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Compositional techniques in the early-career works of Jason Robert Brown

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COMPOSITIONAL TECHNIQUES IN THE EARLY-CAREER WORKS OF JASON ROBERT BROWN

by

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500034716

Submitted in complete fulfilment of the requirements for the degree of Master of Philosophy

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5 December, 2011
STATEMENT OF AUTHORSHIP AND SOURCES

This thesis contains no material published elsewhere or extracted in whole or in part from a thesis by which I have qualified for or been awarded another degree or diploma.

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Signed: ________________________________ 5 December, 2011
ABSTRACT

Jason Robert Brown is an American composer, lyricist, and book writer of contemporary musical theatre. He has been involved with many Broadway and Off-Broadway musicals and plays as composer, lyricist, arranger, orchestrator, musical director, conductor, musical staff, and musician. Of his three early-career musicals (*Songs For a New World*, *Parade*, and *The Last 5 Years*), only *Parade* has been produced on Broadway. Despite his nomination or receipt of thirteen industry awards, Brown’s compositional technique is highly under-researched. This study will analyse his compositional style in the afore-mentioned early-career works using Roman numeral chord theory and Schenkerian techniques with the aim of revealing aspects of Brown’s compositional process. This study reveals that, while Brown has traditionally been understood as a member of Sondheim’s next generation, he can be better understood as a post-Sondheim, contemporary new-music, post-common-practice, post-diatonic, and Third-Stream-inspired musical theatre composer who always applies techniques in a way that serves the drama and complements or supports the on-stage action.
STATEMENT OF APPRECIATION

I would like to thank my supervisors, Dr Tim McKenry and Roger Hillman, for their knowledge and advice throughout this often tumultuous candidature. Their friendship and support was invaluable and I am extremely grateful for all of their help. I also extend my thanks to Kate Webber for her proofreading and referencing assistance in the final stages of the project.

Matthew Lockitt and Steve Smith deserve my gratitude for many a chat throughout the process and for Matt’s read of the second proof. My family also warrant a mention for their ongoing support of my studies and, finally, I would like to thank my partner Máire for allowing me to let this ‘other woman’ into our lives for the past two-and-a-half years.
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NOTE ON THE TEXT

There are a number of idiosyncrasies in this text that should be explained at the outset. Many of the symbols outlined below have been adapted from their standard marking for use in a plain-text medium such as this.

Symbols:

• b/# are used to represent flats and sharps/accidentals in the text.
• ^/b are used to represent raised or flattened 7th in the text.
• () are used to identify implied chord function unless otherwise specified.
• sus and sus2 differentiate between standard sus4 and sus2 chords.
• 6 identifies first inversion chords whereas (6) implies an added 6th.
• Upper- and lower-case Roman numerals are used to represent major and minor chords respectively (IV/iv).
• Chord extensions are often ignored when Roman numerals are being used purely to express chord function.

Full show credits are listed when a production is mentioned for the first time. This is an attempt to move away from referring to shows as ‘the composer’s’ musical when there are many more creators behind the work than simply the composer/songwriter. Shows are credited in the style of the Internet Broadway Database (IBDB.com) that, for example, credits Hairspray as (Music: Marc Shaiman; Book: Mark O’Donnell, Thomas Meehan; Lyrics: Scott Wittman, Marc Shaiman). The year, if included, defines the year of the original opening for each production no matter where it occurred (Australia, London, New York, etc).
This study analyses the original Broadway production of *Parade* and not the 2007 Donmar Warehouse revision. No contact was made with Brown in relation to this topic and all conclusions have been drawn from his early-career scores and/or cast recordings.

For convenience American spellings (theater, etc.) have been retained in quotes from American publications. This avoids the constant use of [sic] that can easily break up the text.
1 INTRODUCTION

1.1 JASON ROBERT BROWN

Academic consideration of living, active composers can be problematic as they routinely enter the discourse surrounding their own work in an effort to shape the audience’s response. The scholar must examine all available sources, including primary source material, to gain insight into the composer’s practice but, at the same time, must be careful not to simply replicate the composer’s own proselytisation or propaganda to become nothing more than a public relations consultant. It is for this reason that this study examines Brown’s scores generally away from his discussion of his own works and that there has been no effort made to contact Brown to discuss or explain his techniques and practices.

Jason Robert Brown is an American composer, lyricist, and book writer of contemporary musical theatre. Born 20 June 1970 is Ossining, New York, Brown studied composition at the Eastman School of Music\(^1\) in Rochester, New York, with Samuel Adler, Christopher Rouse, and Joseph Schwantner. Brown has written or contributed songs to five produced musicals as of 2011, chronologically: *Songs For a New World [Songs]* (1995); *Parade* (1998); *The Last Five Years [Last Five]* (2002); *Urban Cowboy the Musical* (2003); and *13* (2007). His *Internet Broadway Database* entry lists his roles as: “Composer, Lyricist, Arranger, Orchestrator, Musical Director, Conductor, Musical Staff, Musician” ("Jason Robert Brown"). Rather than ‘composer’ or ‘lyricist,’ British musicologist Stephen Banfield prefers the single term

\(^1\) Brown dropped out of Eastman after his second year: "One of my teachers told me, 'Why don't you write musicals? Serious music takes time, but a musical you can write in a day.' I knew it was the wrong place for me" (Brown in Hodgins).
‘songwriter’ for “an artist who creates lyrics and music together as an aesthetic entity” (Banfield 1) and this term can be applied appropriately to Brown.

Beyond musical theatre, Brown has released one solo pop/rock album with his band the Caucasian Rhythm Kings (*Wearing Someone Else’s Clothes – 2005*), and a second album is currently in production. American journalist Rob Kendt says writing pop songs is "a natural fit for Brown, because of all the theater composers of his generation, he may be the closest to a pop singer-songwriter in his sensibility and his gifts" (Kendt).

In 2005 Brown composed an eight-minute chorale fanfare entitled *Chanukah Suite*. *Chanukah Suite* has three movements, and “when it's done in the right spirit, this piece should make Chanukah a powerful, soul-stirring, swinging, rock-and-rolling Festival of Lights” (Brown in "The Chanukah Suite"). Brown was commissioned by Anthony De Mare to compose a piano sonata in 2005 and De Mare premiered the resulting “Mr. Broadway” at Carnegie Hall. In November 2008 Brown’s symphonic orchestration of E. B. White’s *The Trumpet of the Swan*, in collaboration with book writer Marsha Norman, premiered at the Kennedy Center featuring performances by John Lithgow, Kathy Bates, Jesse Tyler Ferguson, Mandy Moore, James Naughton, Martin Short, and, on trumpet, Christopher Michael Venditti.

Brown’s music, including the well-known “Stars and the Moon” from *Songs*, has been recorded by many artists including Audra McDonald, Betty Buckley, Karen Akers, Renée Fleming, Philip Quast, and Jon Hendricks. Lauren Kennedy released a full album of Brown’s
work in 2003 entitled Songs of Jason Robert Brown². Brown teaches musical theatre performance and composition at the University of Southern California and is currently working on musical adaptations of the 1992 film Honeymoon in Vegas with screenwriter/director Andrew Bergman, that had its first workshop in October 2011 featuring performers T.R. Knight, Mary Faber, and Tony Danza; and The Bridges of Madison County, also with Marsha Norman.

Brown has received or been nominated for a total of thirteen industry awards as of 2011, a list of which is supplied in Appendix I. He has composed incidental music for a number of plays, including David Lindsay-Abaire's Kimberly Akimbo and Fuddy Meers, Marsha Norman's Last Dance, David Marshall Grant's Current Events, Kenneth Lonergan's The Waverly Gallery, and Long Day's Journey Into Night for the Irish Repertory Theater. He has conducted and arranged Urban Cowboy the Musical, Oliver Goldstick's play Dinah Was, William Finn's A New Brain, and Michael John LaChiusa's The Petrified Prince. Brown conducted and orchestrated Yoko Ono's musical New York Rock, orchestrated Andrew Lippa’s John and Jen (sic), and orchestrated and arranged Charles Strouse and Lee Adam's proposed Star Wars musical that never got off the ground. In addition to his work as a musical theatre composer, Brown has conducted, arranged, and orchestrated for Liza Minnelli, John Pizzarelli, Tovah Feldshuh, Laurie Beechman, and many more. Brown was musical director for the Off-Broadway musical When Pigs Fly, and also for pop vocal group The Tonics, whom he accompanied at the 1992 Carnegie Hall tribute to Stephen Sondheim.

² The Amazon.com listing asks: ”Is it premature for composer-lyricist Jason Robert Brown, after only three recorded shows, to be the subject of a songs-of collection? Not at all when you consider that a strong singer, some new material, and a fresh look at old material make Lauren Kennedy's solo debut a significant addition to Brown's catalog” ("Lauren Kennedy").
1.2 EARLY-CAREER WORKS

The three works central to this study are *Songs For a New World*, *Parade*, and *The Last Five Years*. These shows cover Brown’s compositional output from 1995-2002. They are representative of his early-career style as *Songs For a New World* was written when Brown was twenty-five and Brown is still in his early forties during the period in which this study was undertaken.

Brown wrote all music and lyrics for these three shows, unlike *Urban Cowboy the Musical* (2003) where he contributed only five of the show’s twenty-three numbers, and this justifies *Urban Cowboy’s* exclusion from this study. Brown’s only completely original musical theatre work after *The Last Five Years*, 13 (2008), demonstrates a starkly different thematic and aesthetic direction from his previous shows. Finally, Brown’s early-career works are vastly under-researched as will be seen through the review of relevant literature.
1.2.1  *SONGS FOR A NEW WORLD* (1995)

Image 1.2.1.1 *Songs for a New World* Cast Recording

*Songs* is “a cabaret show of [numbers Brown] had written for various past projects” (Miller *Rebels* 141) and defies easy classification. Brown’s website describes it as a “musical revue” (“Songs”), Examiner.com calls it a “song cycle” (Cary), StageAgent.com claims it “sits on the boundary between musical and song cycle” (“Songs for a New World (Musical)”), and director Richard Berg labels it “musical theatre at its most basic” (Spindloe). There is also much confusion and speculation as to the meaning of the entire show. Brown described his intention for *Songs* in a programme note accompanying stargazer (sic) Production’s 2004 staging of the show:

*Songs for a New World* was meant to be a very little piece. I wrote it in tiny apartments and at open calls and tech rehearsals, and schemed and plotted and planned to get it on, and when it did finally get on, it did exactly what I

---

3 “Frequently confused with vaudeville or a variety show, the Broadway musical revue was a program of songs, dances, and sketches that created a plotless entity. Rather than just a bill of acts, the show was put together by its creators to present a balanced and somewhat unified whole. It was planned, designed, scored, directed, and choreographed with the same kind of integrity used in book musicals. Some revues were held together thematically, whereas others were tied together less obviously” (Hischak 619).
expected it to do: sold about eight tickets and closed in three weeks (Brown "Programme").

Traditionally, if an audience does not immediately accept a show it swiftly pales into obscurity. That is not the case with Songs For a New World. As of 2004 Songs had been produced over five hundred times worldwide, the cast recording had sold over fifteen thousand copies, and the vocal score was regularly outselling more popular shows (Brown "Programme"). Brown himself cannot explain the show’s popularity (Brown "Programme").

Songs has only four performers, simply called Man 1, Man 2, Woman 1, and Woman 2. In addition to being Brown’s earliest work it also contains his most well known song. “Stars and the Moon” [“Stars”] is sung by an unnamed woman, and discusses how she thought she wanted the stars - glitz, glamour, a yacht, champagne - for the rest of her life. By the end of the song she realises that, while she has infinite possessions (thanks to the money provided by her wealthy partner), she will never have the beauty of the moon offered to her by a previous poor, yet wise, suitor. Since 1995, “Stars” has become a cabaret standard and has been “recorded by countless... singers including Audra McDonald, Karen Akers, and Betty Buckley” ("Songs").

Songs was also used in Bell and Chicurel’s 2008 theory text Music Theory for Musical Theatre, where they treat “Stars” to a brief “musico/textual gesture” analysis to assist the singer in creating “a more fully realized performance” (69-70).
1.2.2  **PARADE (1998)**

Image 1.2.2.1  *Parade* Cast Recording

*Parade* has music and lyrics by Brown, a book\(^4\) by Alfred Uhry, and was co-conceived by Harold (Hal) Prince\(^5\). The show is Brown’s only early-career work to have been produced on Broadway. *Parade* tells the true, tragic story of the 1913 trial of Leo Max Frank, a Jewish man who moved from Brooklyn with his wife, Lucille, to work as the superintendent of a pencil factory in Atlanta, Georgia. Frank was falsely accused of the murder and rape of 13-year old Mary Phagan, a worker in his employ. At the conclusion of the trial Frank was sentenced to death by hanging.

Following three unsuccessful appeals by Frank’s lawyers, governor John M. Slaton reviewed the case and commuted Frank’s sentence to life imprisonment, believing that a future appeal would be successful and Frank would be freed. Slaton’s decision enraged the public.

---

\(^4\) The ‘book’ of a show is simply the story or plot. Riis, Sears, and Everett define the book musical as such: “Before *Oklahoma!*, the term... meant little more than the bare outlines of a plot with a serviceable script about a more or less chronological set of events. Afterwards, it implied a story that is well made, capable of serious dramatic goals, and liable to stimulate the audience with genuine emotions other than laughter” (137). Contrary to unscholarly opinion, book musicals are not simply shows based on a novel/book (e.g. *Wicked* or *Les Misérables*).

\(^5\) Prince is a well-respected theatrical producer and director who has been involved with many of the most popular musicals of the last half-century.
who began rioting and the governor was forced to declare a state of martial law. On 16 August 1915, Frank’s prison was stormed by an angry mob and he was lynched from an oak tree the following morning (Dinnerstein). The University of Georgia has a photograph\(^6\) of Frank’s lynching with a large group of clearly identifiable onlookers (Jackson and Pou):

Image 1.2.2.2 The lynching of Leo Frank

Brown’s interest in working with this material shows him to be a politically-aware artist with a clear agenda who believes his work can educate and enlighten members of his audience who may or may not be aware of the Frank case.

The Georgia State Board of Pardons and Paroles posthumously pardoned Frank in 1983:

\(^6\) This is not the only photograph of Frank’s lynching. There are a number of others easily accessible online showing an even larger crowd and other men with cameras.
Without attempting to address the question of guilt or innocence, and in recognition of the State's failure to protect the person of Leo M. Frank and thereby preserve his opportunity for continued legal appeal of his conviction, and in recognition of the State's failure to bring his killers to justice, and as an effort to heal old wounds, the State Board of Pardons and Paroles, in compliance with its Constitutional and statutory authority, hereby grants to Leo M. Frank a Pardon (Dinnerstein).

Alfred Uhry describes his influences for the book of Parade in the 2007 film Behind The Parade:

I set out to write, what I hoped would be, a balanced account of the Leo Frank case, because I’m both Southern and Jewish and that’s conflicted in me – it always has been. How can you love a part of the country with all your heart that has been so virulently anti-Semitic – and in your town, to your German-Jewish people? And I had to deal with that, and that was the nub I kept coming up against with why I wanted to do Parade (Crichton).

Brown became involved with Parade through Daisy Prince – daughter of Harold (Hal) Prince – who directed the original production of Songs For a New World, and a dog. Brown met Hal Prince at a Christmas party and was engaged by Hal as rehearsal pianist for Kiss of the Spider Woman (Book: Terry McNally; Music, Lyrics: John Kander and Fred Ebb). Prince then asked Brown to music-direct The Petrified Prince (Book: Edward Gallardo; Music & Lyrics: Michael John LaChiusa).
And in the course of doing that, one day Hal got me... a dog. [audience laughter] He loved this dog... and he used to arrange appointments where I would walk the dog across the park and meet him, so he could say hello to the dog.... So I would walk... Bernstein was his name [laughter]... across the park.

One time when I walked Bernstein across the park, Hal said “I want to talk to you in two or three days, why don’t you come by my office. There’s something I want to talk to you about writing,” he said. “It’s like an American opera.” ... So I went in and Alfred [Uhry] was there and they told me the bones of the story and they threw a pile of research at me, and said “So think about it, think what you wanna do.” And that was how I got drafted into this (Brown in Cott "A Conversation with Jason Robert Brown").

