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DMA Research Project: Musicianship for Musical Theatre: A new instructional resource for the musical theatre student studying music theory. There is currently no suitable textbook for the musical theatre student that teaches only the practical music theory and ear-training skills needed to be successful in their field. As a result, musicianship skills remain consistently underdeveloped for students graduating from baccalaureate musical theatre programs. Through identifying the literacy needs of the musical theatre performer and comparing them with the learning outcomes of the existing literature, this document provides insight into the curricular gaps that exist for the musical theatre student studying music theory. After careful examination, a three-chapter sample of a new textbook is proposed to provide an alternate resource for the musical theatre student that directly addresses these specific curricular needs.

MUSICIANSHIP FOR MUSICAL THEATRE: A NEW INSTRUCTIONAL RESOURCE FOR THE MUSICAL THEATRE STUDENT STUDYING MUSIC THEORY

by

Justin P. Cowan

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Approved by

_____
Committee Chair

This achievement is dedicated to Jason Emanuel Bogden, the most patient and supportive husband and friend that anyone could ever wish for. Thank you for being willing to go on this crazy ride with me, and for reminding me to laugh when things seem impossible.

And for your reward: You are officially now and forever . . . a Doctor's wife!

APPROVAL PAGE

This dissertation, written by Justin P. Cowan, has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair _____
Carole J. Ott

Committee Members _____
Welborn Young

_____
Kevin M. Geraldi

_____
John Gulley

_____
Date of Acceptance by Committee

_____
Date of Final Oral Examination

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CHAPTER I

INTRODUCTION

For the last ten years, working as a Conductor and Music Director in the world of professional Musical Theatre, I began to notice a trend in the recent graduates from a variety of Musical Theatre programs across the country. While it was clear they had all been well trained as singers, dancers, and actors during their time spent at the university level, one very important skill seemed to remain universally underdeveloped: Musicianship. The ability to read music and the possession of basic musicianship and ear-training skills are invaluable tools that are essential to the training of young Musical Theatre performers. Actors who have the ability to learn music quickly and accurately during a compact rehearsal process are most often the actors who are considered for rehire, and who receive positive references for future work.

In the collegiate and community theatre worlds where many young actors get their start, rehearsal processes can span up to eight weeks from beginning to end. This two-month stretch of time allows ample opportunity for performers to learn their music, choreography, and lines with plenty of time to spare. The reality in the professional world is that a rehearsal period that lasts longer than two weeks is a rarity. This two-week rehearsal schedule is a shock to many young performers coming out of college, and those who lack a fine-tuning of *all* their professional skills tend to lag behind. This

struggle creates frustration not only for the producers and creative team as a whole, but also for the performers themselves.

It is important to state that I believe strongly in Musical Theatre's foundation as a theatre discipline. *Music*, in this instance, is a modifier to *Theatre*. Even the best musician/singer simply will not go far professionally if they are unable to connect with a character and live inside the text in an honest and believable way. This is also true of an actor who does not possess the fundamental musicianship skills that they will constantly be called upon to use. Glossing over all things musical in the education of a Musical Theatre actor results in a performer who is simply not well-rounded enough for this industry.

The desire to heighten musical literacy amongst Musical Theatre students arose from my own frustrations in working with professional actors who lacked a fundamental understanding of music. Countless times, actors told me that they wished they could read music, they wished they could hold harmony, or they wished at the very least they understood how music worked. After many encounters like this, I couldn't help but feel that their collective educations had somehow failed them.

As I began to research what literature was available for the college instructor and student, I was surprised to learn that very few address music fundamentals for this particular audience. There are only two books available: *Music Theory for Musical Theatre* by John Bell and Steven R. Chicurel (2008), and *Music Theory through Musical Theatre* by John Franceschina (2015).

With this lack of abundant literature, how can a standard of musical excellence be determined and maintained in a baccalaureate Musical Theatre program? Frustration arises when musical theatre students study Music Theory and Ear Training alongside music majors in the standard music curriculum. The material covered in these classes, such as part-writing, analyzing sonatas, identifying mediants and sub-mediants, labeling cadences, and realizing figured bass is ultimately ill-suited to what will be needed by musical theatre students in their professional careers. Additionally, the standard music curriculum requires students to enroll in four semesters of theory and ear-training courses, while the standard musical theatre curriculum only allows for a single semester, and in some rare instances: two. This compressed timeline demands a concise yet thorough approach for these students to achieve competency in this area of study. If these skills could be taught in an environment in which the material being covered was directly correlated to the musical theatre repertoire, a more engaged and more musically proficient student would result—and in a shorter timeframe. If the instructional materials illustrated pertinent information by way of relevant musical theatre examples and exercises, the student would be able to visualize the real-world advantages that result from their studies.

By identifying the literacy needs of the musical theatre student and a thorough review of the comparable literature, this document will illuminate the deficiencies within the instructional material that currently exist for the undergraduate musical theatre curriculum. At the conclusion of this document, a new textbook, *Musicianship for Musical Theatre: A Practical Guide for the Actor, Singer, Dancer Studying Music Theory*,

is proposed. This three-chapter proposal addresses the identified music literacy needs and provides a practical alternative to the published literature through a unique approach for the musical theatre student. This work not only stands to immediately serve musical theatre students in the classroom, but also has the ability to facilitate future examination of the currently disparate competencies in musicianship as defined by both the National Association of Schools of Music and the National Association of Schools of Theatre for undergraduate Musical Theater programs.

CHAPTER II

LITERACY NEEDS AND LITERATURE REVIEW

Identifying Literacy Needs

Upon completion of an undergraduate musicianship or music theory course, the musical theatre student should be able to confidently sight-read and prepare music at a proficient level. The sole reason for a musical theatre performer to master musicianship skills is to be able to put the acquired skills to practical use. The graduate who is able to display refined aural and sight-singing skills in the professional world is the graduate who will be more successful in the industry. From productions with shortened rehearsal processes to the development of new work, actors who are able to successfully learn their music in advance or competently sight-read music in the moment are often considered more valuable than those who cannot. While musicianship skills can also benefit an actor's understanding of dramatic context, structure, and character development, these benefits must be considered secondary when compared to an actor's ability to confidently put those skills to practical use through music preparation and sight-singing.

Since music theory is a cumulative subject, there are certain foundational skills that must be developed before a student can become a proficient reader. These skills include: reading notes notated with a variety of clefs, understanding pitches and their relationship to the keyboard, accidentals, intervals, simple and compound rhythm, key signatures, scales, and the use of solfege syllables and their relationship to both major and

minor keys. These topics are important for any music theory student to master, but the musical theatre student needs to master these topics for the sole purposes of practical application through sight-singing and music preparation. This differs from the standard music curriculum's focus on advanced topics such as chord analysis or the realization of figured bass. This unique focus creates an educational need that should be met through appropriate literature and instruction.

The Literature

There are many music fundamental textbooks available for the undergraduate music student. Books such as *The Musician's Guide to Fundamentals* by Jane Piper Clendinning, Elizabeth West Marvin, and Joel Phillips (2014) along with *Rudiments of Music* by Robert W. Ottman and Frank Mainous (2004) are popular resources for instructors teaching music fundamentals. However, their focus and breadth of material intended for the traditional music theory curriculum, places them beyond the scope of this document. There are only two published books that address this subject from a musical theatre perspective: *Music Theory for Musical Theatre* by John Bell and Steven R. Chicurel (2008), and *Music Theory through Musical Theatre* by John Franceschina (2015).

Music Theory for Musical Theatre is described by Bell and Chicurel (2008) as a tool for performers to better understand script and score analysis rather than learning fundamental musicianship skills. In addition to a brief overview of music theory, this book also includes essays on the musical analysis of a select number of songs pulled from the musical theatre canon. The topics covered in the music fundamentals section of the

book range from identifying note names on the piano to the use of applied chords and modulation. There is an additional workbook section at the end of the book that offers a total of twenty-one exercises. The content is divided into three separate parts: Part One—Rudiments of Music, Part Two—Essays in Music Analysis, and Part Three—Workbook.

Franceschina's (2015) *Music Theory through Musical Theatre* is a very detailed and comprehensive study of music theory by way of musical theatre. Although it is far more extensive than Bell and Chicurel's text, it does include similar sections on the analysis of prominent musical theatre compositions. Franceschina (2015) dedicates a majority of the book to music theory instruction that ranges from notes on the staff to augmented sixth chord modulation and detailed harmonic analysis. The content of this book is divided into fifteen chapters, separated by three parts: Part One—The Leadsheet, Part Two—The Arrangement, and Part Three—The Performance. Franceschina (2015) suggests in the introduction that his book might best be used in a four-semester theory rotation. Table 1 outlines the organization and sequence of these two published books.

The topics included in both of these books far surpass the practical needs of the musical theatre student. Although their organization and pace set these two books apart, the extensive amount of material they cover makes them uniquely similar. Bell and Chicurel (2008) cover a far-reaching array of music theory topics in a quickly construed overview, while Franceschina (2015) offers an in-depth approach that covers material even farther outside the realm of practicality. The study of figured bass, roman numeral analysis, fourth and fifth species counterpoint, aeolian and dorian modes, neopolitan and

augmented sixth chords, and advanced topics like these are not immediately useful to the musical theatre student whose primary learning outcome is the ability to sight-read.

Table 1

Organization of Bell and Chicurel's (2008) *Music Theory for Musical Theatre* and Franceschina's (2015) *Music Theory through Musical Theatre*

BELL and CHICUREL	**FRANCESCHINA**
PART ONE: **Rudiments of Music**	**PART ONE:** **The Leadsheet**
Keyboard, Note-Names, Half-Steps, Whole-Steps	Staff, Note-Names, Keyboard, Ledger Lines
Accidentals	Accidentals
Staff, Chromatic Scales, Diatonic Scales	Rhythm and Subdivision (Dots, Ties, Rests)
Major and Minor modes	Time Signatures (Simple, Compound)
Natural, Harmonic, and Melodic Minor	Irregular Time Syncopation, Triplets
Scale Degree Names (Tonic, Supertonic, etc.)	Symbols, Tempo, Articulation, Dynamics
All Intervals	Major Scales and Key Signatures
Major Key Signatures	Sight-Singing
Circle of Fifths	Minor Scales
Minor Key Signatures	Scale Degree Names (Tonic, Supertonic, etc.)
All Triads	Circle of Fifths
Chord Inversions with Figured Bass	Natural, Harmonic, and Melodic Minor

Table 1

Cont.

BELL and CHICUREL	**FRANCESCHINA**
All Triads	Circle of Fifths
Chord Inversions with Figured Bass	Natural, Harmonic, and Melodic Minor
All Cadences (Authentic, Plagal, etc.)	Modal Mixture and Shifts
Seventh Chords	Modes (Aeolian, Dorian, etc.)
Ninth and Thirteenth Chords	Pentatonic, Whole-Tone, Chromatic Scales
Chord Progressions and Harmony	All Intervals
Non-Harmonic Tones	Compound Intervals
Applied Chords, and Modulation	Review Quiz, Unit Test
Introduction of Rhythm	**PART TWO: The Arrangement**
Musical Form	Triads, Chord Tones, Seventh Chords
PART TWO: Essays in Music Analysis	Roman Numeral Analysis
Essays	Sight Singing and Transposition
PART THREE: Workbook	Major and Minor Sixth chords
Exercises	Review Quiz, Unit Test
-	Singing Counterpoint (First, Second, Third, Fourth, Fifth Species)
-	Fugue
-	Review Quiz, Unit Test
-	Secondary Dominants, Diminished Chords, Neapolitan Chords, Augmented Sixth Chords

Table 1

Cont.

BELL and CHICUREL	FRANCESCHINA
-	Form and Cadences
-	Modulation and Tonicization
-	Ninth, Eleventh, and Thirteenth Chords
-	Review Quiz, Unit Test
-	**PART THREE; The Performance**
-	Compositional Analysis

In order for a textbook to meet the sight-singing needs of the musical theatre student, regular inclusion of examples and exercises dedicated to fundamental tools needs to be present to help support and foster student learning. If the student is not regularly engaging with the material as it is being taught, the likelihood that the student will be able to integrate the concepts into a real-world setting is doubtful. Bell and Chicurel (2008) include a collection of twenty-one exercises covering a total of ten topics at the conclusion of their book. The first workbook exercise asks the student to write major and minor scales using accidentals. The last (and twelfth) workbook exercise asks the student to free-compose a harmonic progression complete with a melody onto a grand staff using both functional and non-functional harmony. The first exercise dedicated to writing major and minor scales assumes foundational knowledge that an undergraduate musical theatre student likely does not possess. By contrast, Franceschina (2015) has an ample number of exercises evenly distributed throughout his book for the student to complete.

Franceschina (2015) provides an impressive number of exercises and directly addresses the importance of sight-singing. However, the text fails to make a systemic choice in how to teach this important skill. His text not only introduces the concept of solfege, but also introduces the concept of singing with numbers (scale degrees). When covering songs in minor modes, he introduces 'La' based minor as well as 'Do' based minor. It is clear that the text is allowing the instructor to choose how best to teach these topics, but in doing so it ultimately fails in communicating a preferred method to the student and teacher. Franceschina does include rhythm as a tool for sight-singing by introducing topics of both simple and compound meter very early in his book. Bell and Chicurel (2008), do not address the importance of sight-singing, or provide the necessary tools.

While both books approach topics of music theory for the musical theatre student, they both fall short of directly addressing the literacy needs as identified above. Rather than placing an emphasis on sight-reading, both books seem to have a conclusive focus on applying the learned musicianship skills toward the analysis of musical theatre compositions. While the analysis of these compositions is an important contribution to the legitimization of musical theatre as an art form, it is not immediately relevant for the undergraduate musical theatre student. Musical theatre programs exist to train musical theatre performers, not musical theatre scholars.

After evaluating and reviewing these two publications, it became clear that a new book needed to be written to directly address the literacy needs of the musical theatre student. This book covers only the foundational skills necessary to create musically

proficient actors who can confidently meet the demands of the industry through a focus on practicality and the direct application of music literacy skills. With a conversational tone, this new literature will speak directly to the undergraduate student and provide a fresh and unique perspective on how to refine these important skills.

CHAPTER III

COMPOSITION OF NEW LITERATURE

Musicianship for the Actor—A Practical Guide for the Actor, Singer, Dancer Studying Musical Theory is dedicated solely to the building of foundational musicianship skills to be directly applied to sight-singing. This new material makes no assumptions regarding the student's incoming level of knowledge and allows ample time and opportunity for the student to truly master one skill before moving on to the next. As compared to the two previously reviewed books, this new resource has been written to specifically serve the musical theatre student who is required to enroll in a single semester of music theory and ear training. Without the inclusion of essays or written analysis on musical theatre compositions, it separates itself from the published literature by instead keeping the student focused on the practical application of learned skills. Instead of applying these skills to scholarly analysis, students apply them to regularly placed exercises and end of unit practice tests. As these skills are refined, the book encourages the student to put them to practical use by introducing concepts of sight-singing.

Often, musicianship textbooks divide theory and ear training into two separate subjects. This book intentionally uses theory as a basis for understanding *how* to sight-sing and provides ample opportunity for students to fine-tune those skills before they are put to the test in the professional world. Concepts of sight-singing are introduced early in

the book, and initially only through rhythm. When topics of rhythm are introduced later in the sight-singing process, it can often serve as a point of great frustration. This can potentially leave the student overwhelmed and unable to process new topics or complete more advanced exercises. In the proposed text, students are taught how to assign counts to musical theatre repertoire using only simple time signatures before the concepts of major and minor modes are introduced. Not only are these counting techniques clearly articulated, but the book also provides ample opportunity for the student to practice using these techniques before adding text. Students are therefore using elements of sight-singing before they even realize what they are doing. This book systematically allows the student to display proficiency in one area before progressing to the next.

Once the student has mastered reading rhythm through simple time signatures, the book then introduces tonality with solfege and a movable 'Do' system. This system places hierarchal importance on 'Do' while keeping the pitch relationships consistent through all key signatures. Beginning with major key signatures and ending with minor key signatures, students begin to hear the difference in tonality and how the relationship of pitches helps to allow for an easier understanding of sight-singing techniques. Eventually, concepts of key changes and modal mixture are introduced to allow students to practice singing music utilizing a fluidity of modes. This introduction of modal mixture is especially important, as students will regularly encounter this type of diatonic extension in their musical theatre repertoire. Once the student displays competency in sight-singing using solfege in major and minor keys using only simple time signatures, compound time signatures are introduced last and without pitch. After students display

competency in assigning counts to compound meters, concepts of major and minor modes are then reintroduced. Rhythm is used as a tool to 'break-up' topics of pitch and intervallic relationships until the student eventually understands the interconnectivity of both.

What this new text has in common with the published literature is the use of examples pulled only from the musical theatre canon. It is imperative that students visualize repertoire that is representative of the music they will encounter as both students and professionals when applying newly developed skills. When students witness topics used directly in a real-life context, they are much more likely to engage with the material and are generally more motivated to excel in its mastery.

Table 2 provides a side-by-side comparison of the overall organization of the new text, as compared with the reviewed literature. Rhythm and pitch are introduced separately and are eventually joined together as the student advances. As stated earlier, the absence of essays on musical analysis provides a more direct focus on sight-reading as an immediate literacy need for the musical theatre student.

Table 2

Comparison of the Proposed Text to the Literature Review

BELL and CHICUREL	FRANCESCHINA	COWAN
PART ONE: Rudiments of Music	**PART ONE: The Leadsheet**	**PART ONE: Musical Foundation**
Keyboard, Note-Names, Half-Steps, Whole-Steps	Staff, Note-Names, Keyboard, Ledger Lines	Staff, Clefs, Note Names, Octaves, Ledger Lines
Accidentals	Accidentals	The Piano, Octave Numbers
Staff, Chromatic Scales, Diatonic Scales	Rhythm and Subdivision (Dots, Ties, Rests)	Accidentals
Major and Minor modes	Time Signatures (Simple, Compound)	Whole Steps, Half Steps
Natural, Harmonic, and Melodic Minor	Irregular Time Syncopation, Triplets	Enharmonics,
Scale Degree Names (Tonic, Supertonic, etc.)	Symbols, Tempo, Articulation, Dynamics	Unit 1 Review
All Intervals	Major Scales and Key Signatures	**PART TWO: Rhythmic Foundation**
Major Key Signatures	Sight-Singing	Note Values/Proportion
Circle of Fifths	Minor Scales	Time Signatures (Simple Meter)
Minor Key Signatures	Scale Degree Names (Tonic, Supertonic, etc.)	Subdivision, Ties, Counting
All Triads (Major, Diminished, etc.)	Circle of Fifths	Rests, Dots, Tuplets
Chord Inversions with Figured Bass	Natural, Harmonic, and Melodic Minor	Syncopation, Hemiola
All Cadences (Authentic, Plagal, etc.)	Modal Mixture and Shifts	Simple Irregular Time Signatures
Seventh Chords	Modes (Aeolian, Dorian, etc.)	Unit 2 Review

Table 2

Cont.

BELL and CHICUREL	FRANCESCHINA	COWAN
Ninth and Thirteenth Chords	Pentatonic, Whole-Tone, Chromatic Scales	**PART THREE: Making Music**
Chord Progressions and Harmony	All Intervals	Major Key Signatures and Major Scales
Non-Harmonic Tones	Compound Intervals	Scale Degrees, and Solfege
Applied Chords, and Modulation	Review Quiz, Unit Test	Sight-Singing in Major Keys
Introduction of Rhythm	**PART TWO: The Arrangement**	Minor Key Signatures and Minor Scales
Musical Form	Triads, Chord Tones, Seventh Chords	Sight-Singing in Minor Keys
PART TWO: Essays in Music Analysis	Roman Numeral Analysis	All Intervals
Essays	Sight Singing and Transposition	Chromatic Scale Degrees and Solfege
-	Major and Minor Sixth chords	Sight-Singing with Key Changes and Modal Mixture
-	Review Quiz, Unit Test	Unit Three Review
-	Singing Counterpoint (First, Second, Third, Fourth, Fifth Species)	**PART FOUR: Rhythmic Variance**
-	Fugue	Time Signatures (Compound Meter)
-	Review Quiz, Unit Test	Sight-Singing in Compound Meter

Table 2

Cont.

BELL and CHICUREL	FRANCESCHINA	COWAN
-	Secondary Dominants, Diminished Chords, Neapolitan Chords, Augmented Sixth Chords	Compound Irregular Meter
-	Form and Cadences (Authentic, Plagal, etc.)	Sight-Singing in Compound Irregular Meter
-	Modulation and Tonicization	Unit 4 Review
-	Ninth, Eleventh, and Thirteenth Chords	**PART FIVE: Proficiency**
-	Review Quiz, Unit Test	Comprehensive Written and Aural Skills Review
-	**PART THREE; The Performance**	-
-	Compositional Analysis	-

The final and perhaps most significant difference between the proposed book and the reviewed literature is tone. The prose found in both of the reviewed books displays great authorial knowledge through a very academic tone. Although the tone of these books communicates great mastery of the subject matter, it could be considered cold and off-putting for the musical theatre student who is apprehensive about learning music theory. Without downplaying the topics covered, this new literature provides an accurate yet accessible tone by using terminology not entirely rooted in a purely classical tradition. Surprisingly, the tone found in this book might very well be the most important element

in its creation. This almost guided tour experience allows the student to feel at ease while also providing a set of skills to be used for success in their professional career through positive reinforcement and empowerment. To better illustrate this difference in tone, the sampling and comparison of selected text from both the proposed and reviewed literature can be found below. The introduction of accidentals is the topic addressed in all of the samples below.

Music Theory for Musical Theatre by Bell and Chicurel (2008):

> Alterations to named pitches are called *accidentals*. A *sharp* raises a pitch by a semitone. Conversely, a *flat* lowers a pitch by a semitone. A *double sharp* raises a pitch by two semitones, while a *double flat* lowers a pitch by two semitones. A *natural* cancels a previous alteration. An accidental affects the note that follows as well as all notes of the same pitch within a measure. A stepwise sequence of semitones or whole tones creates a pattern; whether in ascending or descending order, these patterns create *scales.* A scale that is built entirely of semitones is a *chromatic scale.* (pp. 2–3)

Music Theory through Musical Theatre by Franceschina (2015):

> When E and B are sharped, they move up one half step to the next white note; when they are double sharped, they move up another half step to the next black note. When F and C are flatted, they move down one half step to the next white note, when they are double flatted, they continue moving down one half step to the next black note. Although musical theatre songs rely primarily on sharps and flats, it is not uncommon to find double sharps and double flats in the literature. (p. 17)

Below is a sample from the proposed text in which the same concept of accidentals is covered.

Musicianship for Musical Theatre—A Practical Guide for the Actor, Singer, Dancer Studying Music Theory by Justin P. Cowan:

> Remember when I told you that the most common accidentals were *sharps* and *flats*? Well, that is still true. But it does mean that there are a few more accidentals that you need to not only be aware of, but also know how they work. The definition of an accidental is still the same: A symbol that alters the pitch of a given note. You already know that a *sharp* raises the pitch by one half-step and a *flat* lowers the pitch by one half-step. Below are three more accidentals that will also alter the pitch of any given note. You can probably figure out what each of these accidentals do by just looking at their names. A *Double Flat* lowers a given pitch by not one, but *two* half-steps while a *Double Sharp* raises a given pitch by not one, but *two* half-steps. A *Natural* simply returns any altered pitch to its original (or natural) state. To help you understand the concept of *double sharps* and *double flats* a little more clearly, the image below illustrates what pitch is actually played or sung when a *double sharp* or *double flat* is used. Remember enharmonics? Well, here they are again! (see Appendix B)

Although the same material is covered, it is presented in a way that is more accessible to the musical theatre student. The emphasis on accessibility speaks directly to the needs of these students. Aside from the book's overall organization and sequence of material, tone is perhaps what makes this new addition to the literature most unique.

A three-chapter sample of this proposed addition to the literature can be found in Appendices A–C. This sample illustrates a definitively unique approach for the musical theatre student through its tone, organization, and pace. Students are introduced to each new topic with ease and encouragement, taking care not to skip steps or assume pre-existing knowledge. There are regularly spaced examples and opportunities for practice, as well as excerpts from the musical theatre repertoire to help illustrate new concepts. Not only is this sample indicative of the book's form and style, it also demonstrates its ability to directly address the reader; creating student buy-in.

What is not shown in this sample is an online component that exists to further assist mastery of topics outside the classroom. A companion website will serve as a practical way in which students can continually build these skills throughout a semester. The use of online question banks and audio content for students to actively engage with material outside of class is beneficial not just for the student, but also for the instructor. Preparing music theory exercises can be a very time-consuming process, particularly if the instructor is trying to create exercises that correspond specifically with the musical theatre repertoire. Additionally, an instructor cannot progress to more advanced topics in a music theory classroom unless a majority of the students are at a reasonably proficient level. Providing this organized outlet for students to practice these skills outside of class will ensure greater comprehension and allow for faster progress in the classroom.

CHAPTER IV

SUMMARY AND SUGGESTIONS

Summary

With nearly 200 American institutions of higher learning offering varying programs in musical theatre (College Confidential, 2017), it stands to reason that a textbook should be available to meet the musical literacy needs of these many students. By evaluating the published literature's ability to address these needs, certain deficiencies were found. Without a published musicianship text written to train more proficient sight-singers, the landscape of academic literature for musical theatre instruction remains incomplete. The newly proposed textbook that accompanies this document fills this void in the literature. This addition to the literature not only solves the literacy need by providing a practical tool for both students and instructors alike, but it also has the potential to encourage future research and reexamination of the established competencies for the undergraduate musical theatre student as defined by both schools of music and schools of theatre.

Suggestions for Future Research

While the infrastructure of every college or university offering a musical theatre program may be unique, the common body of knowledge and skills necessary for competency should be standardized. While some programs are housed within the institution's music schools, others are housed within theatre, and there are even others

that exist independently of music or theatre. Currently, a student can graduate with a BM in Musical Theatre from a music school and have achieved an entirely different set of defined competencies than the student graduating with a BFA in Musical Theatre from a school of theatre. The competencies as defined by the National Association of Schools of Music (NASM) and the National Association of Schools of Theatre (NAST) are not uniformly similar. In regards to musicianship skills, these two associations define proficiency very differently. NASM provides a specific list of competencies for musicianship skills and analysis, while NAST provides no such specific list.

National Association of Schools of Music (NASM):

Musicianship Skills and Analysis. Students must acquire:

a. An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.
b. Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.
c. The ability to place music in historical, cultural, and stylistic contexts. (NASM, 2015, p. 1)

National Association of Schools of Theatre (NAST):

Essential Competencies, Experiences, and Opportunities (H.IX.D.3.)
(*in addition to those stated for all degree programs*)

c. Thorough development in basic musical skills including voice performance, musicianship, and music theory. Studies in voice should continue throughout the degree program.
d. Opportunities to develop a high level of skill in sight-singing. (NAST, 2015, p. 2)

These lists of competencies illustrate the lack of unification among musical theatre degree granting institutions. Much like the reviewed literature, one requires too much of the student while the other requires too little. This contribution to the literature has the potential to consolidate these disparate ideas of competency and provide a more standardized expectation of the musical theatre student.

Musicianship skills are not the only competencies defined by both NASM and NAST. Competencies in acting, singing, dance, history, technical skills, auditioning skills, and many more are currently not similarly defined by either association. Further research, study, and conversation about student expectation regardless of the institution's infrastructure may provide an opportunity for a national standardization of skills. This clearly defined set of skills that transcends local infrastructure is essential in training a marketable and well-rounded professional in the global business of musical theatre.

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APPENDIX A

CHAPTER ONE

CHAPTER ONE

STAVES, CLEFS, NOTE NAMES, OCTAVES, LEDGER LINES

First things first. Before we can get into the really fun stuff we have to start small. This chapter will help form a solid foundation on which all future topics can sit firmly and will also help us to build a common vocabulary as we continue along this journey together.

THE STAFF

A staff is made up of five horizontal, parallel lines that in turn create four spaces between them. See the image below:

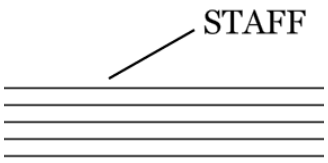


Figure 1.1

All contemporary music is notated on a staff, or staves, that look exactly like the one above. Each line and each space correspond to a specific pitch to be played or sung depending on what clef is used.

So, I just used two terms that should probably be defined before we move forward. *Pitch* and *Clef*:

PITCH

A pitch is the frequency at which you create a musical tone. Well, that sounded way more complicated than it actually is. Open your mouth and say "Ahhhh" as if a doctor was placing a tongue depressor on your tongue. Okay, the sound you just made is a tone. Now open your mouth and say "Ahhhh" again, but this time as if you just discovered something new and exciting. The new sound you just made is also a tone! However, you might have noticed that those two tones sounded very different. That is because they were sounded at two different frequencies, therefore creating two different pitches.

Music is made up of an incredibly wide range of pitches. So many in fact, that we need a system in which to place them so that we can make sense of it all. The two pitches that you created earlier when saying "Ahhhh" may not be the same two pitches that your classmate or friend created when they said "Ahhhh." So, what happens if I wanted to be able to recreate any number of *different* "Ahhhhs"? What if I wanted to sing them back to you, or perhaps play them on the piano? Well, that is where the clef comes in to help us sort it all out!

CLEFS

A clef is a tool used to organize pitches on a staff. Remember that a staff is that collection of five horizontal parallel lines that in turn creates four spaces. See below:

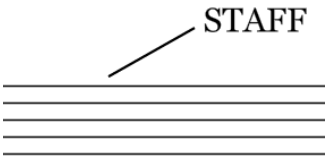


Figure 1.2

As shown above, the staff doesn't really mean that much. It's really just five lines lying next to each other. A clef is what gives those 5 lines meaning. When you see a clef on a staff, you will be able to instantly know which pitches correspond to those lines and spaces. There are three different types of clefs that you will encounter in Musical Theatre repertoire; a treble clef, a bass clef, and an octave clef. See below:

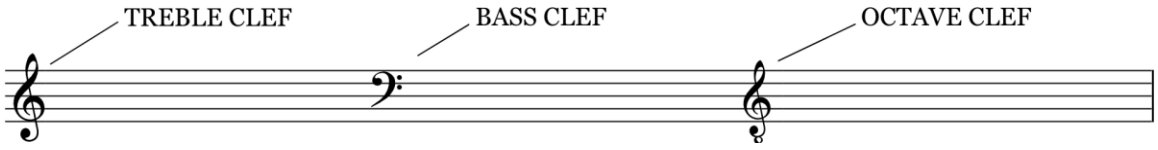


Figure 1.3

-TREBLE CLEF-

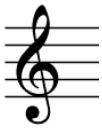


Figure 1.4

Let's get started with the treble clef. A treble clef is also known as the G-Clef. Notice how it kind of circles around the second line from the bottom? That second line from the bottom is the pitch: "G". Hence: G-Clef.

So, if that second line on the treble staff is the pitch "G", what are all the other pitches on that staff? See the image below to familiarize yourself with the *lines* of the treble staff:

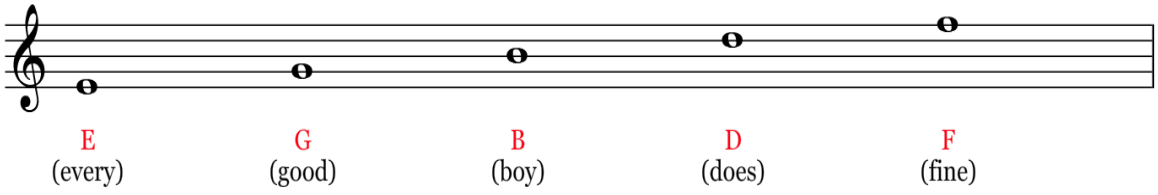


Figure 1.5

A common pneumonic device to help remember the lines on the treble staff is: *Every Good Boy Does Fine*.

Now that you have the *lines* of the treble staff, let's take a look at the *spaces*:

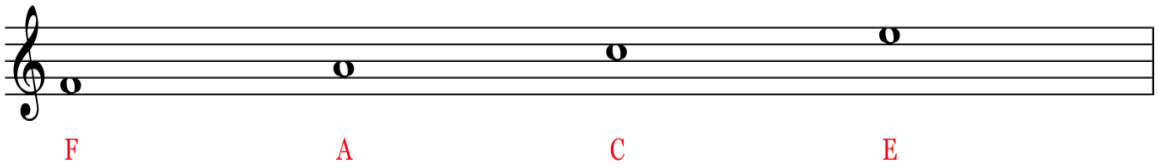


Figure 1.6

A common way to remember the *spaces* of the treble staff is that the pitches spell out the word *face*. And *face* rhymes with *space*!

One thing you may have noticed about the pitches on the staves above is that some of the pitch-names repeat. For instance, there is an "F" that sits in the bottom space, and there is also an "F" that sits in the top line. How can they both be "F"? The simple answer is that pitches are cyclical. There are only seven actual pitch/note-names, and once you've gone through all of them, the cycle just starts all over again. The seven note-names are: 'A, B, C, D, E, F, G'.

