

## Detailed Instructions for April 6

### **Reading and listening:**

Act II, second half of scene 1 through scene 4. This includes the following songs:

“Happy to Make Your Acquaintance”

“I don’t like this dame”

“Big D”

“How Beautiful the Days”

“Young People”

“Warm All Over”

“Old people gotta”

“I Like Ev’rybody”

It also includes the dialogue, the stage directions, and the underscoring that appears between songs — all of which appear in the combined score/libretto provided on Canvas and are included in the Emily Loesser recording (as well as various full show performances available online).

### **To turn in:**

1. In reasonable detail, diagram the form of “Happy to Make Your Acquaintance.”

A. A good diagram depicts:

- each phrase with an arch
- prominent subphrases (if they exist) using square brackets within the phrase arches; this is necessary to represent sentence structure, although it is also possible to have subphrases that do not form sentences
- the cadence type for each phrase (aligned below the arches in its approximate location; remember that each phrase must have exactly one structural cadence, but there is no such requirement for subphrases)
- measure numbers below the arches to depict where phrases/subphrases begin and end
- whether phrases are essentially the same, similar, or different (using a, a', b, etc.)
- how phrases group together (assuming that they do) using longer arches above the phrase arches

There is an online link to a virtual handout on phrase structure diagrams that depicts both good and bad examples and explains what they mean (or what is problematic about them) in prose.

- B. When phrases form periods, phrase groups, or repeated phrases, these should be identified on the phrase diagram’s higher level of arches. In the case of periods, it is often helpful to write “antecedent” and “consequent” above the corresponding arch, and it is appropriate to describe each period either as “parallel” or “contrasting.”
- C. If a larger form emerges above the phrase level (for instance, AABA, or rounded binary, or compound ternary, or rondo), this form should be represented on the corresponding higher level of arches using capital letters. If you don’t believe there is any form above the level of period (etc.) described above, then of course there is nothing further to add to the diagram.

- D. If there are widely used terms that help clarify the form (for instance, “rounded binary,” “introduction” or “coda,” “verse,” “transition,” etc.), add these to the appropriate level of arches in the form diagram. Because Broadway music often inhabits a realm between classical and popular music, it is perfectly acceptable to use vocabulary associated with either tradition. However, be aware of the different connotations of various terms.

Example: in many instances, the expressions “introduction” and “verse” may be used interchangeably. However, an “introduction” would not normally be expected to recur in the middle of a song, whereas there is no such restriction on “verse” (or “interlude”). On the other hand, “verse” is associated with vocal music, so an initial passage that includes the voice might be described either as a “verse” (particularly if the lyrics rhyme) or as an “introduction,” but a purely instrumental passage with the same role would not be described as a “verse.” An introductory vocal passage might also be described as “recitative,” but only if it exhibited characteristics of operatic recitative (e.g., a syllabic setting with a lot of repeated notes that conveys information relevant to the plot).

2. We hear “Happy to Make Your Acquaintance” three times in fairly rapid succession. How does the context change for each iteration of the song so that it bears this kind of repetition without becoming tedious? [Approximately 100 words]
3. Cleo’s entrance on page 147 of the online PDF is immediately preceded by some underscoring. This passage is derived from music that was heard previously in the show. What is its source? (You may identify the reference in any unambiguous manner: a page number, a song title, previously associated lyrics, etc.)
4. Loesser’s use of the soprano saxophone in “I don’t like this dame” is not merely an arbitrary orchestrational choice. What aspect of the stage action does the soprano saxophone convey? What practical value do you think Loesser saw in this technique (that is, what dramatic possibilities did he gain that might have been difficult or less interesting to achieve through other means)? [Approximately 30 words]

### **Questions for discussion:**

1. Singing about Dallas obviously does nothing to advance the overall plot. What, then, does “Big D” contribute to the show? (For instance is it purely for entertainment purposes? Does it provide background information? Does it influence our views of the characters singing?)
2. When many characters sing together in a musical, they normally sing the same (or approximately the same) lyrics. This is not the case, however in “How Beautiful the Days.” What does Loesser do compositionally to help the audience understand the disparate lyrics in this challenging environment? Also, why do you think Loesser went to the effort of having all of these characters sing at once? (Does this contribute to the drama? Is he emulating some non-Broadway tradition? Is he just showing off?)