Musical Theatre Collaboration:

Finding the Right "Keys" to Unlock the Performance Door

by

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ABSTRACT

The piano-vocal scores of musical theatre songs often contain simplistic and uninspired piano writing. Characteristically, the scores have right-hand figuration that doubles the voice line, restricting the singer from having the rhythmic and melodic freedom that is an essential component of the style. In addition, the piano-vocal scores have shallow bass lines and thin textures, making it difficult for the pianist to offer the support and expression that the music deserves. Editors may choose this writing style to make the score pianistically accessible for voice teachers accompanying their students, or to provide melodic assistance for less experienced singers. Conductor-vocal scores do exist and more closely resemble what an orchestra might play, but they are expensive, at times only available as rental scores, or highly inconvenient to locate. Therefore, I have designed twelve techniques to enhance piano-vocal scores, and will demonstrate those techniques through seven songs selected from the canon of musical theatre repertoire. The project is intended to be a teaching tool for advanced collaborative pianists working with advanced musical theatre singers, as many of the techniques create virtuosic piano writing and are designed for use with little to no prior rehearsal, which could potentially distract, rather than benefit, a beginning singer. The ultimate aim of enhancing the piano-vocal score is for the finished product to be creative and inspiring. Further objectives include: the creation of orchestral textures, allowing the singer more freedom, the creation of a piano part that is technically rewarding, and piano writing that inspires the singer. Through my descriptions of the techniques and discussions of the piano-vocal score enhancements, I hope to demonstrate that the singer, pianist, and audience all
benefit when collaborative pianists enhance the piano-vocal score of musical theater repertoire.
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CHAPTER 1

INTRODUCTION

“Oh sweetie, please don’t play the melody,” says the voice teacher to the collaborative pianist at a musical theatre student’s lesson. “Um, then what do you propose I play instead?” may be the next thought of the pianist, befuddled by the request.

The piano-vocal scores of musical theatre songs often contain simplistic and uninspired piano writing. Characteristically, the scores have right-hand figuration that doubles the voice line, restricting the singer from having the rhythmic and melodic freedom that is an essential component of the style. In addition, the piano-vocal scores have shallow bass lines and thin textures, making it difficult for the pianist to offer the support and expression that the music deserves. Although conductor-vocal scores exist and more-closely resemble what an orchestra might play, they are expensive and highly inconvenient to locate. In fact, contemporary musical theatre conductor-vocal scores are often available as rental only. Collaborative pianists playing for musical theatre students nearly always play from piano-vocal scores and, therefore, what the voice teacher is actually saying is, “Please turn this boring accompaniment into something creative, musical, and inspiring.” But the question remains, how?

In my pursuit to answer this question, I designed twelve techniques to enhance the piano-vocal scores of seven songs selected from the canon of musical theatre repertoire, written between 1903-1986. The project is intended to be a teaching tool for advanced collaborative pianists working with advanced musical theatre singers. Many of the techniques I’ll be introducing create virtuosic piano writing and are designed for use with little to no prior rehearsal, which could potentially distract, rather than benefit, a
beginning singer. I intentionally did not choose any repertoire by noted musical theatre composer Stephen Sondheim, as the piano-vocal scores of his works are already musically sophisticated and inspiring. In addition, I did not choose songs from the very-contemporary pop musical theatre repertoire, as I have rarely experienced that repertoire in my five years as a musical theatre pianist in higher education.

In the succeeding chapters, I put each song in the context of its corresponding musical. Then, I describe in great detail the techniques used and, using several musical excerpts, often juxtapose the original piano-vocal score with the new and improved score. Where I juxtapose passages, the two excerpts share a common number, followed by “PV” for the original piano-vocal score version or “JN” (Jaime Namminga) for my version. In general, “PV” is henceforth used to represent *piano-vocal score*. In addition, I discuss the reasons for incorporating particular techniques into specific songs and, occasionally within the song discussions, make some performance suggestions for the pianist. Through my descriptions and discussions, I hope to demonstrate that the singer, pianist, and audience all benefit when collaborative pianists enhance the PV of musical theater repertoire.

Before moving into the song chapters, I will discuss the objectives of enhancing the PV, and then define each specific enhancing technique. First, it is important to note that the objective is NOT to transform the score into a completely different song. Therefore, I did not extensively re-harmonize the melody the way jazz musicians frequently do, nor did I change the overall style of the songs, such as turning a waltz into a lullaby. In addition, I intentionally kept stylistic consistency throughout each song. In keeping with the previous example, I did not write four measures of a waltz pattern and
then suddenly switch into lullaby mode. Making significant changes as such could distract singers, interfere with their artistic choices, and could ultimately be musically unsatisfying.

The ultimate aim of enhancing the PV is for the finished product to be creative and inspiring. Further objectives result from that aim. The first objective is to create orchestral writing. In this case, “orchestral” does not refer to imitating a specific orchestration from a musical production. After all, musicals are constantly being re-orchestrated, so there is not one true orchestration. Rather, “orchestral” refers to a more sophisticated writing. For example, this may mean a thicker, richer texture, if the music calls for a dramatic or romantic character, or light and lyrical counter melodies, if the character is amusing or cheerful. The next objective is to allow the singer more freedom. When the piano part doubles the singer’s exact melody, as is often the case in the PV, the singer is very restricted in rhythmic and melodic possibilities. However, when the pianist does not play the melody, the singer can improvise the notes and rhythms, and take more liberties with the phrasing, which again, is not only permitted in musical theatre, but is an essential component of the style. The next objective of enhancing the PV is to create writing that is technically rewarding for the pianist who, subsequently, will become more challenged and engaged. I have often heard pianists say, “It’s easy rep, just musical theatre,” to which I think, “sure, if you play only what is on the page.” And finally, if the pianist is more challenged and engaged, the singer will be more inspired, resulting in a musical, entertaining performance that is satisfying for both performers and audience.

I created twelve techniques to enhance the PV, using some of the techniques in several songs and others only once or twice. Although many of the technique choices I
made were logical to me before I wrote them down, there was also some trial and error involved, in which I could see the theory and logic only after I tried it out. Some of the enhancing techniques are simpler, intended for an on-the-spot situation, such as sight reading at an audition or lesson. Others are more complex and require practice time, for instance, in preparation for a recital. After discussion of all the songs, I reflected on this idea of *simple vs. complex* in the concluding chapter.

I have defined each of the twelve enhancing techniques, and have also included a brief explanation of when or why to use them. In addition, I have assigned each one initials that I will use to reference them in the succeeding song chapters.

1) **Bass Interest (BI):** The BI technique creates an interesting bass line, such as an ostinato or walking bass that one might hear in jazz. An interesting bass line is so foundational in enhancing music.

