of eighth-note pairs: G2-A2, Bb2-C3, Bb2-A2, G2-A2, Bb2-C3, Bb2-A2, G2-A2.

25

Musical notation for measures 25-30. Treble clef: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G2, A2, Bb2, C3, Bb2, A2, G2. The bass line consists of eighth-note pairs: G2-A2, Bb2-C3, Bb2-A2, G2-A2, Bb2-C3, Bb2-A2, G2-A2.

31

Musical notation for measures 31-36. Treble clef: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G2, A2, Bb2, C3, Bb2, A2, G2. The bass line consists of eighth-note pairs: G2-A2, Bb2-C3, Bb2-A2, G2-A2, Bb2-C3, Bb2-A2, G2-A2. The piano part has a *with drive* instruction.

37

Musical notation for measures 37-42. Treble clef: G4, A4, Bb4, C5, Bb4, A4, G4. Bass clef: G2, A2, Bb2, C3, Bb2, A2, G2. The bass line consists of eighth-note pairs: G2-A2, Bb2-C3, Bb2-A2, G2-A2, Bb2-C3, Bb2-A2, G2-A2.

43

Musical score for measures 43-48. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5, and ends with a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a block-chord accompaniment in the right hand. A fermata is placed over the final note of the vocal line.

49

Musical score for measures 49-54. The system includes a vocal line and a piano accompaniment. The vocal line consists of six whole rests. The piano accompaniment continues with the eighth-note bass line in the left hand and block chords in the right hand.

55

Musical score for measures 55-60. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by quarter notes G4, A4, and B4, then a half note C5, and ends with quarter notes B4, A4, and G4. A slur covers the half note C5 and the quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and block chords in the right hand.

61

Musical score for measures 61-66. The system includes a vocal line and a piano accompaniment. The vocal line starts with quarter notes G4 and A4, followed by quarter notes B4 and C5, then quarter notes B4 and A4, and ends with quarter notes G4 and F4. The piano accompaniment features a steady eighth-note bass line in the left hand and block chords in the right hand.

4

67

Musical score for measures 67-72. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the top staff consists of quarter and eighth notes. The grand staff features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

73

Musical score for measures 73-78. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats. The melody in the top staff consists of quarter and half notes. The grand staff features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

79

Musical score for measures 79-84. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats. The melody in the top staff consists of half notes. The grand staff features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. A dynamic marking of *fp* (fortissimo piano) is present in the bass clef staff at measure 82.

85

Musical score for measures 85-90. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats. The melody in the top staff consists of half notes. The grand staff features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. A dynamic marking of *fp* (fortissimo piano) is present in the bass clef staff at measure 89.

91

Musical score for measures 91-96. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The top staff contains a melodic line with quarter and eighth notes. The grand staff contains a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

97

Musical score for measures 97-102. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature has two flats. The top staff contains a melodic line with half notes and whole notes. The grand staff contains a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

103

Musical score for measures 103-108. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature has two flats. The top staff contains a melodic line with a long note in measure 103, followed by quarter notes. The grand staff contains a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

109

Musical score for measures 109-114. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature has two flats. The top staff contains a melodic line with quarter notes and half notes. The grand staff contains a piano accompaniment with a steady eighth-note bass line and chords in the right hand. The word "rit." is written above the right hand in measure 112.

6

115

Musical score for measures 115-118. The score is in 3/4 time and B-flat major. It consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment has a bass line of eighth notes (G2, A2, Bb2, C3) and a treble line of half notes (G4, A4, Bb4, C5).

119

Musical score for measures 119-122. The score is in 3/4 time and B-flat major. It consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment has a bass line of eighth notes (G2, A2, Bb2, C3) and a treble line of half notes (G4, A4, Bb4, C5).

# Lately

Abigail Cline

$\text{♩} = 80$  **A**

Voice

How... have

Piano

6

you... be-en late - ly... I have - n't seen you... for a

11

while How's ev-ery thing been late - ly...