Brown once described the structure of *Parade* to an audience at a concert of his work at North Hollywood’s El Portal Theatre: “It goes song, song, song, song, intermission, song, song, song, lynch” (Brown in Kendt).

While Brown makes light of both his involvement with and the content of *Parade*, the time commitment required for such a project reveals an artist with an overt concern for social justice and the ‘righting of wrongs’ through artistic expression.
1.2.3  THE LAST FIVE YEARS (2002)

Brown wrote the book, music, and lyrics for The Last Five Years. With Last Five, Brown wanted:

Something more portable, (something) that I could do anyplace. Parade had 35 actors and a big orchestra and a lot of collaborators. I wanted to do something of my own... without listening to what anyone else had to say. And I wanted to write a song cycle for two singers (Brown in Hodgins).

Last Five tells the story of Jamie and Cathy, a New York couple in their twenties, and follows their relationship over five years from their meeting to their separation. Cathy tells her side of the story backwards while Jamie tells his chronologically, causing the two to ‘meet’ in the middle of the show at their wedding (Brown "THE SHOW").

Last Five caused some legal trouble for Brown when his ex-wife filed a lawsuit claiming he had violated an agreement in their divorce settlement stating that he would never create a character that could be identified as her. The Lincoln Center cancelled their opening of the show, prompting Brown to file a countersuit. Brown changed parts of the show, his ex-wife recouped her legal fees, and the matter was settled before the show’s delayed opening at the Minetta Lane Theater in Greenwich Village on 11 February 2002 (Rauzi). The character of Jamie, who is a young, successful, and celebrated author, could also be compared to Brown and his own early-career achievements.
Brown’s crisscross chronology in Last Five has an unexpected dramatic effect. The show opens with Cathy singing the mournful “Still Hurting” after the breakup, which moves *attacca* into item number two, the bouncy and upbeat “Shiksa⁸ Goddess,” sung by Jamie who has just met Cathy, the girl of his dreams (or so he thinks).

As the show is ending, Cathy is telling a friend about a number of bad partners she has had in the past and how she decided “I Can Do Better Than That.” We then see Jamie lying in bed next to a young girl (Elise) he has slept with even though he is still married to Cathy (“Nobody Needs to Know”). Finally, the show closes with both characters singing a unison “goodbye” as Cathy is leaving the first date and Jamie is ending the marriage (“Goodbye Until Tomorrow/I Could Never Rescue You”).

Polarizing the emotional content of each song affects the audience differently than if the plot ran solely chronologically. "I'm always very moved in the theater by pieces that play with time and pieces that show cause and effect. Stoppard's work, for example: The Real Thing and Arcadia" (Brown in Hodgins). Merrily We Roll Along (1981 - Book: George Furth; Music & Lyrics: Stephen Sondheim) also twists time by showing a friendship breaking down in reverse while highlighting the important moments that influenced the final outcome, and this may have also influenced Brown.

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⁸ Shiksa is a Yiddish/Polish word for a non-Jewish woman.
2 LITERATURE REVIEW

2.1 A BRIEF HISTORY OF THE GENRE

As recently as 2002, Eric Salzman bemoaned his belief that "Music-theater as an art form distinct from opera, operetta, and musical comedy is almost a century old, but it has virtually no written history and hardly any definitions" ("Stage to Page" 63). With the increasing scholarly interest in musical theatre over the past decade, and the introduction of a discipline-specific journal (Studies in Musical Theatre), this argument has become less relevant. A number of these histories are discussed below, but a search for “musical theatre/theater history” articles on Google Scholar (for example) returns “about 170,000” results at 11 November 2011. This is hardly “no written history.” Admittedly not every history is exhaustive, as will be seen in the following discussion, and some, such as Larry Stempel, still feel the need to define terms in their introductions, yet, in combination, the genre’s history, in its many shapes and forms, is already well documented in both scholarly and mass-audience texts. However, to demonstrate an understanding of this history, a short discussion will be undertaken in the following pages.

Two studies of the genre aimed at general consumption, Kenrick’s Musical Theatre: A History and Kantor and Maslon’s Broadway: The American Musical, 9 map the musical as a development of vaudeville, especially through Florenz Ziegfeld, The Ziegfeld Follies, and Irving Berlin. While Kantor and Maslon begin at vaudeville, Kenrick’s first chapter “Ancient Times to 1850” takes us as far back as Greek theatre, which he describes as “the earliest

9 Broadway: The American Musical was originally a six-part PBS series directed by Kantor.
form of musical theatre that left behind accessible literature” (18). Kenrick continues: “Since songs were often used to advance the plot and develop characters, it is fair to suggest that some early Greek dramas can be classified as integrated musicals” (22). After claiming that opera is an “accidental descendant of musical theatre” (28), Kenrick discusses the rise of comic and ballad opera, continental opera, Blackface and minstrelsy, pantomime, and burlesque. Kenrick continues with an entire chapter devoted to Gilbert and Sullivan’s operettas before meeting Kantor and Maslon at the birth of vaudeville.

Kenrick is possibly attempting to legitimise the genre by claiming opera as a descendant of musical theatre. Opera is commonly considered a high art form with musical theatre its ‘illegitimate sibling.’ Kantor and Maslon support the notion of music theatre as ‘low art’ by locating the genre’s origins in a vaudevillian tradition that they define as “middle-class entertainment” (19). As the genre is commonly grounded in a variety of musical vernaculars appropriate to the shows’ setting and intended audience, a reading of Kenrick’s argument that attempts to situate the genre within a high-art narrative is unsustainable.

The origins of the genre in both texts highlight the difference in historical understanding across the Atlantic Ocean. Kenrick boldly claims that “showtunes [sic] have been around for 2,500 years” (18), yet Kantor and Maslon’s first chapter begins in 1893. Not only do Kantor and Maslon ignore potential predecessors to the musical, they also title their book Broadway: The American Musical (emphasis added). Kantor and Maslon appear to disregard the citizenship of Andrew Lloyd Webber and Cameron Mackintosh in their discussion of Cats (1981 – Music: Lloyd Webber; Lyrics: T. S. Eliot) and The Phantom of the Opera (1986 – Book: Richard Stilgoe, Lloyd Webber; Music: Lloyd Webber; Lyrics: Charles Hart), possibly because these two (British) shows top the list of longest-running Broadway musicals of all time.
A flaw in this literature is the tendency to base historical works geographically, citing Broadway as the genesis point and ongoing creative ‘hub’ of the industry. This ‘centre and periphery’ point of view overlooks the British/West End scene, Off-Broadway, regional, community, and academic (college, university) theatre, as well as every other Western (and, even, non-Western) production.\(^\text{10}\) Furthermore there is an increasing tendency for shows to have their ‘out of town’ try-outs overseas with many new shows, such as *Priscilla Queen of the Desert* (2006 – Book: Stephan Elliot & Allan Scott), *An Officer and A Gentleman* (2012 – Book: Douglas Day Stewart & Sharleen Cooper Cohen; Music & Lyrics: Kenneth W. Hirsch & Robin Lerner), *Strictly Ballroom* (2013\(^\text{11}\)), and others having their world premieres in Australia. Other productions such as *Love Never Dies* (2010 – Music: Andrew Lloyd Webber; Lyrics: Glenn Slater & Charles Hart; Book: Lloyd Webber, Slater, Ben Elton) and *Hairspray* are also turning to Australia to reinvent their shows in ways not possible (or not believed to be possible) in London or New York.

Kurt Gänzl’s 2004 *Musicals: The Complete Illustrated Story of the World’s Most Popular Live Entertainment* begins in Greece and follows Kenrick’s chronology fairly consistently, except for the addition of two pages concerning non-Western musical theatre. Although not going quite as far back as Gänzl, *The Cambridge Companion to the Musical, 2\(^\text{nd}\) ed.*, starts in the eighteenth century and follows the historical development of the musical, including discussion of non-English-language and African-American musical theatre, whilst not forgetting the West End and British musicals that are not always addressed in other texts.

\(^\text{10}\) Scott Miller’s *Strike Up the Band – A New History of Musical Theatre* goes some way towards addressing this imbalance.

\(^\text{11}\) No authorial information released as of December 2011.
Scott Miller decided on an interesting approach to his 2007 history *Strike Up the Band*, presenting “not just what happened but, more important [sic], why it matters” (*Strike Up the Band 7*):

The list of shows discussed is an eclectic one, including shows many people have probably never heard of, even some that failed commercially but were important artistically, and shows that never made it to Broadway because they’re just too smart or too edgy for the tourist trade. The list leaves out many shows some people consider classics but that contributed nothing to the evolution of the art form. So don’t look for *Brigadoon* or *The Sound of Music* here – those are perfectly nice shows, but they play no part in the evolution of the musical theatre... The history of musical theatre is *not* just about white men...; it’s *not* just about America, and it’s *really* not just about Broadway (*Strike Up the Band 7-8*).

One of the most recent additions to the musical theatre’s historical literature is American musicologist Larry Stempel’s 2010 *Showtime: A History of the Broadway Musical Theater*. Stempel’s introduction proclaims his book to be a “comprehensive history of the Broadway musical theater” (1) and supports the efforts of the other, sometimes patchy, histories mentioned previously as “Such a history has rarely been told in full; it is almost too rich to tell” (1).

Standard histories of musical shows, which define the subject in somewhat different ways, tend to omit some vital part of this story: Kurt Gänzl’s *The Musical: A Concise History*, for example, ignores the revue; Andrew Lamb’s *150
Years of Popular Musical Theatre gives short shrift to Off Broadway; and Cecil Smith’s Musical Comedy in America gives almost no indication that there was anything even resembling musical comedy in America before the 1840s. In this book, by contrast, the history of the Broadway musical theater appears in its abundance, however it may sprawl (Stempel 1).

After criticizing Smith for his late beginnings, Stempel himself commences in 1716 with “Part One: Out of the Nineteenth Century,” over two thousand years later than the Britons’ studies. To his credit, Stempel fills the afore-mentioned gap by including a short discussion of revues.

Stempel’s study also includes a taxonomic chapter, entitled “Antimusicals,” that discusses such shows as Hello Again (1993 – Book, Music, Lyrics: Michael John LaChiusa); Floyd Collins (1996 – Book, Lyrics: Tina Landau; Music, Lyrics: Adam Guettel); Violet (1997 – Book, Lyrics: Brian Crawly; Music: Jeanine Tesori); A New Brain (1998 – Book, Lyrics: James Lapine; Lyrics, Music: William Finn); Dream True (1999 – Book, Lyrics: Tina Landau; Music, Lyrics: Ricky Ian Gordon); Running Man (1999 – Book, Lyrics: Cornelius Eady; Music: Diedre Murray); and Brown’s The Last Five Years. Wiley Hausam, who originally coined the term, describes “antimusicals” as shows that:

> Confound the expectations, responses and needs of the Broadway musical audience. They have dispensed almost entirely with the two most cherished conventions of the form: Song (simple in its traditional structure and therefore memorable) and the Happy Ending. Next, entertainment has been made

12 Seemingly overlooking the fact that 1716 occurred in the Eighteenth Century.
secondary to the political concerns that were the heart of the not-for-profit theaters in the 1980s and 1990s – especially the politics of race, sexual preference and gender. Finally, the mythology of the American Dream, which was merely questioned by Prince and Sondheim, has been indicted by ‘his’ (emphasis added) new generation. Consequently, the work is ironic, sceptical and sometimes disenchanted and disbelieving. When it’s funny, it’s biting. It leaves teeth marks. Obviously, this is no way to be popular (Hausam in Stempel 658).

Kirsten Childs compares the two nicely: “musical theater, concerned more with the art of the musical business; and the Broadway musical, more focussed on the business of the musical art” (Childs in Stempel 657). Stempel calls on Hausam once again to discuss popularity: “A musical doesn’t have to be popular to be artistically valuable... If it aspires to be art today, it’s probably more likely to achieve this status if it isn’t popular” (Hausam in Stempel 657-8). Two of the three works discussed in this study most certainly fit this definition with *Parade’s* obviously political bent and complex song structures, *Last Five’s* criss-cross chronology, and both shows’ lack of a happy ending.

Of the books discussed here, Stempel closes with a chapter on “Sondheim’s Children,” labelling the above composers (Ricky Ian Gordon, Jeanine Tesori, Michael John LaChiusa, Adam Guettel, and Jason Robert Brown) the “musical theater ‘Mighty Handful’” (676)\(^\text{13}\).

\(^{13}\) Stempel is certainly referencing the Russian ‘Mighty Handful’ (also known as ‘The Five’) that included Mily Balakirev, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov, and Alexander Borodin. ‘The Five’ aimed to create a specifically Russian kind of art music, rather than imitating classical European music reliant on conservatory training. Although some of the musical theatre ‘Mighty Handful’ are not conservatory trained they do appear to be forging an alternate artistic path that separates them from some of the lighter entertainments appearing on Broadway today.
Stempel is also the only author to include any musical examples in his text, although they are purely that as no thorough analysis is undertaken within his survey.

From vaudeville, each history tracks the development of the genre mainly chronologically, focussing on commonly accepted turning points and/or major developments. The brief history that follows is an overview of the significant musicals/figures highlighted in the major historical texts. Alternate timelines could be established without mention of these shows or creators, however these are the most ‘popular’ shows in terms of box-office takings and impact on the genre. Many of these shows/creators made an impression not only at the box-office but also in aspects of artistry and innovation that can be identified in their work.

2.1.1 **SHOW BOAT (1927)**

*Show Boat* (Music: Jerome Kern; Book, Lyrics: Oscar Hammerstein II) took a major innovative leap from the vaudeville variety show towards the book musical. According to Kantor and Maslon:

No musical had ever been adapted from a serious novel, none had had to deal with a three-generation time span in the story, none had to bring a story from the past to the present, and certainly none had dealt with white characters and black characters sharing the stage as full dramatic entities (114).

Kern and Hammerstein had an even greater challenge on their hands when writing *Show Boat* as, not only were they challenging the audience’s expectations and understanding of the genre, they also had to maintain enough interest through the show’s highs and lows.
2.1.2 **OKLAHOMA! (1943)**

In order to support his ‘Greek theatre’ claim, Kenrick declines to call *Oklahoma!* (Music: Richard Rodgers; Book, Lyrics: Oscar Hammerstein II) the first ‘integrated’\(^{14}\) musical, instead choosing the term ‘organic musical play’ (248). Kenrick can be accused of hubris in his definition of the term, “in which every element serves as a crucial, meaningful piece of the whole” (248), that could easily be argued as identical to the definition of ‘integrated.’

In writing *Oklahoma!*, Rodgers and Hammerstein both agreed: “There would be no specialty dancers, no clever-for-the-sake-of-being-clever songs, no extended gags for the supporting comic – just a relentless narrative drive” (Kantor and Maslon 197). *Oklahoma!* was also the first musical to release a cast recording (on Decca Records) that sent a number of the show’s songs to the top of the charts (Kenrick 248).

2.1.3 **STEPHEN SONDHEIM**

Sondheim first appeared on Broadway in 1957 as lyricist for *West Side Story* (Book: Arthur Laurents; Music: Leonard Bernstein) and the journal dedicated to his works (*The Sondheim Review*) declares him to be “musical theatre’s foremost composer and lyricist” on the front cover. Since then he has made the greatest contribution to the genre by a single person with fifty-nine production credits to his name on the *Internet Broadway Database* at 11 November 2011.

\(^{14}\) Where song and dance are consolidated into, and help develop, the book or plot.
Sondheim’s works [like Brown’s] are notable for their innovations in form, content, tone and musical language while sustaining the excellence of the greatest Broadway composers and lyricists who came before him. What may be less appreciated is that he managed both to uphold songwriting standards and innovate without losing the essence of what audiences think of as the Broadway musical (Hausam xiv).

The large body of research concerning Sondheim’s work provides a strong model for future musical theatre scholarship. Banfield’s and Joanne Gordon’s seminal discussions, for example, were useful in developing the framework and methodology for this study.