2) **Stride-Bass Accompaniment (SBA):** The SBA technique creates an accompaniment in which there is a single bass note (or doubled in octaves) on the strong beats, and a chord higher in the bass register on the weak beats. In the vernacular, this is often referred to as “um-chuck” accompaniment. Although this is one of the simplest techniques to incorporate, it should be used selectively, as it is not always stylistically appropriate.

3) **Rhythmic Interest or Complexity (RIC):** The RIC technique changes a rhythm of straight quarter or eighth notes into one of more interest or complexity, for instance, dotted-eighth-sixteenths or triplets. Using this technique can create forward momentum in the music.

4) **Countermelody (CM):** The CM technique creates a melody that stands apart from the vocal line. Countermelodies are common in the art songs of composers such as Gabriel
Fauré and Hugo Wolf. Using this technique adds much interest to the music, as the audience listens for two different melodies.

5) **Decorative Ornamenting (DO):** The DO technique creates slight variation on a melody, and its use adds interest to a repetitive song in which the same motive is heard over and over. This is similar to the technique used in the repeat of the ‘A’ section of a Baroque *da capo* aria.

6) **Improvisatory Figuration (IF):** The IF technique creates an improvisatory melody whose notes neighbor the basic outlined harmony of the moment. This technique works particularly well if the bass line is already adequate, but the pianist merely wants to avoid doubling the melody. I used this in nearly every song for this project, so there are many examples.

7) **Melodic Motive (MM):** The MM technique creates a melody based on one existent earlier in the song. The melody may be a long phrase or simply a short motive. An example of this technique is the pianist playing a motive from the melody of the verse while the singer has the melody of the refrain. The MM is a creative way to both unify the song and help the audience remember the main tune.

8) **Text Painting (TP):** The TP technique creates a direct correlation between the music and the text, such as, a fast trill in the piano’s upper register to represent birds singing, or quick descending bass notes to represent the words “falling down.” This is a valuable technique to use if the pianist wants to draw attention to specific words.

9) **Vocal Duet (VD):** The VD technique creates a melodic line to be in duet with the vocal line, often a continuous specific interval away from the vocal line, such as parallel thirds or sixths. This is a good technique to use if the pianist wants a simple
accompaniment while still avoiding melodic doubling. I call this technique “vocal duet” because it resembles a duet between two voices.

10) **Arpeggiated Accompaniment (AA):** The AA technique changes the existing blocked chords or single notes into an accompaniment pattern of smaller note values, such as eighths, sixteenths, or triplets, that outline the basic written harmony. The AA is a great technique if one wants a flowing accompaniment underneath a lyrical melody.

11) **Filling out the Texture (FT):** The FT technique creates extra notes within the written harmony to create a fuller, richer sound. For example, in a hymn or chorale with four parts, one could extend the bass part down an octave or two, bring the tenor part up into the right hand, and play the three upper voices up an octave. Then, one could play the harmony during the subdivided beats so that the song always has a feeling of forward momentum, rather than feeling stuck. This technique is often used to embellish a big piano solo.

12) **Progressive Accompaniment (PA):** The PA technique begins a song with a simple accompaniment, then fills out the texture little by little as the song progresses. This is a good technique to use in a song that reaches a dramatic climactic point, and is also a technique that naturally incorporates multiple other techniques.

Subsequent chapters will demonstrate how these techniques are put into actual practice through musical examples. For a more compact list of the enhancing techniques with the correlating initials, please refer to *Appendix A.*
CHAPTER 2

KA-LU-A FROM GOOD MORNING DEARIE

Good Morning Dearie is a musical originally produced by Charles Dillingham, with music by Jerome Kern, and lyrics by Anne Caldwell. Its Broadway premiere was November 21, 1921, the first of 347 performances.¹ Good Morning Dearie is about a wealthy man named Billy Van Cortlandt, who is engaged but in love with another woman, Rose-Marie. As they are not able to be together, Billy sings “Ka-lu-a” as he remembers Rose-Marie.²

Example 1. Kern, Jerome. “Ka-lu-a,” mm. 5-8: PV.³

Example 1. Kern, Jerome. “Ka-lu-a,” mm. 5-8: JN.

My first priority was to give the bass line some rhythmic interest, as it is incredibly sparse in the PV, consisting mainly of a single quarter note on the strong beats of the measure, as seen in Ex. 1: PV, mm. 5-8. I chose to use an ostinato pattern, in this case a habanera rhythm, as seen in Ex. 1: JN, mm. 5-8. In this instance, I actually used two techniques in one, BI and RIC. The habanera is used most commonly in a tango, and it fits well here because a great majority of the music in Good Morning Dearie is dance music, though I chose the habanera mostly because of its charm. I suggest that pianists keep the habanera rhythm very steady, as one would with any ostinato.

I left the right-hand (RH) percussive eighth-note chords as notated in the PV (Ex. 1: PV, mm. 7-8, and Ex. 1: JN, mm. 7-8), as that writing is not only a great filler while the singer sustains a long note, but also is complimented quite nicely by the habanera. In deciding how to best replace the RH melodic doubling, I wanted to use a thin texture to match that of the LH, but also melodicism to contrast with the interesting rhythm of the LH. Therefore, IF was a great technique choice here. One can see a bit of the figuration

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in the above excerpts, but here in Ex. 2: PV and JN, mm. 9-12 is another before-and-after passage to show more of it.

Example 2. Kern, Jerome. “Ka-lu-a,” mm. 9-12: PV. ₳

![Musical notation for Example 2 (PV)]

Example 2. Kern, Jerome. “Ka-lu-a,” mm. 9-12: JN.

![Musical notation for Example 2 (JN)]

In Ex. 2: PV, mm. 9-12, the RH has the exact rhythm as the singer, just in a blocked-chord form, which is very restricting for the singer. By using IF, the singer has freedom in the quarter-note measures (Ex. 2: JN, mm. 9 and 11). However, it is quite

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effective to double the rhythm when it is syncopated, as in Ex. 2: JN, mm. 10 and 12.

Such syncopations are distinctive rhythmic elements of this style, and because of this, the singer will not take rhythmic liberties in these moments but rather, choose to highlight them.


⁶Ibid., 4.
For the quiet refrain in C Major (Ex. 3: JN, mm. 18-33), I wanted to continue with the IF but change to an even calmer, legato texture, so I tried out a figuration based on the C Major scale and discovered that it was musically effective! At the end of the first of these two identical vocal phrases (Ex. 3: JN, m. 25), I noodled down to the dominant note G, then started over with the scale on the second phrase, this time noodling back up to the tonic note C (Ex. 3: JN, m. 33), to give the phrase some closure. I suggest pianists add
some rubato to the IF, in order to keep the phrasing interesting, opposite of how one would approach a Hanon exercise!

Example 4. Kern, Jerome. “Ka-lu-a,” mm. 52-53: PV.\(^7\)

At the end of the song, I tagged on a short postlude that did not exist in the PV, using a motive from the refrain but decorating it with a couple chromatic neighbor tones, thus, using two techniques in one, MM and DO (Ex. 4: JN, mm. 52-55).

