

**Rodgers and Hammerstein — *South Pacific***  
**Due Friday, February 7**

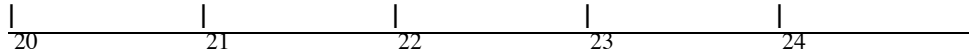
A score for Rodgers and Hammerstein's *South Pacific* is available online and on reserve in the music library. A variety of recordings are also on reserve. As always, you are welcome to consult textbooks if you have forgotten any of the terms or concepts addressed on this worksheet.

All of the questions below refer to the song "Bali Ha'i," which is on pages 45-50 of the online score. When identifying locations, feel free to use measure numbers or specific lyrics (as long as they're sufficiently clear).

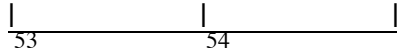
1. What is Bali Ha'i literally (in this fictional context), and why would many sailors like to visit?
  
  
  
  
  
  
  
  
  
  
2. Metaphorically, what does Bali Ha'i seem to represent? (Be sure to consider both the song lyrics and the libretto as a whole.)
  
  
  
  
  
  
  
  
  
  
3. How does the music convey a general sense (literal and/or metaphorical) of Bali Ha'i and specific images in the lyrics? Consider both the song itself and the underscoring that leads into it ("Mary and Lootellan," starting on page 44 of the online score). Your answer should be fairly detailed, pointing out particular musical features.

4. Provide a harmonic analysis for the following passages:

A. measures 20-24 (“day” to second iteration of “away”)



B. measures 53-54 (“Some day you’ll see me”) — rehearsal 3 on the online score



5. Diagram the form of this song in reasonable detail (in general, down to the phrase level). Please include the following information in your diagram:

- arches representing phrases (label above each arch with lower-case letters near the end of the alphabet: x, x', y, etc.)
- number of measures per phrase (either write the starting/ending measure numbers at the ends of the phrases or write the total number of measures below the peak of each arch)
- the cadence type that ends each phrase, to the extent this is possible (written below the end of the arch)
- a higher level of arches showing how these phrases group into larger formal units (label above each super-arch with upper-case letter near the beginning of the alphabet: A, A', B, etc.)

There's no need to diagram down to the subphrase level unless they're very prominent (i.e., they sound almost like phrases) or otherwise important.