2.1.4 JOHN KANDER AND FRED EBB

Kander and Ebb further developed the content capabilities of the genre with *Cabaret* (1966 – Book: Joe Masteroff) that highlights anti-Semitism in Hitler’s Germany, *Chicago* (1975 – Book: Ebb, Bob Fosse) that exposes political corruption in the judicial system, and *Kiss of the Spider Woman* (1993 – Book: Terrence McNally) that centres on the personal and political desires of two male prisoners who become lovers through their shared ordeal. The political content of *Parade* adds Brown’s work to this established tradition of socially aware and politically charged art. Kander also made good use of his ability to evoke a particular time and place through musical pastiche (Leve 22), much like Brown does through the orchestration and musical style of *Parade*. 
2.1.5 CAMERON MACKINTOSH, ANDREW LLOYD WEBBER, AND THE AIDS EPIDEMIC

The 1980s was a significant era for the musical theatre. Cameron Mackintosh, identified by Prece and Everett as the “driving creative force behind [the megamusical]” (246), offered *Les Misérables* (1980 – Book: Claude-Michel Schönberg, Alain Boublil; Music: Claude-Michel Schönberg; Lyrics: Herbert Kretzmer), *Cats*, and *The Phantom of the Opera*.

Nowhere in the realm of the musical theatre is technology more evident than in the world of the megamusical. These ‘larger than life’ visual and aural spectacles dazzle audiences and are among the most popular musical theatre works at the beginning of the twenty-first century (Prece and Everett 246).

These technological phenomena required immense budgets to ensure success, and success most definitely had to be assured. Megamusicals commonly use highly emotive plot lines that, combined with lavish spectacle, can draw powerful, heart rending responses from their audience.

Amongst all the glitz and glamour of the megamusical, there was a darker side to musical theatre in the 1980s. The Acquired Immunodeficiency Syndrome (AIDS) epidemic killed many high-profile performers in their prime and wiped out thousands of theatre patrons and supporters. The community responded and formed Broadway Cares and Equity Fights Aids, and their events – such as Broadway Bares – remain highlights of the musical theatre calendar to this day.
2.1.6 1990-2001

Disney’s move into Times Square in the mid-1990s turned “an area once viewed as a decaying neighbourhood overrun by porn shops and peepshows [into] a slick, commercialized vacation destination” (Wollman 448). Since 1994 there has constantly been at least one Disney musical open on Broadway, and in the 2006-2007 season there were four Disney musicals running on Broadway simultaneously.\(^\text{15}\)

On September 11, 2001, the terrorist attacks on the World Trade Center in New York closed all Broadway productions for an unprecedented two days. Since 2001 Broadway has increasingly presented light subject matter, such as The Producers (Book: Mel Brooks, Thomas Meehan; Music, Lyrics: Mel Brooks) and Hairspray, that LaChiusa considers “‘escapist’ entertainment for a troubled time” (33).

2.1.7 THE NEW AMERICAN MUSICAL

Wiley Hausam’s 2003 The New American Musical: An Anthology From the End of the Century consists of a twelve page introduction followed by the complete librettos of Floyd Collins (1996 – Music, Lyrics: Adam Guettel; Book, Additional Lyrics: Tina Landau), RENT (1996 – Book, Music, Lyrics: Jonathan Larson), Parade, and The Wild Party (2000 – Music, Lyrics: Michael John LaChiusa; Book: LaChiusa, George C. Wolfe). “What all of these works share is a need to stretch the form and context of the musical to portray our increasingly difficult and complex world, and with tools more broadly expressive than a 32-bar song, a good joke, a chorus line, a happy ending and a lot of spectacular razzle-dazzle” (Hausam xiii). Hausam’s

\(^{15}\) My own calculation using information from the Internet Broadway Database.
book provides valuable access to the librettos of recent works, however, even though it includes Parade’s libretto, it contributes little to the study of Brown’s works.

2.2 SCOTT MCMILLIN AND THE MUSICAL AS DRAMA

McMillin’s 2006 book The Musical as Drama: A Study of the Principles and Conventions Behind Musical Shows from Kern to Sondheim shook the disciplinary tree, proclaiming integration theory – the analytical stalwart of musical theatre studies – to be false. Rather than progressing the narrative (through what McMillin calls ‘book time’), he claims that musical numbers pause the narrative, moving the character/s into a “different dimension, [with] the ability to perform that number” (3) (‘lyric time’). For this reason, McMillin prefers the term ‘coherence’ to ‘integration,’ as “[coherence] means different elements holding simultaneously together without losing their differences” (73).

McMillin argues that this stop-start narrative, broken up by book and musical numbers, harkens back to the musical’s origins in vaudeville variety shows: “The musical’s success lies not in the smoothness of unity, but in the crackle of difference. While disparate, the dancing, music, dialogue, and songs combine to explore different aspects of the action and the characters” (front flap). As interesting as this discussion may be it is not directly related to the content of this study, however McMillin’s work will be discussed further as part of this study’s theoretical framework.


## 2.3 SCHOLARLY DISCUSSION OF BROWN’S WORKS

Apart from the *Parade* libretto in Hausam’s *The New American Musical* and an extensive interview with Brown in *The Art of the American Musical: Conversations with the Creators* (Eds. Jackson R. Bryer and Richard A. Davison), books on Brown and his works are few. Miller devotes a chapter to *Songs* in *Rebels Without Applause: Broadway’s Groundbreaking (sic) Musicals (Rebels)*, although this is little more than a song-by-song discussion of the show’s subject matter. Miller also takes a liberty with his book title as *Songs* has only ever been produced Off-Broadway. Brown receives no mention in Gänzl’s *Musicals: The Complete (emphasis added) Illustrated Story of the World’s Most Popular Live Entertainment*, Kenrick’s *Musical Theatre: A History*, or Kantor and Maslon’s *Broadway: The American Musical*, although he appears twice in William A. Everett’s *The Musical: A Research and Information Guide* – once in relation to Miller’s text (above) and once concerning the grant he received from Musical Theater Works, an American not-for-profit organisation, in 2000.

Primary source material is plentiful, as many interviews have been published in magazines and newspapers that are conveniently chronicled on Brown’s own website. Brown has also embraced the rise of social networking behemoths such as Twitter, opening a publically accessible dialogue with his fan base. Furthermore, Brown maintains a blog with frequent insights into his opinions and techniques as well as exclusive ‘behind-the-scenes’ information on a number of his shows/productions although, as discussed earlier, a lot of this information must be taken with a grain of salt. The few scholarly studies into Brown’s early-career works will now be discussed.
Doug Reside’s 2007 article *Byte by byte, putting it together: electronic editions and the study of musical theatre*\(^{16}\), chronicled his attempt to “develop what [Reside] believes is the first electronic edition of a contemporary musical” (75). Reside chose to use *Parade*, as he believes “the text has been unfortunately overlooked by scholars and deserves to be experienced and studied” (80).

Pao Hsiang Wang, of the Department of Foreign Languages and Literatures, National Taiwan University, discusses *Parade* in his 2006 paper *Staging Poetic Justice: Public Spectacle of Private Grief in the Musical Parade* but only uses examples of Brown’s lyrics, not his music.

Adam Roberts’ 2005 Master of Music thesis *An Analysis of Musical Narrative and Signification in Jason Robert Brown’s Score for Parade* is most closely related to this project as Roberts locates motives/themes Brown used while composing *Parade*. Roberts’ goal was “not to present an exhaustive analysis of the entire score, but rather to center on musical events and excerpts to illustrate representative function of narrative elements in *Parade*’s music” (2).

Roberts also attests to the lack of scholarly investigation into Brown, stating: “Much recent musical theatre has yet to receive the analytical attention it deserves. Several books and articles are published on Sondheim’s scores, but the music of the generation following him has received little scholarly enquiry” (6). Roberts suggests further directions for analysis: “A closer reading that incorporates elements from the entire score would be a desired outcome of work extending beyond the survey that has been represented here” (53). This is where Roberts’ research ends and this project begins.

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\(^{16}\) The article is an expurgated version of Reside’s 2006 PhD dissertation from the University of Kentucky entitled *The Electronic Edition and Textual Criticism of American Musical Theatre*. 
Musical analysis of Brown’s work also appears in Bell & Chicurel’s aforementioned *Music Theory for Musical Theatre* with a single-page analysis of the compositional semiotics in “Stars and the Moon.”

 Appearing to respond to Roberts, Anne Cauley discusses *Parade* and *The Last Five Years* in her 2007 Honours thesis *Stephen Sondheim and the Next Generation*. However, “with such an extensive topic and no formal musical training, [she] focussed on subject matter, musical structure and language” (Cauley 4). With no musical examples, the closest Cauley comes to discussing musical structure is quoting large sections of lyrics from musical numbers. This thesis does, however, contain valuable primary source interview material from Brown.

 Other than Cauley, the only other scholarly work to discuss *The Last Five Years* is Emily Mills’ 2010 Senior Honours thesis *The Last Five Years – Music Direction: The Speech/Song Divide*. Through her role as musical director, Mills attempted to develop “a rehearsal technique [that smoothes the speech/song divide, and] successfully produces a connected, truthful performance” (5).

 These two Honours theses by Cauley and Mills demonstrate the complete scholarly discussion of *The Last Five Years* as of October 2011. This review of the literature has not located any scholarly investigation into *Songs* other than Miller’s conversational chapter in *Rebels Without Applause*, and the two pages Bell and Chicurel devote to “Stars and the Moon.” This study will therefore fill a clear gap in the musical analysis and discussion of Brown’s three early-career works.
2.4 BROWN’S CONTEMPORARIES

Considering the lack of musical analysis of Brown’s works, it is both appropriate and helpful to assess the level of analysis afforded other contemporary musical theatre composers, namely the previously mentioned ‘Mighty Handful’ (Stempel 676).
Table 2.4.1 Birth Dates and Notable Works of the ‘Mighty Handful.’

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<td><em>Orpheus and Euridice</em> (2005)</td>
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<td><em>Caroline, or Change</em> (2003)</td>
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<td><em>Shrek the Musical</em> (2008)</td>
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<td><em>Marie Christine</em> (1999)</td>
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<td><em>See What I Wanna See</em> (2005)</td>
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| Adam Guettel              | 1964       | *Floyd Collins* (1996)  
|                           |            | *Parade* (1998)                                    |
|                           |            | *The Last Five Years* (2002)                       |
|                           |            | *13* (2007)                                        |

Ricky Ian Gordon is an American art song composer whose website lists works in the genres of ballet, piano, vocal, choral, musicals, and opera. The works he defines as musicals are, chronologically: *States of Independence* (1993 – Book, Lyrics: Tina Landau); *Stonewall/Night*

Two doctoral theses have been written on Gordon: Deborah Popham conducted a motivic analysis in her 2008 dissertation “Ricky Ian Gordon's Orpheus and Euridice: A comparison and analysis” while comparing Gordon’s opera to four other versions of the Orpheus legend by Peri and Caccini, Monteverdi, Gluck, and Offenbach; and Cayce Brecheen Benton’s 2001 “A study of the musical settings of Langston Hughes' poetry in Ricky Ian Gordon's song cycle Genius Child," that performs a “singer's analysis of each of the ten songs in Genius Child” (Abstract).

Although this literature search has located a number of studies related to Gordon’s liturgical and art-song compositions, there appear to be no musical analyses of Gordon’s musical theatre works.


The Court Theatre, University of Chicago, published a study guide to accompany its 2008 production of Caroline, or Change. In the chapter entitled “Caroline, or Change: The Music,”
Jack Tamburri provides a “taste of the kind of richly associated and evocative musical language to be found in Caroline, or Change. Tesori’s layered score is as concerned as Kushner’s script with the theme of change, the tension of transformation, and the pleasure of emergence in a new form” (9). In light of this, Tesori’s music deserves study and Tamburri’s two pages of plain text discussion are insufficient.

Critics, such as Richard Hornby, aid in perpetuating the lack of scholarly investigation into many contemporary musical theatre works. In 2005 he wrote of Caroline, or Change: “Jeanine Tesori composed the kind of wallpaper music that has become standard for Broadway shows these days, where you come out of the theatre without humming the tunes, because you cannot remember any” (97).

Hornby’s opinion exists in complete contrast to that of American playwright Jack Tamburri:17

Jeanine Tesori’s brooding, complex score for Caroline, or Change is packed with recurring themes and motives. Unlink the traditional Broadway song structure (play a pleasing melody, then play it six more times) [more to Hornby’s liking], Tesori’s music is interested in communicating a constant stream of precise emotional events. The score to Caroline is always building tension – achingly beautiful melodies surface and submerge, then return transformed, with new orchestrations and new associations to characters and feelings” (8).

17 And Tesori herself who believes: “The idea of humming has to be redefined. Humming used to mean da-da-da-da-da-da, and my daughter could repeat that back. But humming to me now is about the buzz. Like when I see Running Man. Can I hum that music? No, I don’t want to. But that music, that story, Diane Paulus’s direction in that small theater created something that I will never, never forget. So did it hum to me? Absolutely. It buzzed, it hummed, it kachinged. I go out, I carry it with me” (Tesori in Pogrebin).
Like Gordon, Tesori has attracted attention for the sacred content of her works, discussed briefly in Judith Sebesta’s *Purpose and Parody in “Religious” Musical Theatre* (9).

Michael John LaChiusa is the most prolific of the ‘Mighty Handful,’ having composed nine complete Broadway and Off-Broadway musicals, as well as a large number of operas, song cycles, and other theatrical works. Like Brown, LaChiusa writes the book, music, and lyrics for most of his shows. His produced musicals include: *First Lady Suite* (1993); *Hello Again* (1993); *The Petrified Prince* (1994 – Music, Lyrics: LaChiusa; Book: Edward Gallardo); *Marie Christine* (1999); *The Wild Party* (2000 – Music, Lyrics: LaChiusa; Book: LaChiusa, George C. Wolfe); *Little Fish* (2003); *See What I Wanna See* (2005); *Bernarda Alba* (2006); and *Queen of the Mists* (2011).

LaChiusa is also a writer, and his relatively few appearances in the literature are usually due to his inflammatory 2005 article in *Opera News* entitled “The Great Gray Way.” After declaring “The American Musical is dead,” LaChiusa argues that there is no creativity on Broadway anymore and describes shows such as *The Producers* as ‘faux’-musicals where “The creators of these shows set out to make musicals based on formulae, and they delivered” (32):

> There’s plenty of theatricality to be found in a *faux*-musical, but no theater. It’s a theme-park ride copied from an original and authentic ride – a cloned version of the Tea Cup Ride at Disneyland. It looks like a musical. It sounds like a musical. But it’s synthetic. The only organic feature to be found is in the performances of its original stars – Nathan Lane in *The Producers*, Harvey Fierstein in *Hairspray*. Once their replacements take over, the shows reveal
themselves for what they are: machines. Instead of choreography, there is
dancing. Instead of crafted songwriting, there is tune-positioning. *Faux*-musicals
are mechanical; they have to be. For expectations to be met, there can be no
room for risk, derring-do or innovation. *Dirty Rotten Scoundrels, Little Women,
Brooklyn* – all are *faux*-musicals (LaChiusa 33).

Musically, Brown’s early-career works share some similarities with these shows in that they
all have some grounding in the popular music vernacular, but that is where the similarities
end. Once again, LaChiusa’s article is helpful in developing this discussion:

> There’s a difference between libretto\(^{18}\) and lyric; the libretto is never the lyric.
> But lyric can create the libretto. (The same holds true for choreography. Take
> *Movin’ Out*: choreography creates the libretto, and not vice-versa.) Adam
> Guettel, with his *The Light in the Piazza*, understands the importance of lyric.
> *Hairspray* and *The Producers* seem to endorse the hateful operatic adage: no
> one listens to lyric. *Piazza* insists that one do. Lyric is one component of the
> American Musical that gives the art form the dramatic upper hand when
> compared with modern American Opera... You have to – or should – listen to
> the lyrics to follow the drama (34).

Brown requires more of his audience than these more commercially viable productions. Not
only does he ask his audience to connect with historical figures in *Parade*, he also asks them
to face the injustice and suffering experienced by these characters and presents a musical
without the ‘traditional’ happy ending, aligning it with Stempel’s ‘antimusicals.’ In the same

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\(^{18}\) LaChiusa appears to be using ‘libretto’ in this context as an interchangeable term for a show’s ‘book.’
way that the opera has *opera seria* and *opera buffa*, this is not musical comedy; this is musical drama. And as these are dramatic pop songs, not simply about “establishing a mood, sustaining it, and finishing with it” (Brown in Frank), Brown must utilize more complex, dramatically-driven chord progressions and construction as dramatic, word-painting devices to help develop the drama.