\(^7\)Ibid., 5.
CHAPTER 3

FORTY-FIVE MINUTES FROM BROADWAY FROM FORTY-FIVE MINUTES FROM BROADWAY

_Forty-Five Minutes from Broadway_ is a musical originally produced by Klaw & Erlanger, with both music and lyrics by George M. Cohan. Its Broadway premiere was January 1, 1906, the first of 90 performances.® _Forty-Five Minutes from Broadway_ is about a small-town housemaid, Mary, who inherits a great deal of money but gives it up to be with New-Yorker Kid Burns. In this title song, Burns gives his city-boy view of life in the small town.®

My first thought when glancing at the PV of this song was, there is no PA. From beginning to end, it has a big-waltz texture. While this song does not have a dramatic climax by any means, every song has some type of progression and, in this case, it is simply the verse leading to the refrain. “What can one find and where can one find it?” is the verse’s question, and the answer is in the refrain, which is also the most memorable tune, thus justifying use of PA for my main technique. As I stated in the introduction, the PA naturally incorporates other techniques.

I have juxtaposed Ex. 5: PV through Ex. 9 PV with Ex. 5: JN through Ex. 9: JN, to illustrate the PV’s lack of PA next to the new version’s PA.

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®Internet Broadway Database, (Accessed March 5, 2016).

Example 5. Cohan, George M. “Forty-Five Minutes from Broadway,” mm. 5-8: PV.\(^{10}\)

![Example 5. Cohan, George M. “Forty-Five Minutes from Broadway,” mm. 5-8: PV.\(^{10}\)](image)

Example 5. Cohan, George M. “Forty-Five Minutes from Broadway,” mm. 5-8: JN.

![Example 5. Cohan, George M. “Forty-Five Minutes from Broadway,” mm. 5-8: JN.](image)

I started the verse with a LH 1/1-2 pattern, a type of BI, along with some IF in the RH (Ex. 5: JN, mm. 5-8).

I kept the same BI pattern in mm. 13-16 (Ex. 6: JN), but expanded it to an octave.
Example 7. Cohan, George M. “Forty-Five Minutes from Broadway,” mm. 21-22: PV.\textsuperscript{12}

Beginning in m. 21, I changed the RH IF from eighth notes to triplets, and the LH BI from a 1/1-2 to a waltz pattern (Ex. 7: JN).

\textsuperscript{12}Ibid.
At the refrain in m. 36 (Ex. 8: JN), I continued the LH waltz pattern, but expanded the RH IF to a higher register of the keyboard.

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Ibid.
Example 9. Cohan, George M. “Forty-Five Minutes from Broadway,” mm. 53-68: PV.\textsuperscript{14}

\begin{verbatim}
Oh! What a fine bunch of farmers. Oh! What a rube atmosphere.

They have whiskers like hay, and imagine Broadway only forty-five minutes from here.
\end{verbatim}

\textsuperscript{14}Ibid.
Example 9. Cohan, George M. “Forty-Five Minutes from Broadway,” mm. 53-68: JN.

As illustrated in Ex. 9: JN, The IF is in octaves, beginning in m. 55, and I harmonically filled out the noodling from m. 65 to the end, thus using FT.
As this is a PA, pianists should play softly and a bit transparent at the beginning of the song, then become louder and more expressive throughout. They should also take time to enjoy the final large phrase (Ex. 9: JN, mm. 53-68), giving a more emphasized downbeat in the bass and using some nice Brahmsian rubato on the octave IF.
CHAPTER 4

LOOK FOR THE SILVER LINING FROM SALLY

_Sally_ is a musical originally produced by Florenz Ziegfeld, Jr., with music by Jerome Kern, and lyrics by Clifford Grey. Its Broadway premiere was December 21, 1920, the first of 561 performances.¹⁵ Sally Green is hired to wash dishes at the Alley Inn in Greenwich Village, and is less than thrilled by her new position. She meets Connie, who is not only a waiter, but is also the Grand Duke Constantine of Czechogovinia. At a dinner party in Connie’s honor, Sally meets millionaire Richard Farquhar’s son Blair, who tries to encourage her to “Look for the Silver Lining.”¹⁶

¹⁵Internet Broadway Database.

Once again, I used the PA technique, but this time intending it to be a lead-in to the refrain, rather than a progression to the end of the song. As illustrated in Ex. 10: PV, mm. 3-4, with the exception of the melodic doubling in the RH, the opening of the PV already contains the perfect simplistic writing for the PA technique. Therefore, I took away the RH and kept what was written in the LH for the first couple bars of the singer’s entrance (Ex. 10: JN, mm. 3-4).

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Example 11. Kern, Jerome. “Look for The Silver Lining,” mm. 5-6: PV.  

For the next two measures (Ex. 11: JN, mm. 5-6), I added a simple eighth-note pattern to give the music a sense of rolling forward.
Example 12. Kern, Jerome. “Look for The Silver Lining,” mm. 7-8: PV. ¹⁹

Example 12. Kern, Jerome. “Look for The Silver Lining,” mm. 7-8: JN.

In the PV, the piano writing of Ex. 12: PV, mm. 7-8 is nearly identical to that of Ex. 10: PV, mm. 3-4, but how could I mimic that when the music clearly calls for something with more substance, as the vocal line of this first large phrase climaxes to the high F (Ex. 12: PV, m. 8), rather than noodling back to the original F of m. 4 (Ex. 10: PV, m. 4)? So this time, I kept the descending bass but transformed the original thirds to octaves and added the harmony in the RH to thicken the texture (Ex. 12: JN, mm. 7-8). As this is the climax of the PA, pianists should play mm. 7-8 with much passion.

¹⁹Ibid.

As the vocal line then descends from the F, giving a sense of dissipation, I used half notes in the piano part (Ex. 13: JN, m. 9), similar to the PV, but without the melodic doubling, as illustrated in Ex. 13: PV, m. 9. In the ensuing bars (Ex. 13: JN, mm. 10-11), I stayed mostly true to the PV, except I filled out the LH with a moving AA figure, and took the RH up an octave so it would better lead into the upcoming CM (Ex. 14: JN, mm. 12-19).

²⁰Ibid.

21Ibid., 3.
Looking at the piano texture of the refrain in the PV, one will notice that without the melodic doubling, it is basically a SBA between the two hands (Ex. 14: PV, mm. 12-19). In keeping with the SBA, I transferred all the notes to the LH, changing a few notes here and there, and used the CM technique in the upper register of the piano, albeit an ornamented CM, thus using DO as well (Ex. 14: JN, mm. 12-19). While I could have written, in mm. 13-14, straight quarter notes D C B♭ Ab G E♭ D C, I instead decorated beat two of each measure by adding triplets (Ex. 14: JN). I suggest that pianists play the SBA and CM very light and cheerfully.
Example 15. Kern, Jerome. “Look for The Silver Lining,” mm. 34-38: PV.\textsuperscript{22}

Adding decoration creates interest, especially when the singer is holding out a long note. One such case is in the PV, which features only quarter-note movement in the

\textsuperscript{22}Ibid., 4.
piano part during the sustained notes (Ex. 15: PV, mm. 34 and 36). While I could have featured the same by writing quarters $E^b$ $A^b$ $C$ on beats 2-4 of m. 34, I instead ornamented them into triplets, providing a more active rhythm to fill out the beats (Ex. 15: JN).