If you are making your way up the staff one note at a time, no matter what note-name you start on, once you return to "G" (the last note in the series), you will always start over again with: "A". To help illustrate this cycle, let's take a look at the treble staff with *all* the notes present:

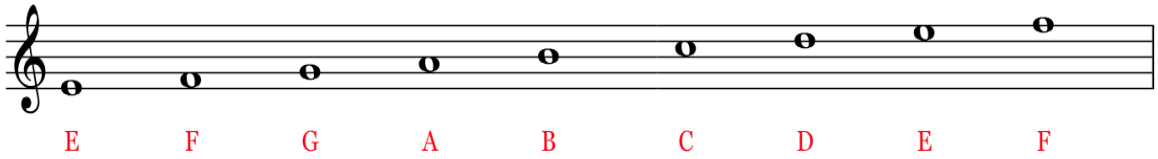


Figure 1.7

Notice: We start with “E” on the bottom line and begin working our way upward. But once we get to “G”, the cycle starts over again with “A”. This repeated cycle of seven notes goes on and on in either direction both above *and* below the staff.

To help make this repeated series of seven pitches more manageable, we organize them into what we call *Octaves*. So, the “F” that lives in the bottom space of the treble staff and the “F” that sits in the top line of the treble staff are an *octave* apart! The same applies to the “E” in the top space of the treble staff and the “E” in the bottom line of the treble staff: *Octaves*! As a rule: when you have the same note-name sung or played at different frequencies (higher or lower), we call them octaves.

Before we move on, let’s do some exercises in identifying the pitches located on the treble staff.

IN-CLASS EXERCISE

Identify the pitches on the treble staff below:

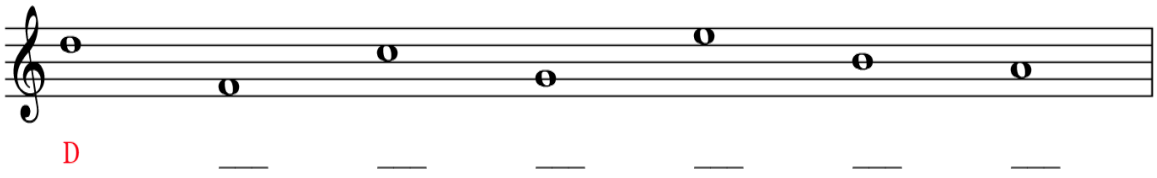


Figure 1.8

-BASS CLEF-

Figure 1.9

Now that we know the notes on the treble staff, let's move on to using the bass clef! The bass clef, just like the treble clef, gives meaning to the 5 lines and 4 spaces of the staff. There is only one difference between the two clefs; the lines and spaces of the bass staff correspond to *different* pitches than they did on the Treble Staff.

I know it sounds complicated, but I promise it's pretty simple. Remember how the Treble Clef was also called the G-Clef because it circled around the pitch "G"? Well, the Bass Clef has an alternate name as well. It is known as the F-Clef. Do you see how the clef sort of circles around the second line from the top? And also how the two little dots sit on either side of that same line? Well that line is the pitch: "F". Hence, F-Clef.

So, if that second line from the top on the bass staff is the pitch, "F" . . . what are all the other pitches on that staff? See the image below to familiarize yourself with the *lines* of the bass staff:

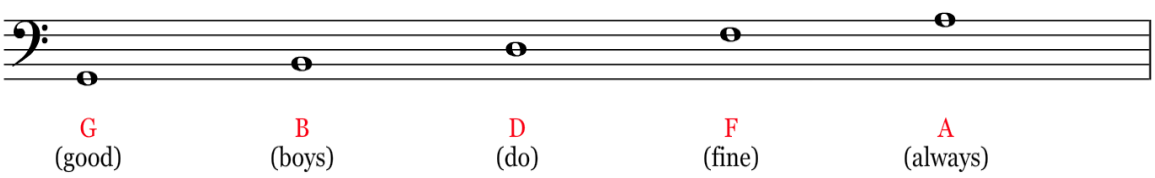


Figure 1.10

A common pneumonic device to help remember the lines on the bass staff is: *Good Boys Do Fine Always*. Different than *Every Good Boy Does Fine,* but close enough to help you remember!

Now that you have the *lines* of the bass staff, let's take a look at the *spaces*:

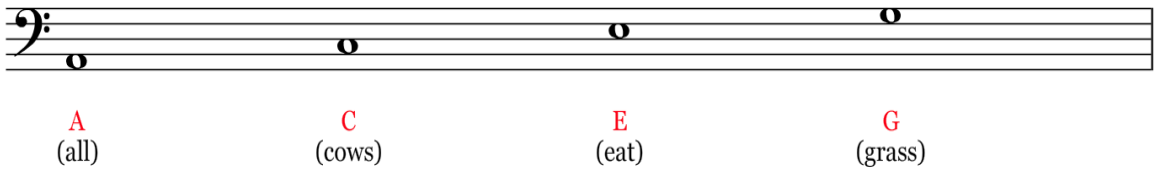


Figure 1.11

A common pneumonic device to help remember the *spaces* of the bass staff is: *All Cows Eat Grass.* Easy to remember . . . because they do.

Much like with the treble staff, the notes on the bass staff repeat that same seven-note pattern: "A, B, C, D, E, F, G". Let's take a look at the bass staff with *all* the notes present so we can see that same seven-note cycle:

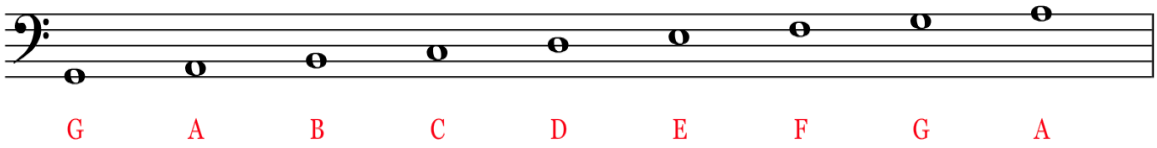


Figure 1.12

Notice: We start with "G" on the bottom line and begin working our way upward. But since "G" is the last note in the cycle, we immediately start over again with "A". Just as I mentioned with the treble staff, this repeated cycle of seven notes goes on and on in either direction both above and below the staff.

Ok, we're almost there. We're getting close to putting all the pieces of the staves and the clefs together. And when we do, you can feel free to triumphantly sing: "Putting it Together" from Sondheim's *Sunday in the Park with George*. But first, let's review all the notes of the bass staff to make sure we're ready to move on.

IN-CLASS EXERCISE A

Identify the pitches on the bass (and treble) staves below:

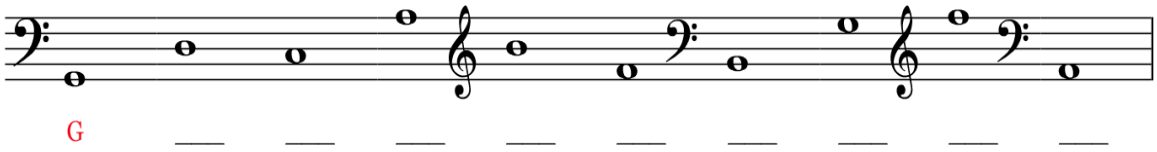


Figure 1.13

IN-CLASS EXERCISE B

Rewrite the given pitches an octave above or an octave below as indicated:

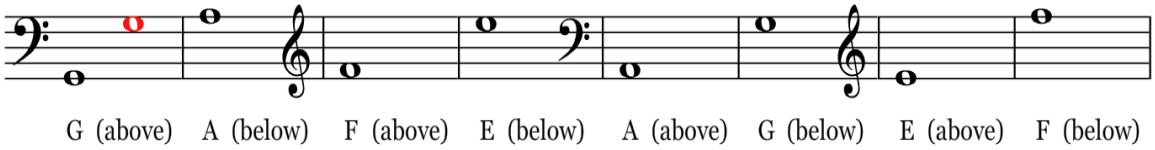


Figure 1.14

Now that we have a solid grasp on the note-names of both the bass and the treble staves, it's time to start connecting the dots. When you join the treble and the bass staff together you create—get ready to cue the music—*The Grand Staff*! ♬ Bit by Bit, Putting it Together ♬

-THE GRAND STAFF-

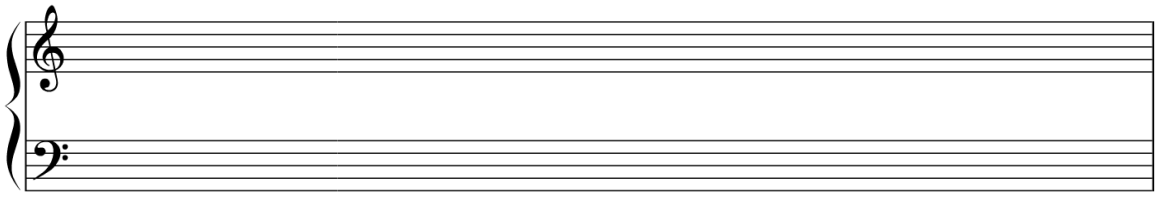


Figure 1.15

The grand staff is made up of a Treble Staff on the top and a Bass Staff on the bottom. If you've ever adjusted the music in your car, or played with the knobs on a stereo before, you probably know that *Treble* refers to higher frequencies, and *Bass* refers to lower frequencies. The same is true with the staffs. The Treble Staff goes on top (for higher notes), and the Bass Staff goes on the bottom (for lower notes). With this knowledge, we can now arrange the note-names that we've learned so far in order of lowest to highest! See the image below:

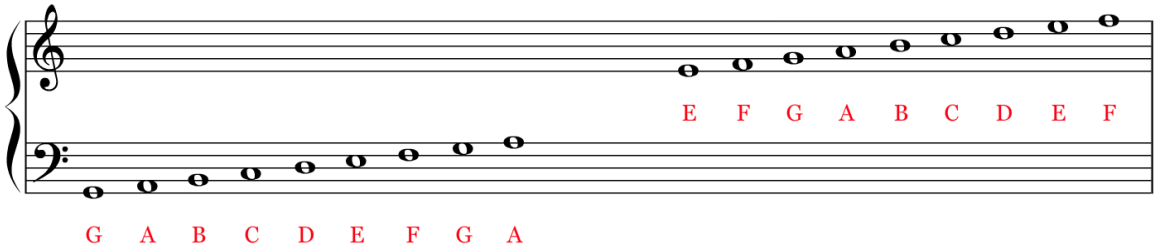


Figure 1.16

Above are all the notes you've learned so far on both the bass and the treble staves! The lowest note you've learned is the "G" at the bottom of the bass staff, and the highest note you've learned is the "F" at the top of the treble staff.

But hold on a second. Why is there a big gap between the bass and treble Staves? Didn't I mention earlier that on either side of the staves the seven-note cycle of "A, B, C, D, E, F, G" just keeps repeating over and over again? Well, if that is true, there are definitely three notes missing from the image above. Let's build a bridge!

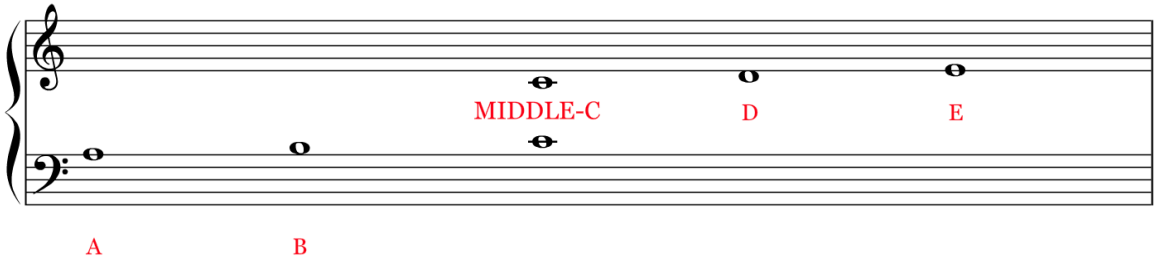


Figure 1.17

There are a couple of things you'll notice above, now that we've built the bridge:

First, there is a note labeled: "Middle-C". Middle-C is the place where the bass staff and the treble staff meet in the middle. Hence: Middle-C.

Second, pitches can actually sit on top of, and sit below, the staff! Take a look at the "B" sitting right on top of the bass staff, and the "D" sitting right below the Treble Staff. In fact, pitches don't even have to be *attached* to a staff at all! Crazy, I know.

As we discussed earlier, that repeating cycle of note-names: "A, B, C, D, E, F, G" will continue no matter what. If notes can keep extending past the staff, how do we read and write them? Well, that is where *Ledger Lines* come in!

LEDGER LINES

You've actually already seen the existence of a ledger line and might not have even noticed it. The Middle-C that we discussed earlier is a note that lives on a ledger line. The best way to think of a ledger line is to imagine that the lines and spaces of the staff extend in either direction into infinity. The ledger lines are a guide to help you determine on what line or space a note lives beyond the normal 5-lined staff.

Since we mentioned Middle-C earlier, let's use that as an example. Below are two images of the Middle-C. One as it is written for the treble staff, and the other as it is written for the bass staff. Bear in mind that Middle-C in either clef is the exact same pitch in the same octave. It's the pitch where the treble staff and the bass staff meet.

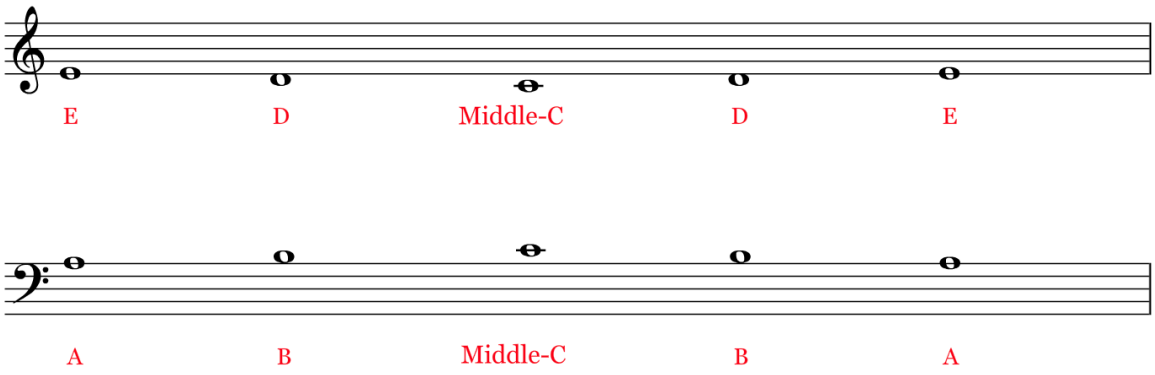


Figure 1.18

Do you see that little line that goes *through* the Middle-C? That is what a ledger line looks like. Again, ledger lines are simply a way to extend past the staff (either above or below) without needing more than the five lines that the staff is supposed to have.

While we are looking at ledger lines that live in-between the grand staff, let's take a look at a few more ways that they can show up in the middle:

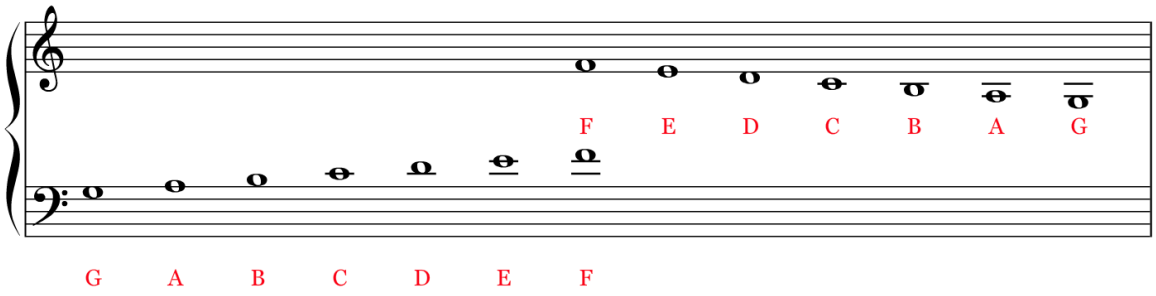


Figure 1.19

As illustrated above, the notes of the bass staff are able to just keep going up and up, and the notes of the treble staff are able to just keep going further and further down. ledger lines help to create limitless possibilities!

There's one final and pretty important thing to mention about the ledger lines that exist in-between the grand staff. Remember that Middle-C is the "middle" point where the bass staff and the treble staff meet. So anything written on a ledger line *past* the Middle-C has actually crossed over into the opposite staff . . . even though it may not look that way at first glance. Think of Middle-C kind of like a fence. If you cross over that fence you'll wind up in your neighbor's yard.

Take a look at the image below and observe how the exact same pitches are written differently depending on what staff is used. Notice how the first "F" in the treble staff has 3 ledger lines on it, and sits *below* the Middle-C. Well, because that "F" has crossed over the "fence", it's actually the *exact same* "F" that lives on the 4th line of the bass staff. Below is an illustration of how notes can be written in two different ways

based on what side of the “fence” they’re on. Remember: Middle-C is the “fence”, and the notes that line-up vertically below are *not* octaves . . . they are the *exact same pitch* written two different ways!

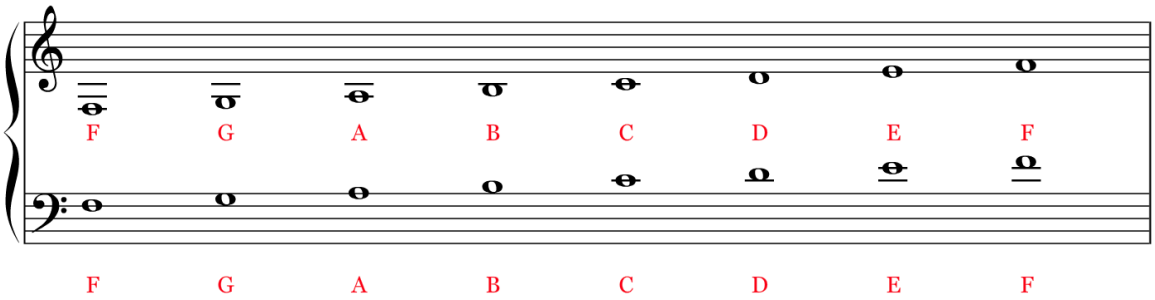


Figure 1.20

Mind blown? That’s ok! Ledger lines can be a little tricky at first, but you’ll get the hang of them. The more you see them, use them, and practice identifying them, the easier they will become.

Before we move on, let’s do some exercises to help solidify all of this new material we’ve just covered.

IN-CLASS EXERCISE A

Identify the pitches on the grand staff below:

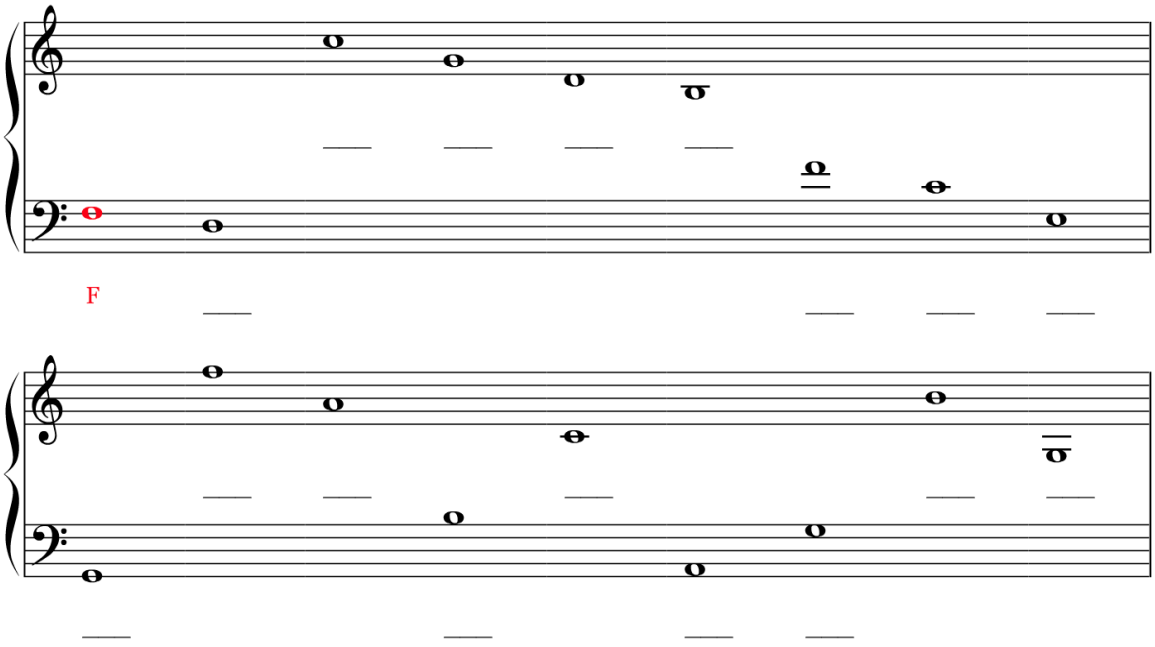


Figure 1.21

IN-CLASS EXERCISE B

Rewrite the given pitches *in the same octave* on the opposite staff/clef:

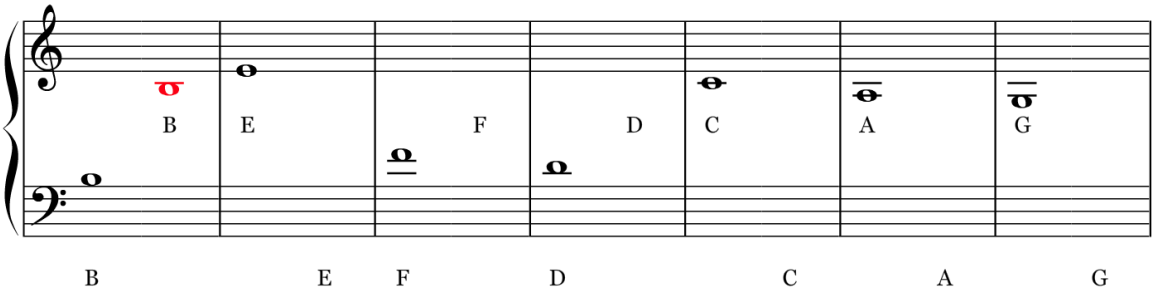


Figure 1.22

Congratulations! You should now have a pretty solid grasp on all the notes of the grand staff *and* the notes that exist in-between. Before we wrap this chapter up, let's just take a quick look at the ledger lines that extend past the top and the bottom of the grand staff. Don't worry; this will be a snap!

Remember the repeating 7-note cycle that we've talked a lot about so far? "A, B, C, D, E, F, G"? Well, identifying the ledger lines that extend above and below the Grand Staff will be easy now that you've got a handle on that pattern.

Below is an image of the notes that extend *above* the treble staff:

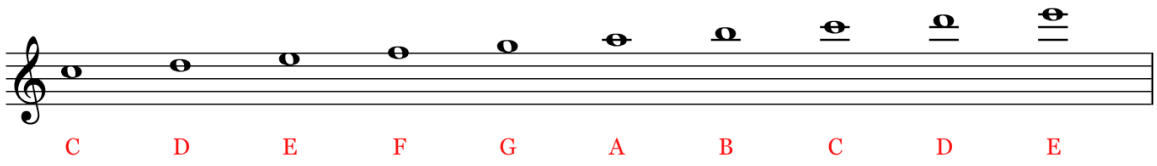


Figure 1.23

We could keep going higher and higher, but the truth is that you'll probably never see anything above a "High-E" in your Musical Theatre repertoire. Even if you were cast as Cunegonde in Bernstein's *Candide*, you wouldn't find yourself singing higher than that "High-E" shown above.

Next is an image of the notes that extend *below* the Bass Staff:

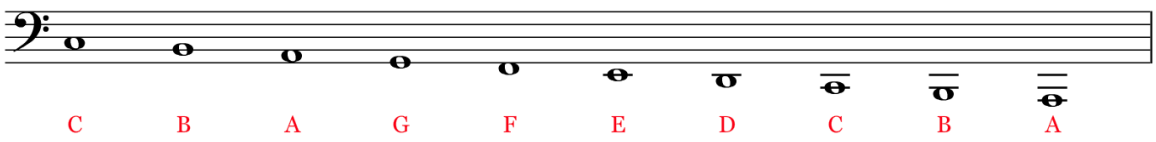


Figure 1.24

Again, these notes can keep going lower and lower, but finding pitches this low within Musical Theatre vocal repertoire is a rarity.

Let's take a moment to review both the high and low ledger lines that we've just covered.

IN-CLASS EXERCISE A

Identify the pitches above and below the provided grand staff:

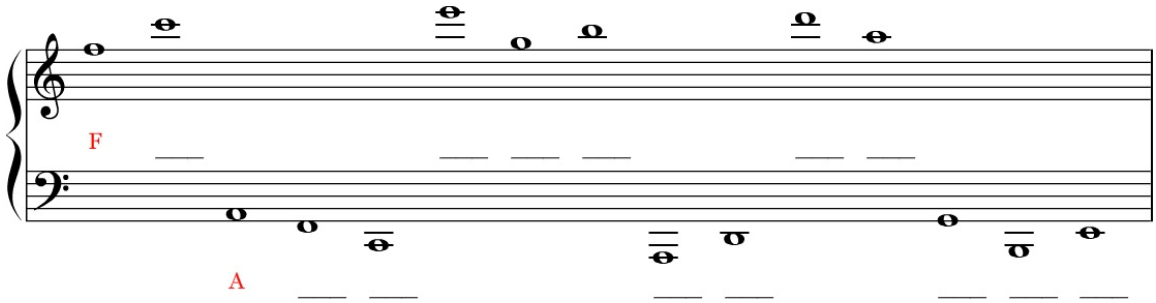


Figure 1.25

IN-CLASS EXERCISE B

Label the notes on of the grand staff below:

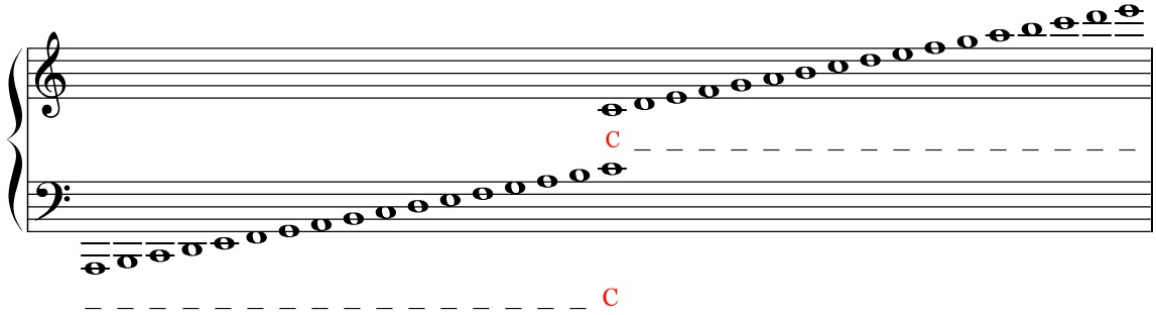


Figure 1.26

-OCTAVE CLEF-

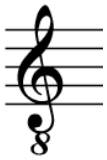


Figure 1.27

The only thing we have yet to cover in this chapter is the octave clef. The octave clef is pretty simple, and you actually already know how to read it. Notice how it looks exactly like the treble clef with the addition of a little "8" hanging off of the bottom? Well, the treble clef and the octave clef are practically the same thing.

When you place an octave clef onto a staff, the lines and spaces correspond to the exact same lines and spaces as they would if you were to use the treble clef. The only difference between the two is in the way that they are performed. The pitches on an octave clef are simply meant to be sung or played an octave lower. Hence: Octave Clef.

An Octave Clef is primarily used in solo Musical Theatre repertoire for men, or for notating male ensemble parts in a Vocal Score. Using the octave clef is widely considered to be easier to read in the Musical Theatre community, which is why you will see it used fairly often. When men encounter an octave staff, they simply sing the notes that are intended for the treble staff, but in their own vocal range. Let's look at an example. Below you will see five notes written on a staff using the octave clef, and then you will see another set of five notes written again using the treble clef. These notes when performed are identical! Again, notes using octave clef, are simply meant to be performed an octave lower than they are written.

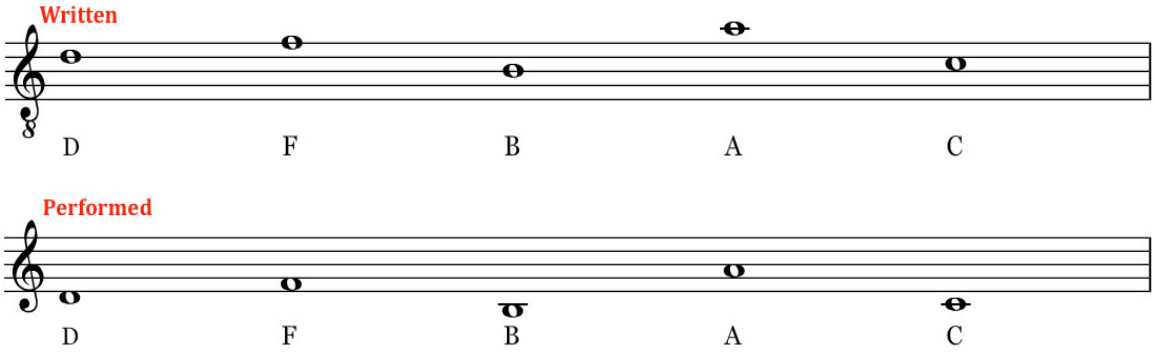


Figure 1.28

Below is one more example. In this example you will see five notes written using the octave clef, and then re-written using the bass clef in the octave in which they should be performed:

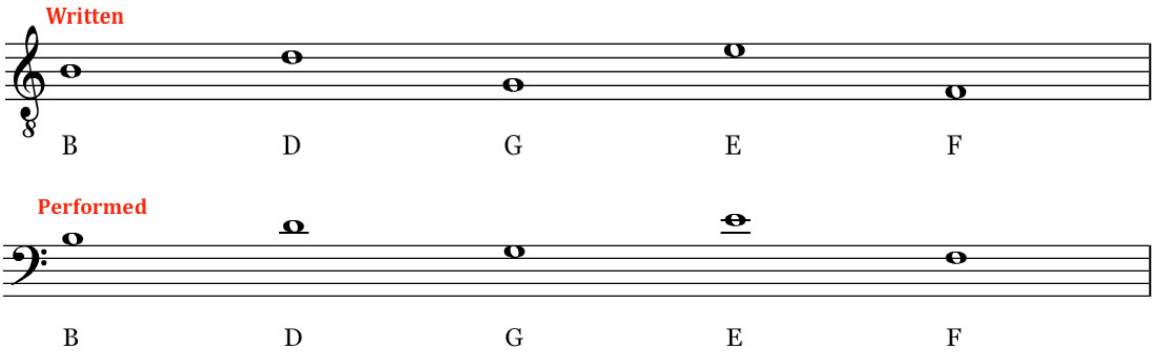


Figure 1.29

IN-CLASS EXERCISE

Label the pitches on the first staff. Then rewrite the pitches in the octave in which they should be performed on the second staff:

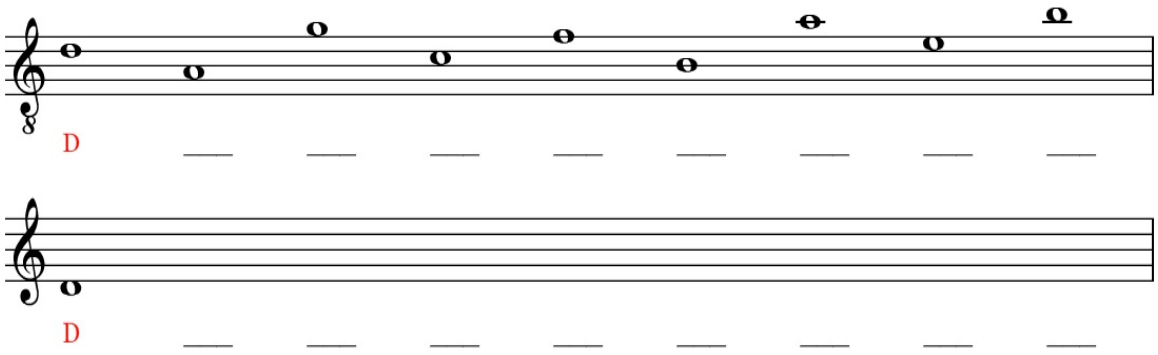


Figure 1.30

And just like that, our first chapter is complete! If your brain is on information overload, don't worry, that is totally understandable and expected. After all, we covered *a lot* of material in this chapter. As we move forward, please feel free to refer back to the topics that we covered here. These beginning chapters are all meant to serve as a clear and concise foundation from which all of our future topics can be built.

APPENDIX B

CHAPTER TWO

CHAPTER TWO

THE PIANO, OCTAVE NUMBERS, ACCIDENTALS, HALF STEPS, WHOLE STEPS

Now that you have a handle on all the pitches of the Grand Staff, it's time to start giving them some practical application. A great way for you to help visualize any given pitch on the staff is to relate it to its corresponding key on a piano. Don't worry, this doesn't mean you have to actually play the piano. What it does mean, however, is that certain concepts that you've already learned such as *octaves* and things that you are about to learn such as *intervals* become way easier to understand if you are looking at a piano. So let's start small and work our way up to something bigger.

THE PIANO

The piano is a musical instrument that contains keys (both black and white) that when pressed play specific pitches. For now, let's just focus on the note names that correspond to the different white keys.