Adam Guettel’s two major musical theatre works are *Floyd Collins* (1996 – Book, Music: Guettel; Lyrics: Guettel, Tina Landau); and *The Light in the Piazza* (2003 – Music, Lyrics: Guettel; Book: Craig Lucas). Although Scott Miller dedicates a chapter to *Floyd Collins* (*Rebels* 158), and Wiley Hausam printed the show’s script, no musical analysis of Guettel’s work has been undertaken to date.

The lack of musical analysis of Brown and his contemporaries highlights an important gap in the discipline’s literature. Although they are appearing more frequently in historical studies, these are usually broad examinations concerning dramatic theme shifts occurring within the genre over the past decade. The lack of musical analysis is possibly caused by persistent opinion that, due to the musical theatre being considered a ‘low’ art form, its music is not worthy or deserving of analysis. As musicals are ostensibly seen as comprising of styles of song that appeal to popular, middle-class society they are easily dismissed as being ‘just pop.’ This is not the case, however, as the studies mentioned above demonstrate the musical as worthy of study not only for its broad variety of musical styles and applications but also for its unique use of drama and storytelling.
2.5 OTHER RELEVANT STUDIES

Musical analyses of contemporary works are limited, possibly due to the fact that many of the ‘Mighty Handful’ are still in their forties in 2011 (as seen in Table 2.4.1). Due to this lack of scholarly enquiry, it is logical to consult comparable studies of earlier composers, the most prominent of whom is Stephen Sondheim.

Stephen Banfield’s 1993 *Sondheim’s Broadway Musicals* remains the most important analytical work in the literature to date. This Schenkerian analysis covers every musical produced up to 1990 for which Sondheim wrote music. Second only to Banfield’s study in this regard is Joseph Swain’s *The Broadway Musical: A Critical and Musical Survey* (originally published in 1990 and revised in 2002), to which Banfield refers in his introduction as “the first sustained critical handling of the music in American musicals” (5). Swain’s book covers a wide breadth of productions and composers from 1927 to 1987.

Banfield asserts Sondheim’s acclaim through the development of multiple points, the breadth of which are best illustrated as an hourglass:
For example, Banfield’s discussion of *A Funny Thing Happened on the Way to the Forum* (1962 – Music, Lyrics: Stephen Sondheim; Book: Burt Shevelove, Larry Gelbart) opens with a broad discussion of farce before introducing the musical plan of the show in the section titled “Plautus, New Comedy, and ‘Trick’ songs” (93). “The Score and Its Profile” (98) follows before Banfield begins to focus the discussion by exploring “The Broadway Matrix and Hispanic Features” (101).

“Refrain and Motif songs: Structural Ambiguities” (107) prioritises two songs from the show: “Free,” and “I’m Calm.” In his analysis of “Free,” Banfield uses Schenkerian notation to demonstrate the melody’s upper tonic goal, highlighting what he calls “melopoetic structural reinforcement” (108). “Free” is afforded a single musical example, whereas “I’m Calm” receives three during Banfield’s melopoetic and motivic analysis.

Banfield accepts that “Such analysis soon becomes exhausting rather than exhaustive” and asks, simply, “What can we conclude from it?” (113). Through such thorough and repetitive analysis Banfield could recognize similarities and differences between Sondheim’s compositions allowing him to establish his own conclusions, both dramatic and technical, to explain Sondheim’s approach to writing.

The following discussion broadens out slightly from the highly-focused melopoetic analysis, as Banfield considers “The Meaning of Song Construction” (113). Banfield completes his discussion of *Forum* with a general consideration of “Comedy Tonight” in “The Whole Song” (114).
Banfield’s analysis of *Forum* follows the ‘hourglass’ structure outlined earlier, and applies this technique to most of the works covered. This appears to be an effective and efficient method of analysis and avoids, in Banfield’s own words, becoming “exhausting” (113). However, when the analysis reveals conclusive and comprehensible information that would not otherwise be apparent, the ‘exhaustive’ approach is possibly worth the exhaustion.

Another analysis of Sondheim’s work is Joanne Gordon’s *Art Isn’t Easy: The Theater of Stephen Sondheim* (discussed above) that, although there are no musical examples, lends insight to Sondheim’s creative, particularly structural, habits.

While there are numerous theoretical texts that are valuable for a study of this type, this study draws upon Forte and Gilbert’s *Introduction to Schenkerian Analysis*, LaVerne’s *Handbook of Chord Substitutions*, and the *Analyzing Popular Music* collection edited by Allan F. Moore. This study will show that, while Brown has certainly been influenced by Sondheim’s compositional techniques, his early-career works draw on a multiplicity of styles and traditions: a fact that has not been thoroughly explored by the literature surrounding Brown’s work.
3 BROWN ON BROWN

Brown regularly participates in and directs the discourse surrounding his own work to serve specific functions: firstly, the veiling of a more institutionalised approach to composition, and; secondly, the idea that his compositional techniques were learned, for the most part, naturally, and without complete reliance on conservatory training. The quotations below demonstrate Brown’s opinions regarding his own work and reveal a number of statements that can be tested throughout this study. In this chapter, preference has been given to Brown’s own words rather than the paraphrasing of his discussion and a number of these statements will become launching points for some of the following chapters. Although unorthodox, Brown’s discussion of his own work has been separated from that of Chapter 2 as the composer’s own words carry an aura of authenticity that, when considered alongside academic discussion, could create a spurious miasma around the discourse.

As discussed in the literature review, Brown is regularly interviewed on TV, radio, and in print, and has openly revealed a large amount about his personal compositional techniques. However, in these interviews, Brown generally talks in broad terms when discussing his own techniques without explicitly revealing the finer details.

As will be seen in the statements below, Brown directs the discourse surrounding his own work to encourage the reader to believe that he composes using a concept of large-scale structure that informs all of his work, that he writes music and lyrics at the same time and

19 Brown has obviously spent a lot of time considering his own compositions: “Interestingly (or predictably), Georgia [his wife, also a composer] and I say a lot of the same things, but my answers are much more pretentious and overthought, which is probably reflective of our relationship in general” (Brown “Interpreting the Score”).
his music is often created through improvisation, that his sense of musical style comes naturally and was not learnt or ‘inherited,’ and that he references historical musical styles in *Parade*.

A self-professed worshipper at the “Church of Steve,” (Cauley 48) Brown would be familiar with Sondheim’s principles of ‘Content Dictates Form,’ ‘Less Is More,’ and ‘God Is in the Details,’ that all work “in the service of Clarity” (Sondheim xv). A concept of structure is made instantly clear when analysing Brown’s early-career works as many of his musical elements influence and develops others: "My process is different for every show I work on, but lately I’ve found that the more tightly I can structure something, the happier I generally am. I tend to work from the outside in, creating mini-structures within the larger arc" (Brown in Heisler).

There was a specific way *The Last Five Years* had to function. I knew it was 14 scenes. I knew the couple would meet in the middle. I knew what would happen on either end. I knew exactly how much information I had to deliver in the 12 scenes between those ends. Knowing all that was helpful. I also knew in *The Last Five Years* that he would sing a song, and then she would sing a song. I had those road signs. So, the first thing I do now with any show I’m writing is to start by asking, “Where are the structural points,” not in big complicated ways but simply “Where does Act I end? Where does Act II begin? Where does Act II end?” I go from that to “What’s the middle of Act I? What’s the middle of Act II?” I try to break it up in the most mathematical way I can. I’ll admit that it can be a little bit arbitrary, but it helps me (Brown in Heisler).
Stephen Schwartz, composer of *Wicked* (2003 – Book: Winnie Holzman) and many other shows, agrees with the use of a concept of structure. In an interview with Thomas Cott, Schwartz answers the question “Does the music drive the book or the book drive the music?” by saying: “Basically the structure drives both. It’s a cliché but I believe [it’s] really true, that musicals are about structure. That’s what you have to solve [-] that actual structure of the show” (Cott "Stephen Schwartz").

As structure appears to be a significant force in Brown’s creative strategy, this project will examine the extent to which Brown used small- and large-scale structures in his three early-career works. Brown continues:

> Music in and of itself is a structural entity. Sonata allegro form, which you learn when studying classical music, is structure to its bone. I... spent a lot of time learning serial music, which is about structure too, because otherwise you would have no organizing principle, since you don’t have tonality. For me, structure has always been key, and it was with the realization that I could extrapolate from musical structure to dramatic structure that I became a musical dramatist (Brown in Heisler).

Brown describes his ideal song and show structures in a lecture summary he posted on his blog:

> "Shiksa Goddess" [from *Last 5*] is a good example of the kind of stuff that makes me tick: the large musical structure supports the storytelling, and the units within that structure refer to each other but also drift independently; the
lyrics rhyme only when they have to, and the flow is conversational, unapologetically specific, and always directed to another character; and the show itself speaks to something personal and real and honest (Brown "Songwriting for the Theater: Week 1").

My favorite things tend to be the larger pieces rather than the smaller. I love *The Last Five Years* and *Parade*. Those are at the opposite poles of what I’m proud to have written, but both are large-scale, large-form works where I feel I generally accomplished what I set out to do. *Songs for a New World* is fun. I like it, but it’s a younger work about trying to find my way to what I should write (Brown in Heisler).

Interestingly, it appears that, although Brown made a "conscious choice to become an academic musician [emphasis added] and learn what that was about" (Brown in Heisler), he tends to disregard what could be considered as ‘academic’ musical structures (such as serialism and post-tonal techniques) in his compositions. Brown discussed his time at Eastman in *The Art of the American Musical*:

> It broadened me as a musician and as a person thinking about music, so that when I hung out my shingle,²⁰ I had a lot more exposure to different kinds of music than people who’d only ever done musical theater. I also had a lot more experience conducting very difficult, musically different, and adventurous work, orchestrating more difficult and musically adventurous work, and composing more difficult and musically adventurous work. I just have more tools in my

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²⁰ An American phrase meaning ‘to go out on your own.’
toolbox, and they're not the same tools everyone else has. Most of the palette I draw from is pop music; I don't write contemporary symphonic music. Most of what I do still sounds in form like a pop song, but it would have been impossible to write *Parade*, a long-form show that accomplishes such a substantive arc, without a broad and eclectic musical vocabulary. ... The most important things I got from Eastman were what all those tools were and learning how to use them. Even *The Last Five Years*, which seems to be discrete individual five- or seven-minute numbers, has a very long structural arc to it. It's a continuous 80-minute piece of music. I was able to disguise that within the small song forms, but I think that the reason *The Last Five Years* falls together is that I have the tools to do long-form work (Brown in *Art of the American Musical 27*).

Brown acknowledges that his writing style and creative process differs from what he perceives to be his colleagues’ processes in that he writes both the music and lyrics himself in what sounds to be a very organic, natural process:

I do sing when I'm writing, in fact I can't write without singing. Everything I write - it's why I haven't collaborated with another lyricist, in spite of the many people who bite at my ankles and tell me I should! Everything comes pretty much the same time. I sit and I bang and I play very loud and I sing much higher than I can actually reach and I just scream. It's why my numbers have the build that they do. I really do want an emotional build from one end to the other and that's all very natural. That's why I set text the way I do, which is I think different than a lot of theater composers. It comes out of my mouth. That's just the way that I write (Cott "A Conversation with Jason Robert Brown").
Brown states that, like his melodies and lyrics, musical style comes naturally to him – there is no need for him to think too much about it, it is simply right or wrong:

There's not that much to decide, as far as musical styles are concerned. These things feel vaguely inevitable to me. I think that when you’re dealing with a story that is as strict in its musical structure as this is - when you say, "All right, here’s this angle. We’re going to have the girls come out, and they’re going to sing this weird thing about how he’s evil and he’s creepy and he’s mysterious. And then Leo's going to come out, and he's going to sing a number about 'why don't you come up to my office,'" it seemed inevitable to me what the musical style should be. So I don’t have to spend a lot of time thinking about it. That’s the instinctive part. Music for me... I think everyone says this: music is much easier than lyrics. Music just feels right. Either it does or doesn't, and you know when it does, and you go with it. And if it doesn't, you throw it out (Cott "A Conversation with Jason Robert Brown").

Brown does, however, draw from historical sources in the creation of his early-career works, presumably in an effort to achieve authenticity:

For the ‘chain gang song’ in Parade, and things like that, I had an album which is a wonderful collection called ‘Sounds of the South.’ It's four CDs, and it was originally done in the '50s. A guy with a stereo microphone just wandered through the South, into the gullies, into the plantations, into the swamp lands, and he just found people who sang or played strange indigenous instruments
made of bamboo sticks or straws, or whatever it is that they played on. And he recorded them. That kind of sound, I didn't get a lot of chance to use it in the show, which was unfortunate, because it's very rich stuff. But I did use some for the chain gang number, and for some of the other songs like "A-Rumblin' and A-Rollin.'" A lot of the black material comes from stuff that I pulled from there (Cott "A Conversation with Jason Robert Brown").

Most of these statements indicate that Brown wishes to influence the reception of his own work and be generally seen as an autodidact – a naturally talented musician who learnt little overall from his time at Eastman and for whom a lot of his ideas come 'naturally.' This study will address each of Brown’s statements and assess the extent to which they are true in the composition of his early-career works or establish whether he is attempting to veil the compositional styles visible in his early-career scores.
4 THEORETICAL FRAMEWORK AND METHODOLOGY

A large part of this study speaks to McMillin’s belief that the orchestra retains agency over the characters (and, indeed, the entire piece) in a musical:

The orchestra knows everything. It knows when to introduce the numbers, when to bring them to a close, when to keep the beat, when to keep quiet...
One might say the conductor is the one who knows these things, but we may treat him as part of the orchestra, without whom the conductor would look a fool. The orchestra is the infallible element of a musical, the agent that always knows what is coming and never misunderstands a character or a turn in the plot (McMillin 127).

This theory will frame the discussion in this study as a majority of the points made will relate to the orchestra’s knowledge, understanding of, and relation to the characters’ situations. The orchestra acts as a secondary method of communication with the audience that allows Brown to convey multiple layers of meaning that would not be possible through any other medium.

McMillin uses the bench scene in Carousel (1945 - Music: Richard Rodgers; Lyrics & Book: Oscar Hammerstein II) as an example of the orchestra being the voice of the musical:

One of Billy’s segments is “You’re a Queer One, Julie Jordan,” Carrie’s song from earlier in the scene, which he has not heard. He knows it because he enters into
the voice of the musical, which in this case allows a tune to carry across from one character to another (McMillin 137).

Brown uses a similar technique in *Parade* when Leo and Lucille pick up the orchestra’s theme from the Prologue in “All the Wasted Time” that they have never actually ‘heard.’

This study will analyse Brown’s early-career compositions using standard common practice and contemporary popular music theory techniques. Contemporary scholars have inherited multiple modes of understanding, communicating, and analysing music that are commonly accepted and widely applied throughout the discipline. This study uses Roman numerals to describe chord function and quality although other methods do exist, such as Neo-Riemannian theory and pure Schenkerian analysis. This study will utilize a combination of Roman numeral chord theory and Schenkerian analysis as this approach best reveals meaning in Brown’s work.

Brown’s musical numbers will be analysed in three different ways to avoid oversight of important similarities or differences:

1. Aural analysis of musical numbers using the cast recordings.
2. Visual analysis of musical numbers using the scores.
3. A combination of both methods to analyse musical numbers visually and aurally simultaneously.
Banfield’s focus on large and small scale structures (the hourglass structure) will be utilized in this study although it will not be applied rigorously to each individual example but will be used more efficiently where it can yield greater findings in particular examples.

The structural analysis of Brown’s early-career works will involve a number of the elements of music, including structure/form, harmony, melody, rhythm and time. Other elements of music such as texture and tonality will also be of focus as they grow out of the previously mentioned elements.