In the last five measures of the song, mm. 39-43, I ended the SBA and broadened the note values to create a natural sense of finality (Ex. 16: JN).

21Ibid., 4.
CHAPTER 5

MARY’S A GRAND OLD NAME FROM FORTY-FIVE MINUTES FROM BROADWAY

Housemaid Mary sings “Mary’s a Grand Old Name” to proudly explain how she got her name.\(^\text{24}\)

Example 17. Cohan, George M. “Mary’s A Grand Old Name,” mm. 1-4: PV. 25

Example 17. Cohan, George M. “Mary’s A Grand Old Name,” mm. 1-4: JN.

At first glance of the melody, my instinct was to swing the eighth note26, so I syncopated the introduction to set the tone for that style, and also indicated to swing the 8th, should there be any question (Ex. 17: JN, mm. 1-4). I also changed the LH E on beat

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25 George M. Cohan, “Mary’s a Grand Old Name,” In Mary’s a Grand Old Name (New York: F.A. Mills, 1905), 3.

26 The relaxation of a two-eighth-note rhythm or a dotted-eighth/sixteenth-note rhythm that approximates a quarter/eighth-note value of a triplet figure.
two of the first measure to $E_b$ for more spice and the RH note to D on the downbeat of m. 2 because it makes more sense with the contour of the melody.

Example 18. Cohan, George M. “Mary’s A Grand Old Name,” mm. 5-6: PV. 27

Example 18. Cohan, George M. “Mary’s A Grand Old Name,” mm. 5-6: JN.

The PV has RH melodic doubling in the top layer of texture but includes other harmonic notes as well (Ex. 18: PV, mm. 5-6). I used a LH walking bass, which is a type of BI, and IF in the RH, these techniques complimenting one another nicely for the desired light character (Ex. 18: JN, mm. 5-6). The noodling notes in m. 5 are simply the

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27Ibid.
notes of its harmony, an F major triad, with the added sixth (D) because it is in the melody, and the B natural because it is a passing tone from A to C (Ex. 18: JN).

Example 19. Cohan, George M. “Mary’s A Grand Old Name,” mm. 9-10: PV. 28

In the PV (Ex. 19: PV, mm. 9-10), there are three basic harmonies: F major, A major, and D minor. Therefore, the eighth-note figuration in Ex. 19: JN, mm. 9-10 comprises the notes that belong to these three triads, with the addition of a couple passing tones. The MM technique also exists here. See the first three notes of the vocal melody

28Ibid.
in m. 5 (Ex. 18: JN). The first three notes of the figuration in m. 9 is a retrograde version of that vocal melody (Ex. 19: JN).

Example 20. Cohan, George M. “Mary’s A Grand Old Name,” mm. 21-24: PV. 29

Look first at the PV refrain (Ex. 20: PV, mm. 21-24). If one takes away the melody, it’s a form of SBA, which would be adequate writing, yet somewhat square.

Look now at the new version (Ex. 20: JN, mm. 21-24). These measures include IF based on the harmonies again, but also some DO, for example, the A G# A G# eighth notes in m.

29 Ibid., 4-5.
24. The G#s are merely chromatic neighbor tones that jazz it up a bit. The triplets in m. 10 (Ex. 19: JN) serve the same purpose, as I could have simply written a quarter-note C on beat four. Pianists should keep all the noodling pretty light, swinging the rhythm where there are eighths.

In regard to the bass-clef writing, I wrote straight quarter notes, intending for it to resemble a jazz bass player’s line (Ex. 20: PV, mm. 21-24). Pianists should imitate as such, putting some weight into the keys but with separation between each quarter.

Example 21. Cohan, George M. “Mary’s A Grand Old Name,” mm. 11-12: PV. 30

Example 21. Cohan, George M. “Mary’s A Grand Old Name,” mm. 11-12: JN.

30 Ibid., 3.
The bass line has two functions: its straight quarters contrast with the treble’s swinging eighths, and it is the root of the harmony, often walking to get there. In Ex. 21: JN, mm. 11-12 and Ex. 22: JN, mm. 27-28, the bass line walks down a 5-note pattern to shift from V/V to V and from V to I, respectively.

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31 Ibid., 4.
Example 23. Cohan, George M. “Mary’s A Grand Old Name,” mm. 33-36: PV.\textsuperscript{32}

As is common for this style, the final phrase of the PV (Ex. 23: PV, mm. 33-36) is identical to the introductory phrase (Ex. 17: PV, mm. 1-4). Therefore, I kept the PV’s LH octave and put a halt to the IF to thicken the texture of the RH (Ex. 23: JN, mm. 33-36), thus matching the accompaniment I used for the introduction (Ex. 17: JN, mm. 1-4), with the exception of melodic doubling.

\textsuperscript{32}Ibid., 5.
CHAPTER 6

THINK OF ME FROM PHANTOM OF THE OPERA

*Phantom of the Opera* is a musical originally produced by The Really Useful Theatre Company Ltd., with music by Andrew Lloyd Webber, and lyrics by Charles Hart. Its Broadway premiere was January 26, 1986, and it is still running, having 11,686 performances as of February 28, 2016.\(^{33}\) The phantom is a mysterious composer with facial deformities who has been haunting the Paris Opera House for years. He begins tutoring and writing operas for aspiring soprano star, Christine Daaé. When the lead soprano for the opera Hannibal refuses to sing “Think of Me” after a scenery mishap, Christine sings it and is chosen to be the lead soprano for the evening.\(^{34}\)

\(^{33}\) *Internet Broadway Database.*

Example 24. Webber, Andrew Lloyd. “Think of Me,” mm. 1-6: PV.35

I have always been baffled why the PV introduces the song with a lovely two-measure AA, but then immediately doubles the voice line upon the singer’s entrance (Ex. 24: PV, mm. 1-6). I re-notated it to keep the AA going through the first eight-bar phrase (Ex. 24: JN, mm. 1-10).
Example 25. Webber, Andrew Lloyd. “Think of Me,” mm. 11-18: PV.\textsuperscript{36}

When you find that once again you long to take your heart back and be free, if you ever find a moment, spare a thought for me.

\textsuperscript{36}Ibid., 154.
Example 25. Webber, Andrew Lloyd. “Think of Me,” mm. 11-18: JN.