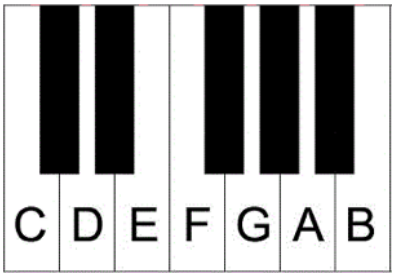


Figure 2.1

As you can see above, we have all seven of the note-names that we discussed in Chapter 1 accounted for on the piano. A-B-C-D-E-F-G. To start, we are only going to concern ourselves with the notes on the white keys. The notes of the black keys will come into play a little later, but remember we are starting small. Take a moment to familiarize yourself with the seven note-names and where they fall on the white keys of the piano. For instance, the 'C' falls just to the left of the pair of two black keys. And the 'F' falls just to the left of the set of three black keys. Note: No matter which key you start on, as you move *up* (to the right) or *down* (to the left), that seven-note cycle of notes that we've already discussed will continue on and on, just like it did on the Grand Staff! A-B-C-D-E-F-G-A-B-C-D-E-F-G, etc. . . .

Now you are probably thinking: "But if that seven-note cycle continues on and on, where are the rest of the notes on the piano?" That is a great question! Below you will see a larger section of the piano with the seven-note repeated cycle indicated for you, as well as the previously discussed concept of *Octaves*.

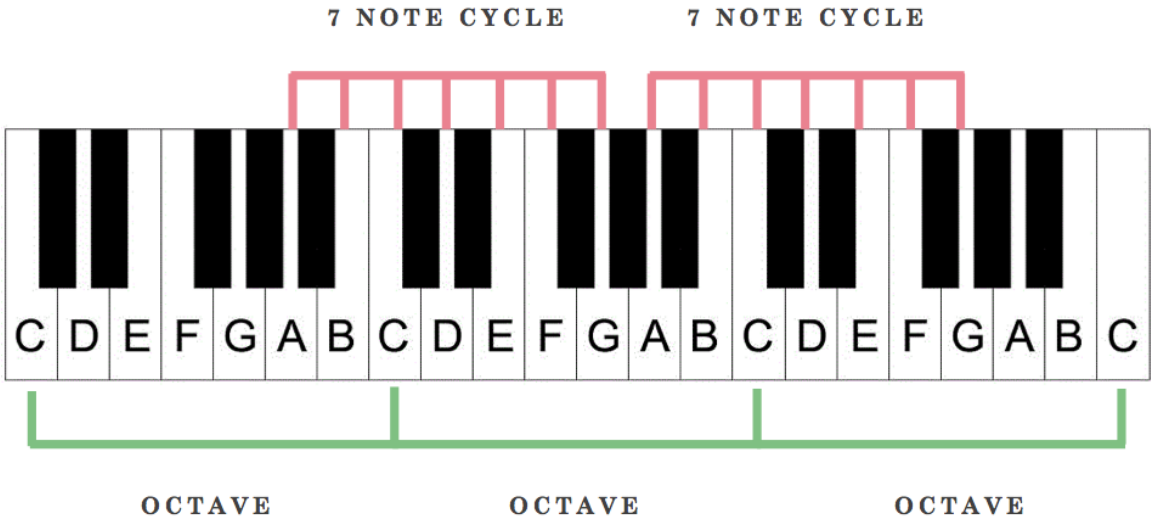


Figure 2.2

Notice how the cycle of note names continues on and on in either direction, just like they did on the grand staff! Also notice that a 'C' on the piano will *always* be just to the left of the pair of two black keys. And the 'F' will *always* be just to the left of the set of three black keys. In fact, because notes are cyclical, *every* note on the piano will *always* have the same space relationship to each other, no matter the octave!

Now, I'm sure you are already thinking ahead of me and wondering how in the world you will know which note on the piano corresponds to which note on the grand staff. Since this concept of repeated note patterns can get a little confusing, there is a nifty number system that helps you keep all the different octaves in check. Let's look at it on the grand staff first, and then transfer it to the piano.

OCTAVE NUMBERS

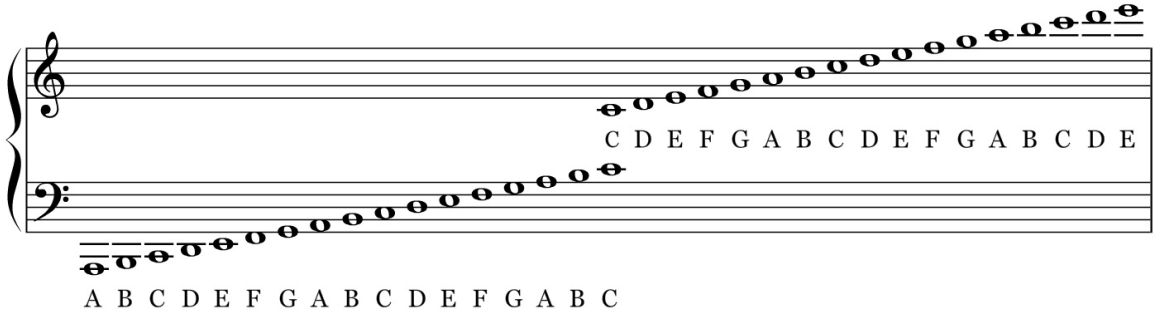


Figure 2.3

The image above should look familiar. It has all the notes on the grand staff, just like we covered in Chapter 1. This number system that I mentioned comes into play to help you decipher which specific note you are talking about in regards to octaves. For instance, there are *four* 'C's in the image above. If I asked you to play a 'C' on the piano, you might say to me: "Which one?" The image below helps to illustrate all the 'C's from above, but with their corresponding octave numbers.

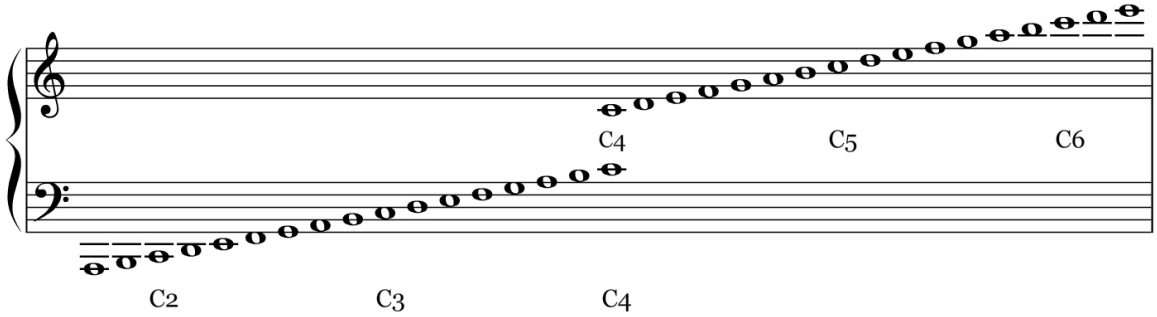


Figure 2.4

Notice that the middle-C that we discussed from Chapter 1 is also called C_4. At every 'C' in the Grand Staff, the number changes. As you go up in pitch, the number

increases, and as you go down in pitch, the number decreases. The image below helps to illustrate the octave numbers that correspond to *all* the notes on the Grand Staff as they exist *between* all the 'C's.

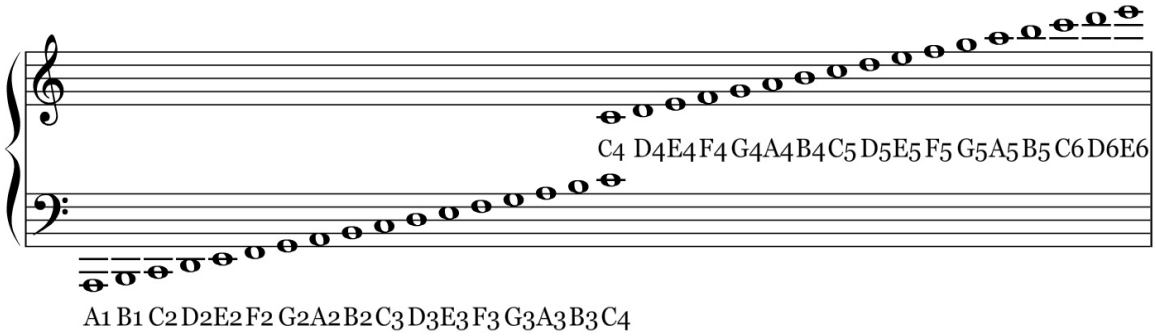


Figure 2.5

If you'll notice, the 'C's on the grand staff always serve as the reset point for the octave numbers. When you work your way upward on the grand staff, the octave numbers change each time you get to a new 'C'.

Before we work our way back to the piano, let's spend a little time labeling notes on the grand staff with their corresponding octave numbers!

IN-CLASS EXERCISE A

Label the notes below with their corresponding octave numbers:

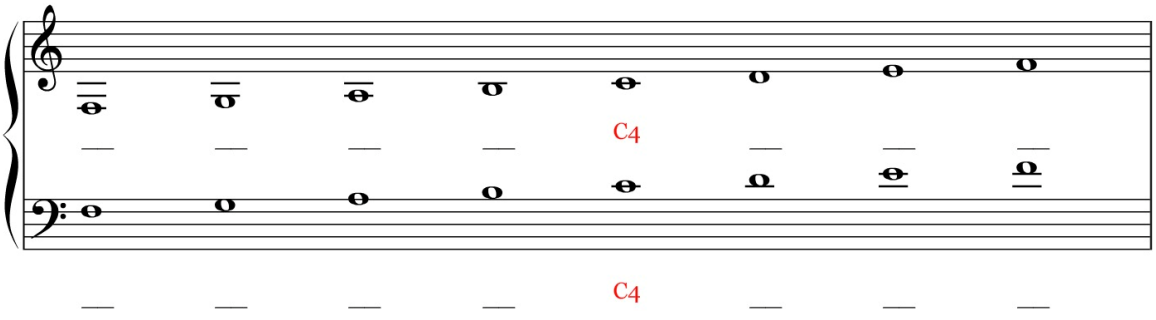


Figure 2.6

IN-CLASS EXERCISE B

Label the notes below with their corresponding octave numbers:

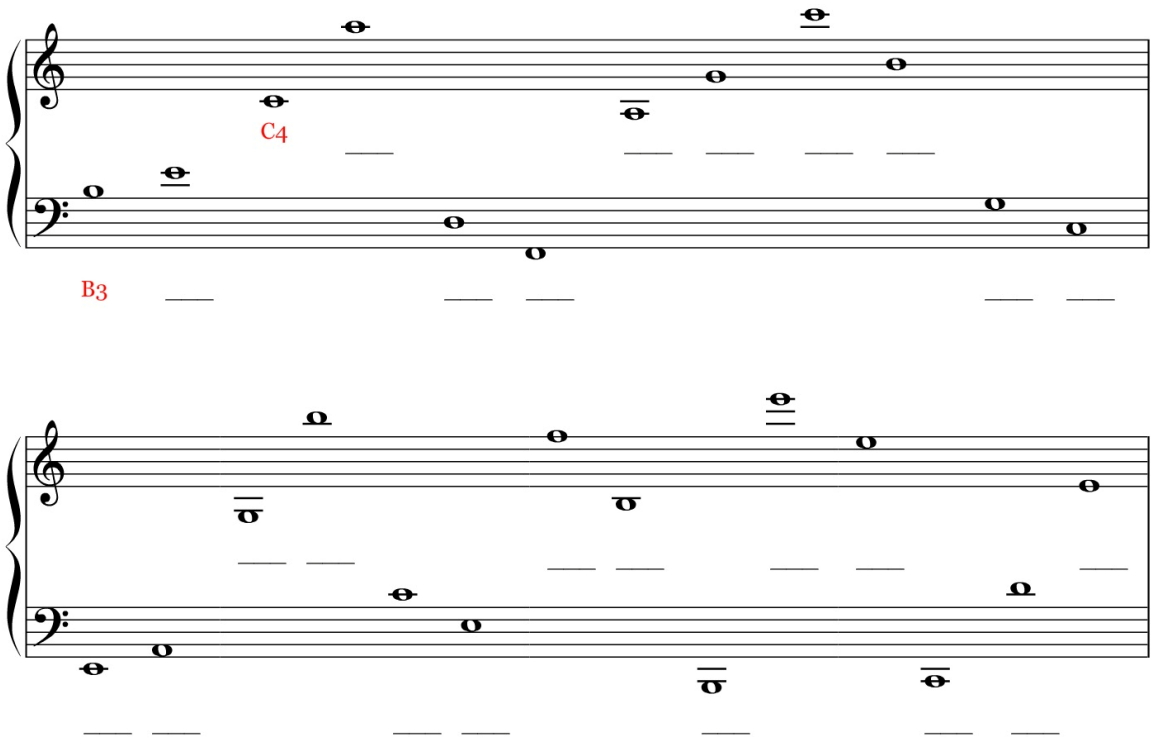


Figure 2.7

Now that you are familiar with the notes and numbers of the grand staff, we can now apply it all back to the keys on the piano!

OCTAVE NUMBERS and THE PIANO

We have already established that another name for 'Middle-C' is C_4. And now have had some practice finding and identifying C_4 on the grand staff. But where is C_4 on the piano? See the image below:

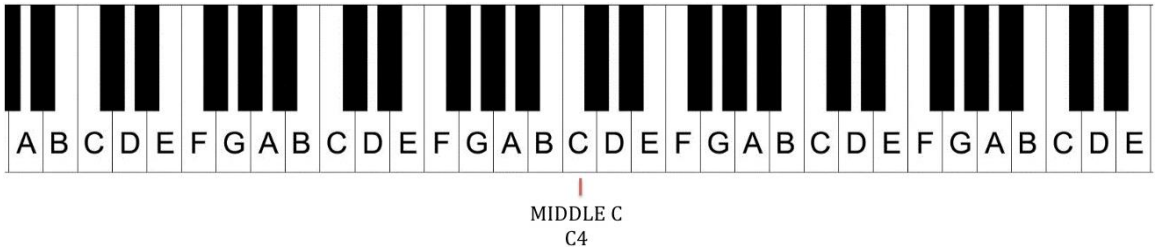


Figure 2.8

Middle-C is exactly where you thought it might be. Just as Middle-C is in the *middle* of the grand staff, Middle-C is also in the *middle* of the piano. Now let's see how *all* the notes on the grand staff correspond to *all* the notes on the piano.

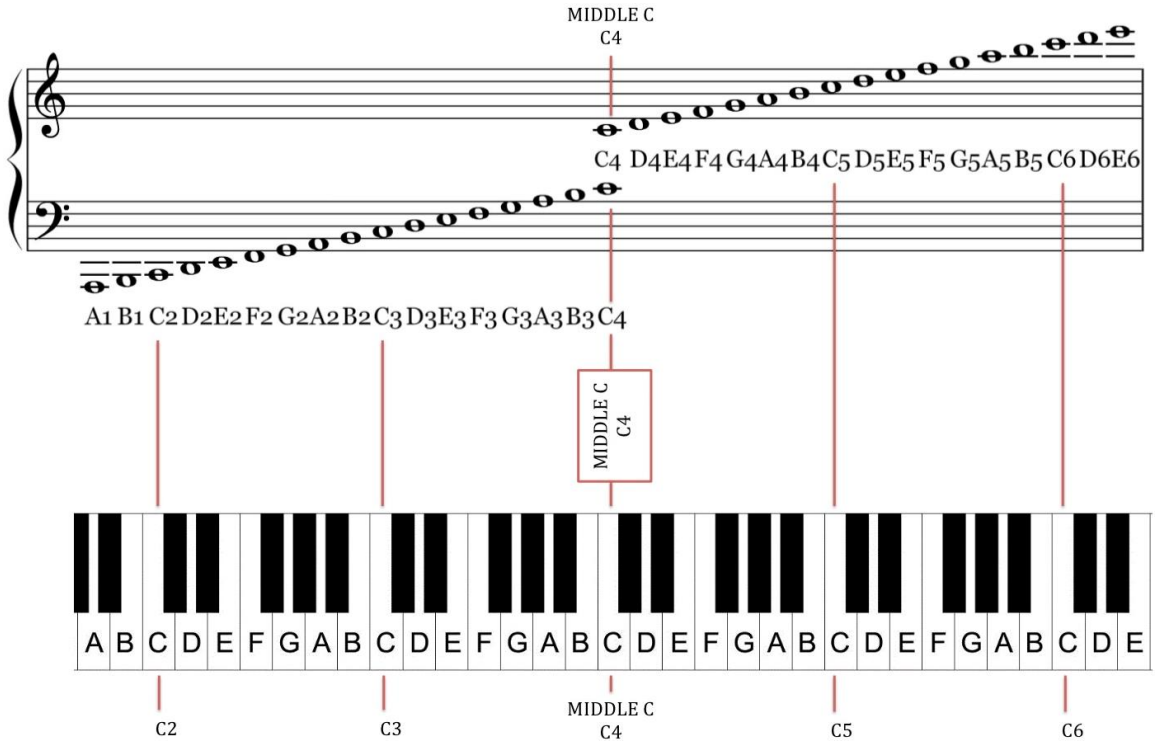


Figure 2.9

I know you're probably looking at that image above, and thinking: "Wow, that is a lot to look at!" You're not wrong. We have covered a great deal of material so far. You now know all the notes on the grand staff, and also where those notes live on the piano! This is an amazing first step on your journey.

Let's take some time to practice identifying pitches on the piano alongside the pitches on the grand staff before we go any further.

IN-CLASS EXERCISE A

Label *all* the ‘C’s on the keyboard below with their appropriate Octave Numbers:

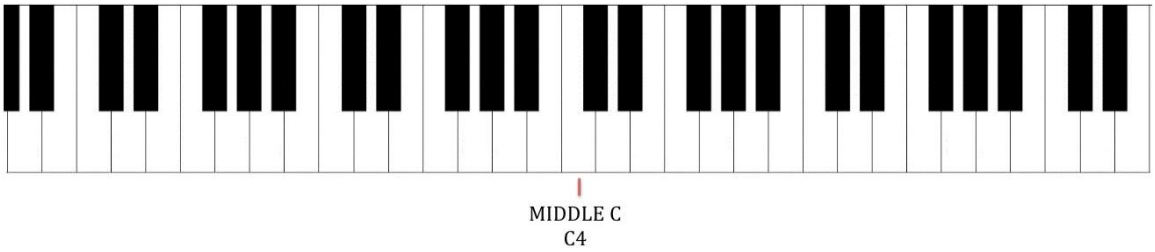


Figure 2.10

IN-CLASS EXERCISE B

Re-write the numbers that correspond with the pitches below onto the keyboard in the correct octave:

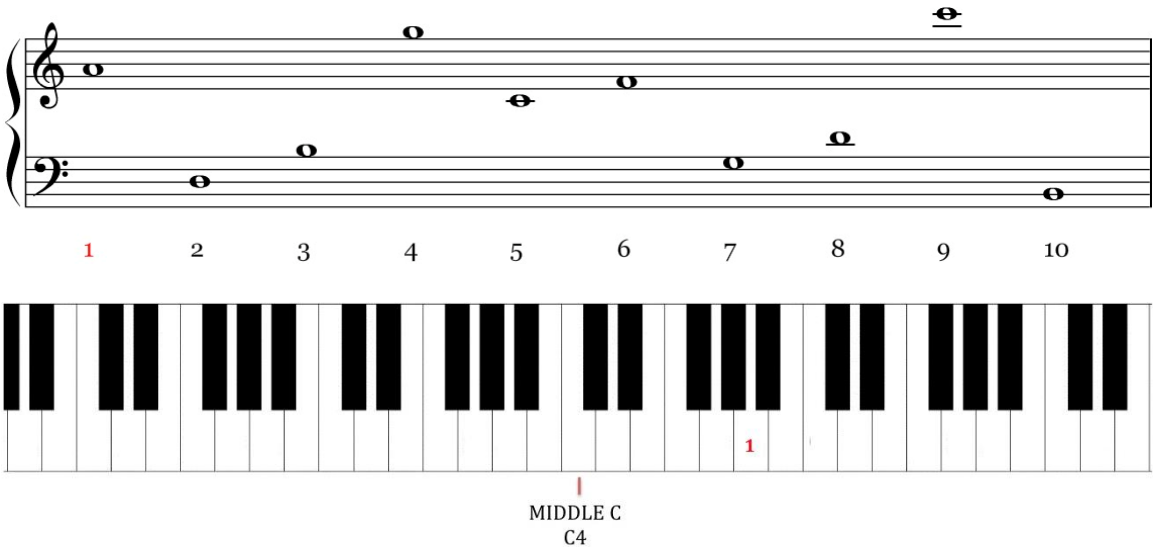


Figure 2.11

Are you feeling accomplished yet? You should be. Now you have all of the foundational tools needed to start exploring more advanced, practical, and exciting concepts in music. Next up, half-steps, accidentals, and enharmonics!

HALF STEPS, ACCIDENTALS, and ENHARMONICS

So far in this book, we have only been concerning ourselves with the notes on the Grand Staff that correspond to the white-notes on the piano. But I'm sure you've been wondering what all of those black-notes on the piano are for, and what they might look like if written onto the staff. Well get ready, 'cause there's no turning back now.

♫ We've Passed the Point of No Return! ♫

A half-step is the smallest distance between two pitches. That's easy to say, but what does it actually mean? The best way to describe a half-step is to visualize it on a piano. You see, I wasn't just making you learn those notes on the piano for no reason. Trust me, you'll thank me as we move forward. Below is a keyboard with 'X's marking two pitches that are only a half-step away from each other:

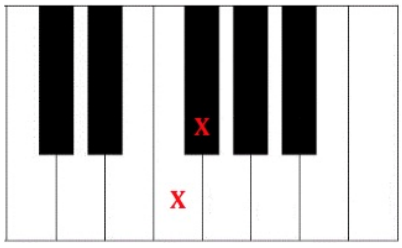


Figure 2.12

Notice that the two marked keys on the piano above have no keys between them. This means that they are a half-step apart. Let's look at a few more:

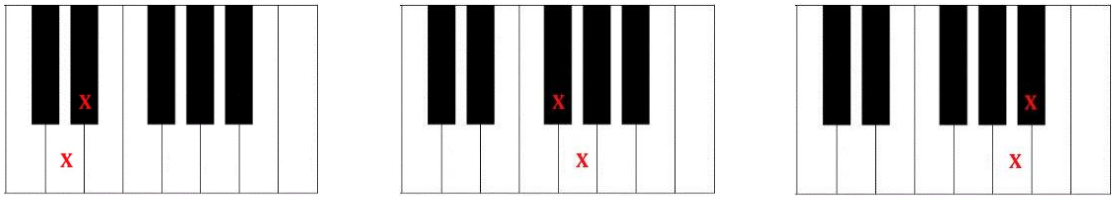


Figure 2.13

All of these examples are of two pitches that are only a half-step apart. Now you may have noticed that all of these examples contain one white note and one black note. This doesn't always have to be the case. Can you look at the keyboard and locate two white keys that don't have any keys between them? If you spotted the ones below, then you are correct.

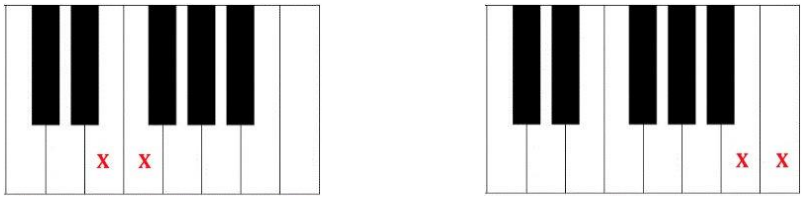


Figure 2.14

These are *also* a half-step apart. Just remember, if no pitch exists between a set of notes, then those notes are a half-step away from each other regardless of their color.

So now you know how to identify half-steps on the piano, but you're probably wondering what that would look like written out on the staff. Well, before I can show you that, I need to introduce you to a few fun symbols called *Accidentals*:

Figure 2.15

An accidental is a symbol that alters the pitch of a given note. The most common accidentals are the ones shown in the images above. The accidental on the left that looks like a tic-tac-toe board is called a *Sharp*. A Sharp alters a pitch *upward* by one half-step. The accidental on the right that looks like a fancy 'b' is called a Flat. A Flat alters a pitch *downward* by one half-step. Let's say you have an F written on the Staff, and then there is a sharp added to it . . . well then that F becomes an F♯! The same thing would apply to an E that has a flat added to it. It would then become an E♭. See below:

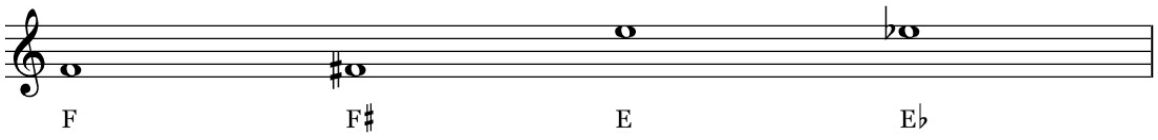


Figure 2.16

Notice that the accidentals appear *before* the note when notated on the Staff, but they appear *after* the note-name when you are writing them as text. This will be important for you to remember as you in class exercises.

Let's take a look at those same four notes on the piano. This way you can see more clearly how the notes changed by adding the accidentals to them:

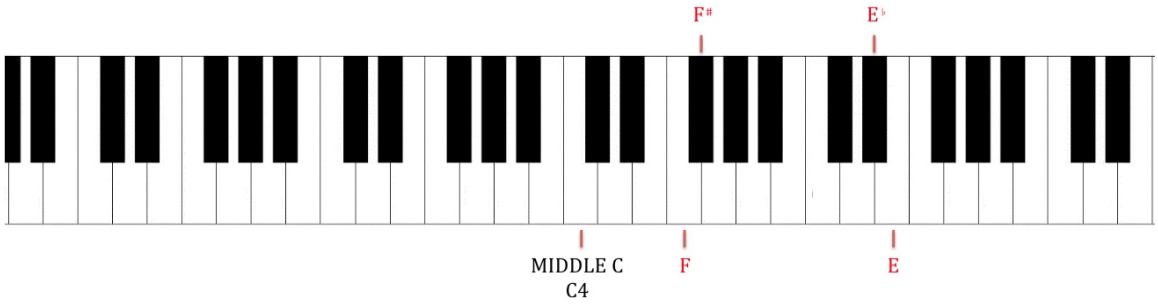


Figure 2.17

Remember, Sharps go *up* and Flats go *down*. Always. Now, bear with me because this next part can seem a little confusing at first. What happens if I asked you to go to the piano and play an '$F\sharp_3$'? Well, you already know how to do that. You just find 'F_3' on the piano, and then go *up* to the very next key. Like this:

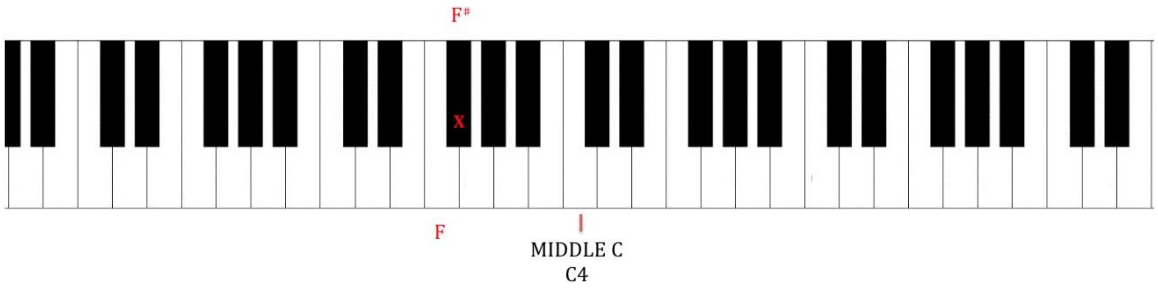


Figure 2.18

Great! Now, what happens if I asked you to go back to the piano and play a '$G\flat_3$'? Well, just like you did before, you find 'G_3' on the piano and then go *down* to the very next key. Like this:

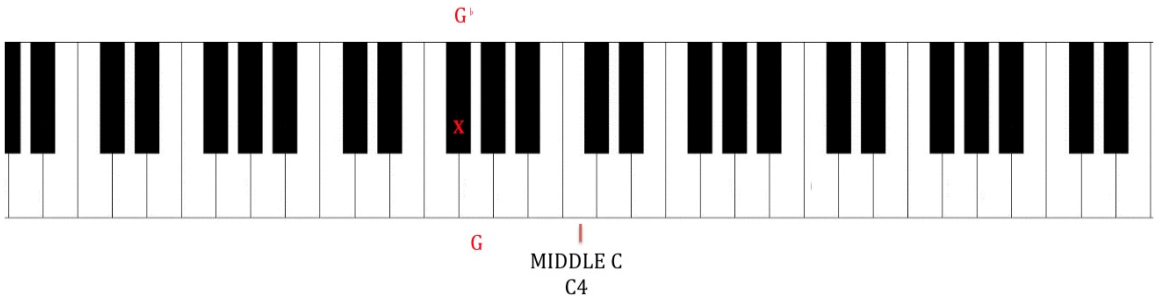


Figure 2.19

Now, wait a minute! Does this mean that F♯ and G♭ are actually the same note?! Well, when they are played in the same octave, it absolutely does. Notes that have different note-names, but are actually the exact same pitch are called *enharmonics*. See below:

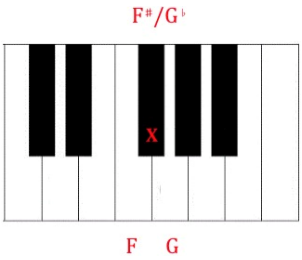


Figure 2.20

Just so that you can wrap your head around it more clearly, below are a few more examples of enharmonics:

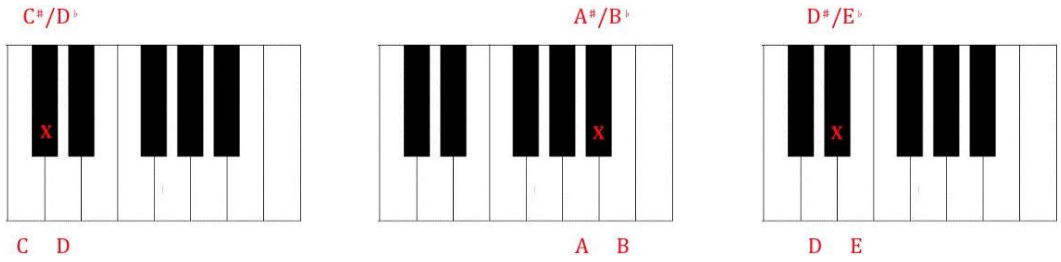


Figure 2.21

Below are some examples of enharmonics notated on an actual staff:

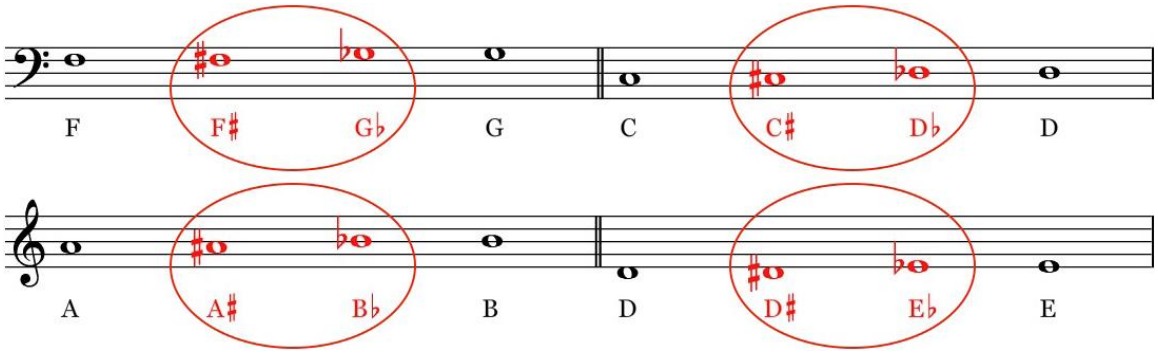


Figure 2.22

As you can see, enharmonics are harder to recognize on the staff. This is why it is *always* important to envision a keyboard when you're looking at a piece of music and determining half-steps.

Now that you know that enharmonics exist, there is just one final thing to mention before we take a break and do a pretty thorough review. If I asked you to tell me what a half-step *up* from 'C' is, you could potentially give me two different but correct answers. Since C♯ and D♭ are enharmonic, they would both be acceptable responses. In an effort to make things less confusing later on, we need to get more specific now. When

discussing half-steps, it is important to differentiate between two types: *Chromatic* and *Diatonic* half-steps. I know, I know, your brain is on information overload and this final piece of the puzzle probably seems overwhelming. I promise the differentiation is easy to determine.