As mentioned above, Brown’s music is tonal, however the analysis in this study will examine his use of non-standard chords and chord progressions. It can be observed that Brown has a tendency to favour particular chords in Songs, and this study will test whether this is a trend across all three of Brown’s early-career works. This study intends to establish the prominence of complex chords and chord structures in Brown’s early-career works.

An analysis of melodic lines in Brown’s compositions will centre on pitch range, contour, and intervallic structure. Brown’s melodic lines will be assessed for their use of accented dissonance and motivic cells as well as their relationship to large-scale harmonic structures.

Finally, Roberts’ research uncovered Brown’s tendency for motivic development within Parade and this study will expand on Roberts’ work both in Parade and also into Songs and Last Five. Roberts’ work will be further extended by establishing whether Brown has a

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21 Some academics, particularly in the US, prefer to discuss musical ‘dimensions’ rather than elements. Specifically there are four dimensions: music as sound, music as an object of perception, the structure of music, and the meaning or content of music (Umemoto 117). This theory appears more useful for understanding instrumental music so, as this study is mainly focused on the relationship between the human voice and its accompaniment, I will perform my research using the elements, rather than dimensions, of music.
pensant for transforming/developing his motivic ‘cells’ (through retrograde, inversion, scalic transformation, diminution, skeletonising, or elongation), on both small and large scales, or whether he prefers to retain the simple, identifiable cells in their original form.

Preliminary research has noted the development of foreground motivic cells into large-scale key structures within Songs, therefore the study will examine the extent to which this is a common trend throughout all three early-career works.

In undertaking analysis of this type, the study intends to establish whether there is a recognizable compositional style evident across Brown’s three early-career works by answering the following questions:

1. In attempting to establish a common style, how does Brown construct his horizontal pitch material (melodic lines) and how does he use consonance and dissonance for dramatic effect? (Chapter 5)

2. How does Brown construct his vertical pitch material (chords/harmonic progressions) and in what ways does he work to weaken tonality for dramatic effect? (Chapter 6)

3. How does Brown construct his large-scale pitch material and are small-scale features represented on a macro scale? (Chapter 7)

4. How does Brown use musical texture, orchestration, and arrangement in his early-career works? (Chapter 8)

5. How does Brown use style, pastiche, reference, and quotation in his early-career works? (Chapter 9)
5 SMALL-SCALE HORIZONTAL PITCH

CONSTRUCTION

Brown sings as he composes and “write[s] everything at the same time” (Cott "A Conversation with Jason Robert Brown"). Considering this fact, it is not surprising to notice that his early-career compositions are built on motivic gestures or ‘cells.’

I'd say what I do first is I come up with a title, which I'll generally throw out halfway through. I have a title, and I'll sit at the piano, and I'll just come up with some chord that makes me happy, and I'll sing the title. And I'll sing it over and over again until I have another line to come after the title. And then I'll find lines that come around the title, until I've got a structure that I can just start playing with (Brown in Cott "A Conversation with Jason Robert Brown").

Although Brown suggests that he composes purely through improvisation the data disproves this and instead the repetitive “over and over again” provides an insight into the roots of Brown’s cell-centric melodies. By starting with a single, simple idea (such as a song title), Brown would most likely repeat the same “chord [or melody] that makes him happy” continuously while testing out variations or developments that fall easily beneath the fingers of the right hand in a highly-structured and non-improvised manner. This practice is convenient not only for Brown as he is composing, but also for the singers as the melodies develop with an organic fluidity, often by step, and without large leaps that can be challenging to navigate. “It's why [his] numbers have the build that they do” (Brown in Cott "A Conversation with Jason Robert Brown").
This chapter will establish Brown’s early-career small-scale horizontal pitch construction techniques through discussion of his cellular melodic content across all three shows (5.1), symbolic use of dissonance (5.2), and the dramatic symbolism of unison endings in duets (5.3).

5.1 LIKE PIECES OF A PUZZLE

“Opening Sequence I” from Songs is built upon a compound-AABA popular-song form. The song’s lyrics discuss humanity’s need for change and the barriers that can block people from leaving the safety of their current environment, no matter how much they may want to.

The pitch material of the song is derived from a brief motive that has been used extensively by composers from a variety of styles and periods. This motive is an upwards-resolving figure that embodies a straightforward motion from dissonance to consonance. Brown’s knowledge and use of this motive demonstrates that his compositions exist within an established musical tradition. What Brown is doing is not new; it simply has never been researched/document before in relation to his early-career works.

The character Woman 1 introduces the verse motive in bar 5. This is built on accented neighbour notes (the first note in each of the boxes in Ex. 5.1.1) that resolve upwards by a tone to scale degree three (G in bar 5) and then scale degree five (Bb in bar 7).

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22 The rising motive to be discussed in Ex. 5.1.1 was recently quoted in both “Man Up” and “Sal Tlay Ka Siti” from Tony Award-winning The Book of Mormon (2011) whilst the character Nabulungi dreams of her own ‘new world.’
Ex. 5.1.1 Accented neighbour notes in “Opening Sequence I” from *Songs*

“The new world calls across” lyric is repeated in bars 9 and 10 before leaping from scale degree one to five on the words “the sky.” Bars 13-15 repeat bars 5-7 with new lyrics (“A new world whispers in the shadows”), then in bars 16-19 Brown outlines scale degrees one (Eb), three (G), four (Ab), and five (Bb) with the lyrics “Time to fly, time to fly...” (Ex. 5.1.2).

Ex. 5.1.2 “Opening Sequence I: The New World” from *Songs*

Brown employs word painting to depict the “time to fly” lyric musically. On the first iteration of the lyric, scale degree four is emphasized; on the second iteration the melody steps up to scale degree five, creating an ascending line representative of flight.

Brown connects the words “sky” and “fly” by pitching both words on the dominant, but falls off the Bb on “sky” to run back down to the supertonic (Ex. 5.1.2). This technique gives the audience an impression of Woman 1’s tentativeness and nervousness about moving to her
new world. The leap from scale degree one (Eb) to scale degree four (Ab) in bars 16-7 creates a sense of expectancy, a preparatory tonic-dominant movement applied subconsciously by the tonal, Western ear. Finally, the sustained “fly” dominant on the downbeat of bar 18 feels much more decisive than the anticipation into bar 11, symbolizing the character’s choice to take the leap into her new world – to fly.

The motive is developed from bar 21 onwards through elongation (Ex. 5.1.3) and has a stronger rhythmic impetus when compared to the original motive. Introducing a free, *colla voce* melody at the start of a number that is then developed and expanded to become the predominant melodic line of the song is a common element of Brown’s early-career compositional style with a second occurrence presented in “Opening Sequence II: On the Deck of a Spanish Sailing Ship, 1492” (Ex. 5.1.4 below).

Ex. 5.1.3 Motivic elongation in “Opening Sequence I” from *Songs*.

Ex. 5.1.4 Motivic elongation in “Opening Sequence II” from *Songs*
The most important addition to the original “Opening Sequence I” motive is the leaping fourth between Bb and Eb not present in the first iteration of the motive. This now dominant feature of the developed motive is used more prominently in bars 21-24 (Ex. 5.1.5).

![Motive Ex. 5.1.5](image)

Ex. 5.1.5 “Opening Sequence I: The New World” from *Songs*

The leap from Bb-Eb is repeated twice and the leap from Eb-Ab four times between bars 21 and 28, confirming a pattern that has been previously established with the audience. Brown uses this perfect fourth as a dramatic device in bars 29-34, temporarily moving away from the Eb major tonality to B major. Brown has established the function of the leaping fourth and uses the device to assert the movement to a foreign key area.

In terms of the dramatic function of the device, this works to signify Man 2’s courage to move outside his comfort zone (Ex. 5.1.6). He takes a step, steels himself for the ‘new world,’ and “just when [he’s] on the verge of success / The sky starts to change / And the wind starts to blow” and he is right back where he started; although he has reached his ‘new world’ he has not actually moved anywhere dramatically and has returned to the original key area - he is still afraid.
Brown’s “over and over again” (Brown in Cott “A Conversation with Jason Robert Brown”) technique, discussed in the introduction to this chapter, is clearly visible in “She Cries,” also from Songs (Ex. 5.1.7). The melody in bar 18 is repeated identically in bars 22 and 23, and extended in bar 24. It is interesting to examine the way that Brown develops and expands upon this simple melody/cell throughout the number.

Ex. 5.1.7 “She Cries” from Songs
Starting with the rising F-G movement in bar 18, Brown naturally begins to expand the melodic range using intervals of thirds and fourths. Ex. 5.1.7 demonstrates just this: a leap up of a fourth in bar 19; a leap down of a fourth in bar 24 before oscillating up and down a third; more third oscillation in bar 26; and a falling fourth and falling third in bars 28-9 before another oscillating third in bar thirty.

Brown used the same pitch material (the rising second) in “Opening Sequence I: The New World” (discussed earlier), however the different harmonic context creates alternative dramatic possibilities for word painting. The rising second in “She Cries” generates no dissonance between the melody and accompaniment as the harmony changes with the new pitch. In “Opening Sequence I: The New World,” the first pitch of the rising second is a dissonance that is approached by a leaping fourth from below and resolves with the step upwards. The lack of dissonance between the melody and accompaniment in “She Cries” represents dramatic stasis whereas the dissonance-consonance movement of the rising second in “Opening Sequence I” functions as a word-painting device, depicting the physical and emotional tension and release of moving to a new and unknown world.

*Songs* was produced in 1995 and this same pitch construction technique appears in Brown’s most recent early-career work, *Last 5* (2002) (Ex. 5.1.8).
“If I Didn’t Believe in You” is also built upon a leaping fourth cell (C-F) that first appears in the anacrusis and is repeated in bars 1, 3, 4-5, 6, and 7. The initial cell leaps from C-F – dominant to tonic. Brown retains the profile of the fourth in bars 4-5 but instead leaps from F-Bb, tonic to subdominant, before running down the minor scale to a flat 7 (Eb) that, when excluding the flat 7, closely resembles the “I just want to tell a story” melody from “She Cries” (Ex. 5.1.7).

The use of thirds in bars 6-8 of “If I Didn’t Believe in You” can be seen as resulting from a compounding of the two primary motives (the rising second and the rising fourth). After the leaping fourth cell, Brown leaps up a third to A from F before stepping back down to G and this C-F-A movement is repeated again in bars 7-8 (Ex. 5.1.8 above). This seemingly unrelated third is a composite of the two upper notes of the motives (Ex. 5.1.9).
In example 5.1.8, all of Brown’s pitch material can be seen as being derived from the two motives/ostinatos identified earlier. While Brown suggests that his compositional method is primarily improvisational, the example’s derivation from these two motives position him within a post-Sondheim, contemporary new-music practice school where “modular melodic phrases… fit and refit like pieces of [a] puzzle” (Salzman Twentieth-Century Music 324). These motives are not only independent they are also inter-dependent.

Even in Parade, the show that is least similar stylistically, the development of cells and emphasis on intervals drawn from those cells is clearly visible. Brown said:

I relied very heavily on repetitive motives... I was very influenced by Steve Reich. I was very influenced by a composer named Fred Rzewski and all the minimalists, and Parade was deliberately built on ostinatos. Not just because that was the thing I was most comfortable writing anyway, but because I felt like that sort of relentless ticking of the clock made sense in the show (Brown in Crichton).

Ex. 5.1.10 shows bars 8-15 of “This is Not Over Yet” from Parade with the fourth motive highlighted in boxes and second relationships identified by dotted slur lines.
Bars 8 and 9 of Ex. 5.1.10 are again built on two internal fourths between E-A and F#-B. Following a repetition of the bar 8 cell Brown steps up to C# from the B in bar 9 then retains the movement of a fourth into bars 12-14 in a gesture that is highly reminiscent of both bars 19 of “She Cries” (Ex. 5.1.7) and bars 5-6 of “If I Didn’t Believe in You” (Ex. 5.1.8) – a trend that spans all three early-career works. The final triplet in bar fifteen contains two second relationships between A and B and the fourth from bars 8-9 (F#-B). The overall contour of the melody is also built upon seconds, stepping upwards from B to C# in bars 9-11 and C#-D in bars 11-13 before stepping downwards from D in bars 13-4. Every note in these eight bars is derived from Brown’s two favoured motives that appear across all three of his early-career works.

Brown’s motivic cell composition is not restricted purely to his vocal melodies; his favourite cells also appear regularly in his instrumental parts. Roberts discussed the first instrumental melody heard in Parade as a narratological device in his 2005 master’s thesis, however motivic analysis of the melody also highlights similarities with the cells discussed previously.
Brown... incorporates motivic premonitions as the music of the Prologue unfolds, thus developing a narrative subtext while simultaneously defining its significance with regard to later events. In measure 11, for instance, the woodwinds, horns, and ‘cello first present the motive that will, in four measure's time, become the basis for the accompaniment of the musical's opening anthem, "The Old Red Hills of Home." This initial appearance of the motive, in the context of the sparse texture in which it occurs, ensures that the audience is given the opportunity to gain familiarity with it before its relegation to the accompaniment in "Old Red Hills." It also serves the function of previewing the primary melodic content of the chorus section in Act II's "All the Wasted Time" (Roberts 21).

Ex. 5.1.11 “Prologue: The Old Red Hills of Home” from *Parade*

The highlighted motives in Ex. 5.1.11 are constructed from rising seconds, and the connection between the two themes is clearly evident when compared with the vocal melody of “All the Wasted Time” (Ex. 5.1.12):
Roberts recognises that, “In effect, the plot of Parade depicts only wasted time in the most crass sense, as although Leo is eventually granted the lesser sentence of life in prison without the possibility for parole, he still suffers execution at the hands of the angry lynch mob” (26).

Brown uses the “All the Wasted Time” motive one other time in the show that Roberts fails to mention. “A Rumblin’ and a Rollin’” (to be discussed further later in the chapter) opens and closes with the “All the Wasted Time” motive (highlighted):

The “All the Wasted Time” motive here relates both to the black ‘slaves’ Riley, Angela, Newt Lee, and Jim Conley and the ‘waste’ of their lives due to slavery and oppression, and also to Leo’s wasted life of which they sing. This comparison will be discussed later in the study.
The first melodic line of “Still Hurting,” the first song from *Last 5* and the most recent of the works discussed here, is also built from seconds, one above and one below, and can be seen (highlighted) in Ex. 5.1.14.

![Musical notation](image)

**Ex. 5.1.14 “Still Hurting” from *Last 5***

Although Brown has stated that he composes fluidly, singing and playing at the piano, this analysis has shown that his melodies are highly structured, rather than purely improvised, instead being comprised of many “modular melodic phrases… [that] fit and refit like pieces of [a] puzzle” (Salzman *Twentieth-Century Music* 324).

### 5.2 DISSONANCE IS WRONGNESS

75% of the songs that Leo sings in *Parade* contain accented dissonances in the melody. Excluding “The Trial Part IV: The Factory Girls/Come Up To My Office” and “This is Not Over Yet” (marked with asterisks in Table 5.2.1) takes that share to 87.5% and there are two distinct reasons why these two songs should be excluded from this discussion.
Table 5.2.1 Leo’s Songs in *Parade*

<table>
<thead>
<tr>
<th>Song</th>
<th>Accented Dissonance</th>
</tr>
</thead>
<tbody>
<tr>
<td>2A. “How Can I Call This Home?”</td>
<td>x</td>
</tr>
<tr>
<td>3. “Leo At Work/What Am I Waiting For?”</td>
<td>x</td>
</tr>
<tr>
<td>12F. “The Trial, Part VII: That’s What He Said”</td>
<td>x</td>
</tr>
<tr>
<td>12G. “The Trial, Part VIII: It’s Hard to Speak My Heart”</td>
<td>x</td>
</tr>
<tr>
<td>18. “This Is Not Over Yet”*</td>
<td></td>
</tr>
<tr>
<td>21. “All the Wasted Time”</td>
<td>x</td>
</tr>
<tr>
<td>22. “Sh’ma and Finale”</td>
<td>x</td>
</tr>
</tbody>
</table>

“Come Up to My Office” is “put in a lot of quotation marks in the show; it’s a lie, and you know it is a lie because all of a sudden it sounds like a musical” (Brown in *Art of the American Musical* 31). Leo is not singing “Come Up to My Office,” in his place is an unashamedly deviant, guilty Leo – a metatheatrical caricature with none of the fears and regrets of the real Leo. Therefore it is worthy of exclusion as, in this form, Leo feels no wrongness against Georgia and the South. Secondly, “This Is Not Over Yet,” a duet with Lucille, is the first time in the show where Leo is not afraid, either of his discomfort with Atlanta or for his life.