On the next phrase, I replaced the bass whole notes of mm. 11-16 (Ex. 25: PV) with a dotted-quarter/eighth/half note pattern, using the BI/RIC techniques, and eliminated the RH melodic doubling by use of the IF technique (Ex. 25: JN, mm. 11-16). I basically left m. 17 as it was, but in m. 18, I replaced the PV’s bass whole note (Ex. 25: PV) with an eighth-note filler to help the pianist make a convincing crescendo, as it is the measure leading up to a key change and big piano solo (Ex. 25: JN).

There are two piano solos in this song, and they are mostly identical in the PV, but I re-notated the first one to be simpler, contrasting to the more virtuosic second solo, as demonstrated later in the chapter. I chose the AA technique for the LH on the first solo (Ex. 26: JN, mm. 19-22), and it should be played using some rubato but saving most of the drama for the second solo.

37 Ibid.
Example 27. Webber, Andrew Lloyd. “Think of Me,” mm. 27-32: PV.38

Ibid., 155.
At the singer’s entrance, m. 27 (Ex. 27: JN), I continued with the AA in the LH and a double-layered IF in the RH, then added the bass dotted rhythm again at m. 31.
Example 28. Webber, Andrew Lloyd. “Think of Me,” mm. 35-42: PV.  

Think of all the things we've shared and seen; don't think about the things which might have been.

39Ibid., 155.
At the bridge, beginning in m. 35, the PV has a type of AA (Ex. 28: PV), so I kept that idea, expanding it with a bass octave on the downbeats and making the two hands a duet with one another, intending a lush sound (Ex. 29: JN). My version of mm. 39-42 is nearly identical to the PV, dropping out the RH part so that it winds down for the next delicate section.
Example 29. Webber, Andrew Lloyd. “Think of Me,” mm. 43-50: PV.40

Think of me, think of me waking silent and resigned

again me, trying too hard to put you from my mind.

40 Ibid., 156.
Beginning at m. 43, I used the same AA written in the PV (Ex. 29: PV, mm. 43-50), and simply took away the melodic doubling, for the first four measures (Ex. 29: JN). However, on the next phrase beginning at m. 47, I used the think-of-me motive as a noodling technique, so MM and IF in one!
Example 30. Webber, Andrew Lloyd. “Think of Me,” mm. 51-62: PV.\textsuperscript{41}

\begin{verbatim}
51
\end{verbatim}

call those days, look back on all those times, think of the things we'll nev\textsuperscript{-}er

\begin{verbatim}
54
\end{verbatim}
do. There will nev\textsuperscript{-}er be a day when I won't think of

\begin{verbatim}
59
\end{verbatim}
you.

\begin{verbatim}
\textsuperscript{41}\textit{Ibid.}
\end{verbatim}

51
Example 30. Webber, Andrew Lloyd. “Think of Me,” mm. 51-62: JN.

call those days, look back on all those times, think of the things we’ll never

do. There will never be a day when I won’t

51

54
At m. 51 (Ex. 30: JN), I once again used the bass dotted-rhythm pattern and IF in the RH, but this time with an overall thickened texture for more drama, leading into the second piano solo, beginning at m. 59. For this solo, I modeled the PV’s blocked-chord accompaniment (Ex. 30: PV, mm. 59-62), but I gave the bass more substance (Ex. 30: JN, mm. 59-62). I also brought the RH up an octave, again with a thicker texture than in the first solo, as the singer’s ascension to the high $E^b$ in m. 59 definitely signifies that the music should be more dramatic. This is a great example of the FT technique. Compare Ex. 26: PV, mm. 19-22 on p. 47 with Ex. 30: PV, mm. 59-62 to see how similar the two solos are. Then, observe the differences in my versions (Ex. 26: JN, mm. 19-22 on p. 47 and Ex. 30: JN, mm. 59-62). As the texture is thick and the rhythms are challenging in m. 58, the measure before the solo, I suggest that pianists stretch it, which the singer
should do naturally with her ascent to the E₇ (Ex. 30: JN, m. 59). In addition, pianists should really enjoy the solo, playing it with extreme rubato.

In m. 62 of my version, the LH comes to a halt on beat two, rather than continuing the four-beat emphasis as during the rest of the solo (Ex. 30: JN, mm. 59-62). This is to wind down for the calm final section, mm. 63-70 (Ex. 31: JN), in which I combined the techniques used previously: AA, IF, and BI/RIC.

Example 31. Webber, Andrew Lloyd. “Think of Me,” mm. 63-70: PV.₄²

₄² Ibid., 158.
Example 31. Webber, Andrew Lloyd. “Think of Me,” mm. 63-70: JN.

63

never said our love was ever green or as unchanging as the sea, but please

67

promise me that sometimes you will think
I left the famous ending cadenza alone, of course, and just simply added tremolos on the final measures (Ex. 32: JN, mm. 71-72), which will help offer support to the soprano singing her heart out on the high B♭.

\footnote{Ibid.}
CHAPTER 7

I CAN’T DO THE SUM FROM BABES IN TOYLAND

_Babes in Toyland_ is a musical originally produced by Fred R. Hamlin and Julian Mitchell, with music by Victor Herbert, and lyrics by Glen MacDonough. Its Broadway premiere was October 13, 1903, the first of 192 performances. Alan and Jane live with their violent uncle, Barnaby, but they make an escape to Toyland after being threatened with murder. Before their escape, they are heard singing “I Can’t Do the Sum” as they practice their math skills.

I approached this chapter a bit differently than the others up to this point. As “I Can’t Do the Sum” is a strophic song with a generic accompaniment for all five verses, I included the complete PV in Appendix C, for the reader’s reference. Then, throughout this chapter, I included excerpts of my version, verse by verse.

I mentioned earlier in my explanation of the enhancing goals that I did not drastically modify the style to any of the songs, but there are exceptions to every rule. I created each verse to be unique, so as to keep the audience engaged. In my enhancing process, I mainly used the following techniques: TP, IF, and DO.

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44 _Internet Broadway Database._

Example 33. Herbert, Victor. “I Can’t Do the Sum,” mm. 13-17: JN.

I used the same basic SBA of the PV for the first verse, as it is charming if played only on verse one. At mm. 15 and 17 (Ex. 33: JN), I used TP, notating a significant leap into a higher register on the words “six feet high” and also on “near the same,” as these words reference “six feet high.”

Example 34. Herbert, Victor. “I Can’t Do the Sum,” mm. 17-19: JN.

On the next phrase (Ex. 34: JN), I “subtracted” notes from m. 18, illustrated with rests and “multiplied” the notes by use of the triplets in m. 19. I could have simply written those triplets as straight eighths but instead used the DO technique to paint the text.
Example 35. Herbert, Victor. “I Can’t Do the Sum,” mm. 14-18: JN.

