

Rodgers and Hammerstein — *South Pacific*
Due Wednesday, February 12

All of the questions below refer to the song “You’ve Got to be Carefully Taught,” which starts on page 144 of the online score. Many performances include only Joe Cable’s portion, omitting Emile’s response (which starts on page 147), but it was included in the 2008 revival.

1. Rodgers and Hammerstein’s financial backers begged them to drop “You’ve Got to be Carefully Taught” from *South Pacific* for fear that this song would be unacceptable in the south. Why do you think this song struck them as particularly problematic? Despite the financial risks, why do you think Rodgers and Hammerstein refused to cut it?
2. Given the song’s meter, what is rather peculiar about the accompaniment? What effect was Rodgers probably trying to achieve with this accompaniment pattern? Is the pattern maintained throughout the entire song?
3. For much of the song (including the first 15 measures), the accompaniment sticks to only two chords. What are they? Please be specific, and use Roman numerals.
4. What is the overall form of Joe’s portion of this song? (Please indicate where each formal element begins.)
5. Emile’s portion of the song is very similar to Joe’s in some ways, but it is also quite distinct in other ways. On a separate page, describe these similarities and differences. (There’s a lot to say; more observations will result in more credit.)