Brown reveals the symbolism behind vertical seconds in bar 34 of “Leo at Work/What Am I Waiting For?” when Leo sings “This is wrong,” leaping to a clash between the Bb of the melody and the tolling C of the accompaniment:

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Nisbet  79
Ex. 5.2.1 “Leo at Work/What Am I Waiting For?” from Parade

This is a word-painting device like the “Time to fly” lyric discussed previously that depicts the wrongness musically.

Every time Brown uses accented dissonance or neighbour notes in a melodic line the singer/s is experiencing fear, nervousness, or regret:

- Leo is nervous and afraid of his new location in “How Can I Call this Home.”
- Leo is clearly afraid in “The Trial, Part VII: That’s What He Said” as the crowd shouts “Hang ‘im!”
- Leo sings “I stand be-fore you now... / incredibly afraid” during his statement in “The Trial, Part VII: That’s What He Said.”
- The ‘slaves’ are nervous and afraid in “A Rumblin’ and a Rollin,’” singing “They gonna come through this town – / We better keep our heads down.”
- Leo and Lucille both feel regret for “All the Wasted Time.”
- Leo is feeling fear, nervousness, and regret as he says his final words in “Sh’mा and Finale.”
The use of accented dissonance in the melody implies Leo’s fear/nervousness/regret of moving to Atlanta and the accusations against him. Brown uses musical dissonance on the strong beats (the downbeat or ‘on’ – third – beat of the bar in common time) throughout Parade to accentuate the dramatic dissonance for the audience. He also frequently leaps to a dissonance, highlighting it even further, as can be seen in the examples below and discussed in relation to “Opening Sequence I: The New World” from Songs. Brown often uses dissonance to feature words with important dramatic functions such as “wrong,” and others highlighted in the examples below.

The first time we ever hear Leo sing in Parade is “How Can I Call This Home?” where his melody line is punctuated by accented, dissonant neighbour notes on the downbeat of bars 7, 8, 11, 12, 13, and 14 of Ex. 5.2.2 (below). By placing the dissonances on the strong down beats, Brown is highlighting the discomfort felt by Leo both at “night” and when he wakes every morning in Atlanta, as well as the knowledge that he will likely never be able to go “home again, back again, [to] Brook-lyn” (emphasis added). Leo’s wish to live around people who “look like [he does], and talk like [he does], and think like [he does]” (emphasis added) is represented through Brown’s setting of the accented words above more consonant accompaniment in bars 9, 15, 16, and 17, signifying Leo’s need for these to be in accord:
A close relative to the “How Can I Call This Home” melody appears up a tone during Leo’s testimony in the opening bars of “The Trial, Part VIII: It’s Hard to Speak My Heart,” again with accented neighbour notes (Ex. 5.2.3).
Ex. 5.2.3 “The Trial, Part VIII: It’s Hard to Speak My Heart” from *Parade*

Although both melodies are quite similar, the frequency of accented dissonances is lower later in the show. Leo’s statement directly precedes “The Trial, Part IX: Closing Statement and Verdict” and by this point in the drama he has already resigned himself to the fact that he will be found guilty no matter what he says in his own defence.

An obvious use of dissonance appears one other time during the trial sequence in “The Trial, Part VII: That’s What He Said.” Jim Conley testifies against Leo, although “[Alonzo Mann] came forward [70] years after the murder to say he had seen Jim Conley with the body of the girl... [That] he had seen somebody other than Leo Frank commit the crime" (Brown in Cott "A Conversation with Jason Robert Brown"). The chorus of the number goes:
Conley:

And he said, “No! No!

It ain’t my fault that girl is dead!”

He said, “No! No!”

That’s what he said.

Crowd:

That’s what he said!

Conley:

He said, “No! No!”

And his eyes were wild and his face was red.

He said, “No!”

“No!”

Crowd (Overlapping):

No!

No!

Conley:

That’s what he said! (Brown in Hausam 292-3)

And then, as the “sequence gathers momentum” (Uhry in Hausam 295), the crowd begins to shout:

Crowd (Simultaneously with Conley...):

Hang the Jew!

Hang ‘im!

Hang ‘im!
Finally, after enduring 189 bars of Conley’s lies, Leo does shout “No!” – a whole tone away from Conley’s own sustained G, symbolising the wrongness and injustice of the Georgian legal system (Ex. 5.2.4).

Ex. 5.2.4 “The Trial, Part VII: That’s What He Said” from Parade

The final appearance of accented neighbour notes in Leo’s melodies occurs in his second-last number of the show, “All the Wasted Time” (Ex. 5.2.5). The wrongness depicted here is, again, the waste of Leo’s time fighting the Georgian legal system, the waste of the time he
could have spent with Lucille, and, the ultimate waste of his life.

Ex. 5.2.5 “All the Wasted Time” from *Parade*

Another intriguing appearance of seconds in a melodic line occurs in *Parade* during “A Rumblin’ and a Rollin,’” sung by the four black ‘slaves’ Riley, Angela, Newt Lee, and Jim Conley (Ex. 5.2.6).
Most of the recently discussed songs were late additions to the overall work:

In the original draft of the show, [Leo] didn't sing until "Come up to My Office."

We had made a very deliberate point of that, but at the same time having him be so enigmatic really worked against us ever getting particularly invested in him emotionally. So I came up with a new idea that eventually turned into a duet between Leo and Lucille, "What Am I Waiting for?" and "Leo at Work."

Once we'd done that, we still felt like we hadn't done enough for Leo, which we found out after a workshop, and that's when I wrote "How Can I Call This
Home?,” which was the last song to go into the show (Brown in Art of the
American Musical 41).

By the time Brown came to write “How Can I Call this Home?” he would have had a very
strong understanding of Leo’s character and the best way to represent his discomfort
musically and chose the use of neighbour notes and seconds to signify his nervousness and
fear throughout Parade.

5.3 THE DUET AS DRAMA

Twenty-nine of the fifty-eight songs (50%) in Brown’s three early-career works have two or
more singers. Of those twenty-nine, the songs that end on a unison pitch are, chronologically
by show: “The River Won’t Flow,” “The Steam Train,” “I’d Give it All for You,” and “Hear My
Song” from Songs; “Where Will You Stand When the Flood Comes” from Parade; and “The
Next 10 Minutes” and "Goodbye Until Tomorrow/I Could Never Rescue You" from Last 5.
Also of those twenty-nine ensemble numbers, nine are duets. Of those nine duets, seven
end on a unison and of those seven two are love songs: “I’d Give it All for You” from Songs
(Ex. 5.3.1) and “The Next Ten Minutes” from Last 523 (to be discussed later in the chapter).
This appears to be a favoured technique of Brown’s as “Tell Me,” the love duet from 13, also
ends on a unison although the show is outside the realm of this study.

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23 This information is tabulated in Appendix V
Ex. 5.3.1 “I’d Give it All for You” from Songs

The exception to the unison love song rule is “All the Wasted Time” from Parade. The eleventh-hour number, “All the Wasted Time” discusses Leo and Lucille’s realisation that, although they have been married for years, they have never really proven their love to each other in their own, individual ways (with the lyric “To never show I loved you so”). If bearing the stylistic traits of a standard Brown love song, “All the Wasted Time” would have to end on a unison if it was to conform with Brown’s other love duets. The song, however, ends with Leo holding a sustained F on his own (Ex. 5.3.2).

Ex. 5.3.2 “All the Wasted Time” from Parade

It can be argued that the dramatic function of “All the Wasted Time” not ending on a unison is a foreshadowing of Leo and Lucille’s ill-fated love, similar to the way Jonathan Larson foreshadowed Roger and Mimi’s enduring love by inverting the sixteenth-century ‘death’
motif in *RENT* (1996 – Music, Book, Lyrics: Jonathan Larson) (Nisbet). Immediately after they sing their duet they make love in Leo’s prison cell before Lucille departs, her final words to her husband being “See you Sunday.” Leo is lynched in the next scene.

An interesting use of the unison love song idea is "The Next Ten Minutes" from *Last 5*. Jamie and Cathy’s love is also ill-fated – but only the audience are aware of this at the time. Although Cathy is telling her side of the story in reverse chronological order, both characters occupy the same space and time in the middle of the show when they are wed. Continuing with this thought, it stands to reason that in the exact centre of the show (where both characters have no fear for the future of their love) they sing “I do” on a unison A (Ex. 5.3.3).

![Ex. 5.3.3 The wedding (“The Next Ten Minutes”) from Last 5](image)

Dramatically there is an implication in Brown’s pitching of each character’s line. Cathy has the ‘upper hand’ throughout the phrase as she is always singing higher than Jamie – until the last note. Cathy appears to be in control and confident as if she is the one leading them both towards the altar until she is ‘pulled’ down to Jamie’s level for the final “do.” Jamie suddenly has the power in the relationship, and it is ultimately him that has the power to end it later.

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24 “The Next Ten Minutes” does not technically end on a unison as the unison discussed here is in the middle of the song before the two chronologies depart again. However if both chronologies were to be played naturally (chronologically) the wedding would be the natural ‘end’ point of the song and that is how it will be considered during this discussion.
in the show. Although musical dissonance has already been established as symbolising ‘wrongness’ in Brown's early-career works, musical consonance can also be used to create dramatic dissonance.

“The Next 10 Minutes” contradicts Brown’s previous use of unison as a symbol of enduring love (as he did in Songs and reversed in Parade), as the audience knows Jamie and Cathy’s relationship is doomed from the opening number. However this decision is made all the more poignant in Last 5 when the audience already know what is going to happen, yet are still forced to watch the ‘happy’ couple take their vows on a unison.

This emotional response is mimicked at the end of the show as Cathy says goodbye to Jamie following their first date and Jamie says goodbye to Cathy forever. Once again Brown uses unison (the previously-established symbol of enduring love) to great dramatic effect as the audience is affected by the duality of circumstances. Cathy’s unison implies her falling in love – Jamie’s is falling out. Another reading of this symbolism could represent Jamie as falling in love with his new partner, Elise.

Ex. 5.3.4 "Goodbye Until Tomorrow/I Could Never Rescue You" from Last 5

“This is Not Over Yet” from Parade, technically not a love duet, ends on a consonance but not a unison (Ex. 5.3.5).
“This Is Not Over Yet” occurs earlier in the show than “All the Wasted Time” discussed previously and, at this point in the book, Lucille and Leo are just beginning to understand what they can do for each but are not as yet feeling the true love of “All the Wasted Time.” The symbolism discussed previously means that Brown could not have ended “This Is Not Over Yet” on a dissonance as that would counter-act the song’s message, nor could he end Leo and Lucille’s melody lines on a unison quite so soon. A consonant open fifth appears the perfect middle ground – not dissonant but not a unison. Leo and Lucille are edging closer both musically and dramatically than they have ever been before, although at this point in the show they have not yet ‘earned’ a unison ending and, unfortunately, it is never achieved.

There appears to be no connection between the love duets discussed above and the remaining four ensemble numbers that end on a unison (“The River Won’t Flow,” “The Steam Train,” and “Hear My Song” from Songs; “Where Will You Stand When the Flood Comes” from Parade), nor is there any clear dramatic evidence for Brown’s decision other than in “Hear My Song” (Ex. 5.3.6).

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25 Like “The Next Ten Minutes,” “Hear My Song” does not technically end on a unison as Woman 1 introduces the rising fourth motive from “Opening Sequence I” in the final bars, however considering “Hear My Song” individually, without the back-reference, it does end on a unison Bb.
Songs is “about one moment.”

“It’s about hitting the wall and having to make a choice, or take a stand, or turn around and go back” (Brown in Miller Rebels 199). The use of unison supports the final lyrics, comforting the audience with the promise that, no matter what life throws at us, if we “come together [as the singers do] and form a community that will support and uplift each other” (Brown “Programme”), “we’ll be fine” (lyric in Ex. 5.3.6).

Brown used three distinct techniques whilst composing the horizontal pitch content of his early career works: melodic or motivic cells, carefully placed dissonances to depict wrongness musically, and the use of consonance and unison as dramatic agents in his duets.

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26 Lyric from “Opening Sequence I” from Songs.
Although Brown has stated that his compositional style is quite improvisatory, the data presents a much more highly structured style across all three early-career works than one that is simply improvised. The use of dissonance and the symbol of musical unison/consonance are both applied for the benefit of the drama and to allow the audience better access to the worlds and minds of the characters Brown is presenting.
6 SMALL-SCALE VERTICAL PITCH CONSTRUCTION

Brown uses a range of chord progressions in his early-career works that are common to both contemporary popular music and common practice\textsuperscript{27} traditions and always with a clear dramatic function. This chapter will establish Brown’s early-career small-scale vertical pitch construction techniques through discussion of his use of chord progressions common to popular music composition (6.1), use of modality (6.2), subversion of the tonic-dominant relationship (6.3), and use of functional bass lines beneath non-functional progressions (6.4).

6.1 DRAMATIC POP SONGS

Harmonic theory exists as a continuum with common practice and popular music techniques occurring not as binaries but as flexible variants of each other. Brown does not rely solely on common practice, functional harmonic progressions in his early-career compositions, often favouring progressions common to a variety of popular music styles. Whilst Brown’s songs are largely diatonic he does employ chromaticism for a variety of dramatic effects. Like style (to be discussed in Chapter 9), there are clear-cut examples of both common practice and popular music compositional techniques in Brown’s early-career works, and he draws upon a variety of traditions, not restricting himself to any particular one.

For the purposes of this study, chord progressions will fall loosely in to two categories – a) dominant-directed, and b) tonic extending or dominant-deferring. According to Schenkerian

\textsuperscript{27} The term ‘common practice’ refers to harmonic processes of the classical canon accepted as occurring between the 17\textsuperscript{th} and 19\textsuperscript{th} centuries.
analysis all tonal progressions become dominant-driven eventually, but this discussion will concern the route that each progression takes to reach this destination.

Dominant-driven progressions follow the common practice movement outlined in Table 6.1.1.

Table 6.1.1 Dominant-driven progression

<table>
<thead>
<tr>
<th>Tonic</th>
<th>Pre-dominant</th>
<th>Dominant</th>
<th>Tonic</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>IV</td>
<td>V</td>
<td>I</td>
</tr>
<tr>
<td></td>
<td>ii</td>
<td></td>
<td>vi</td>
</tr>
</tbody>
</table>

Tonic extending or dominant-deferring progressions include falling thirds, the 12-bar blues (a generic pattern that is frequently varied), and other popular music practice movements.

Table 6.1.2 Falling thirds progressions

<table>
<thead>
<tr>
<th>I</th>
<th>vi</th>
<th>IV</th>
<th>V</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>IV6</td>
<td>ii6</td>
<td>V</td>
</tr>
<tr>
<td>I</td>
<td>vi7</td>
<td>ii5</td>
<td>V</td>
</tr>
<tr>
<td>I</td>
<td>vi</td>
<td>IV7</td>
<td>ii7</td>
</tr>
</tbody>
</table>

Table 6.1.3 Falling fifths (diatonic circle) progression

| I     | IV     | vii6   | iii  | vi   | ii   | V    |
Table 6.1.4 12-bar blues progression

| I | I | I | I | IV | IV | I | I | V | IV | I | I |

These progressions extend the tonic through third-relations (to be discussed in 6.2 Modality) and subvert dominant-directed movement by avoiding the common practice I-IV-V-I movement, often taking an indirect path instead. Although the 12-bar blues progression includes a I-V movement, the turnaround from IV back to I never allows for tonic-dominant resolution and this can only be achieved by breaking the established pattern.\(^{28}\)

With this in mind it is appropriate to establish the extent to which Brown employs dramatic function in his early-career works by using popular music chord progressions. By situating his characters within a contemporary musical vernacular, Brown allows his audience to effectively and efficiently connect with them on musical and emotional levels. Without the need to familiarise themselves with strange chord progression or time signatures,\(^{29}\) the audience can focus immediately and directly on the lyric content and drama.