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2

16

in a world so ho - stile It's been a

22

while since we've spo - ken I miss you call - ing my

27

name I wish this pre - cious time we have

32

Could feel the same I can



37 **B**

o - nly i - ma - gine how E - mo - tions can

42

take con - trol But things are

47

di - ffrent now You can strive for a new goal

52 **C**

I was scared of lo - sing you You

57

wo-rry me e - very day \_\_\_\_\_ Moving on, -

62

I can help you find your

67

**D**

way So how have you been late - ly?

72

It's been some time. We should catch up. An

77

old friend ne-ver fails to see The real you

This system contains five measures of music. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

82

close up. You'll be al - right

This system contains six measures of music. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern as the previous system.

88

I will a - lways be here You'll be

This system contains six measures of music. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment remains consistent with the previous systems.

94

fine to - night No need to fear

This system contains six measures of music. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern.

6

100  $\text{♩} = 100$

Musical score for measures 100-105. The top staff is a single treble clef with a whole rest. The bottom system is a grand staff with a treble clef and a bass clef. The treble clef contains a continuous eighth-note pattern. The bass clef contains a series of chords, with the final two measures (104-105) featuring a long, sweeping slur over the notes.

106

Musical score for measures 106-111. The top staff is a single treble clef with a whole rest. The bottom system is a grand staff with a treble clef and a bass clef. The treble clef contains a continuous eighth-note pattern. The bass clef contains a series of chords, with measures 109-110 featuring a long, sweeping slur over the notes.

112

Musical score for measures 112-117. The top staff is a single treble clef with a whole rest. The bottom system is a grand staff with a treble clef and a bass clef. The treble clef contains a continuous eighth-note pattern. The bass clef contains a series of chords, with measures 115-116 featuring a long, sweeping slur over the notes.

118

8<sup>va</sup>-----

Musical score for measures 118-123. The top staff is a single treble clef with a whole rest. The bottom system is a grand staff with a treble clef and a bass clef. The treble clef contains a continuous eighth-note pattern. The bass clef contains a series of chords. A "8<sup>va</sup>" marking with a dashed line is positioned above the treble clef staff in the final two measures (122-123).

124

Musical score for measures 124-129. The top staff (treble clef) contains six measures of whole rests. The bottom staff (grand staff) contains six measures of music. The right hand (treble clef) plays a continuous eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of chords: G2-B2-D2, G2-A2-B2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-A2-B2. A circled '8' is placed above the first measure of the right hand.

130

Musical score for measures 130-133. The top staff (treble clef) contains four measures of whole rests. The bottom staff (grand staff) contains four measures of music. The right hand (treble clef) plays a continuous eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of chords: G2-B2-D2, G2-A2-B2, G2-B2-D2, G2-A2-B2. A circled '8' is placed above the first measure of the right hand.

134

Musical score for measures 134-138. The top staff (treble clef) contains five measures of whole rests. The bottom staff (grand staff) contains five measures of music. The right hand (treble clef) plays a continuous eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of chords: G2-B2-D2, G2-A2-B2, G2-B2-D2, G2-A2-B2, G2-B2-D2. A circled '8' is placed above the first measure of the right hand. The piece concludes with a double bar line and repeat dots.

# How Much Longer

Abigail Cline

Piano

Ab Ab(sus4) Ab

The piano introduction consists of three measures in 4/4 time. The right hand plays a rhythmic pattern of eighth notes with a grace note, while the left hand plays a simple bass line of quarter notes. Chords are indicated as Ab, Ab(sus4), and Ab.

4 **A** Woman:

I re - mem-ber stand-ing in his kit-chen

The first line of the song begins at measure 4. The vocal line starts with a whole rest, followed by the lyrics "I re - mem-ber stand-ing in his kit-chen". The piano accompaniment continues with the same rhythmic pattern as the introduction, with chords Ab(sus4) and Ab.

