

Rodgers and Hammerstein — *Carousel*
Due Wednesday, January 29

A score for Rodgers and Hammerstein's *Carousel* is available online and on reserve in the music library; page numbers provided are from the online score. A variety of recordings are also on reserve.

1. Many people claim that Billy's soliloquy (pages 104-118) is central to *Carousel*. What does Billy say during the soliloquy that seems important to understanding him and/or to understanding the plot?

2. The key is rather ambiguous when the soliloquy begins (page 104). What key do you hear? What is peculiar about it? (You could also interpret this as "what other key seems possible, and what features suggest this other key?")

3. Billy's soliloquy is more than seven minutes long, but (like the bench scene) it divides into distinct subsections. Outline these subsections below (using either measure numbers or text to pinpoint the divisions). Be sure to highlight when subsections are musically similar.

4. The music during the soliloquy communicates a lot of information about Billy's thoughts and moods. Of the subsections that you identified, choose three that you think are the most strikingly different. In each case, indicate what you think the music conveys, and explain the musical features that create this effect as specifically as possible.

Extra credit — Find a place in this soliloquy where you believe a clear musical expectation is established but then deliberately broken. Explain what the expectation is specifically and what musical features cause this feeling of expectation. What is the dramatic effect of violating the expectation? (You are welcome to find more than once such instance: more examples and better explanations results in more extra credit.)