While Brown is well aware of the importance of audience accessibility in order to survive as a composer (Art of the American Musical 25), he also overtly utilizes art music compositional techniques in his early-career works. Furthermore, his musical vocabulary transcends purely popular compositional techniques and reveals a reliance on a variety of compositional styles and applications.

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\(^{28}\) One version of the twelve bar blues progression does use a V chord in bar 12 as a turnaround to I, but the turnaround is cyclical as it simply returns to bar 1 of the pattern.

\(^{29}\) Excluding “The Schmuel Song” from Last 5 that moves in and out of 7\(_s\).
“There were some wonderful people [at Eastman] who were all doing contemporary classical music, which, as I said even then, was a great way to die poor. I learned a lot more about experimental musics, and I think that infiltrates my work now, even though what I do is considerably more accessible and commercial than anything I was being taught” (Brown in Art of the American Musical 25).

The use of common harmonic structures is a standard compositional technique in popular music that is used to provide a familiar element for the audience so that they can easily accept and access new songs. This accessibility is made clear when one third of the songs in Brown’s early-career works commence with the falling thirds (I-vi) progression prevalent in both Western common practice and popular music composition.\(^{30}\) Appendix II: Opening Chord Progressions tabulates the first three chords of every song from each show to support this statement.\(^{31}\)

Example 6.1.1 shows the falling thirds progression (respectively by system) in “Opening Sequence II: On the Deck of a Spanish Sailing Ship, 1492” from Songs, “Judge Roan’s Letter” from Parade, and “Shiksa Goddess” from Last 5.

\(^{30}\) Well-known examples include “Heart and Soul” (Music by Hoagy Carmichael; Lyrics by Frank Loesser), “Blue Moon” (Music and Lyrics by Richard Rodgers and Lorenz Hart), “Maybe, Baby” (Music and Lyrics by Norman Petty and Charles Hardin (aka Buddy Holly)), and “Walking in Memphis” (Music and Lyrics by Marc Cohn).

\(^{31}\) Some numbers, particularly in Parade, begin with part of another song from the show (e.g. “How Can I Call this Home?” opens with the final chords of “The Dream of Atlanta”), so the chords in Appendix II start at the beginning of each ‘new’ song (i.e. excluding chords from previous numbers).
25% of the numbers in Songs open with this progression, increasing to 39% in Parade, but decreasing to only 14% in Last 5. Conversely, the I-IV-V (dominant-directed) progression appears more frequently in Brown’s later shows: 18% in Songs, 21% in Parade, and finally 35% in Last 5. Brown’s chord progressions rely more heavily on tonic-dominant progression in his later works and more closely resemble common-practice conventions rather than a mixture of common-practice and popular music techniques. A pie chart that compares the prevalence of each progression in Songs appears below.
Brown draws on and develops a large variety of musical styles and traditions in his early-career works, but also recognizes the dilemma of his two loves:

"Pop songs by their nature are about establishing a mood, sustaining it, and finishing with it. Theater songs are about the opposite; good theater songs go from one end of an idea to a different place. I wanted to write songs that had movement; that had journeys to them. I realized I was not going to be Elton John, or Billy Joel, or Randy Newman... I'll be some guy who does whatever weird thing it is that I do... I still don't know what that is, but the closest thing I found was writing musicals" (Brown in Frank).
Although the progressions discussed above may be easily described as popular or common-practice, the chords themselves that Brown is using are not so easily explained.

6.2 MODALITY

On the surface, Brown’s popular music progressions subvert the traditional I-IV-V-I movement, but delving deeper reveals an even greater undermining of common practice tonality.

Chord function changes depending on the context in which they are used. The natural quality of chords in the major and harmonic minor scales can be seen in Table 6.2.1 below.

<table>
<thead>
<tr>
<th>Major:</th>
<th>I</th>
<th>ii</th>
<th>iii</th>
<th>IV</th>
<th>V</th>
<th>vi</th>
<th>VII⁰</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor:</td>
<td>i</td>
<td>ii⁰</td>
<td>bIII</td>
<td>iv</td>
<td>v</td>
<td>bVI</td>
<td>bVII</td>
</tr>
</tbody>
</table>

Returning to “Opening Sequence II: On the Deck of a Spanish Sailing Ship, 1492” from Songs, recently discussed in Ex. 6.1.1, Brown continues the falling thirds progression in bars 5-8 whilst beginning to challenge the number’s tonality.
Chords VI, iv, and V, as they naturally occur in the harmonic minor scale, are major, minor, and major respectively, however on closer examination the chords in the latter half of Ex. 6.2.1 are of no definite ‘quality’ due to the absence of the third of the triad.

In fact a majority of these later chords are built on open fifths. The chord in bar 6 could be either a major of minor 7 with a suspended fourth. Similarly the chords in bar 7 could be either major of minor, again with suspended pitches. This ambiguity is due entirely to the absence of thirds in the chords and serves a dramatic function by situating the characters within an unstable sound world (not major nor minor), reminiscent of their own uncertainty. This technique speaks to Brown’s knowledge of power chord theory that purposefully excludes the third of the triad, leaving the chord’s quality indeterminate and allowing the ear of the listener to decide, or the later development of the song to reveal.

Brown frequently uses open fifths to destabilize tonality, and often ends songs on open fifths (discussed in Chapter 5) or octaves. Popular music theorist Chris McDonald describes this as “‘post-diatonic’ flexibility with regard to scale and modality” (356), and a veiling of tonality.
that can be seen as being derived from popular music compositional techniques and relates strongly to power chord theory:

In such music, the major-minor distinction between modes is blurred considerably through the use of *third relations* (sometimes called *cross relations*), which involves changing chords by moving up or down in increments of a third, and usually contradicting an established modality. For instance, if a song starts on A5 and an A major modality is established (likely through a C# in the vocal line), then a sudden move up of a minor third to C5 (with a C [natural] now contrasting the previous C#) creates an apparent third relation – and a contradiction of the established major modality. This is what is meant by the term 'modal subversion' (McDonald 357).
Ex. 6.2.2 “The River Won’t Flow” from Songs

Consider this selection from “The River Won’t Flow” from Songs (Ex. 6.2.2 above). The second phrase of the chorus (bars 41-44) suggests G major, judging on the basis of the key signature, but the treble line of the accompaniment continually switches between B and Bb. The melody itself contains only Bbs, suggesting G melodic minor. Brown temporarily modulates down a minor third to E minor between bars 45 and 50 before returning to ‘G’ in bar 50 to end the chorus.
Popular music composers frequently modulate to the sub-dominant (in this case C major) in the bridge before progressing to the dominant or returning to the tonic. In common practice sonata form it would not be uncommon for a composer to move to up a third to the relative major during the second subject group of the exposition if the piece began in a minor key. By falling a third, Brown retains a pitch relationship between the notes of the G major triad (G-B-D) and the E minor triad (E-G-B). This relationship connects the two chords much more strongly than the functional connection between G major (G-B-D) and its sub-dominant (C-E-G). Once again Brown is drawing on multiple traditions in his early-career compositions.

McDonald observes:

The lesser degree of stability associated with third regulations allows for a greater degree of rapid tonal or scalar flexibility in comparison to a fifth-oriented progression. The parent genre of rock music, the blues, contained scales with exactly this flexibility, especially with their major and minor thirds, and major and minor sevenths. There was a potential for cross-relation-type progressions such as I-bIII or V-bVII (358).

Brown introduces the major third (B) in the treble line of the accompaniment against the Bb of the melody on the third beat of bar 41 (Ex. 6.2.2) before resolving the dissonance downwards by a semitone in the final beat of the bar. The Bb remains in both the melody and the accompaniment through bar 42 before the piano riff in bars 43-4 reintroduces the B natural. Brown uses full triads throughout the E minor bridge, cementing the B natural between bars 45 and 48 until the melody reintroduces the G minor third (Bb) in bar 49 as Brown returns to the tonal centre of ‘G.’
This tonal ambiguity is a dramatic representation of the character’s instability. By modulating down a minor third in bar 45, Brown is able to retain the unclear B/Bb third/fifth that would not be possible if he had modulated to the sub-dominant as discussed. This relationship also allows Brown to achieve a strong harmonic link between the two chords whilst moving to a new tonal centre. Therefore third-relationships are a vital tool in Brown’s dramatic arsenal.

Brown takes this subversion to an extreme in “Real Big News” from Parade (Ex. 6.1.3). In bar 158, the reporter Britt Craig holds a sustained G on the word “year!” that is duplicated on top of the chord in the right hand of the accompaniment along with a G# at the bottom of the chord. This ‘E’ chord contains both a major and a minor third simultaneously to represent the neutral third that is commonly associated with blues music.

Ex. 6.2.3 “Real Big News” from Parade.

This technique speaks to jazz tradition and highlights the show’s (and Brown’s) roots in jazz style. This is the antithesis of Brown’s previous technique where he used open fifths to
create an unstable sense of tonality. By including both thirds Brown is purposefully creating a clash that would have been replaced automatically by the audience’s ears if neither third were present.

The falling third (I-vi) progression is frequently expanded to include the sub-dominant (I-vi-IV) before returning to the dominant-tonic movement. As discussed above, when comparing the tonic and sub-median chords from “The River Won’t Flow,” the pitch-relationship between I and vi is continued through to the sub-dominant (IV):
Example 6.2.4 shows the pitch-relationship between chords I, vi, and IV, in G major and it is this relationship that allows the progression to act as an extension of the tonic chord. When considering the small-scale movements of a falling thirds progression (I-vi-IV-V-I) the tonic, sub-mediant, and sub-dominant chords (I-vi-IV) can all be read as an extension of the tonic so that, when reduced, the large-scale functional structure reveals a tonic-dominant-tonic (I-V-I) progression.

6.3 THE DOMINANT SUB-DOMINANT I

Brown continues to subvert tonality by impairing the powerful dominant-tonic relationship at cadence points.
Example 6.3.1 above shows bars 7-8 of “I’d Give It All For You” from Songs, one of the love duets discussed in Chapter 5. This i-ii-(V) progression is a variant of I-IV-V with the same harmonic function (where chord ii has a pre-dominant function). Common practice harmony would regularly utilize a dominant (V) chord moving to I at this point, or possibly a dominant 7 chord if the composer wanted an even stronger movement. The plagal or ‘Amen’ cadence (IV-I) is weaker than the perfect cadence (V-I) and classical music scholar W. E. Caplin considers it to be “part of a tonic prolongation serving a variety of formal functions – not, however a cadential one” (45).

Although the third-relationships discussed above are useful when connecting chords in a progression they are not as helpful in understanding functional relationships within cadences. The connection of the tonic between chords I and IV (see example 6.2.4) is far weaker when used in a cadence than the dominant-tonic movement and upper and lower leading notes in the V-I progression.

In fact the only remnant of the perfect cadence in IV/5-I progression is the dominant-tonic movement in the bass. All other aspects of the dominant-tonic harmonic movement, such as the upper and lower leading notes, are lost when the sub-dominant chord is superimposed over the fifth scale degree. Brown applies dominant function to a IV/5 chord that follows the
sub-dominant in bars 48-9 of the “Funeral Sequence: There Is a Fountain/It Don’t Make Sense” from Parade (below):

Ex. 6.3.2 “Funeral Sequence: There Is a Fountain/It Don’t Make Sense” from Parade

Voicing the right hand of bar 48’s accompaniment in fourths (quartal harmony) destabilizes them even further by creating a wide Eb2(6) chord. When superimposed above the F on the third beat the only remnants of the original IV chord that remain are the first and third scale degrees (Eb and G) while the first and fifth scale degrees of the dominant (F and C) are suspended across from the first half of the bar. Both notes continue throughout bars 49 and 50 as the second and fifth of the tonic chord (Bb), once again highlighting the strength of third-relationships between chords I and IV.

Brown develops McDonald’s “cross-relation-type progressions” (358) further in “The River Won’t Flow” from Songs:
When modulating up a fourth, IV/5 of the new key (in this case C) also functions as bVII/1 of the previous key (G). This pivot chord allows Brown to move to an unrelated key area smoothly. bVII is another favourite chord of Brown’s and relates to the tone steps/seconds discussed in Chapter 5, as well as the blues influences discussed earlier in this chapter.

Brown also uses the bVII chord as a pre-dominant or dominant substitute in his early-career works. In Ex. 6.3.4 below, Brown uses a bVII pre-dominant to move to a IV/V dominant substitute that resolves back to I in bar 7.
By subverting the dominant-tonic movement so often, Brown weakens the common practice of harmonic tension and release that allows him a broader emotional palette, making the moments of tension stronger and longer than could otherwise be possible.

6.4 “MR. BASS MAN”

Brown frequently sustains pedal points beneath chord changes in his early-career works to apply a particular harmonic function to a sequence and also routinely uses moving bass lines for dramatic effect. In the opening seven bars of “The World Was Dancing” from Songs, the bass line of the accompaniment in Ex. 6.4.1 repeats a held, syncopated C (scale degree one) beneath alternating I and IV chords (C and F). The third-relationship between these two chords has been discussed previously, however, in root position, they have two very different harmonic functions (tonic and sub-dominant). By superimposing the sub-dominant chord over scale degree one (F), Brown is altering the harmonic function of the IV, creating a prolongation of the tonic chord.
This same I-IV/1 progression is repeated in the Prologue of Parade, “The Old Red Hills of Home (Pt. II).” After an introduction of four bars, the Old Soldier begins singing over chord I before IV/1 appears again in bars 9 and 11 (Ex. 6.4.2). Brown then introduces V7/1 (Bb/Eb) in bar 12 before returning immediately to the tonic (Eb). The Eb pedal again creates a prolongation of the tonic chord, retarding the harmonic function of the sub-dominant and dominant 7 chords and weakening the powerful I-IV-V relationship.
This pedal technique is not used solely with sub-dominant and dominant chords but also with more distant, dissonant chords such as the VII chord. “You Don’t Know this Man” from Parade opens with a falling third progression (I-VImaj7) that is hampered by a G pedal (scale degree one). From the VImaj7 chord Brown steps upwards to VII, still underpinned by the G drone. This I-VImaj7-VII progression functions obliquely as tonic prolongation (I-VImaj7) followed by a dominant substitute (VII). Although the progression would traditionally have tonic-dominant function, Brown retards the harmonic movement through the use of a pedal point.
Brown often uses bass line movement to imply chord function or apply a feeling of movement towards cadences or through a phrase. Consider Ex. 6.4.4 (below) that includes the respective chord symbols and bass note scale degrees.

Ex. 6.4.4 “Still Hurting” from Last 5

In bars 9 and 10 of “Still Hurting” from Last 5, Brown uses a chord progression (ii7-I6-II6-I6) that has very little functional movement in itself (compared to a more direct ii-IV-V-I, for example). The function here is applied by the bass, and not only in these two bars. From bar 9, right through to the end of bar 11, Brown is pushing slowly, by step, towards chord I in bar 12. The urgency of this movement is increased by Brown’s use of #4 and #5, notes not
common to the tonal centre of C major and that act as temporary leading notes to the next scale degree.

After generating this strong drive to chord I, Brown once again obscures the dominant-tonic movement in bars 13-4 by superimposing the V-I movement over a falling fourth in the bass. Where Brown was using directional, functional bass movement earlier in the example, here he is veiling the dominant-tonic progression as discussed in Ex. 6.4.1.

In Songs, Brown uses a more functional progression that retains the step-wise bass line discussed previously but diverts from the pattern for dramatic effect. “Hear My Song” (Ex. 6.4.5 below) subverts the dominant-tonic movement in the first iteration of the chorus melody by mimicking a 12-bar blues progression (Table 6.1.4). Disregarding the ii chord and I6 chord in bars 87 and 88, the remaining progression is I-IV-V-IV-I, a skeletonised 12-bar progression (the return to chord IV is highlighted in bar 90). The dominant-tonic movement is subverted in bars 89-90 by returning to the sub-dominant, creating an interrupted, not perfect/authentic, cadence.