6

3 3

There was no mu-sic, it was just - us stand-ing there

The second line of the song begins at measure 6. The vocal line features two triplet eighth notes for the lyrics "There was no mu-sic, it was just - us" followed by a whole rest and the lyrics "stand-ing there". The piano accompaniment continues with the same rhythmic pattern, with chords Ab(sus4) and Ab.

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2

8

sway-ing side to side I hoped no one would turn the cor-ner

$A_b(sus4)$   $A_b$

10

See us dan-cing to sil-ence 'cause there we were sway-ing side to side.

$A_b(sus4)$   $A_b$   $A_b(sus4)$

13 **B**

Look-ing back there were stars in his eyes

$Fm$   $D_b/F$

15

Here and now, all I can ask are just a bunch of why-'s

Fm Db/F

17

I guess he's gone from the war and all it's glo - ry Know-ing now —

Fm Db/F Fm

20

**C** Girl:

How much long-er can I

We are just a-no-ther war's love story —

Db/F Db(add9)/F Ab



4

23

go with - out your touch? With-out your kiss? — How much long-er will I

Ab

25

last with no-thing but le-tters like this? — How much long - er can I

Ab

27

live with-out your lips ca - rress - ing me? How much long-er will I

Ab

29

be with no-thing but le-tters and me-mor-ies?  
*with drive*

32

*Ab* *Ab(sus4)*

6

**D**

36

Woman:  
I re-mem - ber our ju-nior prom

Ab Ab(sus4) Ab

39

No good mu - sic No de-cent dan - ces But there we were

Ab(sus4) Ab

41

Sway-ing side to side In the mi-ddle of the dance floor

Ab(sus4) Ab

43

**E**

We were in our own world No one was a-round us when we were just

Ab(sus4) Ab

45

Girl:

Hop-ing you will write soon a-gain.

sway-ing side to side.

$A_b(sus4)$   $Fm$   $D_b/F$

48

Woman:

Hop-ing you saw the last le-tter that I sent.

$Fm$   $D_b/F$

50

So ma - ny dreams to dream of

Fm

51

**F**

us and our fu - ture

Wish - ing you had come back a - ny sooner

Db/F Fm Db/F Db(add9)/F

10

55 **G**

How much lon-ger can I go with - out your touch? With-out your kiss?  
How much long-er can I go with - out your touch? With-out your kiss?

Ab

This block contains the musical notation for measures 55 and 56. It features a vocal line with lyrics, a piano accompaniment, and a guitar chord symbol 'G' above measure 55. The piano part includes a chord symbol 'Ab' above the first measure of the second system.

57

— How much lon-ger will I last with no-thing but le-tters like this?  
— How much long-er will I last with no-thing but le-tters like this?

Ab

This block contains the musical notation for measures 57 and 58. It features a vocal line with lyrics, a piano accompaniment, and a guitar chord symbol 'Ab' above measure 57. The piano part includes a chord symbol 'Ab' above the first measure of the second system.

59

How much lon - ger can I

How much long - er can I

Ab

60

live with-out your lips ca - rress - ing me? How much lon - ger will I

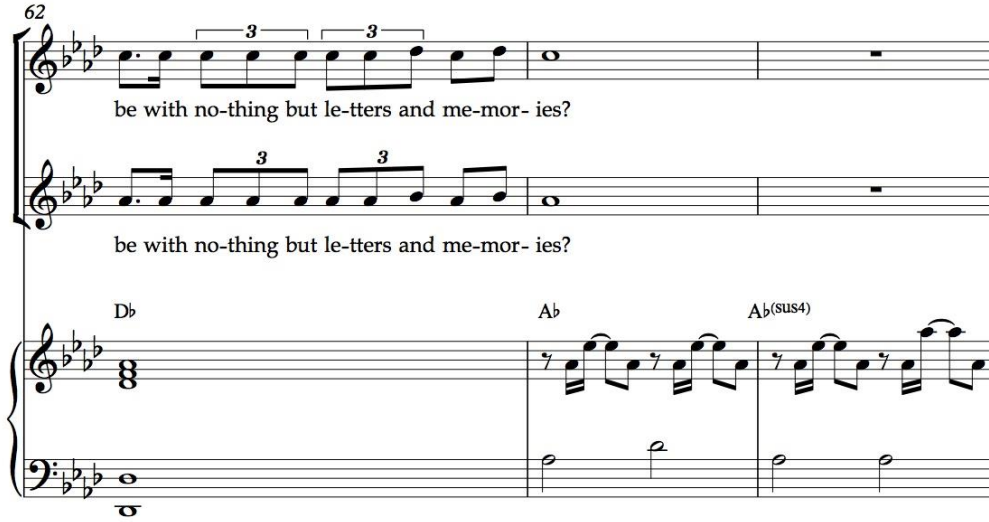
live with-out your lips ca - rress - ing me? How much long - er will I