Chromatic Half-Steps are half-steps that use the *same* note-name as the pitch from which you started. For instance: F up to F♯, C up to C♯, B down to B♭ , and D down to D♭ are all considered *chromatic* half-steps. We call these half-steps *chromatic* because they are achieved by altering the original pitch with an accidental rather than moving to the next note-name in the seven-note cycle. See below:

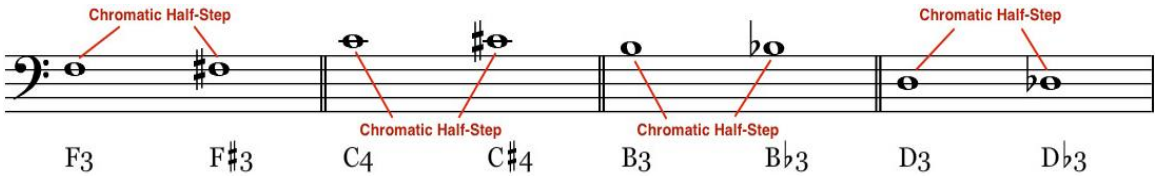


Figure 2.23

Diatonic Half-Steps are half-steps that use the *next* note-name in the seven-note cycle from the pitch that you started. For instance: F up to G♭ , C up to D♭ , B down to A♯, and D down to C♯, are all considered *diatonic* half-steps. We call these half-steps *diatonic* because they are achieved by step-wise motion. See the exact same half-steps from above, rewritten as *diatonic* half-steps below:

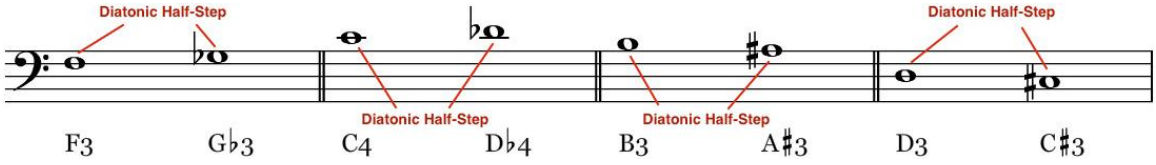


Figure 2.24

If you were to hear or to play each half-step above first as a chromatic half-step and then as a diatonic half-step, you would not be able to tell the difference between them. The difference is purely in how it is notated on the staff. As we progress further on our journey it will become clear why this differentiation is important. But for now, just knowing that the same half-step can be written in two different ways is very important and it's all you need to take away for the moment.

REMINDER: There are two sets of white notes on the piano that have no keys between them, therefore they are already a half-step apart without using any accidentals. Do you remember which ones they are? See below:

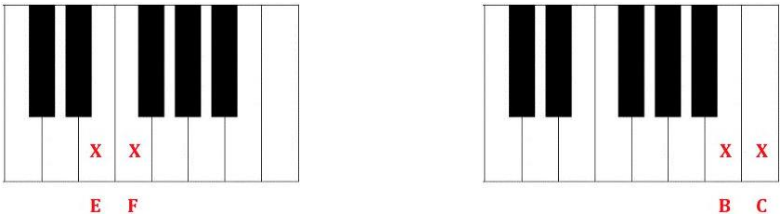


Figure 2.25

That's right! E to F (F to E), and B to C (C to B), are diatonic half-steps that already exist without you having to add any accidentals to them. Because these half-steps have no sharps or flats, they can be difficult to recognize when merely looking at

notes on the staff. For this reason, it is *always* important to envision the piano. Also, it might just be a good idea to go ahead and commit E to F (F to E), and B to C (C to B) as half-steps to memory.

Whew, that was a lot. I don't know about you, but I think this would be a great place to stop for the moment. Take a look at the In-Class Exercises below, and make sure you are feeling confident on this material before we move on.

IN-CLASS EXERCISE A

Rewrite each note to be a *chromatic* half-step above *or* below the note given as indicated. Label each note with Octave Number:

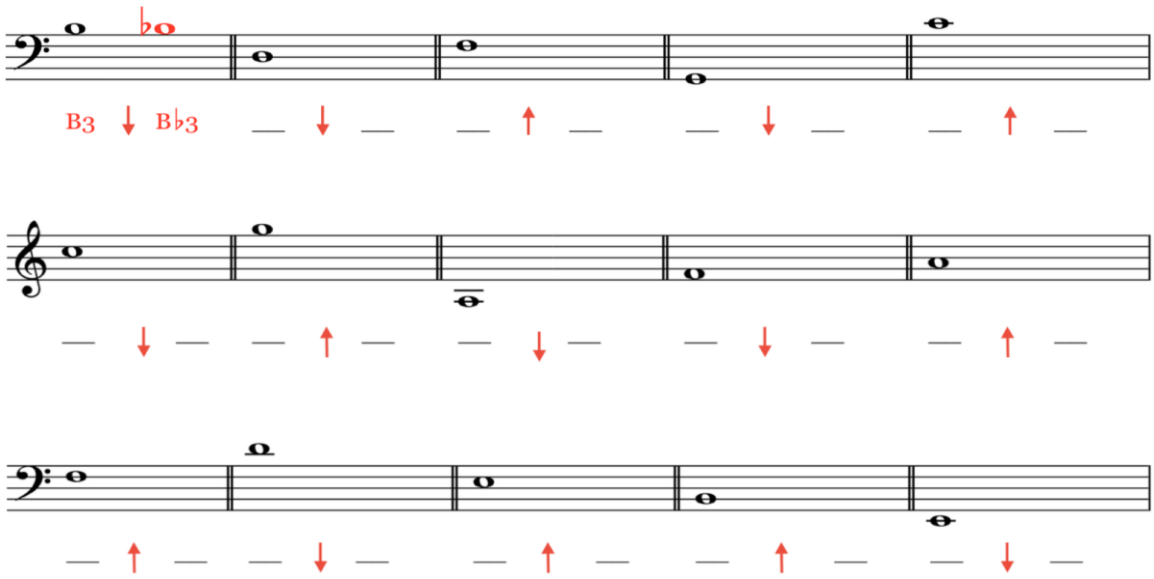


Figure 2.26

IN-CLASS EXERCISE B

Rewrite each note to be a *diatonic* half-step above *or* below the note given as indicated.

Label each note with Octave Number:

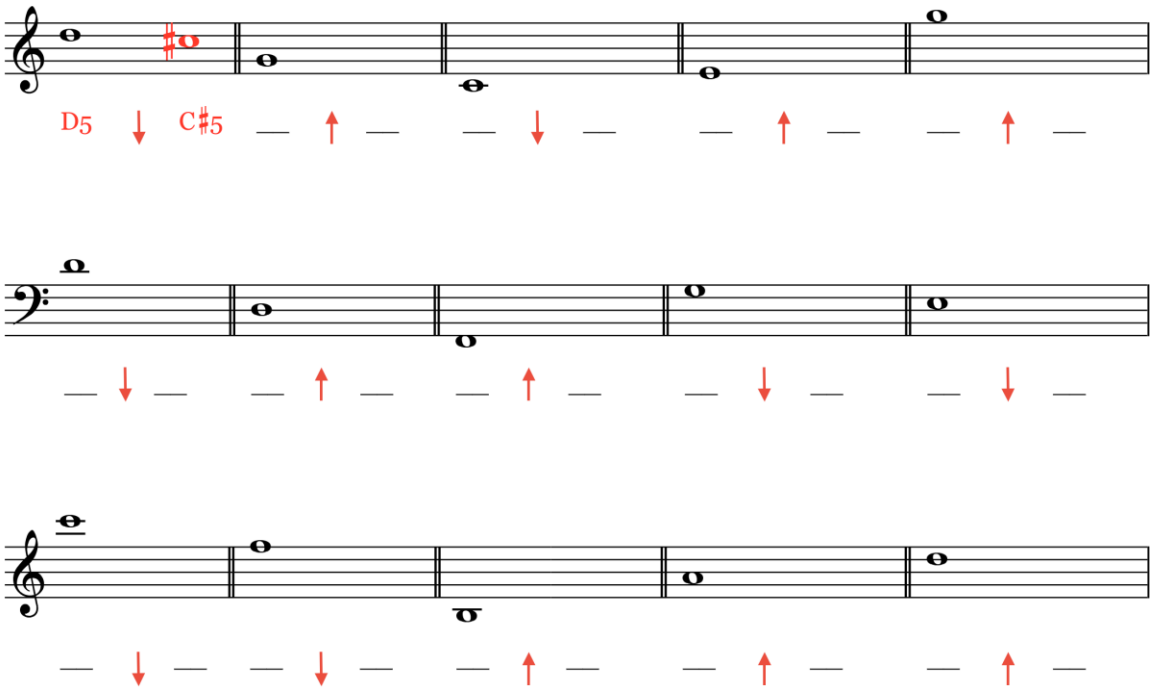


Figure 2.27

IN-CLASS EXERCISE C

Using what you've learned so far, answer the questions below:

1. E♯ is enharmonic with what note?

2. C♭ is enharmonic with what note?

3. F♭ is enharmonic with what note?

4. B♯ is enharmonic with what note?

Now that you've gotten a good amount of practice on identifying and writing half-steps, accidentals, and enharmonics, it's time to explore the next topic on our journey together. Whole-Steps.

WHOLE-STEPS

If you remember back to elementary school when you were learning about how many halves make up a whole, it will be very easy to understand what a whole-step is. Just as two halves of a pie make up a whole pie, two half-steps also make up a whole-step. A whole-step is the distance between two consecutive note names that are two half-steps apart. Just as it was easier to identify half-steps on the keyboard first, the same is true for whole-steps. Remember that a half-step is the shortest distance between two notes, meaning that there is no key on the piano between them. So a whole-step will be the next shortest distance between two notes, meaning that there will be a single key on the piano between them. The images below will refresh your memory on what a half-step up and a half-step down looks like:

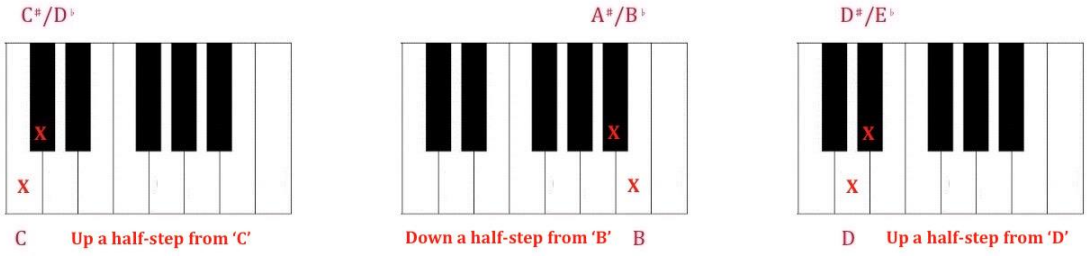


Figure 2.28

Now, if you go one key *further* in each of the examples above, you will have successfully identified a whole-step from the starting pitch. See below:

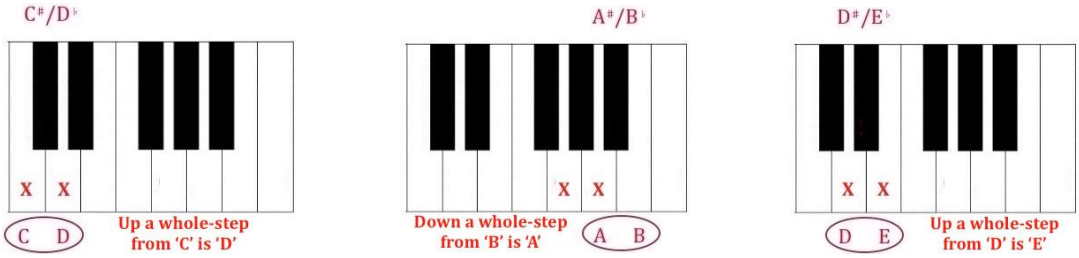


Figure 2.29

As you can see, a whole-step is achieved by moving two half-steps from the starting pitch. Just as in life, two halves do indeed make a whole! As you are studying the image above, you might have noticed that those whole-steps are all from one white note to another white note. This will not always be the case. A whole-step can also exist between a white note and a black note, or between a black note and another black note. The only requirement for a whole-step is that there is a single key between the two notes, thus creating *two* half-steps. See some additional whole-step examples below:

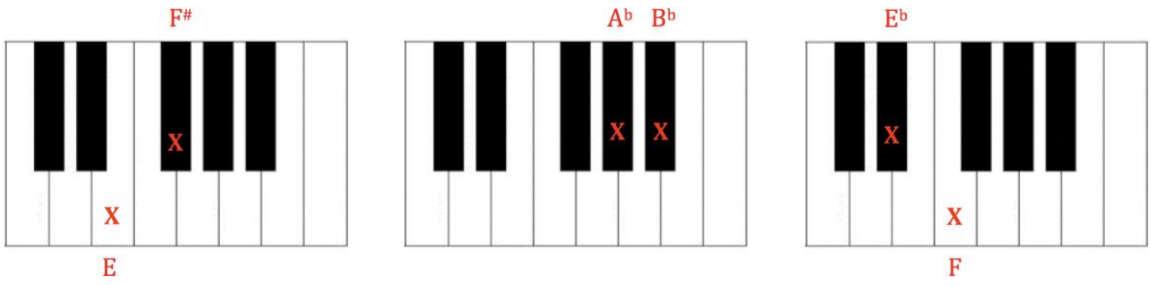


Figure 2.30

IMPORTANT: While a whole-step is indeed the combination of two half-steps, it also must use *consecutive* note names. Remember enharmonics? Since the same pitch can be written two different ways, it's important to make a clear distinction now. See below for an example:

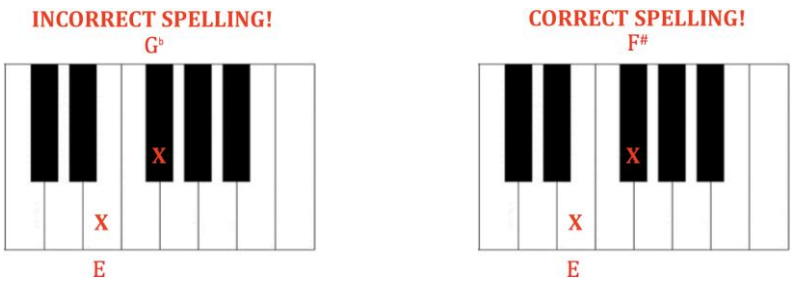


Figure 2.31

Always make sure that you are using the consecutive note-name when you are identifying whole-steps. Now that you have had some practice with whole-steps on the piano, it's time to transfer that knowledge to the staff. Because half-steps and whole-steps are more difficult to determine on the staff, it will be important to always visualize the piano first when determining the distance between two notes. Below are some examples of whole-steps on the staff:

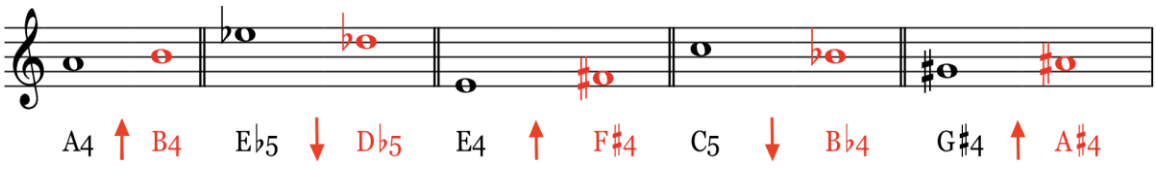


Figure 2.32

Notice that in every example above, the distance between each whole-step is either the next line or the next space from the starting pitch. This will *always* be true. If you find that the distance is bigger than *line to space*, or *space to line*, then you are dealing with a distance larger than a whole-step . . . even if they are enharmonically the same pitch. This will be important for you to remember as you are working on the in-class exercises below.

IN-CLASS EXERCISE A

In each example below, first label the given pitch and then notate and label a whole-step in the indicated direction. Label each pitch with Octave Number:

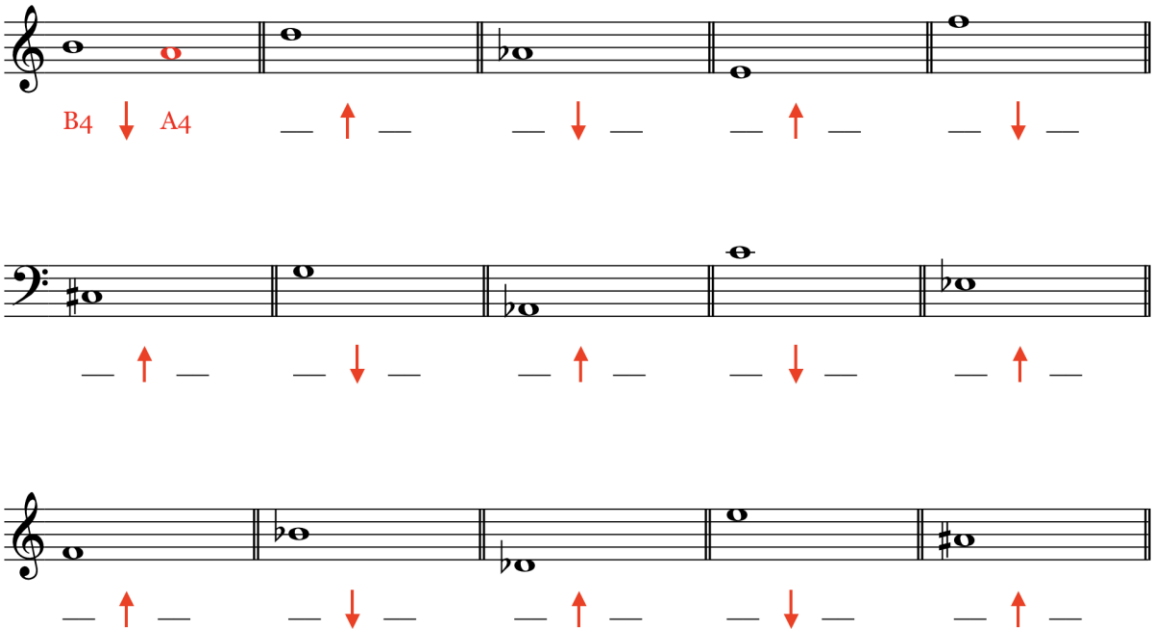


Figure 2.33

IN-CLASS EXERCISE B

Using what you've learned so far, answer the questions below:

1. Which accidental raises a given pitch by a half-step? (Name and Symbol)

2. Which accidental lowers a given pitch by a half-step? (Name and Symbol)

3. What is a half-step?

4. What is a whole-step?

5. True or False: A whole-step up from 'C' is 'D'.

6. True or False: A whole-step up from 'E' is 'F'.

7. True or False: A whole-step down from '$C^{\#}$' is 'B'.

8. True or False: A whole-step down from 'E^{b}' is '$C^{\#}$'.

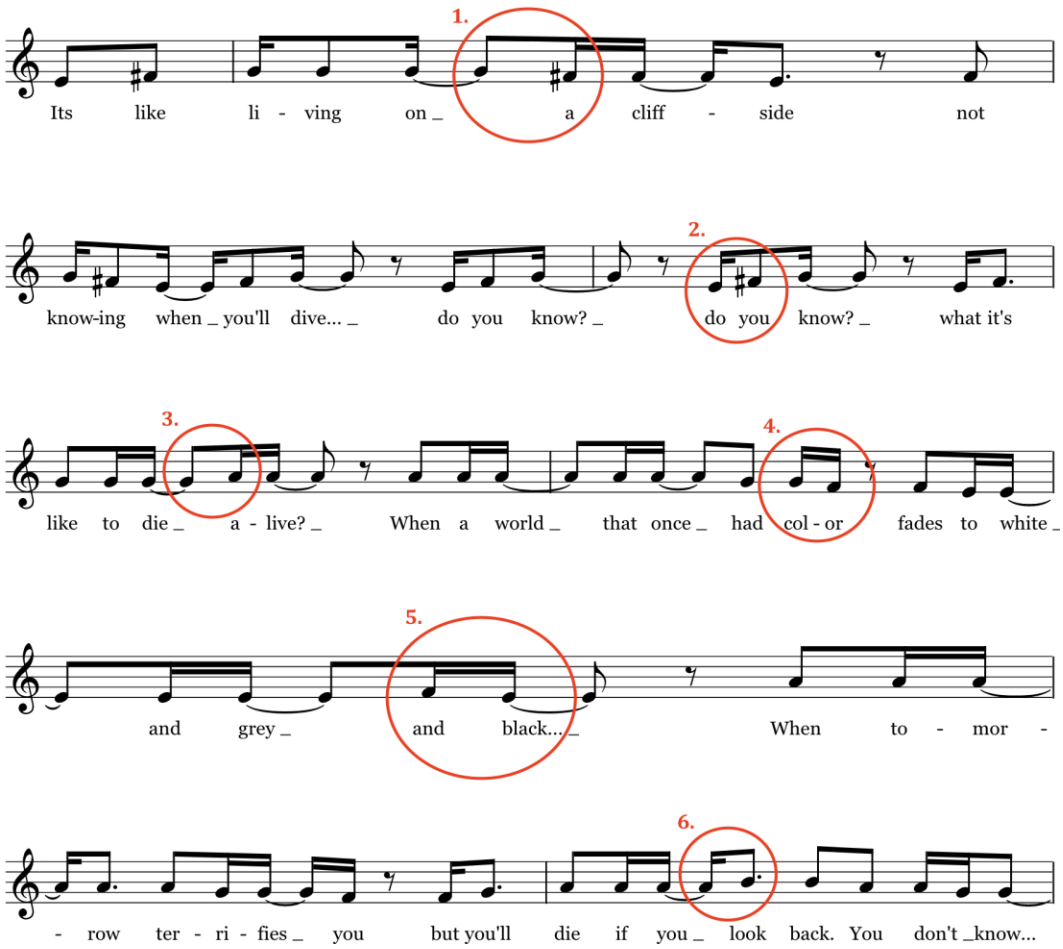
9. $C^{♭}$ is enharmonic with what note?

10. $E^{♯}$ is enharmonic with what note?

IN-CLASS EXERCISE C

Using the vocal line below from the 2008 Tony Award winner *Next to Normal*, identify the circled pitches as either a whole-step or a half-step away from each other.

'You Don't Know' from *Next to Normal*



YOU DON'T KNOW (from *Next to Normal*)
Lyrics by BRIAN YORKEY
Music by TOM KITT

Figure 2.34

1. Whole-Step or Half-Step?

2. Whole-Step or Half-Step?

3. Whole-Step or Half-Step?

4. Whole-Step or Half-Step?

5. Whole-Step or Half-Step?

6. Whole-Step or Half-Step?

Congratulations, we are almost finished with our second chapter! Before we move on, I want to introduce you to just a few more things.

ADDITIONAL ACCIDENTALS

Remember when I told you that the most common accidentals were *sharps* and *flats*? Well, that is still true. But it does mean that there are a few more accidentals that you need to not only be aware of, but also know how they work. The definition of an accidental is still the same: A symbol that alters the pitch of a given note. You already know that a *sharp* raises the pitch by one half-step and a *flat* lowers the pitch by one half-step. Below are three more accidentals that will also alter the pitch of any given note:

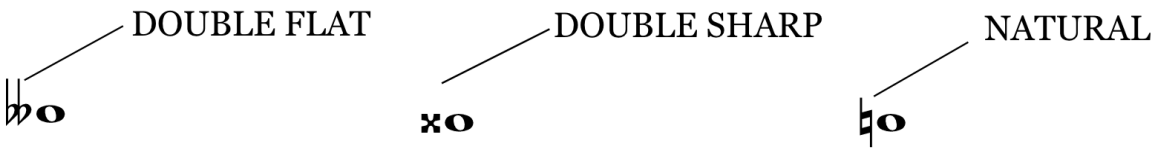


Figure 2.35

You can probably figure out what each of these accidentals do by just looking at their names. A *Double Flat* lowers a given pitch by not one, but *two* half-steps while a *Double Sharp* raises a given pitch by not one, but *two* half-steps. A *Natural* simply returns any altered pitch to its original (or natural) state. To help you understand the concept of *double sharps* and *double flats* a little more clearly, the image below illustrates what pitch is actually played or sung when a *double sharp* or *double flat* is used. Remember enharmonics? Well, here they are again!

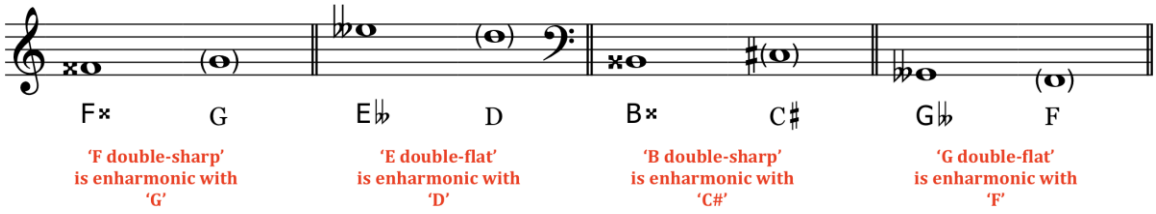


Figure 2.36

Now that you know how *double flats* and *double sharps* work, the best thing to do is to get some practice working with them. Below is an in-class exercise that will help you understand these additional accidentals a little better:

IN-CLASS EXERCISE

In each example below, identify the distance between each pair of notes as either a half-step, or a whole-step. NOTE: Visualizing the piano will definitely come in handy when dealing with those double-sharps and double-flats!

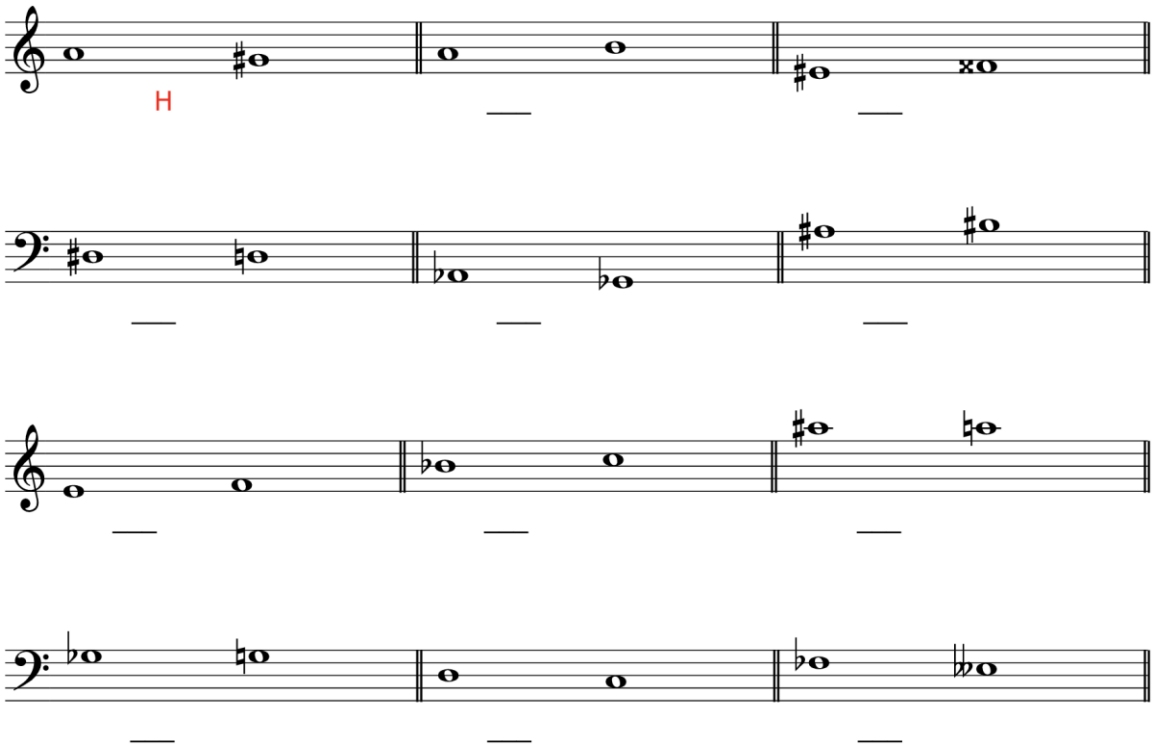


Figure 2.37

You made it! We are now at the end of not only Chapter 2, but also our first unit. Congratulations. We have covered a lot of material, and you should be feeling pretty proud of the work you have accomplished to this point. Before we move into our second unit in which you will be introduced to the exciting world of rhythm, now would be an excellent time to embark on a very thorough review of Chapters 1 and 2.

UNIT 1 REVIEW—EXERCISE A

Write a hollow note head on the appropriate line or space below. NOTE: When writing accidentals on the staff, remember on which side of the note that they belong:

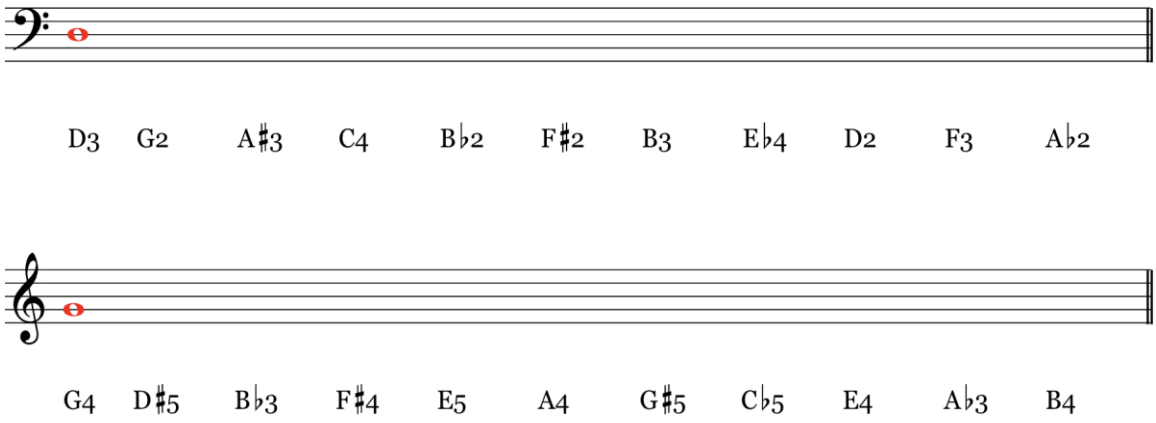


Figure 2.38

UNIT 1 REVIEW—EXERCISE B

Identify each pitch below by note name and octave number. NOTE: When writing accidentals in text, remember on which side of the note name they belong:

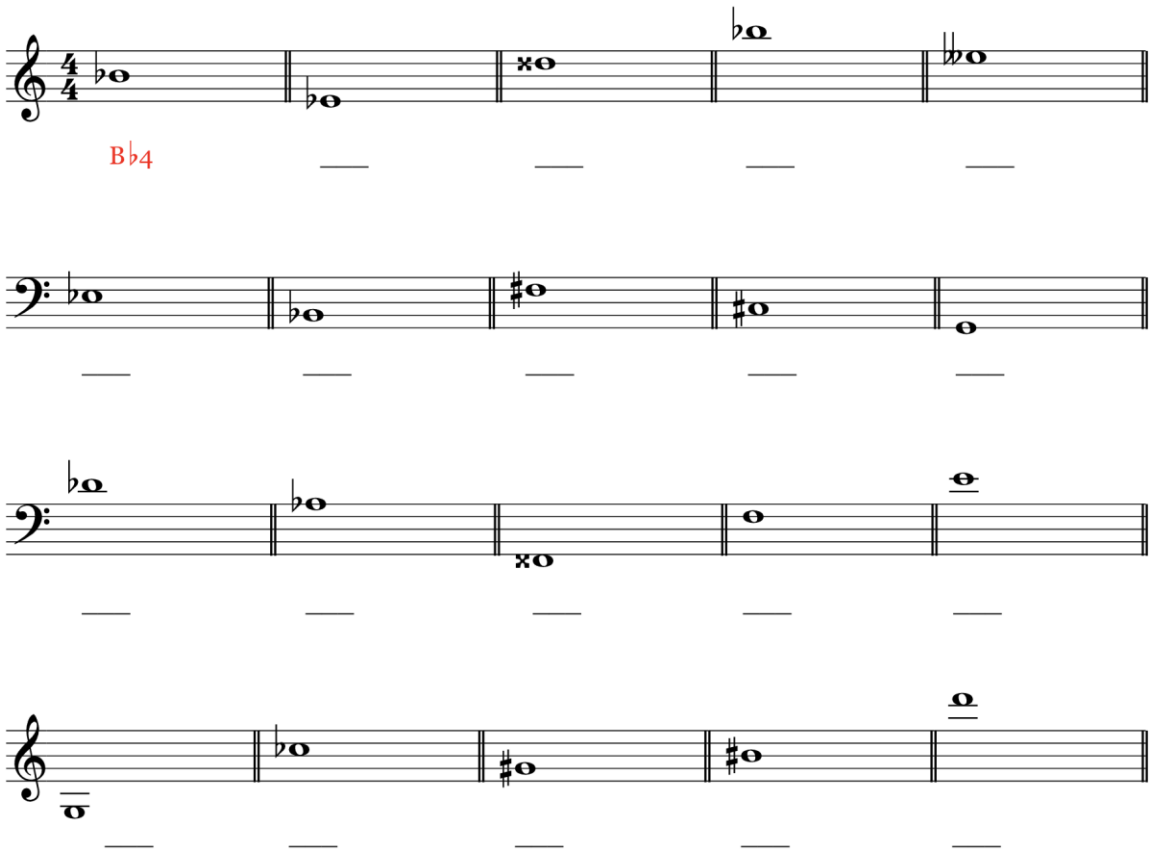


Figure 2.39

UNIT 1 REVIEW—EXERCISE C

Write the pitches that correspond to each number on the keyboard below onto the staff in the correct octave. NOTE: There may be more than one possible answer for each:

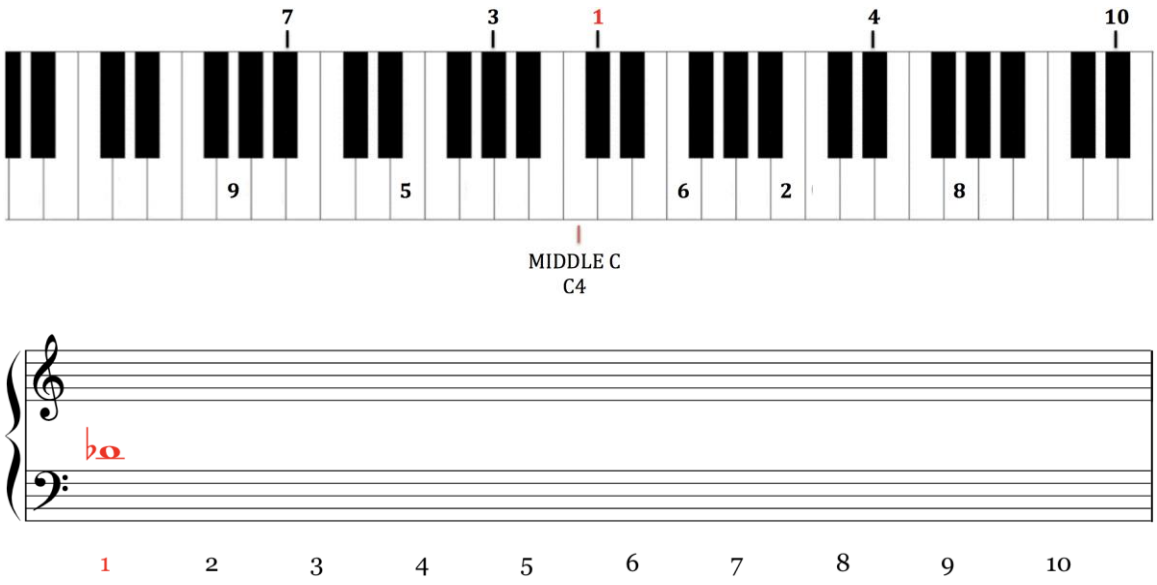


Figure 2.40

UNIT 1 REVIEW—EXERCISE D

Write the numbers that correspond with the pitches below onto the keyboard in the correct octave:

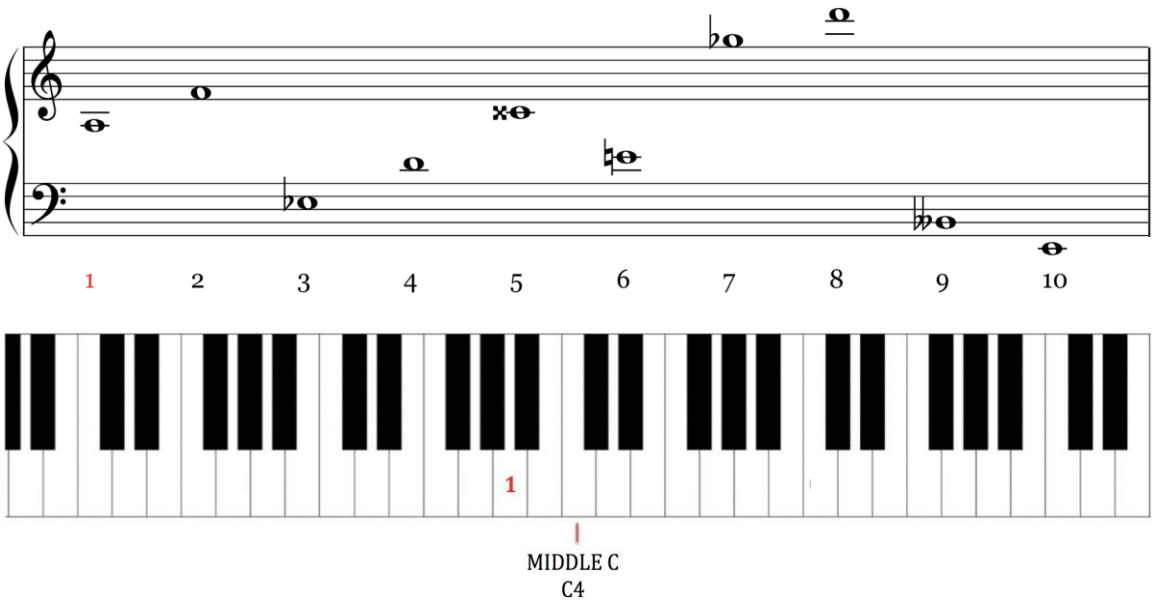


Figure 2.41

UNIT 1 REVIEW—EXERCISE E

For each example below, use the first blank to identify the given pitch. Then use the second blank to identify a possible **enharmonic pitch**. Once you have identified the **enharmonic pitch**, notate it on the staff using a hollow note head:

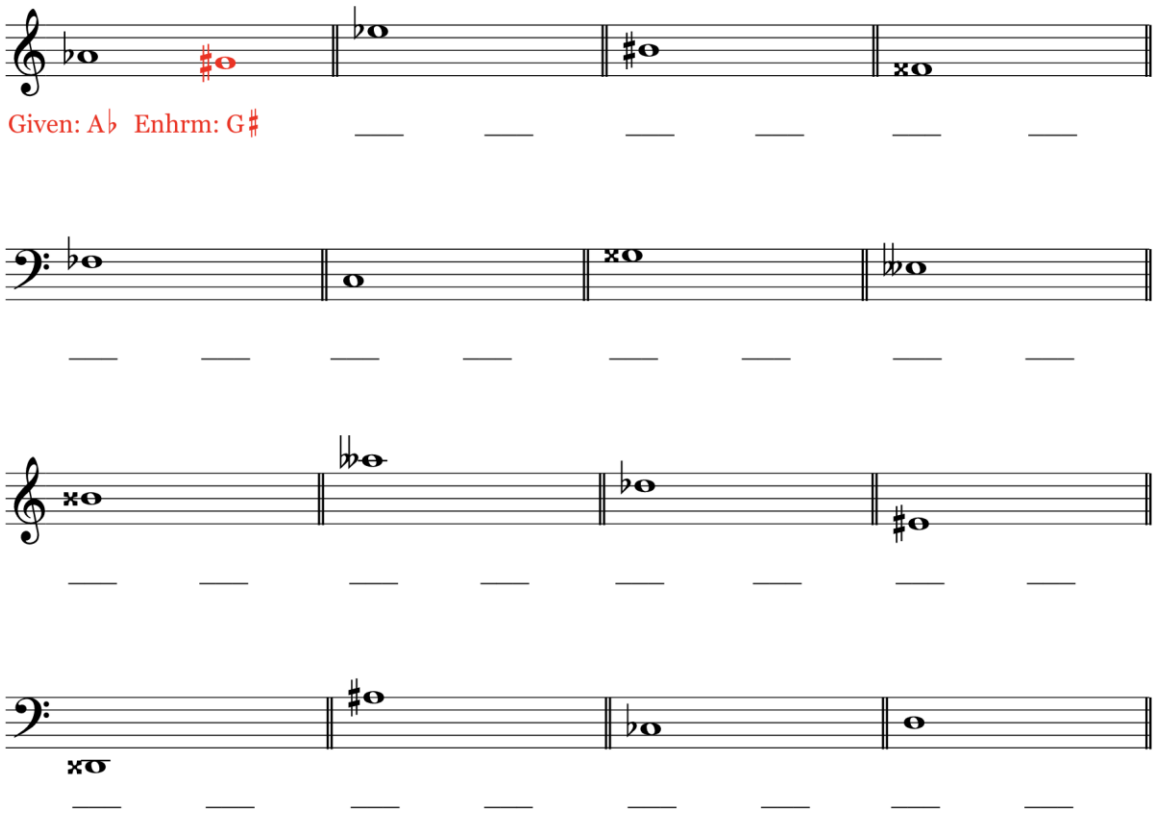


Figure 2.42

UNIT 1 REVIEW—EXERCISE F

In each example below, first label the given pitch and then notate and label a ***chromatic*** **half-step** in the indicated direction. Label each pitch with Octave Number:

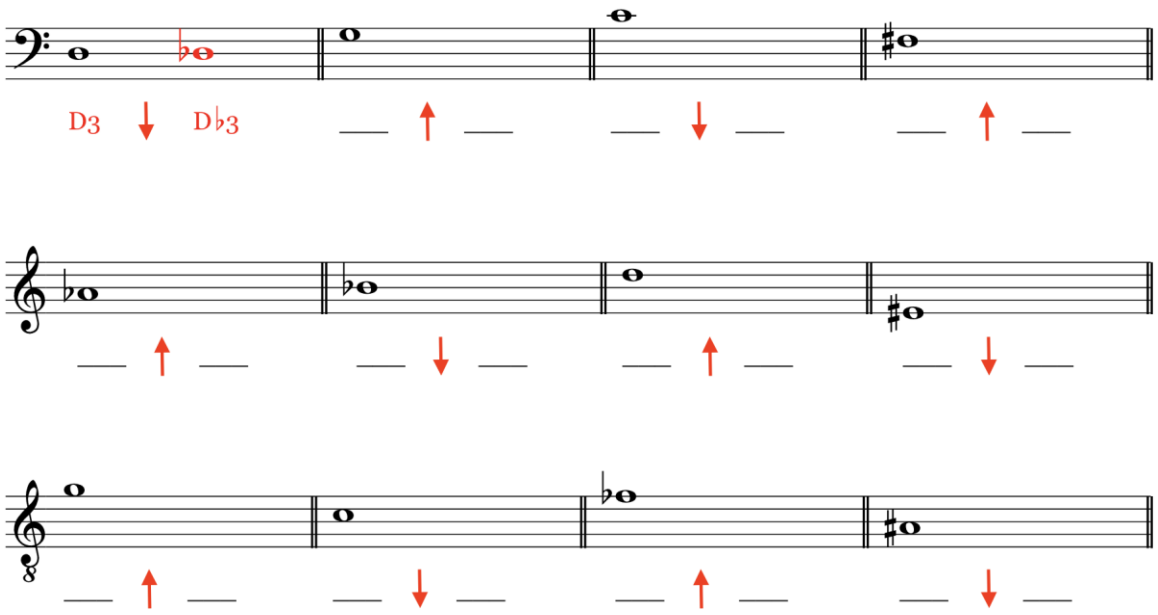


Figure 2.43

UNIT 1 REVIEW—EXERCISE G

In each example below, first label the given pitch and then notate and label a ***diatonic*** **half-step** in the indicated direction. Label each pitch with Octave Number:

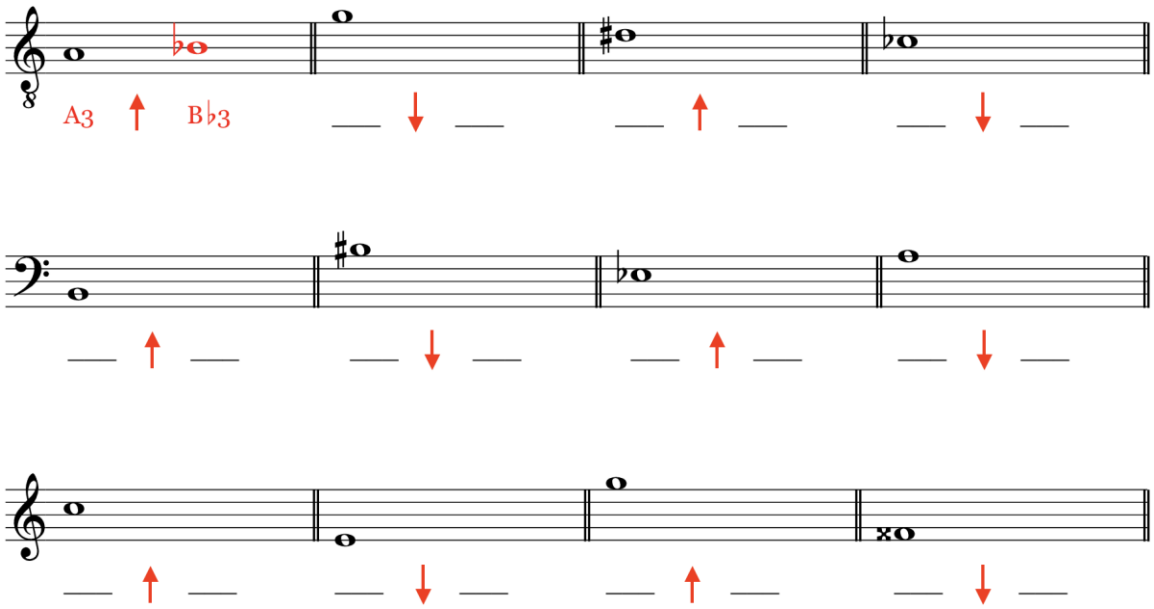


Figure 2.44

UNIT 1 REVIEW—EXERCISE H

In each example below, first label the given pitch and then notate and label a **whole-step** in the indicated direction. Label each pitch with Octave Number:

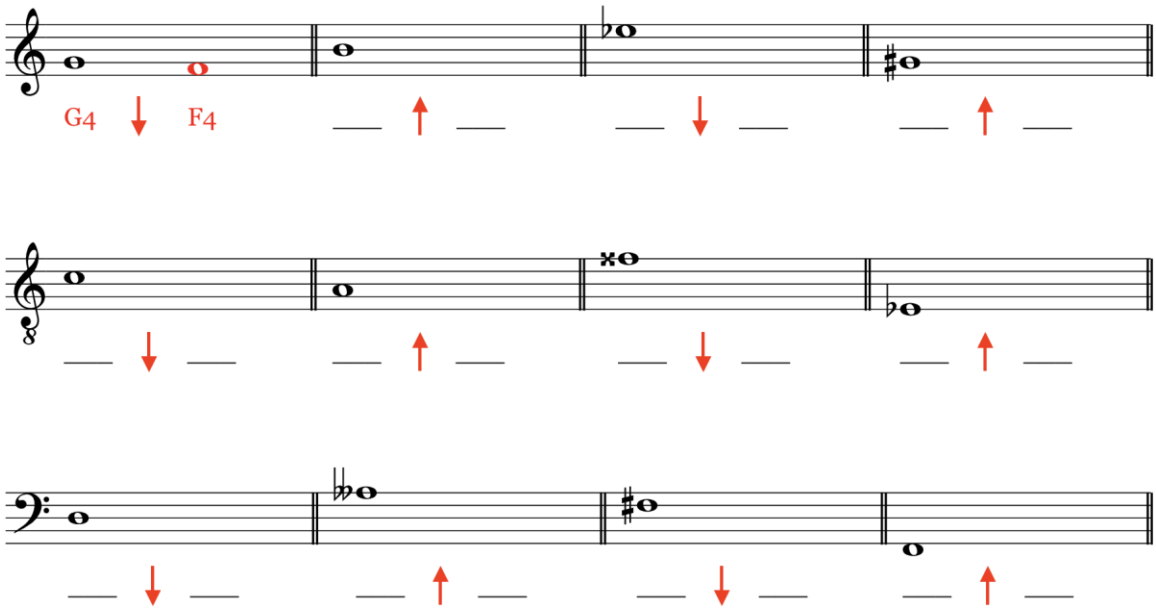
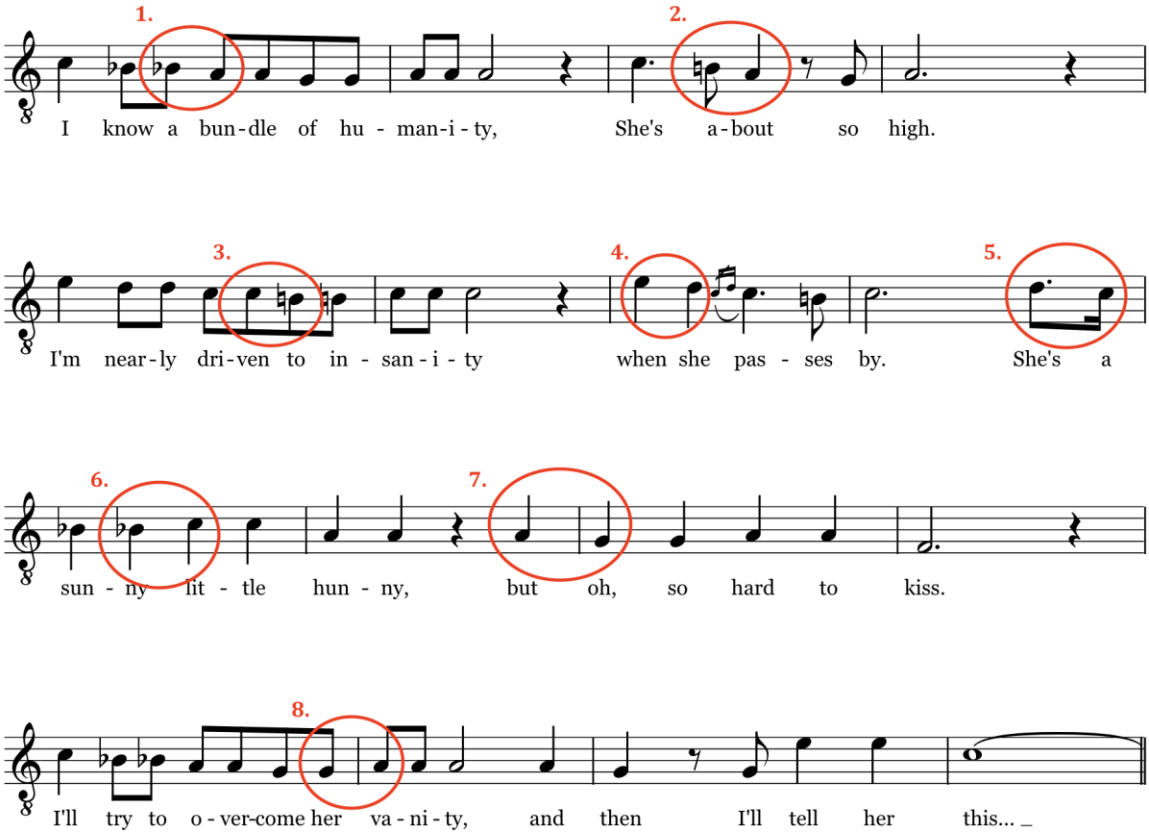


Figure 2.45

UNIT 1 REVIEW—EXERCISE I

Using the vocal line below from the classic 1933 movie musical 42nd Street, identify the circled pitches as either a whole-step or a half-step away from each other.

'Young and Healthy' from *42nd Street*



YOUNG AND HEALTHY
Words and Music by AL DUBIN and HARRY WARREN

Figure 2.46

1. Whole-Step or Half-Step?

2. Whole-Step or Half-Step?

3. Whole-Step or Half-Step?

4. Whole-Step or Half-Step?

5. Whole-Step or Half-Step?

6. Whole-Step or Half-Step?

7. Whole-Step or Half-Step?

8. Whole-Step or Half-Step?

APPENDIX C

CHAPTER THREE

CHAPTER THREE

NOTE VALUES, SIMPLE TIME SIGNATURES, SUBDIVISION, TIES

Now that you have a handle on all the pitches of the grand staff, it's time to start working with rhythm. Exciting, different, and oftentimes intricate rhythms are largely what sets musical theatre apart from other musical genres. If anyone tried to create a list of the things they loved most about musical theatre, I guarantee that rhythm or the *feel* would be pretty high on that list. Rhythm is typically defined as a pattern of differing or similar pulses within a piece of music . . . but that seems a little too stuffy at this point. For now, just think of rhythm as the way a song *feels* as you're tapping your foot along to the music.

Using different types of rhythm can be an incredibly effective tool for any composer. Not only can rhythm enhance the excitement of a musical moment, it can also set a mood, create an atmosphere, build or release tension, and even be evocative of a specific time or place. For instance, think of 'You Can't Stop the Beat' from Marc Shaiman's *Hairspray*. The rhythm that the horn section establishes at the very top of that number is just thrilling. It instantly creates a feeling of fun, anticipation, 1960s America, and youthful defiance.

Rhythm is more than just a way to arrange notes on a page, it can often tell a deeper story than any lyric could convey on its own. As we explore the foundations of

rhythm and meter throughout this chapter, we will take a look at some real Musical Theatre examples to observe how certain rhythmic devices can be used to great effect.

Before we can delve into anything too intricate however, it is important for us to start small and gain some foundational knowledge that will help us build some common ground together. For now, we'll just take a page out of Maria von Trapp's book, and ♫ Start at the very beginning! ♫

NOTE RELATIONS

So far, you've only seen one type of note used in this textbook. See below:

Figure 3.1

The note above that we've been using is called a *whole note*. I chose to introduce this note first because it's sort of like the big-daddy note from which all other notes are created. There are many different note-types that are all proportionally related to the whole note, and can further be assigned differing values. The word "value" in this instance is typically used to refer to the length of time that a particular note is to be performed.

Let's remember back to Chapter One when I had you say "Ahhhh" in a couple of different ways in order to help illustrate the various possibilities of pitch. Well, the same exercise can be used to illustrate the many different lengths of time that a note can be

played or sung. Go ahead and say "Ahhhh" for me and hold it out for about 5 seconds. Now do it again, and this time hold it out for about 2 seconds. Great! You have just helped demonstrate two different note-values. However, as you can well imagine, music needs to be a bit more exact than simply approximating a number of seconds while holding a note. Much like the staves and the clefs helped us provide a system to arrange the many different possibilities of pitch, there is also a system that will help us determine how long or short a note is meant to be performed.

In your Musical Theatre vocal repertoire, there are five note-types that you are most likely to encounter. There are more of course, but let's focus on the most important ones for now. Below are five types of notes with which you should be familiar:

Figure 3.2

We've already seen what a whole note looks like, but the other four are likely new to you. If you are looking at the notes from left to right, notice how each new note simply adds a character to set it apart from the previous one. For instance, the *whole note* is just an open circle; the *half note* adds a stem onto that open circle; the *quarter note* fills in the open circle; the *eighth note* adds a flag to the stem; and the *sixteenth note* adds a second flag to the stem. Take a moment to familiarize yourself with the names of these notes, and how they differ from each other.

Now that you know the names of these five notes, let's try to define them a little more clearly. The chart below will be a useful tool for you to identify how all the note-values correspond to each other. Again, if you imagine the whole note as the big-daddy note inside of which all the other notes fit, then everything will fall into place.

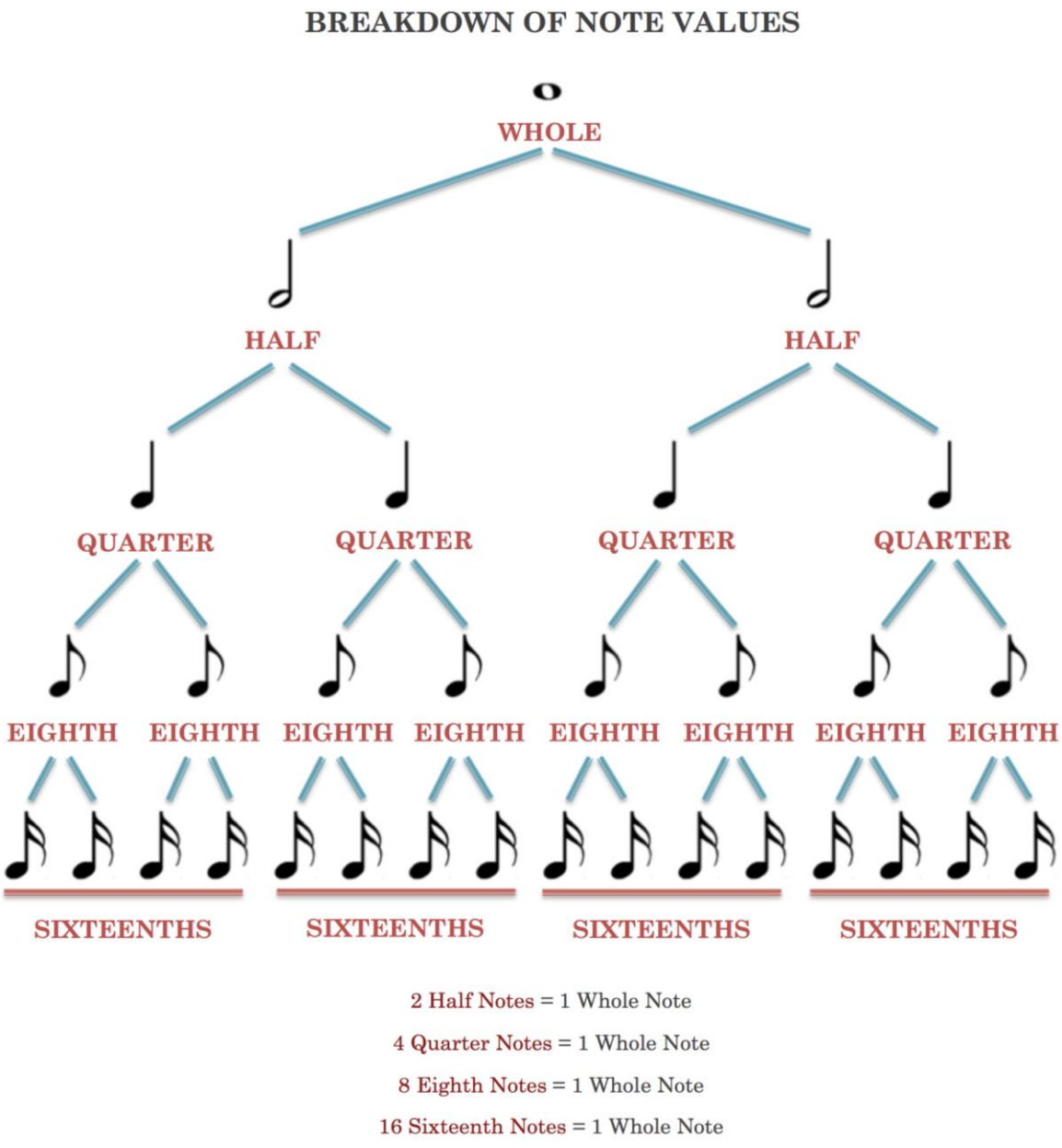


Figure 3.3

Before we start putting these note-values to use, let's take a moment to do a few in-class exercises.

IN-CLASS EXERCISE A

Label each of the notes below:

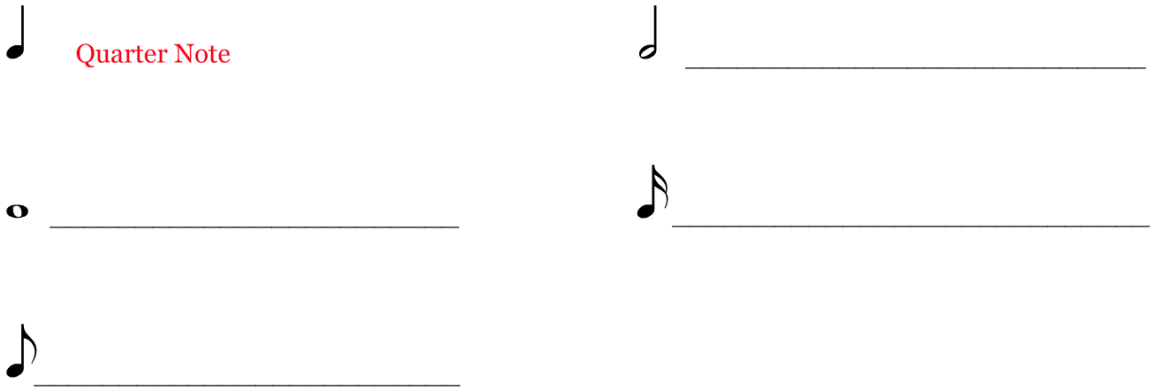


Figure 3.4

IN-CLASS EXERCISE B

Refer to Figure 3.3 to help answer the questions below:

1. How many half notes fit inside of a whole note?

2. How many eighth notes fit inside of a quarter note?

3. How many quarter notes fit inside of a whole note?

4. How many sixteenth notes fit inside of an eighth note?

5. How many eighth notes fit inside of a half note?

6. How many quarter notes fit inside of a half note?

7. How many sixteenth notes fit inside of a quarter note?

Now that we know some basic types of notes and how they relate to each other, let's start to put everything into a larger context. The first thing you should look for when you are learning and establishing the rhythm for any piece of music is the *time signature.*

TIME SIGNATURES (Simple Meter)

The *time signature* is a figure that exists at the beginning of every piece of music and explains everything you need to know about how the notes for that song will be arranged. Below are a few examples of time signatures that you are likely to encounter in your musical theatre repertoire:

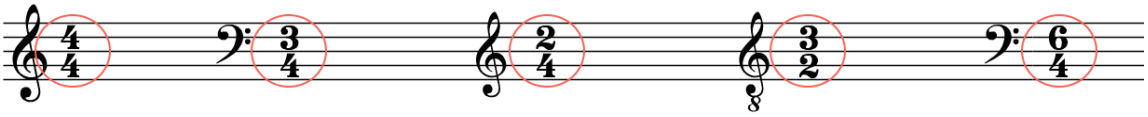


Figure 3.5

As you can see above, a time signature is made up of two numbers, one on top of the other, which is always placed immediately after the clef. The time signature exists so that you can know how many beats belong inside of a single measure.

Before we move on, let's take a moment to define a *measure*. In a piece of music, a *measure* is made up of the space that exists between two bar lines. See the figure below.

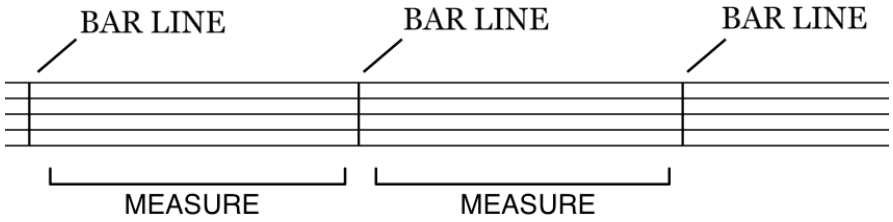


Figure 3.6

A *measure* is simply a visual aid that helps to divide the notes of a song into smaller groups. But how do you know how many notes or what grouping of notes belong

inside of each measure? Well, let's circle back to the time signature and figure out what it's trying to tell us!