I wrote the same accompaniment for “Oh!.....” (Ex. 35: JN, mm. 14-18) in each of the verses because it is nice for both singer and listener to have something consistent to hold onto and also for continuity in the piece. In mm. 15-16, I used the IF technique and then DO, represented by the triplets in m. 17, as it makes for a silly contrast to the singer’s lyrical line there. As it is the same accompaniment five times, the pianist should play it the same way five times, very plainly as written.
As the character of this song is light-hearted, I like the simplicity of the SBA that is already written. Therefore, for the first four times through the refrain, I simply took away the doubling melody, leaving the SBA (Ex. 36: JN, mm. 25-40). However, there are two sets of 2-measure interludes in the refrain that answer the singer’s statements “Put down six and carry two” and “Gee! but this is hard to do.” I left the PV version as written on the first refrain (Ex. 36: JN, mm. 27-28 and 31-32). Observe Ex. 37: JN
through Ex. 44: JN, in which I used the DO technique to vary these interludes on the succeeding refrains, getting progressively fancier as the song goes on.

Example 37. Herbert, Victor. “I Can’t Do the Sum,” mm. 63-64: JN.

Example 38. Herbert, Victor. “I Can’t Do the Sum,” mm. 67-68: JN.

Example 40. Herbert, Victor. “I Can’t Do the Sum,” mm. 103-104: JN.

Example 41. Herbert, Victor. “I Can’t Do the Sum,” mm. 135-136: JN.

Example 42. Herbert, Victor. “I Can’t Do the Sum,” mm. 139-140: JN.
Example 43. Herbert, Victor. “I Can’t Do the Sum,” mm. 171-172: JN.

Example 44. Herbert, Victor. “I Can’t Do the Sum,” mm. 175-176: JN.
For verse two, beginning in m. 41 (Ex. 45: JN), I used the SBA in the LH with an IF in the RH. The figuration that I used in mm. 41 and 45 are merely a diminution of the vocal line in those measures. Pianists should play the IF subtly, so that the SBA is the main foundation, and the noodling is just along for the ride.

Two subtle uses of the TP technique in this verse include the F#/G cluster in m. 44 (Ex. 45: JN) to represent a car horn for the words “auto ride” and, in the following excerpt (Ex. 46: JN), the “sweeping” chromatic 32nd notes in both hands after “up” in “Sweep Clare and Gwennie up?”
Example 46. Herbert, Victor. “I Can’t Do the Sum,” mm. 54-56: JN.

men with brooms, Sweep Clare and Gwen-nie up?  Oh!
Example 47. Herbert, Victor. “I Can’t Do the Sum,” mm. 148-164: JN.

148

\[\text{Slowly and with Feeling}\]

\[\text{sum. If Harold took sweet Imogene With him one eve to dine, And}\]

153

\[\text{ordered half the bill of fare, With cataracts of wine, If the bill of fare were}\]

158

\[\text{thirteen ninety five, And poor Harold had but four, How many things would}\]

162

\[\text{Harold strike, Before he struck the floor? Oh!}\]
Verse three (Ex. 47: JN, mm. 148-164) is to have a very lush character, fitting for the words but also to keep the audience engaged. I indicated in the score Slowly and with Feeling and, throughout the entire verse, used the AA technique with some passing tones in between the chord tones to give the verse a sense of clichéd romanticism. This verse should be played passionately and with a rich sound, until the moment is interrupted by the 32\textsuperscript{nd}-note descent after “struck the floor,” another example of TP (Ex. 47: JN, m. 164).


In verse four (Ex. 48: JN, mm. 174-181), I brought back the SBA and added some arpeggiated IF in the RH. There is a TP glissando on the word cat, which could be heard as either the cat meowing or running away (Ex. 48: JN, m. 177).
In the next passage (Ex. 49: JN, mm. 182-189), I switched to a blocked-chord accompaniment, giving time for contemplation on the current math problem, as though the answer may be really profound. I advise both pianist and singer to treat this passage like recitative, heightening the suspense as much as possible, and the pianist should be extra sensitive to ensemble here. But then the suspense is broken as it simply goes back to the “Oh……” section (Ex. 35: JN, mm. 14-18, p. 59) and into the refrain with a “this is old hat” demeanor from the musicians.
Example 50. Herbert, Victor. “I Can’t Do the Sum,” mm. 196-212: JN.
The priority of the piano writing on the fifth and final verse (Ex. 50: JN, mm. 196-212) was to be more virtuosic, a grand-finale sound. I thickened the texture of the SBA throughout the whole verse, and I used the diminution IF of verse two (Ex. 45: JN, p. 64), but this time in octaves and with syncopation (Ex. 50: JN, mm. 197-199). I indicated Broadly on the score, encouraging the pianist to really enjoy the richer writing (Ex. 50: JN).
In the first part of the final refrain (Ex. 51: JN, mm. 217-224), I used the same IF pattern as the verse, but I dropped the upper octave of the RH and changed the LH tenth to merely an octave. This gives the singer the spotlight on her question, and then the pianist gets a moment in the sun with a grand answer.
Example 52. Herbert, Victor. “I Can’t Do the Sum,” mm. 225-232: JN.

In the final phrase, beginning in m. 225 (Ex. 52: JN), I continued the IF technique in the RH and the SBA in the LH, but thinned the texture, all to remind the audience that it is still a silly song; nothing dramatic has happened. M. 230 is a melodic sequence of m. 229, and I used a triplet DO in the penultimate bar, then ended with a high two-note cluster and the lowest Cs on the piano, sounding at different times to once more reinforce the whimsy of the song.
CHAPTER 8

MEMORY FROM CATS

*Cats* is a musical originally produced by The Really Useful Theatre Company Ltd., with music by Andrew Lloyd Webber, and lyrics by T.S. Eliot. Its Broadway premier was September 23, 1982, the first of 7,485 performances.\(^{46}\) One night a year, the Jellicle Cats reunite for a ball, to celebrate who they are, and to tell stories. At the end of the night, their wise leader Old Deuteronomy chooses one cat to journey to the Heaviside layer to be reborn into a new life. At the ball, Grizabella, who was once a glamour cat but is no longer part of the tribe, is shunned by the others. She sings “Memory,” a remembrance of her past in the tribe and a declaration of her desire for a fresh start at life.\(^{47}\)

\(^{46}\)Internet Broadway Database.

Example 53. Webber, Andrew Lloyd. “Memory,” mm. 1-10: PV.⁴⁸

lamps - light the wi-thered leaves col-
lect at my feet And the
mem - ber the time I knew what hap-
pi-ness was, Let the

wind begins to moan
Knowing that “Memory” is the most memorable (pun intended) song of the musical *Cats* and that Grizabella is so passionate about what she sings, not to mention the number of modulations in this song, there is one major element of the PV that bothers me: the lack of PA throughout. The introduction is a nice, calm AA on a Bb harmony, and that accompaniment continues through not only the first verse but the second as well (Ex. 53: PV).
My top priority for this song was to rectify the lack of a PA. I do like the beauty and simplicity of the PV’s AA at the beginning (Ex. 53: PV, mm. 1-2), so I simply removed the RH melody, leaving the AA by itself for verse one, as illustrated in Ex. 53: JN. I suggest the pianist allow the RH to help the LH, for the smoothest possible playing.