Ab



12

62



be with no-thing but le-tters and me-mor-ies?

be with no-thing but le-tters and me-mor-ies?

Db Ab Ab(sus4)

65



**H**

I love

Ab Ab(sus4) Ab

68

you

I love - d you

Ab(sus4) Ab Ab(sus4)

71

Please Come back home

Please My love

Ab Ab(sus4) Ab

# Parallel Roads

Abigail Cline

♩ = 125

The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It begins with a whole rest followed by a repeat sign and four measures of whole rests. The lower staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a whole rest followed by a repeat sign and four measures of music. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line with chords.

5 **A**

The second system of the musical score continues from the first. It features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature remains three flats and the time signature is 4/4. The tempo is marked as quarter note = 125. The lyrics are: "On these par - a-llel roads Each of us with di ffrent goals". The vocal line includes a triplet of eighth notes on the word "goals". The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

9

The third system of the musical score continues from the second. It features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature remains three flats and the time signature is 4/4. The lyrics are: "A cro - ssing occ-a-sion-a - lly in be - tween". The vocal line includes a triplet of eighth notes on the word "lly". The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

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2

13

Al-ways on the move ho-ping one day we can merge in-to

16

one Some-day soon

20

How can I make you un-der stand I'm

24

proud so—proud of what you a-com-lish But how can I live with some-one who be

28

lieves that what they do o-ver rides me You know that say - ing "My

31

way or the high- way?" We ne-ver thought that way be fore But

35

now the roads are star-ting to swerve.

39

**B**

Am I will - ing to

4

43

give up my route to turn on - to yours?

46

Al-ways dread-ed when I'd... have to choose Now you're mak-ing me

49

**C**

choose Just be-cause I don't savelives I don't ad

53

vance the new est... tech - no logy... Does-n't mean I'm not...

56

— worth a try Does-n't mean I'm worth less than you—

59

How can I make you un-der stand How can I, as you've said, pull you

62

down to my le vel? How can I take you out of your e go— for just a

66

mo ment — to breathe

6

71

just breathe

75

**D**

Am I will-ing to give up my route to turn on-to yours?

80

Al-ways dread-ed when I'd have to choose Now you're mak-ing me choose.

84



88

you've made me choose

92

95

**APPENDIX THREE: SONGS NOT NOTATED**

**"Just Kiss Me in the Rain"**

Intro: Strum D A G A

Strum

D A G A

*The moonlight, the sunset  
Romantic scenes abound  
Beautiful, calm, and sound  
I'm so glad I found you*

*Kiss me, love me  
Give me something to live for  
Give me someone to die for  
I'm head over heels for you*

*I've been missing you since you've been gone  
I know you're off making your successes  
I still can't help but miss you when you're gone...*

[Pause]

(Bigger) Strum

D A G A

*The sun shines when I hear your name  
It's like the clouds have gone away  
And even when it starts to rain  
No worry or pain  
Just kiss me in the rain*

[Pause]

*Oooh*

*A smile, a laugh  
Let me hear it all, let me feel it all  
Catch me when I fall (higher octave AMaj chord slide down) for you*

*Hold me, you found me  
I am yours for now, maybe longer than now  
Be with me*

*I've been missing you since you've been gone  
I know you're off making your successes  
I still can't help but miss you when you're gone...*