No matter what numbers are used to create the time signature, it will always communicate the same thing. The number that sits on top tells you how many beats belong inside of every measure. See the image below:

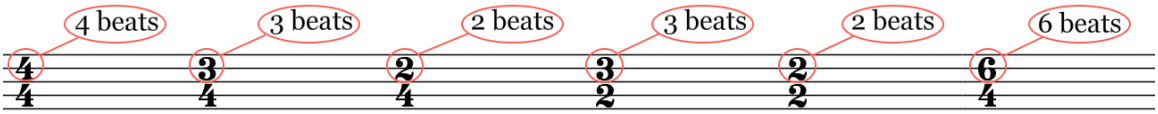


Figure 3.7

The number on the bottom tells you what type of note to use when counting the beats in each measure. For instance, knowing that there are four beats in a measure is great, but are you counting half notes, whole notes, or quarter notes as the beat? See below:

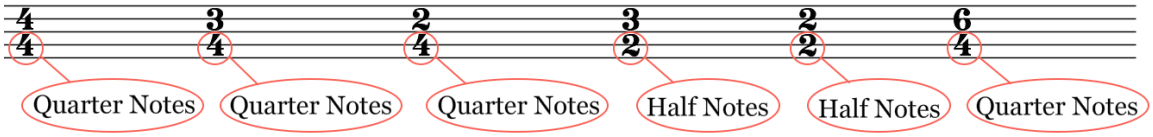


Figure 3.8

Now that you have an understanding of what the numbers in the time signature mean, let's put that meaning to use. Let's start with a few time signatures that use the number '4' on the bottom. Remember, if the bottom number is '4', you'll be counting the quarter note as the beat. See below for a few examples in which the quarter note gets the beat:

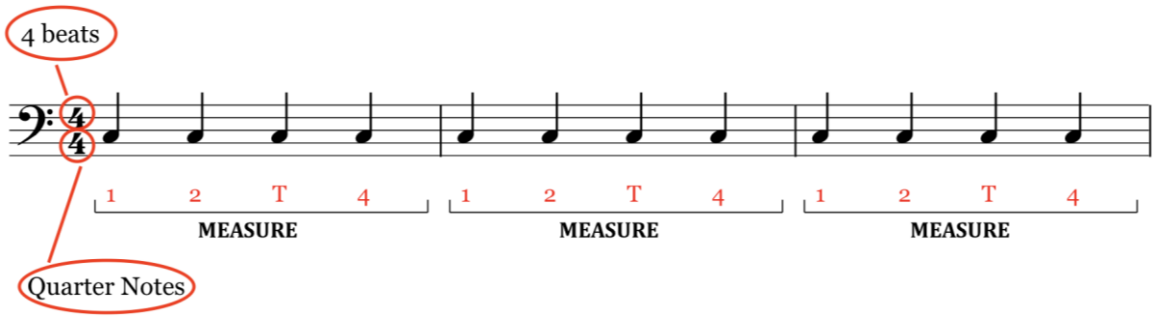


Figure 3.9

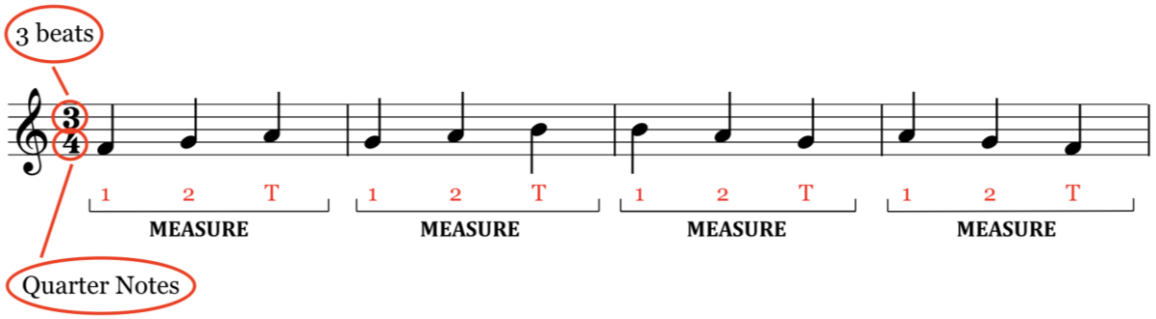


Figure 3.10

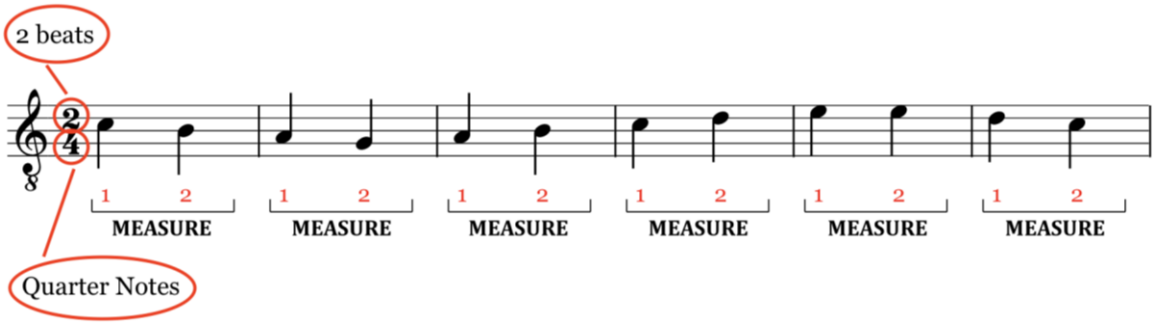


Figure 3.11

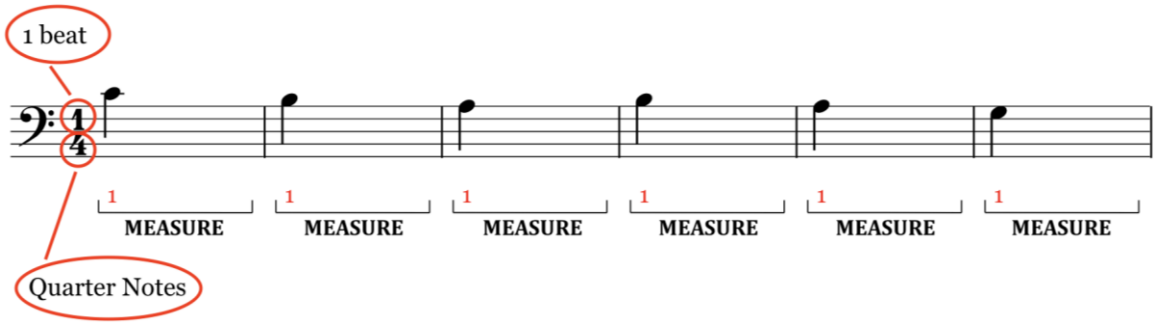


Figure 3.12

In all the examples above, it is clear that the top number of the time signature tells you how many beats will be inside of each measure. You might have noticed in these examples that count '3' is labeled as count 'T'. This is because 'T' has fewer consonants and is therefore easier to say when you're counting out loud. Speaking of counting out loud, let's take a moment to speak the example below. The example below is comprised of sixteen measures with a changing time signature. You'll want to read from left to right, one row at a time. Try tapping a steady beat while also speaking out loud the counts that correspond with the notes. NOTE: The number of beats in each measure may change, but the quarter note beat is constant!

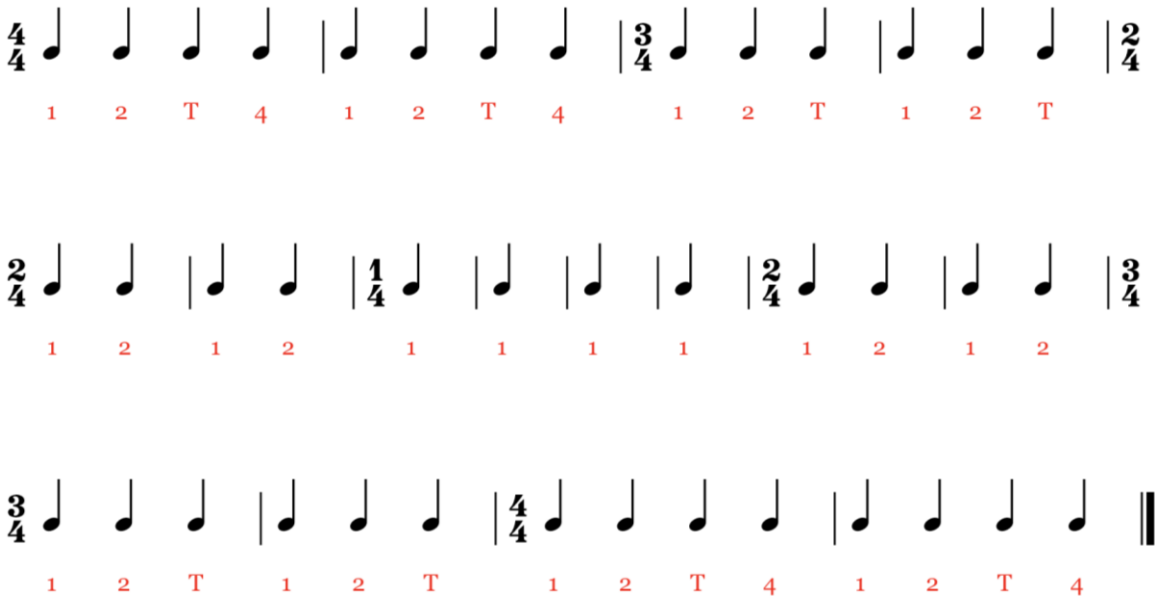


Figure 3.13

So, now that you know how time signatures work when the bottom number is ‘4’, let’s look at a few examples where the bottom number is ‘2’. Remember, if there is a ‘2’ on the bottom you’ll be counting the half note as the beat. See below for a few examples in which the half note gets the beat:

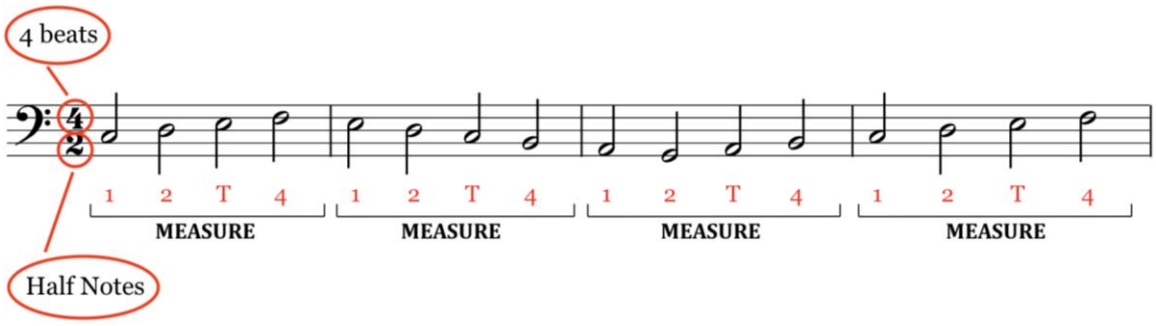


Figure 3.14

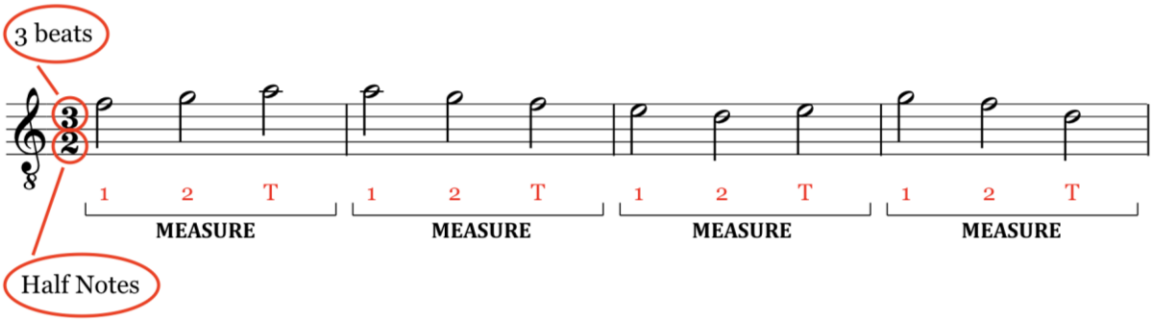


Figure 3.15

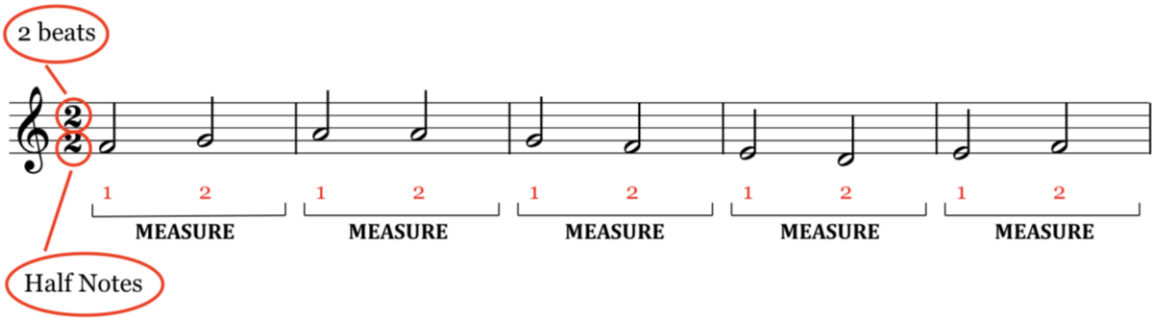


Figure 3.16

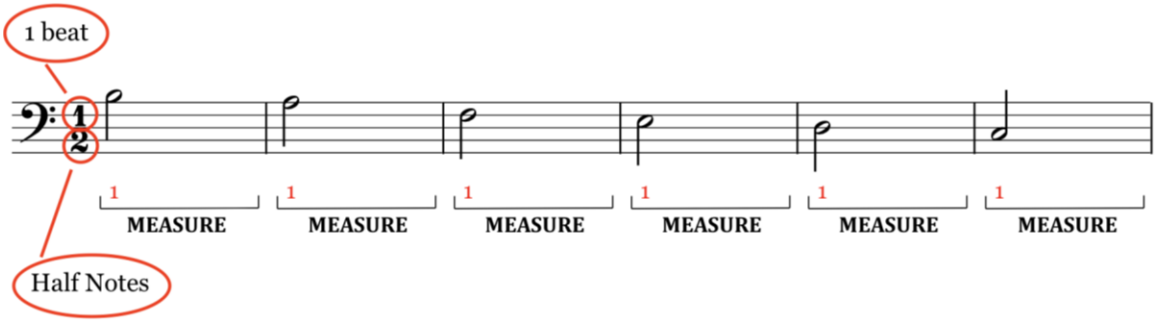


Figure 3.17

Just like the time signatures with a ‘4’ on the bottom, these time signatures work the exact same way. Let’s take a moment to speak a new example out loud. The example below is comprised of another sixteen measures with a changing time signature.

Again, you'll want to read from left to right, one row at a time. Try tapping a steady beat while also speaking out loud the counts that correspond with the notes. NOTE: The number of beats in each measure may change, but the half note beat is constant!

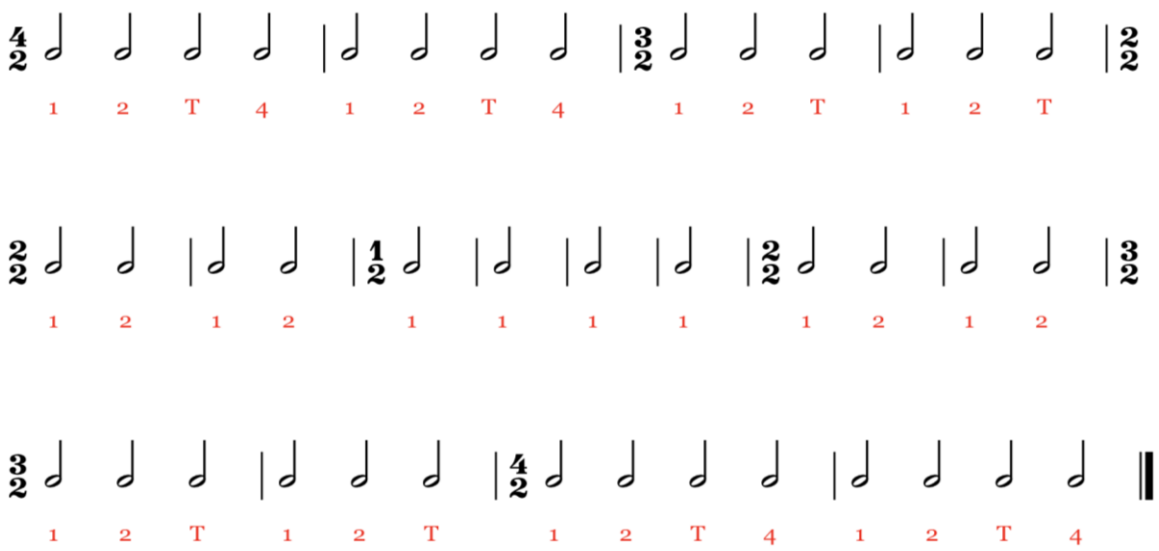


Figure 3.18

Whew! We've covered a lot. Let's pause for a moment and give you an opportunity to complete some in-class exercises to help solidify the topics we've just covered.

IN-CLASS EXERCISE A

Assign the appropriate counts based on the note-values and the time signatures below:

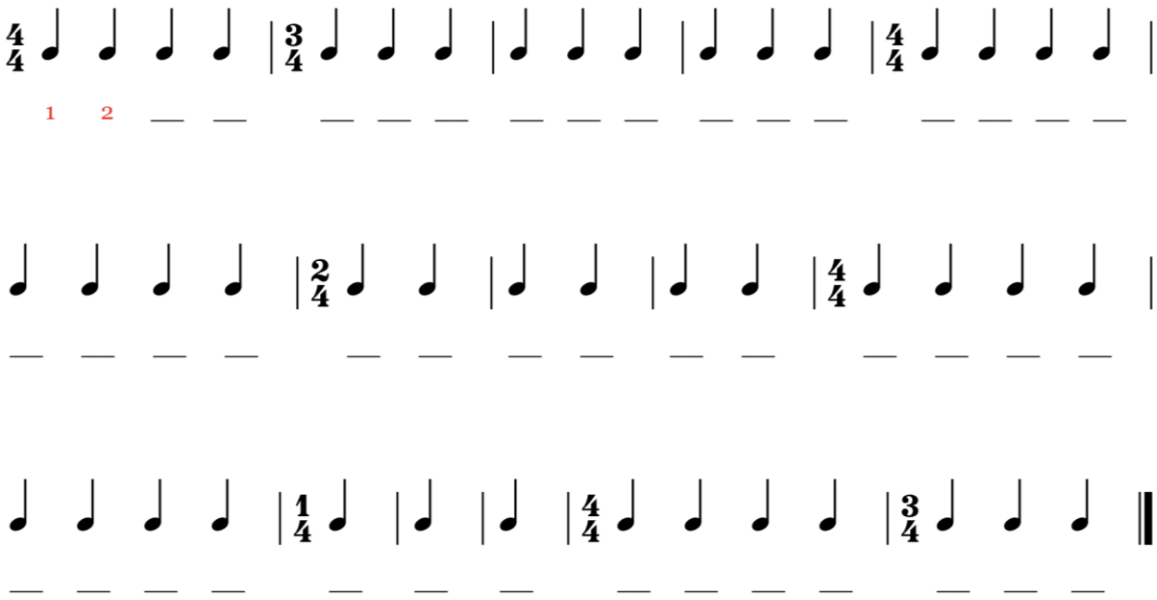


Figure 3.19

IN-CLASS EXERCISE B

Assign the appropriate counts based on the note-values and the time signatures below:

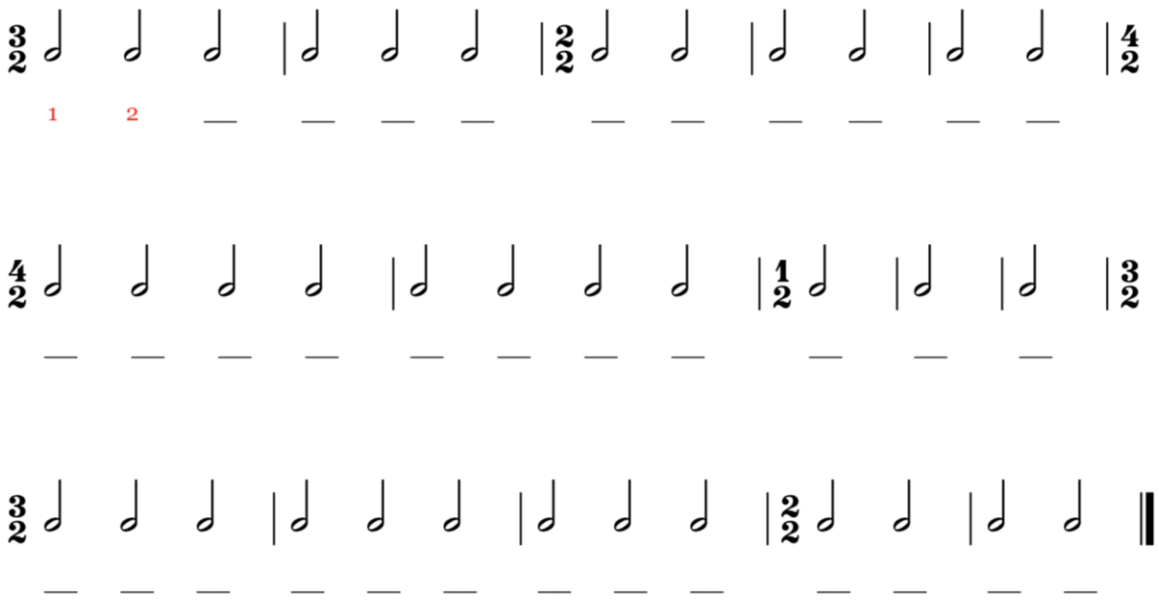


Figure 3.20

SUBDIVISION

So far in this chapter, we have been learning a lot about time signatures and how they function. But in every example we've examined, we've only concerned ourselves with the beat itself; meaning that if the time signature had a '4' on the bottom, we only looked at quarter notes because that's what we were counting as the beat. The same has been true for time signatures with a '2' on the bottom. We only looked at half notes because that's what we were counting as the beat. Well, music would be pretty boring if the only notes that existed were notes that lined up exactly with the beat. *Subdivision* is what happens when you take the beat and divide it into smaller pieces. It is important to

note that regardless of what type of note is getting the beat (quarter note, half note, etc.), the rules of subdivision will *always* be the same. You start very simply by counting the beat. 1, 2, T, 4, etc. . . . See below:

Figure 3.21

Easy, right? Next, we need to divide the beat in half to create our first level of subdivision. We always use the symbol '&' when labeling and counting the first level of subdivision out loud. See below:

Figure 3.22

Notice how the beat still lines up! In this first level of subdivision, the beat is evenly divided in half. In order to find the second and last level of subdivision, we need to break the beat into yet another half—or if you were good in math—fourths. For the second level of subdivision, we use the symbols/syllables 'e, &, a' when labeling and counting out loud. See below:

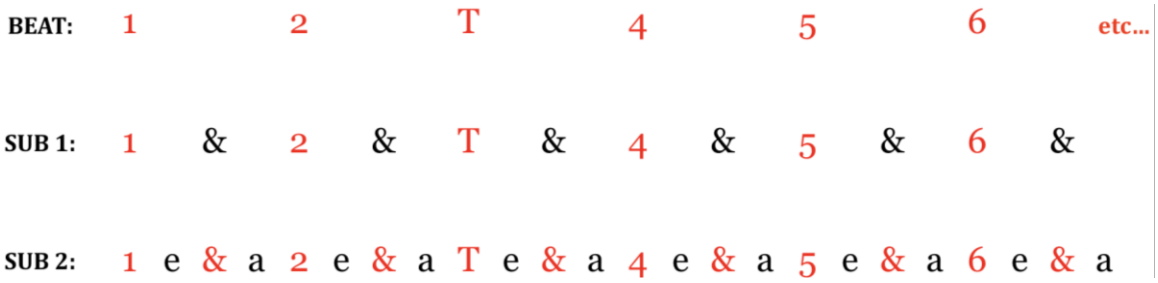


Figure 3.23

Notice that the beat still lines up! While the first level of subdivision breaks the beat in half, the second level of subdivision breaks the beat into fourths. Before we apply this concept of subdivision to actual notes, complete the in-class exercises below to get some practice with dividing the beat.

IN-CLASS EXERCISE A

Fill in the blanks below with the appropriate symbols/syllables to complete each level of subdivision:

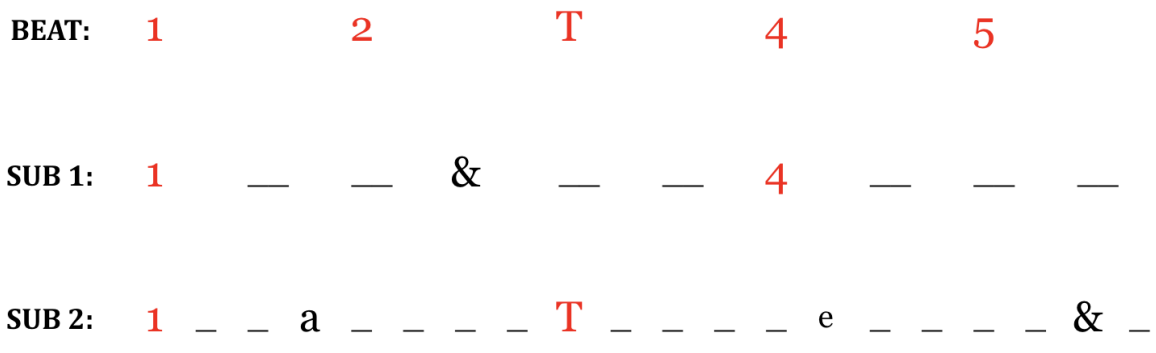


Figure 3.24

IN-CLASS EXERCISE B

After you have filled in the missing symbols/syllables in the exercise above, tap a steady beat while speaking each line of subdivision out loud. Your tapping should always line up with each numbered beat.

Congratulations! Now you know how to read a time signature, and how to subdivide beats. But get ready, because now it's time for these two concepts to finally meet! ♫ Together, wherever we go! ♫

TIME-SIGNATURES AND SUBDIVISIONS

Remember that big chart at the beginning of the chapter that showed you how all the different types of notes were related to each other? In order to combine the concepts of subdivision and time signatures together, we'll need to make sure we really understand that chart. Let's take a look at a scaled down version of it here:

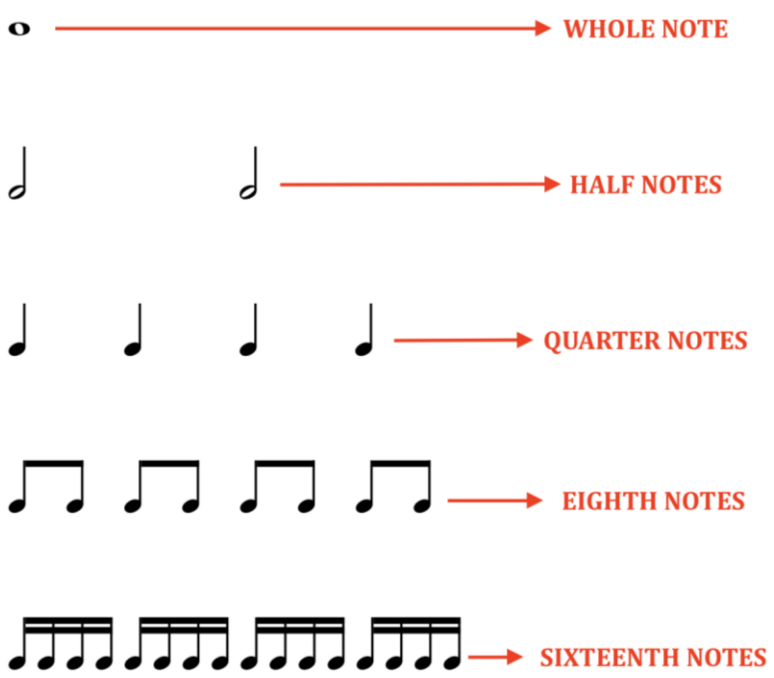


Figure 3.25

In the image above, you can visualize how the concepts of subdivisions are at work from the top note down. Each type of note in this image is simply a subdivision of the note(s) in the row above it. Take a minute to study the image above with the idea of subdivision in mind.

Now thinking back to time signatures; you know that the bottom number determines what type of note will get the beat, but by knowing that information it will also tell you what types of notes live at the first and second level of subdivision. For instance, any time signature with a '4' on the bottom will count quarter notes as the beat, which means that eighth notes will divide the beat in half (using the symbol '&'), and sixteenth notes will further divide the beat into fourths (using the symbols/syllables 'e, &, a'). Look at the example below to see how the quarter note beat will be subdivided:

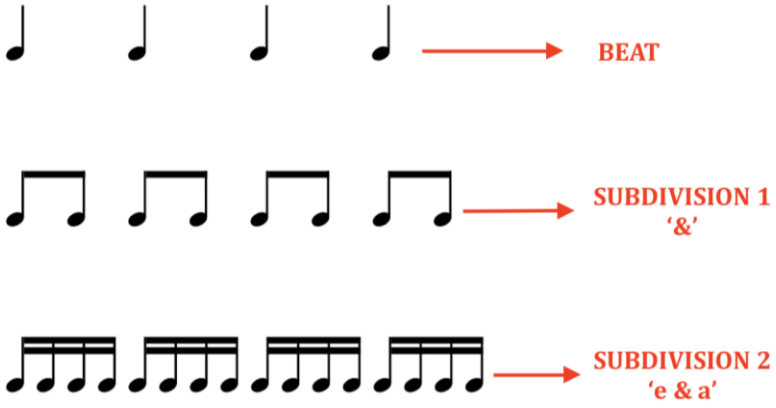


Figure 3.26

Now that you can see these levels of subdivision more clearly, take a look at the example below in 4/4-time. Because the top number in the time signature is '4', there will be four beats in every measure. And because the bottom number is '4', the quarter note will serve as the beat. Notice that half notes and whole notes count for more than one beat. Try tapping a steady beat while speaking the counts out loud. (Numbers in parenthesis should be counted silently as part of the initial beat):

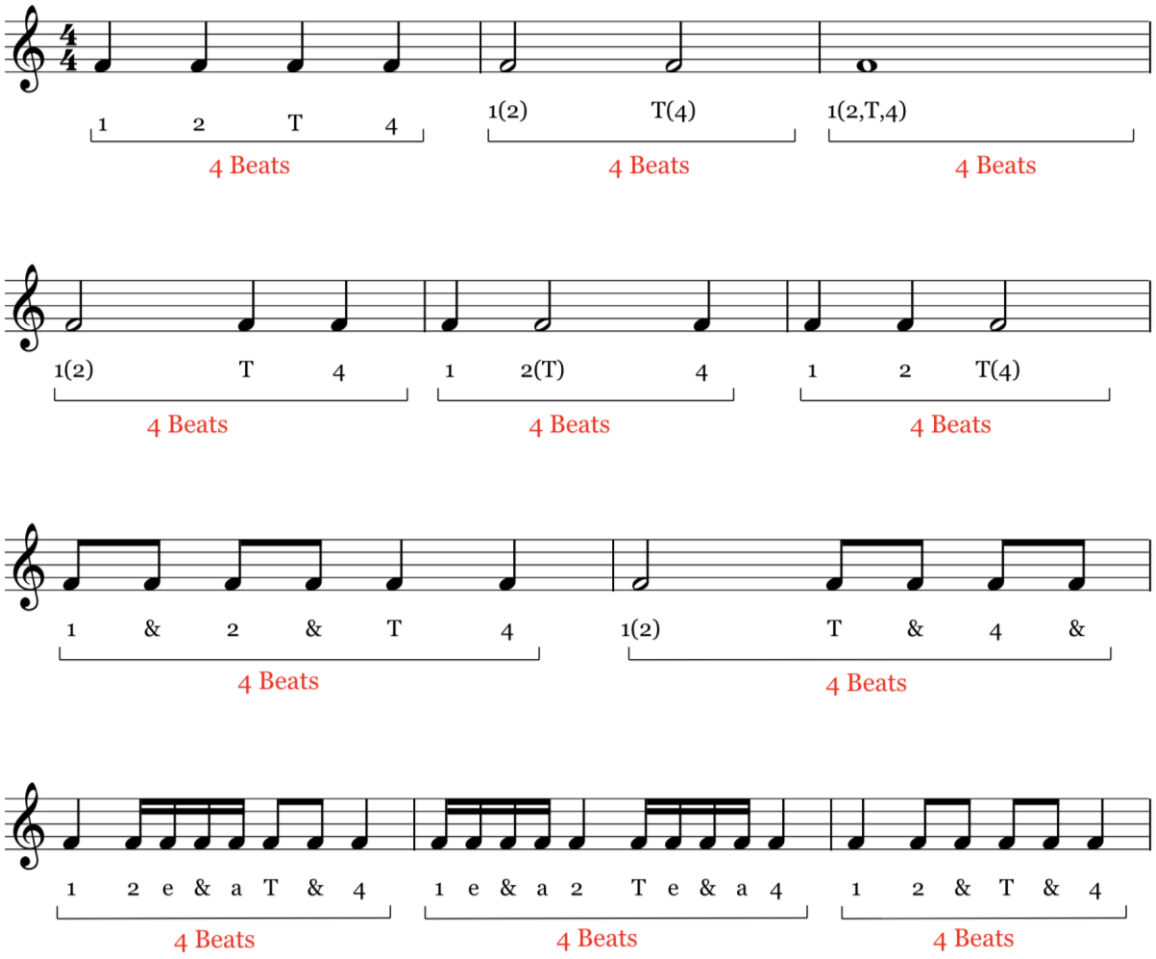


Figure 3.27

Next, take a look at the example below in 3/4-time. Because the top number in the time signature is '3', there will be three beats in every measure. And because the bottom number is '4', the quarter note will still serve as the beat. Try tapping a steady beat while speaking the counts out loud. (Numbers in parenthesis should be counted silently as part of the initial beat):

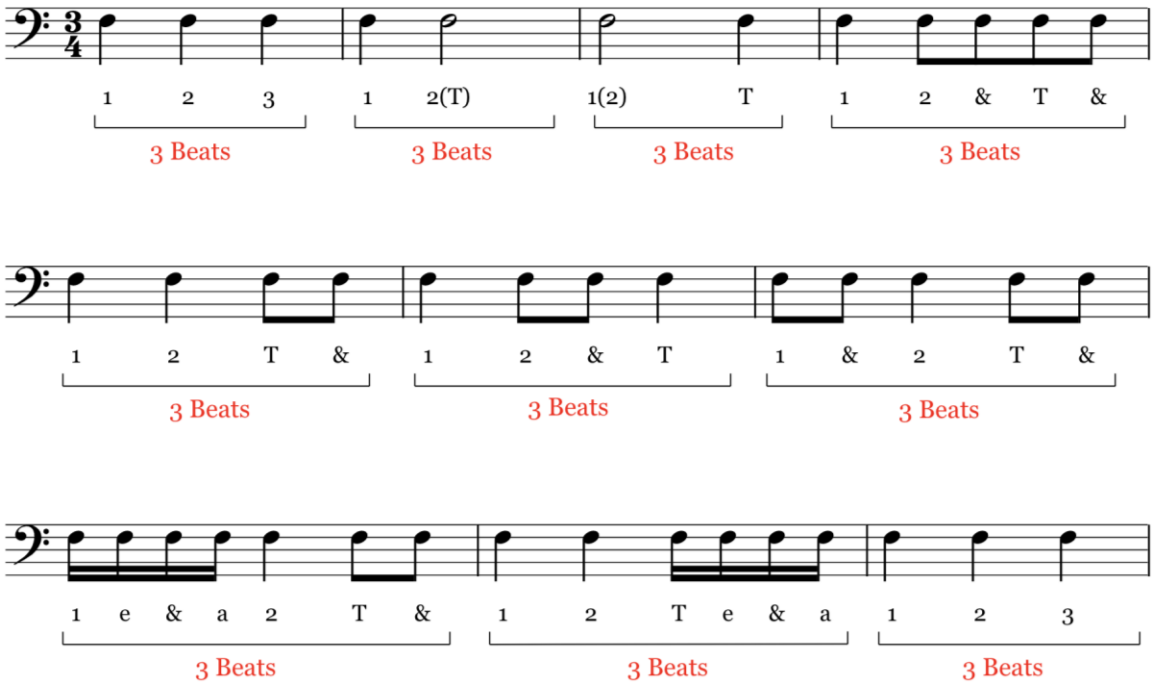
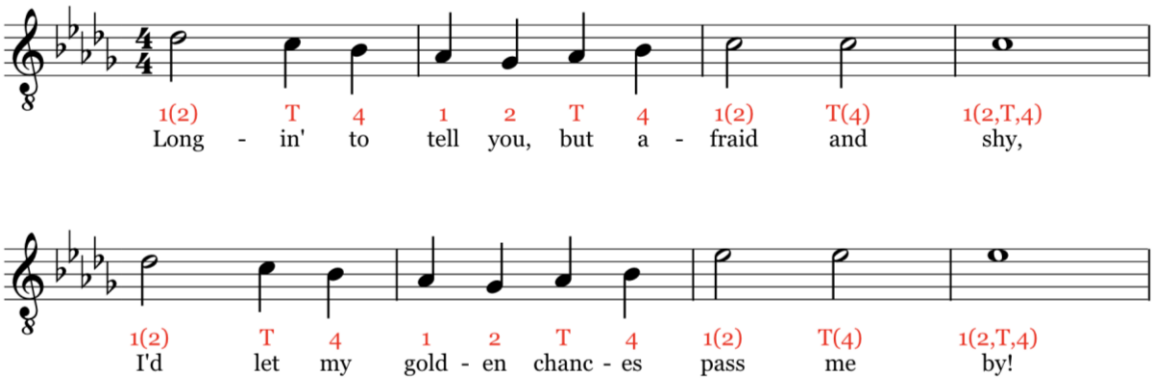