Example 54. Webber, Andrew Lloyd. “Memory,” mm. 11-18: JN.
In verse two (Ex. 54: JN, mm. 11-18), I continued the AA in the LH and added a RH melodic line beginning a third above the vocal line in m. 11, using the VD technique. Although the VD has the same rhythm as the vocal line, its harmonic aspect compliments the singer, and unlike melodic doubling, which only restricts the singer, a VD is charming if ensemble is not perfect. However, pianists must still play verse two intuitively, being sensitive to any rhythmic liberties the singer may choose to take. At m. 15, the piano melody has a head start in moving up the scale, to overlap the singer’s melody and end up a third above at m. 16 (Ex. 54: JN).
Example 55. Webber, Andrew Lloyd. “Memory,” mm. 19-22: PV.49

Example 55. Webber, Andrew Lloyd. “Memory,” mm. 19-26: JN.

49Ibid., 69.
In mm. 19-22 of the PV (Ex. 55: PV, mm. 19-22), the sparse bass writing, combined with the RH blocked chords, causes the music to seem stuck. To replace the sparse bass and the RH blocked chords, I notated a flowing AA, in contrary motion between the two hands (Ex. 55: JN, mm. 19-26). Pianists should use rubato in these phrases, rushing the beat on the first half of the measures, then sitting on the RH D minor harmony against the LH E♭ Major.
Example 56. Webber, Andrew Lloyd. “Memory,” mm. 27-30: PV.\textsuperscript{50}

Example 56. Webber, Andrew Lloyd. “Memory,” mm. 27-34: JN.

\textsuperscript{50}Ibid., 70.
In the PV, the verse tune returns with the AA again, this time with the melodic doubling an octave higher than the voice (Ex. 56: PV, mm. 27-30). I again left the AA of the LH but progressed from a VD to an IF and at a higher register in the RH (Ex. 56: JN, mm. 27-30). Whereas the RH line ascended in m. 15 (Ex. 54: JN, p. 77), its sister
measure in verse two, this time the RH line *descends* to end up a third above the vocal line, in mm. 31-32 (Ex. 56: JN).

Example 57. Webber, Andrew Lloyd. “Memory,” mm. 35-36: PV.\(^{51}\)

Example 57. Webber, Andrew Lloyd. “Memory,” mm. 35-42: JN.

\(^{51}\)Ibid.
I included the first two measures of the PV piano solo to demonstrate its texture (Ex. 57: PV, mm. 35-36). I replaced the AA with writing that employs the FT technique (Ex. 57: JN, mm. 35-42). This includes greater depth in the bass and arpeggiated flourishes in between the RH melodic material, creating a more substantial sound. Pianists should play this solo with great rubato, changing pedal only on the downbeat of each measure, then becoming softer only where it is marked in m. 42 (Ex. 57: JN).
Example 58. Webber, Andrew Lloyd. “Memory,” mm. 43-44: PV.

Example 58. Webber, Andrew Lloyd. “Memory,” mm. 43-50: JN

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52Ibid., 71.
45. stale cold smell of morning.

47. street lamp dies, another

48. night is over, another

49. other day is dawn-
In m. 43 (Ex. 58: PV), the accompaniment with its blocked chords becomes sparse, taking a step backwards in its textural progress. My version includes a broad SBA that moves mostly with the vocal line, complimented by a RH broken-chord pattern, a type of RI (Ex. 58: JN, mm. 43-49).

The pianist should again use rubato in these phrases, as with the passage’s first appearance in the key of D minor (Ex. 55: JN, mm. 19-26, p. 79), rushing the beat on the first half of the measures, then sitting on the RH B♭ minor harmony against the LH C♭ Major. Using this rubato style will create a tremolo sound, rather than a rhythm.

Example 59. Webber, Andrew Lloyd. “Memory,” mm. 51-61: PV.\textsuperscript{53}

\textsuperscript{53}Ibid., 72.
Example 59. Webber, Andrew Lloyd. “Memory,” mm. 51-61: JN.
In the PV, the blocked chords continue on the final verse inDb major, along with a very shallow bass line (Ex. 59: PV, mm. 51-57). I used the FT technique, adding depth to the bass and arpeggiated flourishes in both hands (Ex. 59: PV, mm. 51-54). In mm.
55-57 (Ex. 59: JN), I wrote sustained chords, allowing the singer to take substantial liberties, if she so desires.

I suggest that the pianist play the arpeggios in mm. 51-54 with much athleticism but also taking rhythmic liberties, perhaps starting slowly and then accelerating to the top. At the sustained chords beginning in m. 55, one should continue to play strongly to encourage a very rich sound from the singer. I made only one small change to the postlude, as it is a melodic theme from the musical and should not be changed significantly. I simply added a third in the chord of the penultimate measure to maintain the harmonic richness, as the sound of m. 58’s chord will not last without use of the sostenuto pedal (Ex. 59: JN, mm. 58-61). I advise the pianist not to use the sostenuto pedal on the low D♭ of the postlude but rather, experiment with half or flutter pedaling, as a glossy, atmospheric sound is effective here.
CHAPTER 9

CONCLUSION

Before attempting to incorporate any of the twelve enhancing techniques, pianists should listen to professional recordings of musical theatre repertoire, so that they may best understand the music’s style. In addition, as is true in all musical collaborations, balance is an important component. In light of this, careful consideration of the singer’s vocal maturity, and whether or not the singer will be using a microphone in the performance are essential in making choices about enhancing techniques.

Simple techniques vs. complex techniques: how does one distinguish between the two? After having seen the enhancing process of each song, one may have noticed that I used the following techniques most frequently: AA, SBA, FT, IF, and RIC. I call these simple or on-the-spot techniques because they share a common factor: employing them uses notes that either already exist in the PV or are implied. In other words, these are techniques based on what the pianist can see measure-by-measure. Examples include:

- The AA is created by breaking apart an existing or implied harmony.
- The SBA creates rhythmic interest on an existing or implied harmony.
- The FT fills in extra notes of an existing or implied harmony.
- The IF is creating motion within the measures based on notes from an existing or implied harmony.
- The RIC technique subdivides existing note values to make them more compact, which is a basic aural skills practice.

All five of these techniques can be used by an advanced pianist when sight-reading.
For most pianists, the remaining techniques (BI, DO, CM, VD, MM, TP, and PA) require more time to create and practice to incorporate into the texture because, unlike the on-the-spot techniques, they incorporate material not already existent or implied in the PV. Examples include:

- I would want to understand the style of a song before adding a special bass part (BI).
- I would need to familiarize myself with a melody before decorating it (DO), creating a CM or VD for it, or using part of it as a MM.
- I would need to know the text before I can paint it (TP).
- I would want to analyze what exactly the music is progressing toward before enhancing with a PA.