[Pause]

*The sun shines when I hear your name  
It's like the clouds have gone away  
And even when it starts to rain  
No worry or pain  
Just kiss me in the rain  
[Pause]  
Ooh*

*La la la...  
Just kiss me in the rain  
Don't let me feel the same as any other girl  
Just kiss me in the rain  
[Pause]  
Ooh*

## "Different Colors"

Intro: Strum B F#m/A E

Strum

B F#m/A E

B B/A F#m/A E

SOLO:

*A brand new slate. An opportunity  
You don't usually get in a lifetime  
Has been handed to me.  
What mountains do I need to learn to climb?*

SOLO:

*Here I am feeling unfamiliar  
In a new place, but I'll try  
To adjust to something different  
And maybe ask myself why*

Strum

A B

F#m/A B

ALL:

*I'm too timid to reveal who I am.  
They're looking at me. Do they criticize?  
I'll keep an open mind. Maybe they'll do the same.  
A joint community. Let us visualize!*

Strum

E A(sus4) A/B

E A(sus4) A (hit!) Tab: A-B-C#-B-C#-D-A

E A(sus4) A/B

E A(sus4) A

ALL:

*In a world of different colors  
Where words mean something new,  
We'll teach others and be taught.  
We learn to break through.  
Searching and being searched  
Exchanging thoughts and opinions  
We've all got something new to know  
From this chance we're given*

Interlude: (1x only) B F#m/A E

B F#m/A E

B B/A F#m/A E

SOLO:

*We're told we'll be judged by all the world*

*Now doesn't that seem kind of strange?*

*Who are those judging?*

*Why can't they be the ones to change?*

SOLO:

*The globe keeps spinning*

*Regardless how we treat one another*

*Being selfish, mean, or cruel*

*Will not bring us all together*

A B

F#m/A B

ALL:

*Don't be too timid to reveal who you are*

*They're looking at you. They may criticize*

*Keep an open mind. Make them do the same.*

*A joint community. Let us visualize!*

Strum

E A(sus4) A/B

E A(sus4) A (hit!) Tab: A-B-C#-B-C#-D-A

E A(sus4) A/B

E A(sus4) A

ALL:

*In a world of different colors*

*Where words mean something new,*

*We'll teach others and be taught.*

*We learn to break through.*

*Searching and being searched*

*Exchanging thoughts and opinions*

*We've all got something new to know*

*From this chance we're given*

## Capo 1!

Strum

E A(sus4) A/B

E A(sus4) A (hit!) Tab: A-B-C#-B-C#-D-A

E A(sus4) A/B

E A(sus4) A

ALL:

*In a world of different colors*

*Where words mean something new,*

*We'll teach others and be taught.*

*We learn to break through.*

*Searching and being searched*

*Exchanging thoughts and opinions*

*We've all got something new to know*

*From this chance we're given*

## **APPENDIX FOUR: SONG CYCLE PROGRAM**



## *Parallel Roads: A Song Cycle by Abigail Cline*

“Just Kiss Me in the Rain”

Abigail Cline  
Austin Palmer

"When You Look Up at the Moon"

Brendan Jevons  
Liza Wenzel  
Lexi Nieto

“Writer’s Block”

Willow Draper

"A Night Like This/His Eyes"

Austin Palmer  
Katie DeRosa

“Journey”

*Choreographed by Ashley Turner*

Tabitha Clear	Kyle Laing
Alaric Frinzi	Nicolette Quintero
Yolanda Gonzalez	Caleigh Thykadavil

"Lately"

Sami Cunningham

"How Much Longer"

*Violin Arrangement by Evan Jones*

Ally Rosenblum  
Hayley Strubbe

“Parallel Roads”

Fo’i Meleah

“Different Colors”

Abigail Cline  
Katie DeRosa  
Hayley Strubbe

The Band:

Abigail Cline – piano/bass, Austin Palmer – guitar, Evan Jones – violin

All songs are composed by Abigail Cline.

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