Figure 3.28

Are you starting to get the hang of it? Now let's take a look at some real Musical Theatre examples! All of the examples below have a '4' on the bottom of the time signature. Study them closely and tap a steady beat while counting the numbers out loud. Once you've done that, try speaking the text in rhythm:

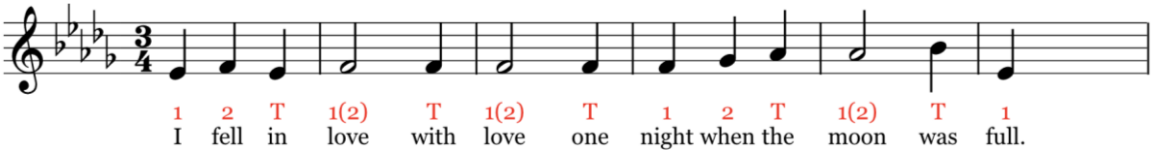
‘If I Loved You’ from *Carousel*



If I Loved You
from CAROUSEL
Lyrics by Oscar Hammerstein II
Music by Richard Rodgers

Figure 3.29

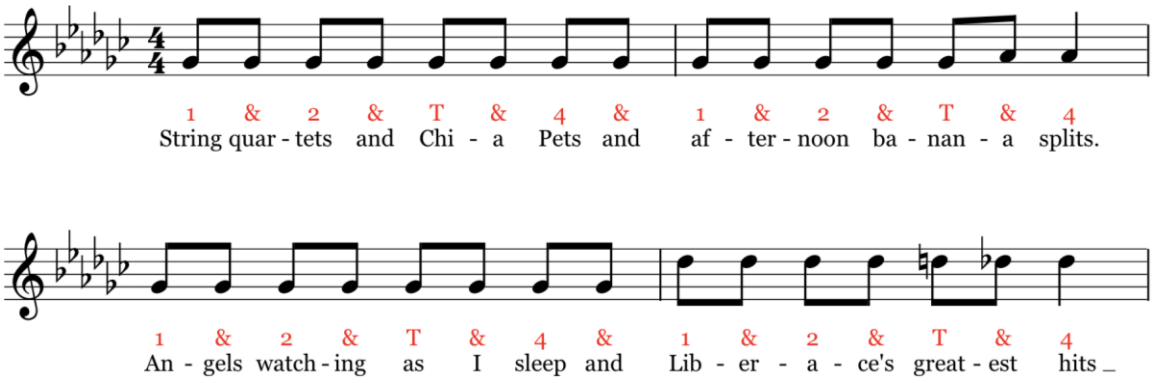
‘Falling In Love With Love’ from *The Boys from Syracuse*



Falling In Love With Love
from THE BOYS FROM SYRACUSE
Words by Lorenz Hart
Music by Richard Rodgers

Figure 3.30

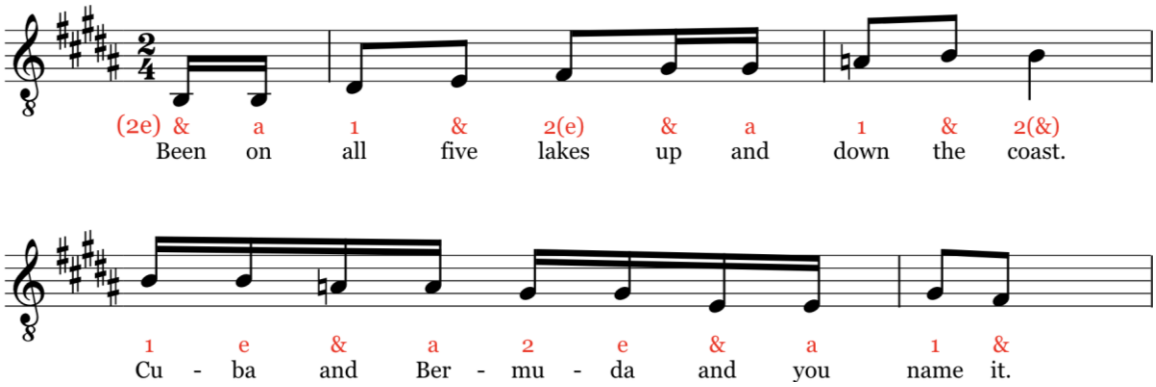
‘Pulled’ from *The Addams Family*



PULLED (from *The Adams Family*)
Words and Music by ANDREW LIPPA

Figure 3.31

‘Nothing Beats Chicago’ from *Marie Christine*



NOTHING BEATS CHICAGO (from “Marie Christine”)
Words and Music by MICHAEL JOHN LACHIUSA

Figure 3.32

You might have noticed something strange in this last example from *Marie Christine.* Notice how the first measure is incomplete? We call that measure a 'pick-up' measure, or if you want to be fancy, an *anacrusis.* An *anacrusis* is simply an incomplete measure at the beginning of a piece of music that helps to lead into the first full measure. When assigning counts to an anacrusis, you start with the last beat in the measure instead of the first. Below are two examples of popular songs that contain an anacrusis:

'Amazing Grace'

—John Newton

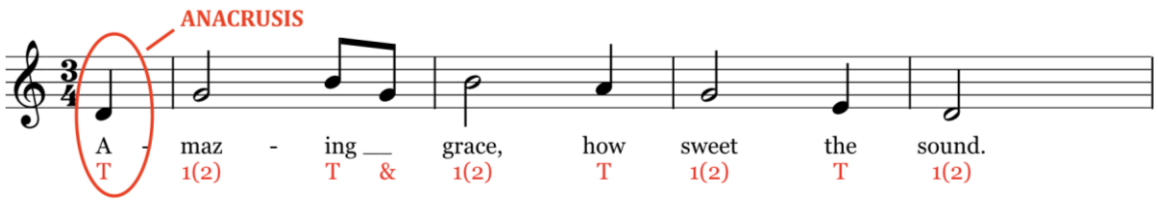


Figure 3.33

'The Star Spangled Banner'

—Smith and Key

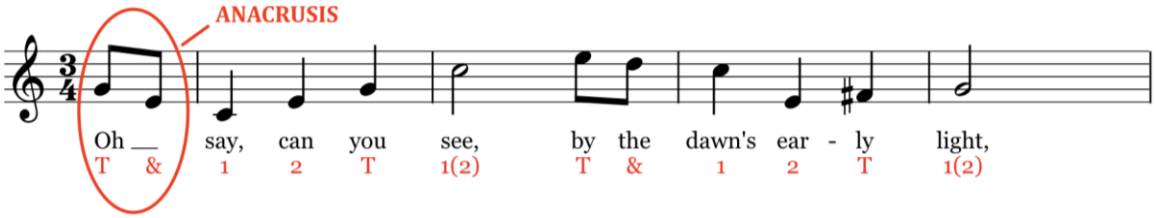


Figure 3.34

Notice in each example above that the pick-up measure, or anacrusis, is counted as the last beat in the measure. Before moving on, this seems like a good place to take a

break and complete some in-class exercises. Make sure you feel confident in these concepts of rhythm before moving on. All future topics will be built upon them!

IN-CLASS EXERCISE A

Assign counts to the exercise below. Then speak the counts out loud while tapping a steady beat.

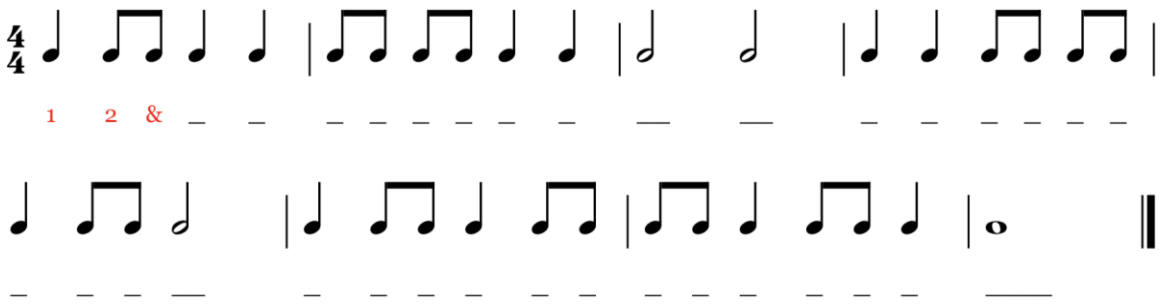


Figure 3.35

IN-CLASS EXERCISE B

Assign counts to the exercise below. Then speak the counts out loud while tapping a steady beat.

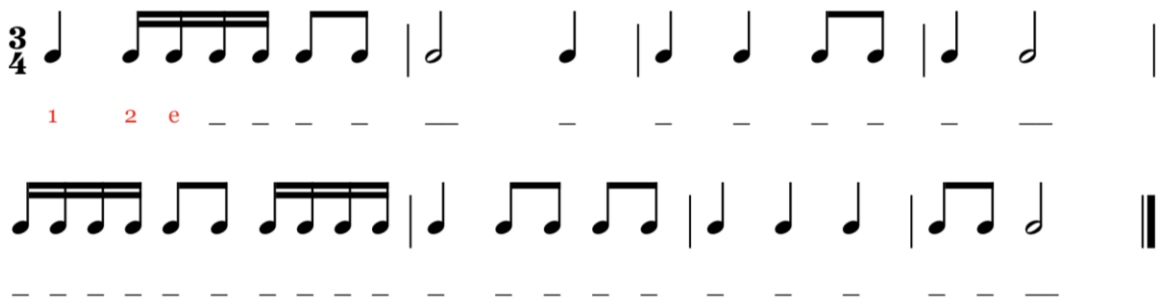


Figure 3.36

IN-CLASS EXERCISE C

Assign counts to the exercise below. Then speak the counts out loud while tapping a steady beat.

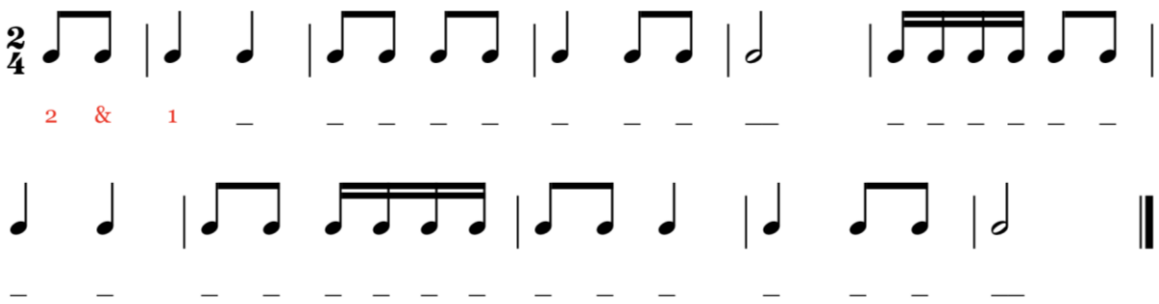
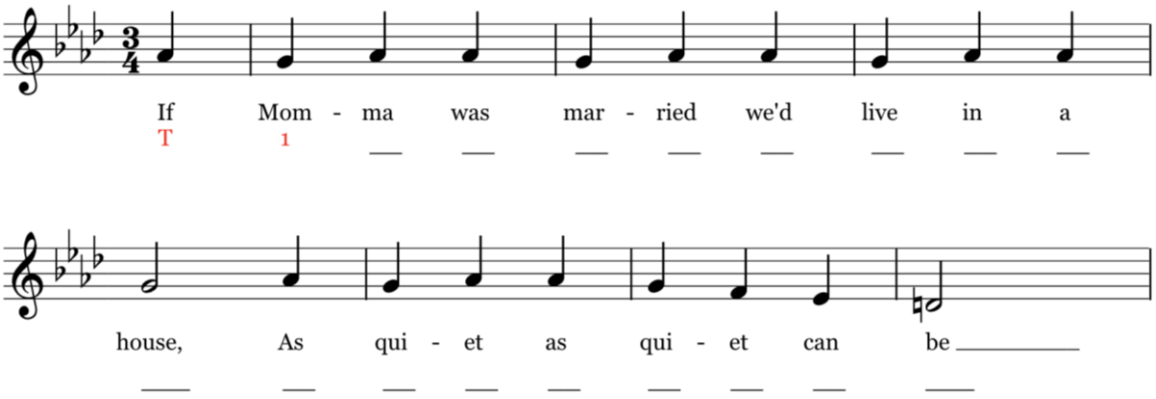


Figure 3.37

IN-CLASS EXERCISE D

Assign counts to the Musical Theatre excerpt below. Then speak the counts out loud while tapping a steady beat. Lastly, speak the text in rhythm.

'If Momma Was Married' from *Gypsy*



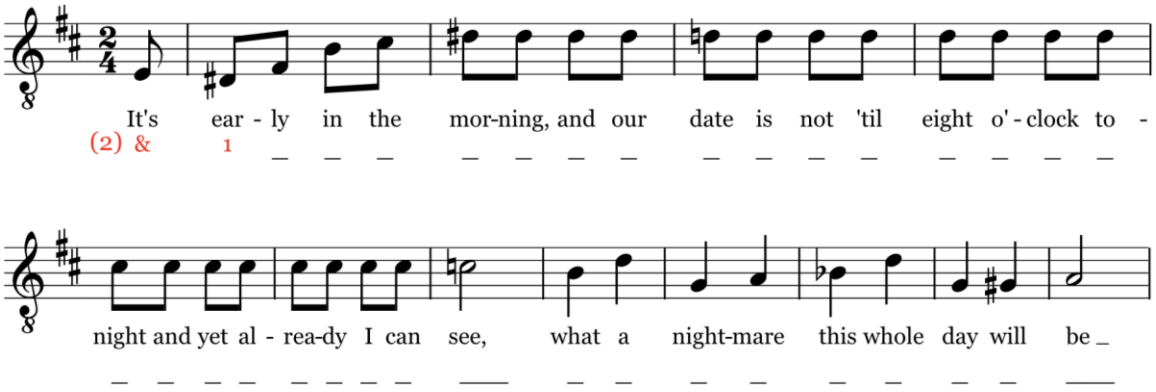
IF MOMMA WAS MARRIED (from "Gypsy")
Lyrics by STEPHEN SONDHEIM
Music by JULE STYNE

Figure 3.38

IN-CLASS EXERCISE E

Assign counts to the Musical Theatre excerpt below. Then speak the counts out loud while tapping a steady beat. Lastly, speak the text in rhythm.

'Tonight at Eight' from *She Loves Me*



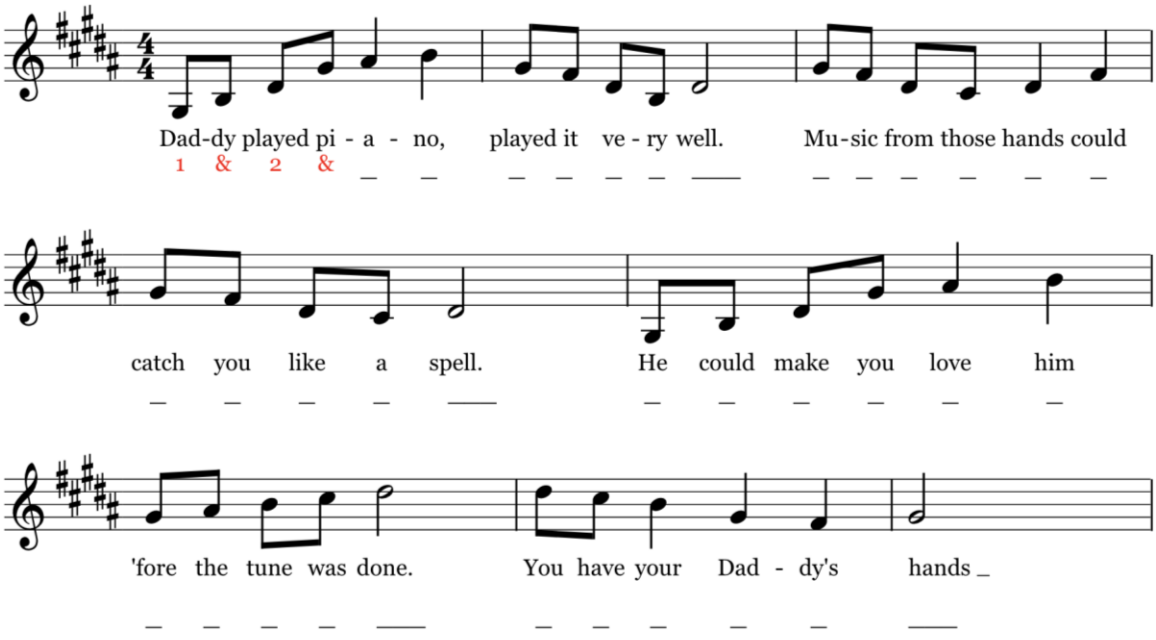
Tonight At Eight
from SHE LOVES ME
Words by Sheldon Harnick
Music by Jerry Bock

Figure 3.39

IN-CLASS EXERCISE F

Assign counts to the Musical Theatre excerpt below. Then speak the counts out loud while tapping a steady beat. Lastly, speak the text in rhythm.

'Your Daddy's Son' from *Ragtime*



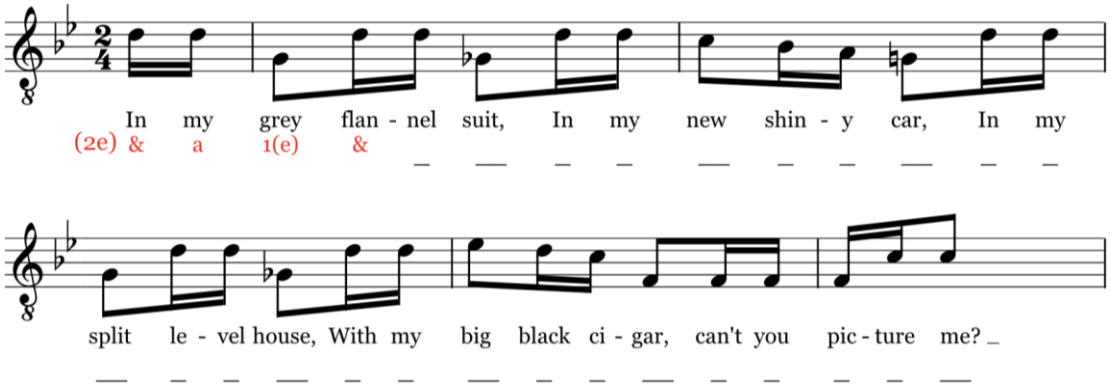
YOUR DADDY'S SON (from "Ragtime")
Lyrics by LYNN AHRENS
Music by STEPHEN FLAHERTY

Figure 3.40

IN-CLASS EXERCISE G

Assign counts to the Musical Theatre excerpt below. Then speak the counts out-loud while tapping a steady beat. Lastly, speak the text in rhythm.

'I Will Follow You' from *Milk and Honey*



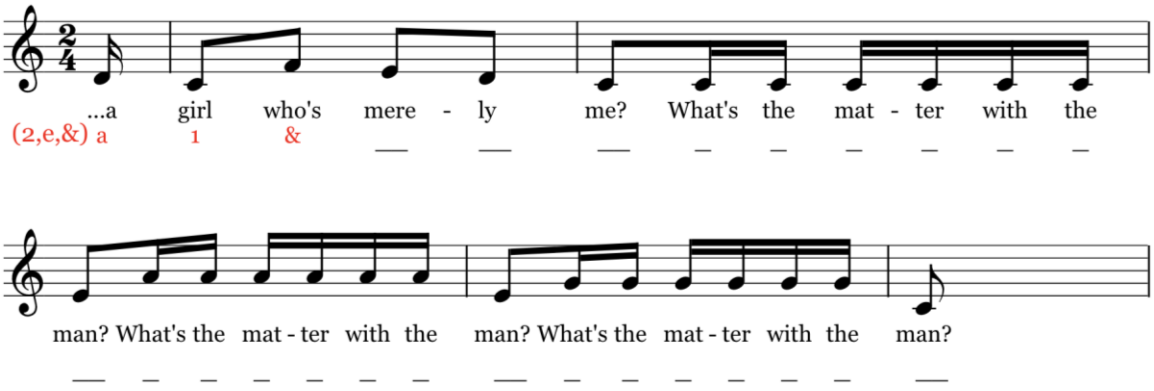
I Will Follow You
from MILK AND HONEY
Music and Lyric by Jerry Herman

Figure 3.41

IN-CLASS EXERCISE G

Assign counts to the Musical Theatre excerpt below. Then speak the counts out loud while tapping a steady beat. Lastly, speak the text in rhythm.

'Stepsister's Lament' from *Cinderella*



Stepsisters' Lament
from CINDERELLA
Lyrics by Oscar Hammerstein II
Music by Richard Rodgers

Figure 3.42

Now that you have a firm grasp on time-signatures in which the quarter note gets the beat, let's move on to time signatures in which the half note gets the beat. You already know that if the bottom number of the time signature is '2', that the half note will be counted as the beat. But you're probably wondering how subdivision works in this type of time signature. Let's take one more look at how the different types of notes relate to each other:

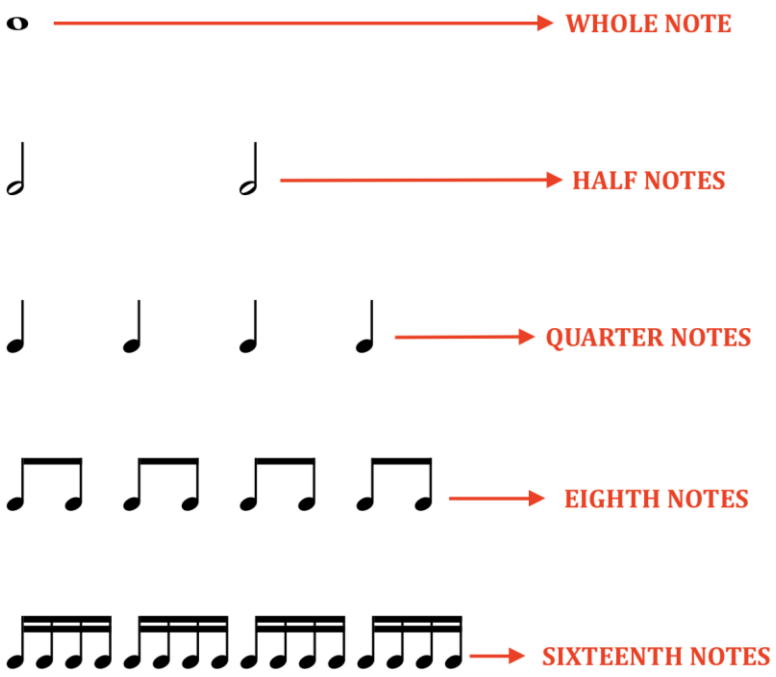


Figure 3.43

Looking at the image above, can you determine what the two levels of subdivision will be if you are counting the half note as the beat? If you came up with what is illustrated in the image below, you are correct!

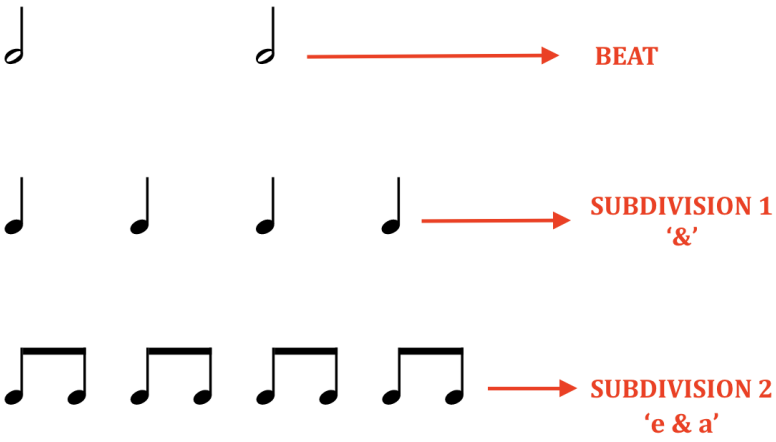


Figure 3.44

Let's take a look at some examples in which the half note gets the beat. The example below is in 2/2-time. Because the top number in the time signature is '2', there will be two beats in every measure. And because the bottom number is '2', the half note will serve as the beat. Notice that the use of '&' for the first level of subdivision, and 'e, &, a' for the second level of subdivision is still in use. Try tapping a steady beat while speaking the counts out loud:

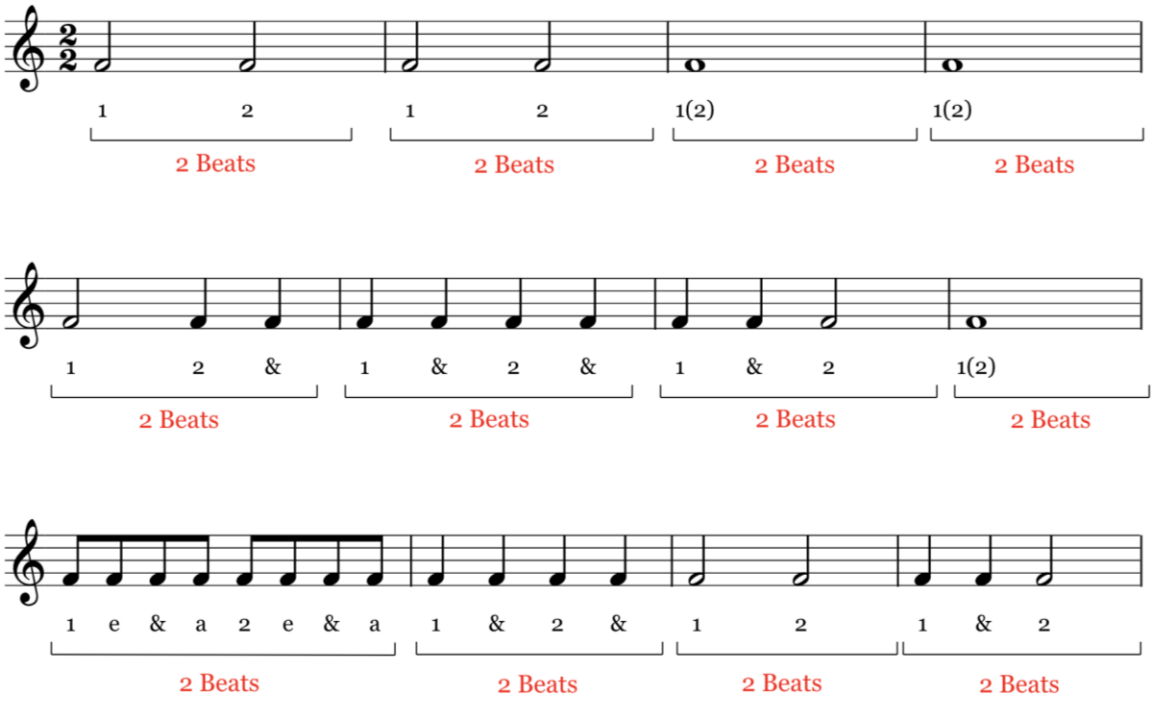


Figure 3.45

Next, take a look at the example below in 3/2-time. Because the top number in the time signature is '3', there will be three beats in every measure. And because the bottom number is '2', the half note will still serve as the beat. Try tapping a steady beat while speaking the counts out loud:

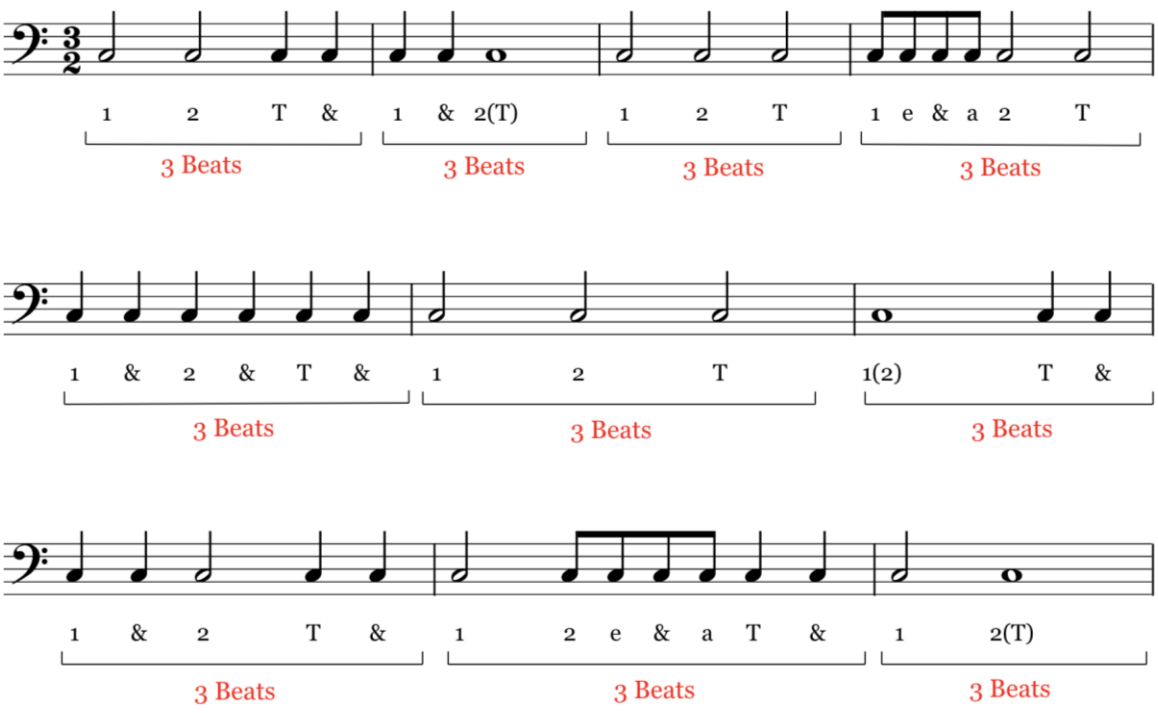
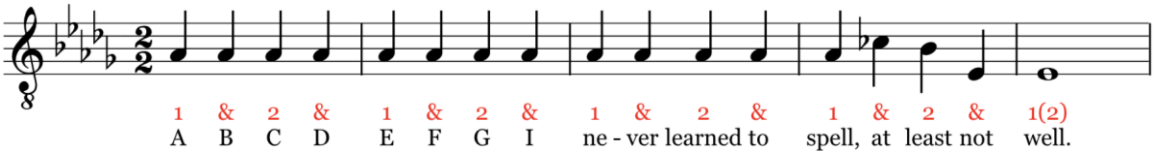


Figure 3.46

Hopefully you are starting to see how important the time signature is! The time signature is what gives numeric meaning to all the different types of note values. Before we do more in-class exercises, take a look at the Musical Theatre examples below in which the half note gets the beat:

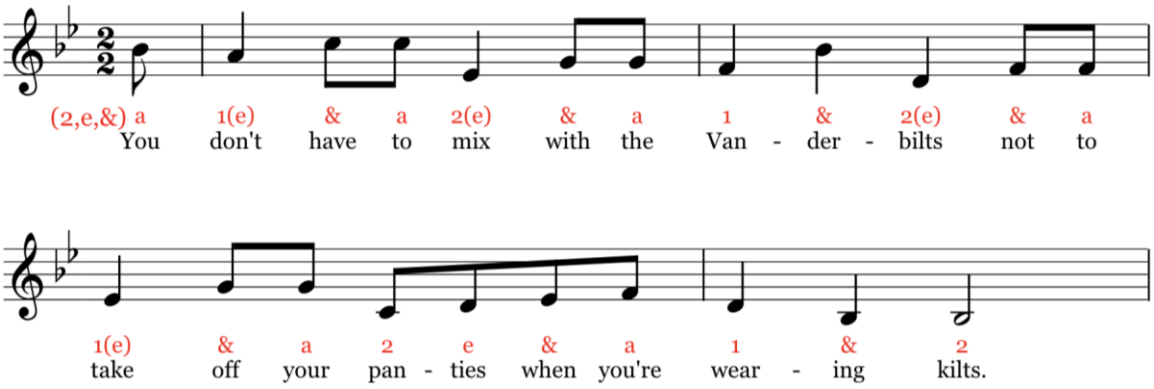
‘I Could Write a Book’ from *Pal Joey*



I Could Write A Book
from PAL JOEY
Words by Lorenz Hart
Music by Richard Rodgers

Figure 3.47

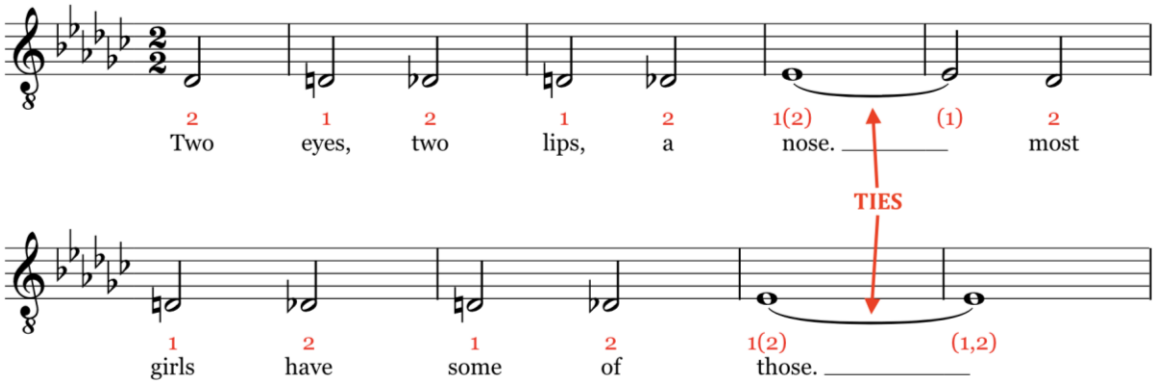
‘Doin’ What Comes Natur’lly’ from *Annie Get Your Gun*



Doin’ What Comes Natur’lly
from the Stage Production ANNIE GET YOUR GUN
Words and Music by Irving Berlin

Figure 3.48

'I Met a Girl' from *Bells are Ringing*

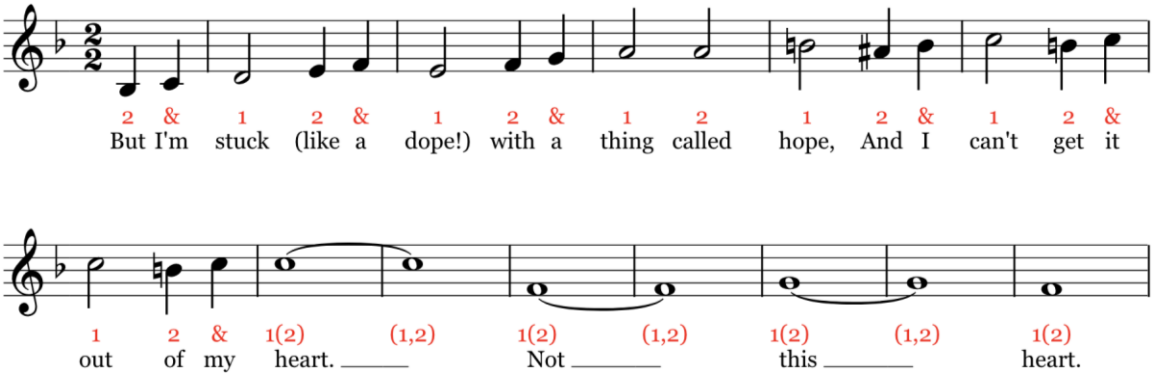


I MET A GIRL (from "Bells Are Ringing")
Words by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

Figure 3.49

Notice anything new in the example above? *Ties* are used to make notes longer by attaching them to a note that immediately follows. Often, a tie is used to make a note last longer than would be able to fit inside of a single measure. When assigning counts to a tied note, simply place those counts in parentheses to show its continuation of a previous note. When speaking or singing tied notes: be sure not to rearticulate, but rather hold the initial note for its full value. Below is another example in 2/2-time that utilizes ties in order to make notes last longer:

'A Cockeyed Optimist' from *South Pacific*

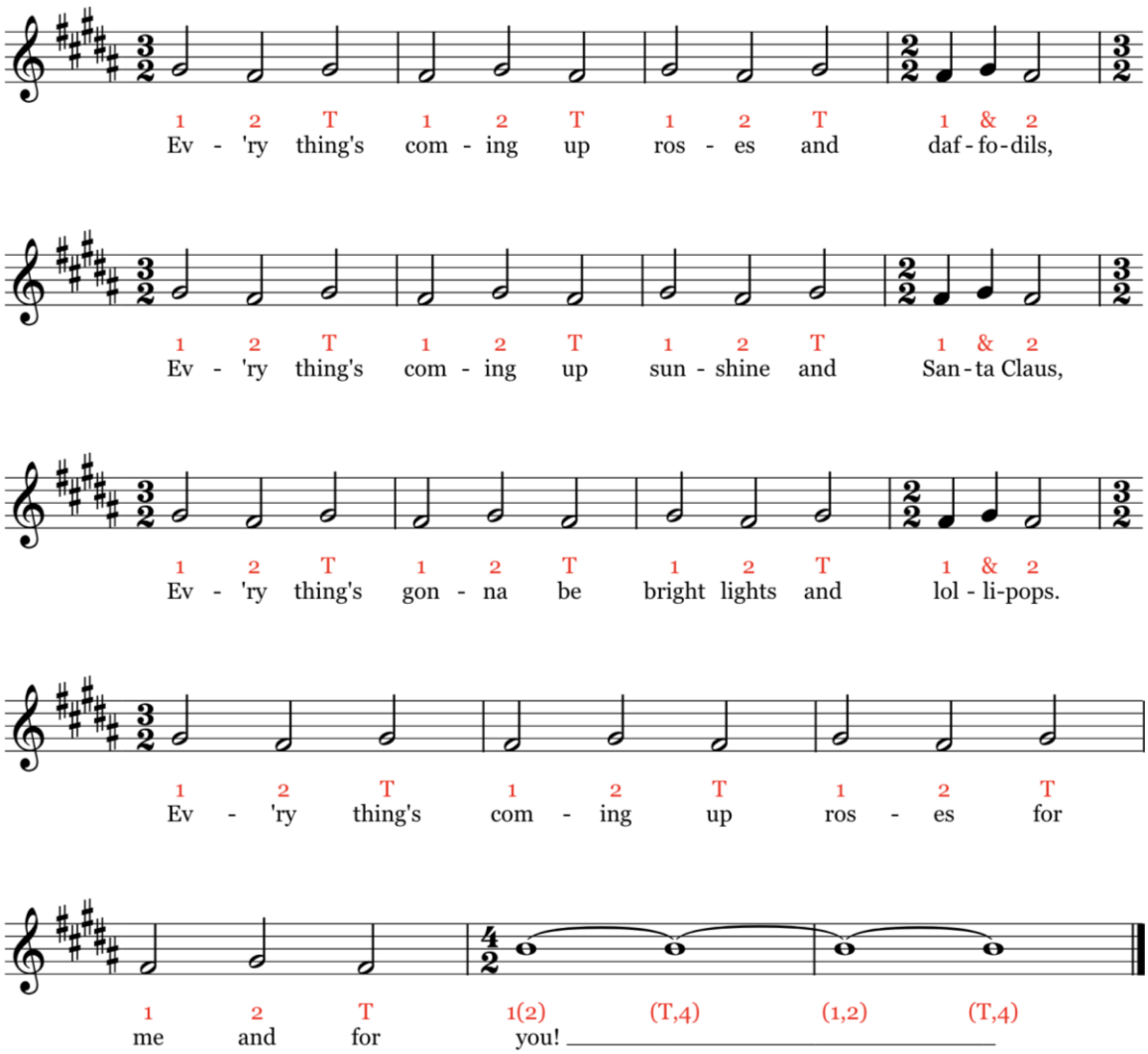


A Cockeyed Optimist
from SOUTH PACIFIC
Lyrics by Oscar Hammerstein II
Music by Richard Rodgers

Figure 3.50

In the next image, notice that the time signature changes multiple times. But because the bottom number remains the same, so does the beat. The only thing that changes is how many beats belong in each measure:

‘Everything’s Coming Up Roses’ from *Gypsy*



EVERYTHING’S COMING UP ROSES (from “Gypsy”)
Lyrics by STEPHEN SONDHEIM
Music by JULE STYNE

Figure 3.51

How are you feeling? Overwhelmed? That's ok. You've managed to make it through a lot of information. You should be proud of yourself! Let's take a moment to do some in-class exercises before we bring this chapter to a close.

IN-CLASS EXERCISE A

Assign counts to the exercise below. Then speak the counts out loud while tapping a steady beat.

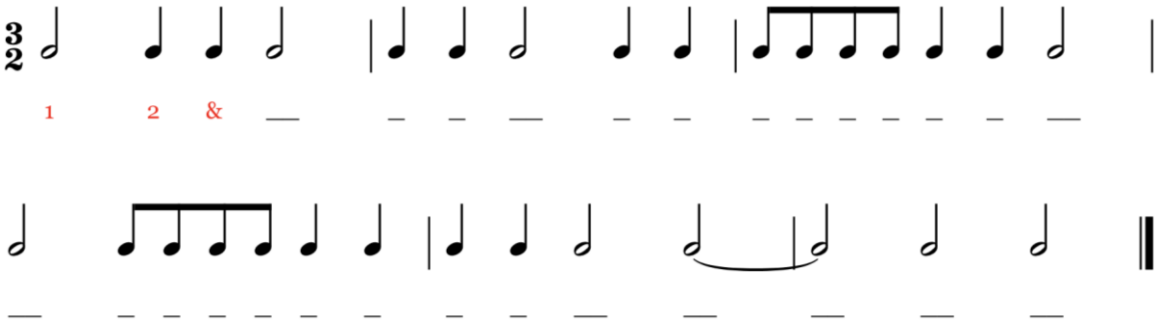


Figure 3.52

IN-CLASS EXERCISE B

Assign counts to the exercise below. Then speak the counts out-loud while tapping a steady beat.

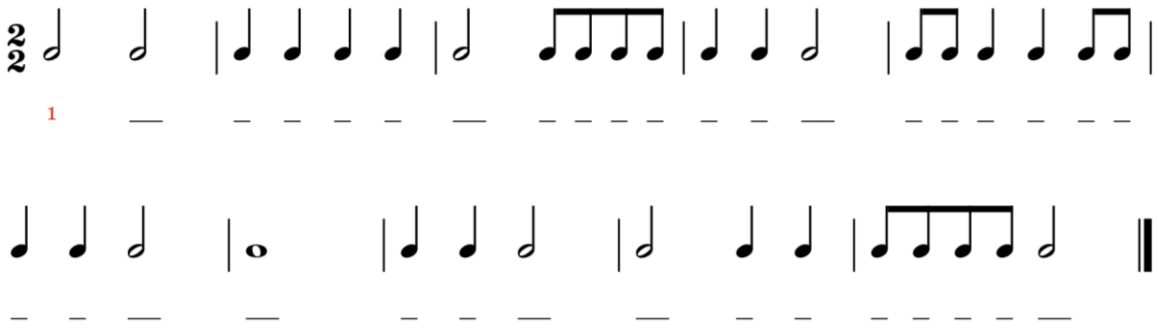


Figure 3.53

IN-CLASS EXERCISE C

Assign counts to the exercise below. Then speak the counts out loud while tapping a steady beat.

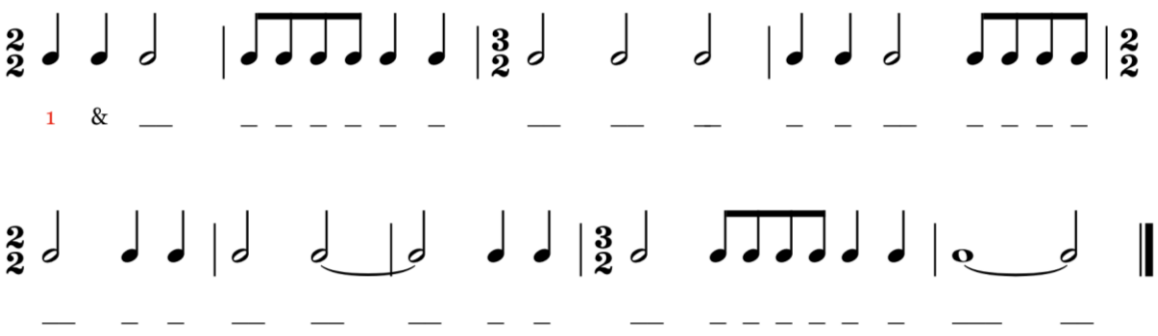


Figure 3.54

IN-CLASS EXERCISE D

Assign counts to the exercise below. Then speak the counts out loud while tapping a steady beat.

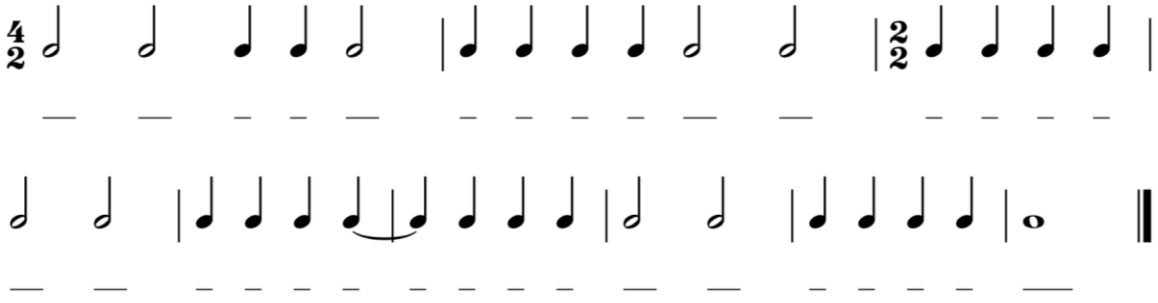
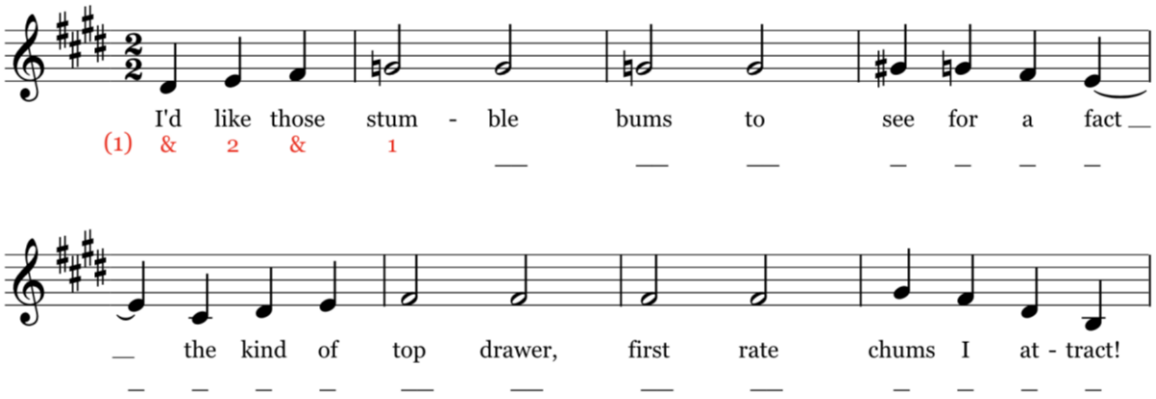


Figure 3.55

IN-CLASS EXERCISE E

Assign counts to the Musical Theatre excerpt below. Then speak the counts out loud while tapping a steady beat. Lastly, speak the text in rhythm.

'If My Friends Could See Me Now' from *Sweet Charity*



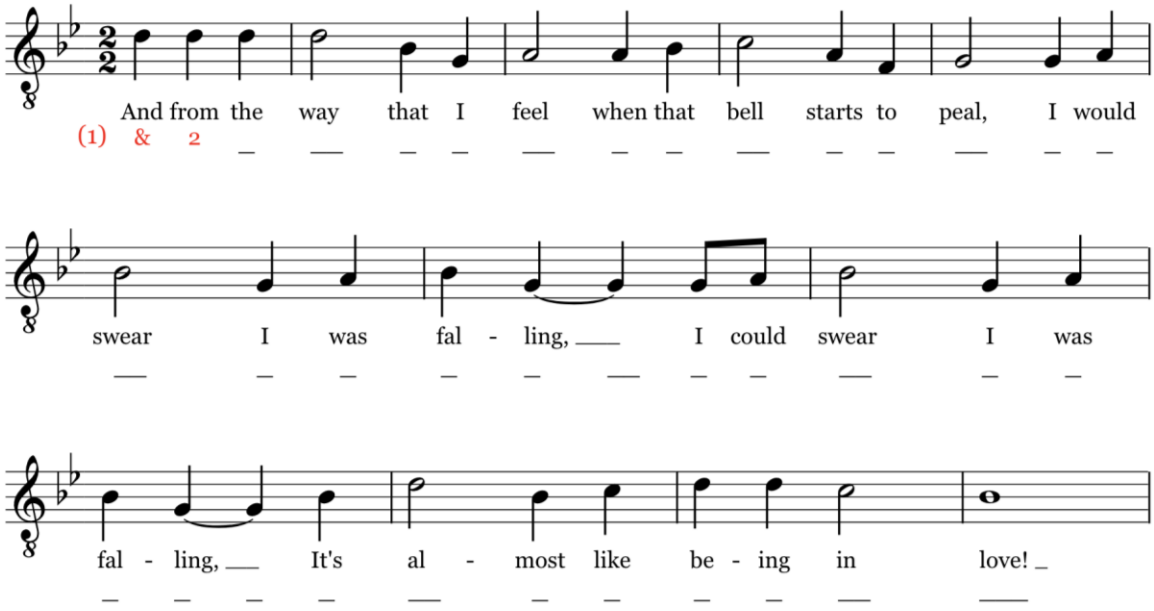
If My Friends Could See Me Now
from SWEET CHARITY
Music by Cy Coleman
Lyrics by Dorothy Fields

Figure 3.56

IN-CLASS EXERCISE F

Assign counts to the Musical Theatre excerpt below. Then speak the counts out loud while tapping a steady beat. Lastly, speak the text in rhythm.

'Almost Like Being In Love' from *Brigadoon*



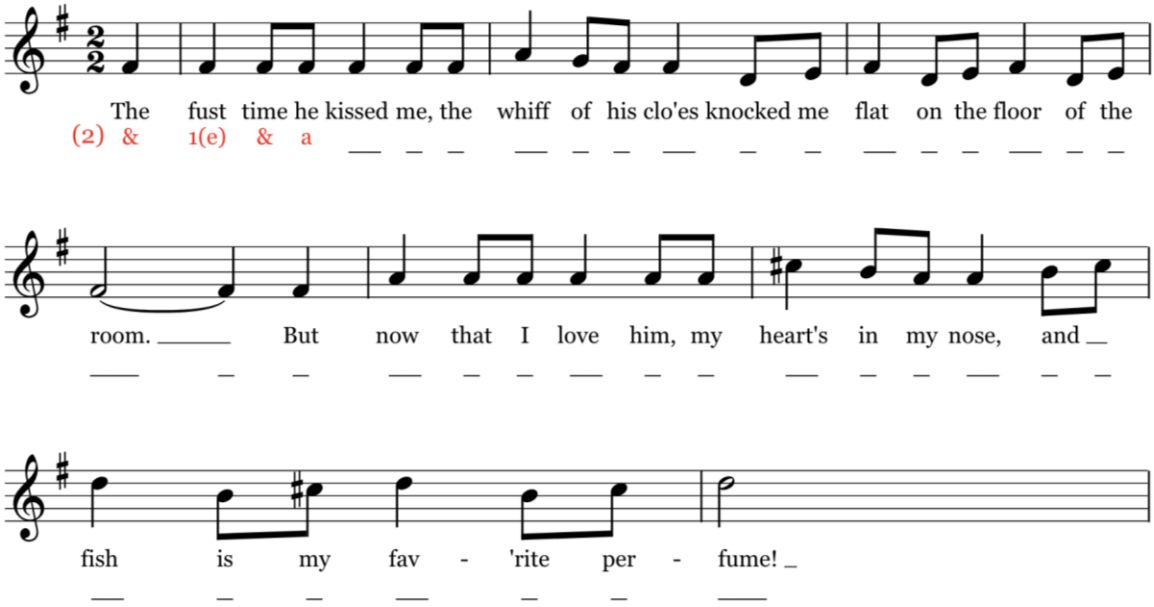
Almost Like Being In Love
from BRIGADOON
Lyrics by Alan Jay Lerner
Music by Frederick Loewe

Figure 3.57

IN-CLASS EXERCISE G

Assign counts to the Musical Theatre excerpt below. Then speak the counts out loud while tapping a steady beat. Lastly, speak the text in rhythm.

'Mister Snow' from *Carousel*



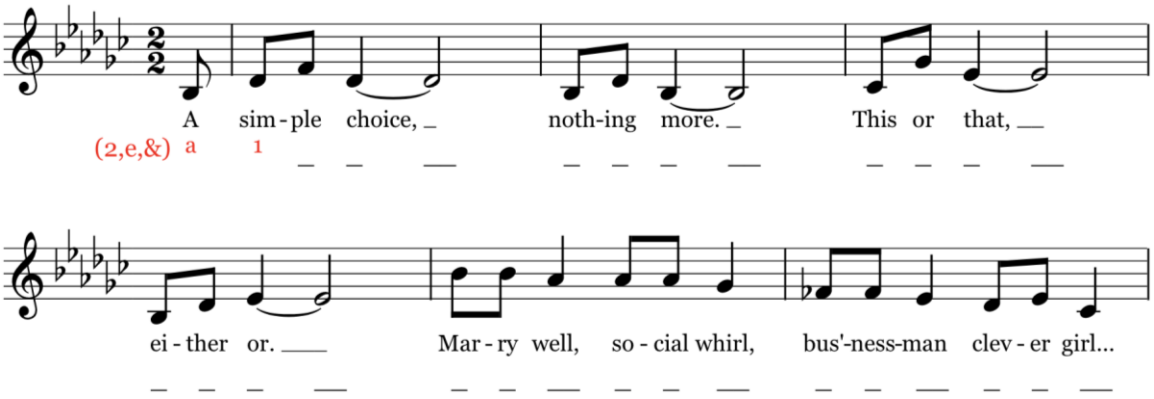
Mister Snow
from CAROUSEL
Lyrics by Oscar Hammerstein II
Music by Richard Rodgers

Figure 3.58

IN-CLASS EXERCISE H

Assign counts to the Musical Theatre excerpt below. Then speak the counts out-loud while tapping a steady beat. Lastly, speak the text in rhythm.

'Gimme Gimme' from Thoroughly Modern Millie



Gimme Gimme
from THOROUGHLY MODERN MILLIE
Music by Jeanine Tesori
Lyrics by Dick Scanlan

Figure 3.59

Congratulations! You've learned a lot of material in this chapter. Before we move on, I want to make you aware of just a few small things. To this point, you've probably noticed that we've only been concerning ourselves with time signatures containing either a '2' or a '4' on the bottom. This has been on purpose. What these time signatures all have in common is a beat that can be evenly divided in half. And you already know that these beats can be divided in half because of all the good work you've been doing with subdivision. Due to their even division of the beat, music with time

signatures such as 1/4, 2/4, 3/4, 4/4, 1/2, 2/2, 3/2, and 4/2 are all considered to be in *simple meter*. Take a moment to look at the figure below:

CLASSIFICATION	TIME-SIGNATURES
Simple-Single	$\frac{1}{2}$ $\frac{1}{4}$
Simple-Duple	$\frac{2}{2}$ $\frac{2}{4}$
Simple-Triple	$\frac{3}{2}$ $\frac{3}{4}$
Simple-Quadruple	$\frac{4}{2}$ $\frac{4}{4}$

Figure 3.60

As you can see above, these simple time signatures have been further split into categories of *single, duple, triple,* or *quadruple.* This classification is based on the top number of the time signature. Since the top number tells you how many beats will be in a measure, it helps to illustrate how the beats will be grouped together. Later in our journey together we will explore different kinds of time signatures that are not considered *simple meter*. But for now, simple time signatures are all that we've been working with and they are all that you need to be confident with at this time.

The last thing we need to address is the occasional use of symbols in place of two regularly used time signatures. 4/4-time is considered the most commonly used time signature, so it is often referred to as *common time.* With this in mind, instead of seeing

the 4/4 time signature at the beginning of a piece of music, you might see a symbol that looks like a ‘C’ instead. See below:

Figure 3.61

The second time signature that is regularly represented by a symbol is 2/2. 2/2-time is often referred to as *cut time*. Because of this, you might see a symbol that looks like a ‘C’ with a slash through it at the beginning of a piece of music in place of an actual time-signature. But don’t be confused, this symbol means the exact same thing as 2/2-time. See below:

Figure 3.62

Below are two examples of Musical Theatre excerpts that we’ve already seen in this chapter, but now with symbols in place of the time signature. Just remember, 4/4 is considered *common time* so it is marked with a ‘C’; 2/2 is considered *cut time* so it is marked with a ‘C’ and a slash. Nothing about the time signatures have changed, just the way they are represented on the staff. See below:

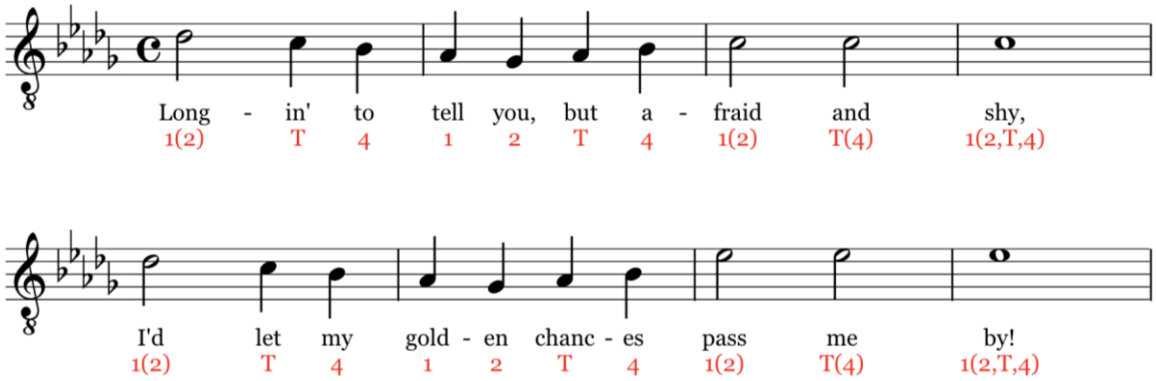


Figure 3.63

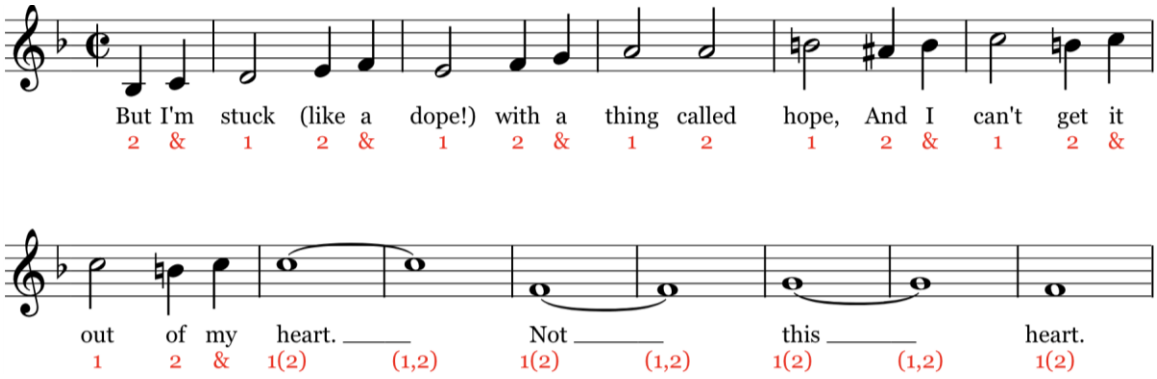


Figure 3.64

If this seems confusing at first, don't worry. You will get a lot of practice with these symbols in our upcoming chapters. Coming up next, we will continue with rhythm and learn some fun ways in which music can be made more varied and exciting. We will explore rests, dotted notes, syncopation, tuplets, and a few irregular time signatures. But for now, take a nice long break. You deserve it!

APPENDIX D

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*VIA EMAIL: **jpcowan@uncg.edu***

April 17, 2018

Justin Cowan
University of North Carolina at Greensboro
828 West Bessemer Avenue
Greensboro, NC 27408
United States

RE: "If I Loved You," "Falling In Love With Love," "Tonight At Eight," "I Will Follow You," "Stepsisters' Lament," "I Could Write A Book," "Doin' What Comes Natur'lly," "A Cockeyed Optimist," "If My Friends Could See Me Now," "Almost Like Being In Love," "Mister Snow" and "Gimme Gimme"

Dear Justin:

We hereby grant you permission to include excerpts of the above-referenced compositions in your doctoral dissertation entitled *Musicianship For Musical Theatre: A New Instructional Resource For The Musical Theatre Student Studying Music Theory*. Credit will be given directly under the music to be included as listed on the attached Schedule A. This permission is limited to use of the above-referenced compositions as indicated on the attached Schedule B for purposes of your dissertation and does not include any right to use the compositions, or any part thereof, in any other publications, or for any commercial purposes.

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Schedule A:

If I Loved You
from CAROUSEL
Lyrics by Oscar Hammerstein II
Music by Richard Rodgers

Falling In Love With Love
from THE BOYS FROM SYRACUSE
Words by Lorenz Hart
Music by Richard Rodgers

Tonight At Eight
from SHE LOVES ME
Words by Sheldon Harnick
Music by Jerry Bock

I Will Follow You
from MILK AND HONEY
Music and Lyric by Jerry Herman

Doin' What Comes Natur'lly
from the Stage Production ANNIE GET YOUR GUN
Words and Music by Irving Berlin

Stepsisters' Lament
from CINDERELLA
Lyrics by Oscar Hammerstein II
Music by Richard Rodgers

I Could Write A Book
from PAL JOEY
Words by Lorenz Hart
Music by Richard Rodgers

A Cockeyed Optimist
from SOUTH PACIFIC
Lyrics by Oscar Hammerstein II
Music by Richard Rodgers

If My Friends Could See Me Now
from SWEET CHARITY
Music by Cy Coleman
Lyrics by Dorothy Fields

Gimme Gimme
from THOROUGHLY MODERN MILLIE
Music by Jeanine Tesori
Lyrics by Dick Scanlan

Almost Like Being In Love
from BRIGADOON
Lyrics by Alan Jay Lerner
Music by Frederick Loewe

Mister Snow
from CAROUSEL
Lyrics by Oscar Hammerstein II
Music by Richard Rodgers

Schedule B:

Composition	Composer(s)	Larger Work	Excerpt	Part
"If I Loved You"	Richard Rodgers/Oscar Hammerstein II	*Carousel*	m. 17-24	Vocal Line Only
"Falling In Love With Love"	Richard Rodgers/Lorenz Hart	*The Boys From Syracuse*	m. 37-42	Vocal Line Only
"Tonight At Eight"	Jerry Bock/Sheldon Harnick	*She Loves Me*	m. 21-33	Vocal Line Only
"I Will Follow You"	Jerry Herman	*Milk And Honey*	m. 9-13	Vocal Line Only
"Stepsisters' Lament"	Richard Rodgers/Oscar Hammerstein II	*Cinderella*	m. 57-61	Vocal Line Only
"I Could Write A Book"	Richard Rodgers/Lorenz Hart	*Pal Joey*	m. 5-9	Vocal Line Only
"Doin' What Comes Natur'lly"	Irving Berlin	*Annie Get Your Gun*	m. 83-86	Vocal Line Only
"A Cockeyed Optimist"	Richard Rodgers/Oscar Hammerstein II	*South Pacific*	m. 65-77	Vocal Line Only
"If My Friends Could See Me Now"	Cy Coleman/Dorothy Fields	*Sweet Charity*	m. 25-32	Vocal Line Only
"Almost Like Being In Love"	Frederick Loewe/Alan Jay Lerner	*Brigadoon*	m. 33-44	Vocal Line Only
"Mister Snow"	Richard Rodgers/Oscar Hammerstein II	*Carousel*	m. 85-92	Vocal Line Only
"Gimme Gimme"	Jeanine Tesori/Dick Scanlan	*Thoroughly Modern Millie*	m. 3-8	Vocal Line Only

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Justin Cowan
University of North Carolina at Greensboro
828 West Bessemer Avenue
Greensboro, NC 27408
jpcowan@uncg.edu

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Words and Music by ANDREW LIPPA

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Words and Music by MICHAEL JOHN LACHIUSA

IF MOMMA WAS MARRIED (from "Gypsy")
EVERYTHING'S COMING UP ROSES (from "Gypsy")
Lyrics by STEPHEN SONDHEIM
Music by JULE STYNE

YOUR DADDY'S SON (from "Ragtime")
Lyrics by LYNN AHRENS
Music by STEPHEN FLAHERTY

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