I waited for this final chapter to expound on the simple vs. complex idea because it is directly related to a greater conclusion. Mere knowledge of the benefits to a performance when enhancing the PV is worthless if the pianist doesn’t have the tools to actually enhance the PV. Collaborative pianists are expected to possess an array of skills to be of the utmost value to singers, instrumentalists, and conductors. Enhancing music is just one of them. Unfortunately, there are not enough hours in a lifetime to acquire specialized training in each individual skill, but the good news is that, in this case, one doesn’t need to. Enhancing music, like all other skills, is one that requires time and practice. However, there is great variety and flexibility in the techniques I have demonstrated, as there are innumerable correct ways of incorporating them into the music, and it is possible that one may never play a song the exact same way twice. Through learning the enhancing techniques and recognizing which are more easily
accessible and which require more time and practice, pianists can incorporate those
techniques with which they are most comfortable and, in the process, enable the
performance of musical theatre repertoire to reach its highest potential.
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1) Bass Interest (BI)
2) Stride-Bass Accompaniment (SBA)
3) Rhythmic Interest or Complexity (RIC)
4) Countermelody (CM)
5) Decorative Ornamenting (DO)
6) Improvisatory Figuration (IF)
7) Melodic Motive (MM)
8) Text Painting (TP)
9) Vocal Duet (VD)
10) Arpeggiated Accompaniment (AA)
11) Filling out the Texture (FT)
12) Progressive Accompaniment (PA)
APPENDIX B

PERMISSION EMAIL FOR ANDREW LLOYD-WEBBER SONGS
Jaime Namminga <jnamming@asu.edu>

10/9/2015

Dear Faber Music, Ltd:

I am a doctoral student in collaborative piano at Arizona State University writing my dissertation on Musical Theatre: the benefits for singers when pianists enhance the piano-vocal score to create a more orchestral style, thus preparing the singers for a performance with orchestra. I am seeking your permission to print in my paper excerpts of both your original publication and then excerpts of the enhancements I have made of "Memory" from Cats. Thank you kindly for your consideration, and I look forward to hearing back from you.

Sincerely:

Jaime Namminga

Rowan Baker <rowan.baker@reallyuseful.com>

01/9/2016

Dear Jaime,

Faber & Faber passed on your request to include 'Memory' in your dissertation, and I have the Sibelius file. Generally this should be fine, though can I ask what the supplementary material in the RH piano is? When will you have what you consider to be the final version of the excerpt you will include? Using 'Think Of Me' is fine too, no need to go to F&F as we still hold the rights and would’ve separately licensed their version(s) - just send me whatever ALW material you plan to pianistically enhance when it's all done, and I’ll sign them off. Looking forward to hearing from you!

Best wishes,

--

Rowan Baker
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APPENDIX C

I CAN’T DO THE SUM FROM BABES IN TOYLAND (VICTOR HERBERT) PV 54

If a steamer weighed ten
If Clance took fair
If Harold took sweet
If a woman had an
If a pound of prunes cost

thousand tons
And sailed five thousand miles,
With a cargo large of

Gwendolin out
for an auto ride,
And if at sixty

Imogene with
him one eve to dine,
And ordered half the

English pug, ten
children and a cat,
And she tried in seven

thirteen cents at
half past one today,
And the grocer is so

overshoes, and
 carving knives and files,
If the mates were almost

miles an hour, one
kiss to capture tried,
And quite forgot the

bill of fare, with
cat-a-racts of wine,
If the bill of fare were

hours to find a
forty dollar flat,
With naught but sunny

bald he wears a
dollar five toupee,
And if with every
six feet high, And the bos'n near the same, Would you subtract or
steering gear, on her hon-eyed lips to sup, How soon could twenty
thirteen ninety five, And poor Harold had but four, How many things would
outside rooms, in a neighborhood of tone, How old would those ten
pound of tea, he will give two cut glass plates, How soon would Wil-lie

multiply, To find the cap'tains name? Oh! Oh! Oh!
men with brooms, sweep Clare and Gwen-nie up?
Har-old strike, before he struck the floor?
chil-dren be, before they found a home?
brake his face, on his new roller skates?

Put down six and carry two,
Gee! but this is
hard to do;  You can think and think and think  Till your brains are numb,
I don't care what teacher says,  I can't do the sum.
APPENDIX D

I CAN’T DO THE SUM FROM BABES IN TOYLAND (VICTOR HERBERT)

ARRANGED BY JAIME NAMMINGA
If a steam-ship weighed ten thou-sand tons And sailed five thou-sand
miles, With a car-go large of o-ver-shoes, And car-ving knives and files, If the mates were al-most
six feet high, And the bos’near the same, Would you sub-tract or mul-ti-ply, To find the cap-tains name? Oh!

Put down six and car-ry two,
Gee! but this is hard to do;
You can think and think and think
Till your brains are numb,

I don't care what teacher says,
I can't do the sum.
If Clarence took fair
Gwendolin Out for an au-

ride,
And if sixty miles an hour,
One kiss to capture tried,
And quite forgot the steering gear,
On her

hon-eyed lips to sup,
How soon could twenty men with brooms,
Sweep Clare and Gwen-nie up?
Oh!

Oh!
Oh!
Put down six and carry two,
Gee! but this is hard to do; 
You can think and think and think 
Till your brains are numb,

Slowly and with Feeling

I don't care what teacher says, I can't do the sum. 
If Harold took Imogene 
With him one eve to dine,
And ordered half the bill of fare, 
With cataracts of wine, 
If the bill of fare were

thirteen ninety-five, 
And poor Harold had but four, 
How many things would Harold strike, 
Before he struck the floor? 
Oh! Oh! Oh! 
Put down six and
carry two, Gee! but this is hard to do; You can think and

think and think Till your brains are numb, I don't care what teacher says, I can't do the sum. If a

woman had an English pug, Ten children and a cat, And she tried in seven hours to find A forty dollar

flat, With naught but sunny outside rooms, In a neighborhood of tone, How old would those ten children be, be

fore they found a home? Oh! Oh! Oh! Put down six and carry two,
Geel but this is hard to do;  You can think and think and think

Till your brains are numb,  I don't care what teacher says,  I can't do the sum.  If a pound of prunes cost

thirteen cents  At half past one today,  And the grocer is so bald he wears a dollar five tou

pee,  And if with every pound of tea, He will give two cut glass plates,  How soon would Wil-lie
break his face, On his new roller skates? Oh! Oh! Oh!

Put down six and carry two,

Gee! but this is hard to do;

You can think and think and think Till your brains are numb,

I don't care what teacher says, I can't do the sum.