On the second iteration of the chorus melody in “Hear My Song”, Brown establishes the same progression (I-ii-I6-IV) on approach but denies the audience the movement to the dominant, instead falling a tone to the bIII on the word “pain” (highlighted in bar 93). This is the key word of the text and Brown uses harmony to emphasize it.
Ex. 6.4.5 “Hear My Song” from Songs

Not only does Brown deny the audience dominant-tonic closure in bars 89-90, he teases them with a repeat of the rising progression before undermining the resolution even further in bar 93 by using non-diatonic pitch material (The chromatic, mediant third-related chords also work to emphasize earlier points on third relations). The character’s frustration is mirrored musically alongside the audience’s denial of rest and resolution.
Brown also uses the rising and falling of the bass line as a dramatic, semiotic, word-painting device in *Parade*. When Leo is being portrayed as guilty in the show, or when the ensemble believes he is guilty, Brown’s bass line movements take on an upward inflection. For example, in "The Trial, Pt. VII: That’s What He Said," while Leo is being portrayed as a sexual deviant (discussed previously), the bass line walks upwards from scale degree four to the tonic (Ex. 6.4.6). This is reminiscent of the girls “[coming] up to [his] office” (Brown in Hausam 285) but also contains a more sinister symbolism regarding his lynching (to be discussed later).

Ex. 6.4.6 “The Trial, Part IV: The Factory Girls/Come Up to My Office” from *Parade*
Later in the trial, during Jim Conley’s fictional statement, the melodic line has a downward inflection (indicated by an arrow) when Conley is supposedly quoting Leo, saying “No! No! There ain’t no reason I should hang!” (Ex. 6.4.7). The crowd replies with a rising “No! No!” that is duplicated in the bass, voicing their belief that he is guilty and should be hanged.

Ex. 6.4.7 “The Trial, Part VII: That’s What He Said” from *Parade*

Following Leo’s movement to “another prison location” (Uhry in Hausam 327), Tom Watson, publisher and editor of the *Jeffersonian*, objects to Governor Slaton’s announcement that he

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32 The content of his statement was fictional; the statement itself actually happened.
has commuted Leo’s death sentence to life imprisonment, inciting the crowd to violence asking “Where will you stand when the flood comes?” (Ex. 6.4.8). His provocations, accompanied by the rising bass movement, encourage the crowd to form a mob and march on the governor’s mansion.

Ex. 6.4.8 “Where Will You Stand When the Flood Comes?” from *Parade*

The lynching itself is also accompanied by repeated rising motifs from the orchestra (Ex. 6.4.9):

Ex. 6.4.9 “Abduction and Hanging” from *Parade*

Brown uses the rising bass line as musical representation of Leo’s lynching and, potentially, his rise to heaven. Whenever Leo is proclaiming his own innocence the bass line takes on a
downward inflection (Ex. 6.4.7) and whenever the crowd voice their belief that he is guilty the bass line adopts an upward inflection. Although during the lynching itself Leo falls from a table that is kicked out from under him (Uhry in Hausam 340), the image of him hanging and Riley’s “But a Yankee boy flies” lyric from “A Rumblin’ and a Rollin’” (Uhry in Hausam 304) supports this rising bass line symbolism. The rising motive also lends a sense of hopelessness to Leo’s plight as if he is being drawn upwards by the neck and against his will. Of course he could not control the situation if he were to be hanged legally on a scaffold, yet there is a helplessness attached to the rising line that is not present with the falling movement. Furthermore the intervals in the first half of bar 8 of Ex. 6.4.9 are all major thirds that become minor thirds in the second half of the bar, representing increasingly sinister movement as the phrase progresses.

Musical theatre composers routinely employ this kind of dramatic pitch function within their works. For example, in the same way that Larson predicted Mimi’s return from beyond the grave in the opening notes of RENT (Nisbet), Brown foreshadows Leo’s final lynching in the opening bars of Parade. The rising bass motive from Ex. 6.4.9 is clearly duplicated in the right hand of “Prologue: The Old Red Hills of Home” from Parade (Ex. 6.4.10), below.

Ex. 6.4.10 “Prologue: The Old Red Hills of Home” from Parade
The first two motives heard by the audience in *Parade* (other than the snare drum discussed by Roberts), are the “All the Wasted Time” motive (discussed in Chapter 5), and the rising, lynching motive, demonstrating to those familiar with the symbols that, from the outset, “*Parade* [truly] depicts only wasted time in the most crass sense, as ... [Leo ultimately] suffers execution at the hands of the angry lynch mob” (Roberts 26).

The first time we hear Leo sing in *Parade* (“How Can I Call this Home?” discussed in Chapter 5) he sings over a falling, chromatic bass line, implying his innocence, that immediately counteracts the lynching motive heard in the “Prologue” (Ex. 6.4.11).

Ex. 6.4.11 “How Can I Call This Home?” from *Parade*

Bass line movement, showing the transition from falling to rising bass lines in all of Leo’s songs across *Parade*, can be seen in Ex. 6.4.12 below:
Ex. 6.4.12 Bass Line Movement in Leo’s Songs from Parade
As can be seen from Ex. 6.4.12, Leo sings over a falling bass line in the songs that occur before Mary’s rape and murder (“How Can I Call This Home?” and “Leo at Work/What Am I Waiting For?”). Every number in which Leo sings during the trial sequence features a rising bass line and the songs following the trial regularly use rising bass lines to accompany Leo when he sings.

The only exception to this rule occurs a couple of times in “This Is Not Over Yet” (bars 15-6 are visible in Ex. 6.4.12 above). Leo and Lucille are singing about their belief that Leo can still be saved and the falling bass line accompanying “lay down your spade” briefly works to support this. The continually rising bass line through the rest of the number informs the audience that, although Leo and Lucille may think that they can see a light at the end of their trauma, the outcome may be far more sinister.

McMillin argues that this is a sign of the orchestra’s omniscience in a musical – it “knows everything” (127). The orchestral function in Parade is the same - by introducing the “All the Wasted Time” and lynching motives in the opening bars of the “Prologue,” Brown “puts the [motives] in the mind of the audience... so that by repetition throughout the evening a [dramatic relationship is established between the book and the motives]” (McMillin 128).

Brown’s knowledge and use of these techniques, along with his knowledge and use of motivic cells, further help to situate him within Salzman’s post-Sondheim, contemporary new-music practice school (Twentieth-Century Music 324). Throughout his early-career works he continually uses shifting modalities and functional bass line movements to subvert tonality and create musical imagery for the benefit of the drama.
Brown has a rich harmonic palette that draws on a variety of traditions, however, while his techniques are not ‘new’ in terms of a purely modernist reading of his musical processes, they are novel in that they are a reflection of the multiplicity of styles and processes that exist in the post-modern musical world. Specifically, Brown frequently blends jazz and common practice techniques in his early-career works, calling for a comparison with Gunther Schuller’s Third-Stream music practice. Musicologist Don Banks described the term in his journal article “Third-Stream Music:”

The term 'Third-Stream Music,' coined by the American composer Gunther Schuller in the 1960s, has by now been largely accepted by the musical world as a useful and valid description of a style which is a fusion between jazz and serious music (Banks).

Schuller himself describes Third-Stream music as “a new genre of music located about halfway between jazz and classical music” (Schuller 114) and it therefore requires the composer to be equally proficient in both styles (as is Brown). This new term (Third-Stream) helps situate Brown within a post-diatonic, Third-Stream-inspired music school where he always applies techniques in a way that serves the drama and complements or supports the on-stage action.
7 LARGE-SCALE PITCH CONSTRUCTION AND USE OF MODALITY

Previous discussion has proven how Brown uses repetitive, cell-centric themes to construct his small-scale horizontal pitch material, and also that he alters common practice and popular music chord progressions and subverts tonality for the benefit of the drama. This chapter will establish Brown’s early-career large-scale pitch construction techniques and use of modality through discussion of small-scale progressions that have large-scale influence (7.1), construction of key schemes in Last 5 (7.2), use of the ‘new world’ theme to link otherwise disparate numbers (7.3), construction of a musical palindrome (7.4), continued discussion of modality (7.5), and the subversion of the tonic-dominant relationship (7.6).

7.1 SMALL-SCALE, LARGE-INFLUENCE

Chapter 5 discussed Brown's use of small-scale melodic, motivic cells in the composition of his early-career works. The accented neighbour notes in “Opening Sequence I” from Songs (Ex. 5.1.1) were examined purely as melodic devices but, when viewed in parallel with the vertical pitch accompaniment, a similarity is clearly visible.

Bars 9-12 of “Opening Sequence I: The New World” from Songs (discussed in Chapter 5) introduce the tone cell Brown used to compose his melodic lines. When viewed with the harmonic accompaniment it becomes clear that the tone cell also influences the song’s small-scale harmonic progressions. Ex. 7.1.1 (below) shows the rising tone in the melody in
bar 9 (that falls back in bar 10) being mimicked by the accompaniment in bars 11-12 (highlighted). The tone step is also replicated across the entire vocal phrase, marked by dotted slurs.

Ex. 7.1.1 “Opening Sequence I: The New World” from Songs

An examination of bars 21-37 reveals that the tone cell (used in small-scale horizontal and vertical structures) is not simply restricted to motivic use and small-scale harmonic progressions but informs the number’s large-scale harmonic structure. Example 7.1.2 below outlines the chord progressions between bars 21 and 37 with the horizontal whole-tone relationship (adopted from the melodic line) indicated by an arrow. Other than the B2 chord in bar 33, the root of each chord is related to its predecessor, or the originating chord, by a whole tone. This B2 chord performs an interpolation to B in bars 29-34 (discussed in Chapter 5).
The second half of the verse (bars 29-37) commences with the lyric “It’s about one second,” over major chords with roots of F#, E, and B, that appear unrelated to the home key of Eb. The F# and E chords function as the back-relating dominant and sub-dominant of the interpolated B. Brown achieves this leap from Eb to B through function by assertion, using the established leap of a fourth discussed previously.

Considering “Opening Sequence I: The New World” and “Opening Sequence II: On the Deck of a Spanish Sailing Ship, 1492” as one sequence (as Brown intended) reveals the tone relationship working on a much larger scale than simply bar-by-bar harmonic progression.

Example 7.1.3 (below) outlines the modulations and pitch relationships in the opening sequence from Songs with bar numbers above the notes, third relationships (discussed in Chapter 6) marked by square brackets, and whole-tone relationships marked with a dotted slur.
7.1.3 Whole-tone relationship in the opening Sequence from Songs

The entire opening of the show (combining both “Opening Sequence I” and “II”) begins in Eb and remains there for some time before modulating to the dominant (Bb) at the return of the developed verse motive “It’s about one moment” (bar 70). The song then falls to a G tonal centre (G/Gm) at the bridge (bars 103-35) with the lyric “You have a house in the hills.”

The symbolism of “Opening Sequence II”’s F key area is revealed in bar 136 at the return of the “A new world” lyric. Previously any mention of a new world has been distant and tentative:

A new world calls across the ocean
A new world calls across the sky
A new world whispers in the shadows
A new world calls for me to follow
A new world waits for my reply
A new world holds me to a promise

When Brown modulates up from Eb to F (Ex. 7.1.3 above) the lyric uses more decisive and stronger language:

A new world crashes down like thunder
A new world charging through the air
A new world just beyond the mountain

Brown then uses his favoured third relationship to modulate upwards to Ab, giving the song a feeling of ‘lift’ as it approaches the *attacca* to “Opening Sequence II:”

A new world shattering the silence
There's a new world I'm afraid to see
A new world louder every moment

Although Brown modulates twice before reaching the “new world” of F, neither Bb nor G feel ‘new’ to the audience as they have both been prefigured as the dominant and mediant of Eb. Similarly, the rise to Ab and fall to Db can both be perceived as having a third-relationship with F and do not imply a structural movement away from the newly established tonal centre.

Brown uses large-scale harmonic progressions to create an audible pitch journey across the entire opening sequence from *Songs* and a comparison of Examples 7.1.2 and 7.1.3 shows that nearly all of the pitch material contained in the nine bars of Example 7.1.2 are used to create the large-scale key scheme outlined in Example 7.1.3. Brown replicates the small-scale key changes in the introduction to “Opening Sequence I” as large-scale structures across the entire opening sequence. At the end of the sequence he reinforces the pitch journey for the audience one final time in the closing bars of “Opening Sequence II” when he reiterates the rising tone movement between the Eb and the F:
Ex. 7.1.4 “Opening Sequence II: On the Deck of a Spanish Sailing Ship, 1492” from *Songs*

Alternatively, a lack of pitch journey (that also serves a dramatic function) is present across the large-scale key scheme in *Parade.* The first pitch material heard by the audience in *Parade* (the snare drum is considered un-pitched) is an F8 chord spread across five octaves (bars 9-11 of Ex. 7.1.5) and the last tonality the audience hears (again, excluding the snare drum) is a root position F major chord in the “Finale” (bars 98-100 of Ex. 7.1.5).

Ex. 7.1.5 F Tonality Retention Across *Parade*

The dramatic function of this compositional device is to signify to the audience that ‘Georgia’ has learnt nothing from Leo’s trial and lynching and remains stuck in its old ways. In the “Finale” we hear Frankie, Mary’s friend from “The Picture Show” and the person who kicked

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33 Of course there is a pitch journey throughout the piece but a return to the original key area to end the show is a significant choice of Brown’s.
the table out from under Leo at his lynching, echoing the Young Soldier’s lyric from “The Old Red Hills of Home:”

I go to fight for these old hills behind me

The Old Red Hills of Home

I go to fight for these hills that remind me

Of a way of life that’s pure,

Of the truth that must endure

In the city of Atlanta

In the Old Red Hills of Home!

The irony here is revealed in the lines “Of a way of life that’s pure, / Of the truth that must endure” (below) that act as a stark reminder of the loss of innocence and betrayal of truth in the preceding drama. Just as the people of Georgia have not progressed throughout the show, neither has the overall tonality of the work.
Although Frankie’s lyrics are reasonably calm and relaxed rhythmically, the accompaniment is using frantic, syncopated semiquavers, highlighting the inappropriateness of the words “pure” and “truth.”

7.2 **LAST 5**

Brown has stated that he tends to work “from the outside in, creating mini-structures within the larger arc” (Brown in Heisler). Of his three early-career works the show that demonstrates this “larger arc” most clearly is *Last 5*. Cathy and Jamie’s respective tonal centres across the show are outlined below:
Ex. 7.2.1 Cathy’s Natural, Skeletonised Tonal Centres by Song

Ex. 7.2.2 Jamie’s Skeletonised Tonal Centres by Song

At only two points in the show do Jamie and Cathy’s songs start consecutively with the same tonal centre: scenes 3-4 (“See, I’m Smiling” and “Moving Too Fast”), and scenes 12-13 (“I Can Do Better Than That” and “Nobody Needs to Know”). Other than scene 8 (“The Next 10 Minutes,” highlighted in the examples), Jamie and Cathy are never truly in the same place at the same time in terms of harmonic design and dramatic arc:

[My goal was] to tell a simple story about a relationship falling apart, and I wanted to tell it by alternating songs by the two characters. I was immediately aware that there was a danger in that the audience would get ahead of the characters, because I didn’t want the story to have lots of artificially imposed ‘surprises.’ Once I hit on the idea of the alternating chronologies it seemed like the perfect way to tell the story, both because it solved the problem of the audience getting ahead, and because, on a metaphorical level, it said exactly what I wanted the show to say: these are two people who were never really in the same place at the same time ("Interview: Jason Robert Brown on The Last Five Years").
Brown’s alternating chronologies pose a dilemma for examples 7.2.1 and 7.2.2 as, although 7.2.1 shows Cathy’s ‘natural’ tonal centre progression through the show, her book is in fact working backwards (not chronologically). Therefore, in order to assess whether the characters were ever truly “in the same place at the same time” chronologically throughout their relationship, her tonal centre scheme should be examined in reverse:

Ex. 7.2.3 Cathy’s Retrograde Tonal Centres (top) Alongside Jamie’s Key Scheme (bottom)

Ex. 7.2.3 shows both characters’ tonal centres in parallel chronologically from the start of Jamie and Cathy’s relationship to their breakup (requiring Cathy’s key scheme to be reversed). If Brown was truly working “from the outside in” while composing Last 5 it would not be unreasonable to assume that he would have created a large-scale tonal structure within the two characters’ chronologies. Although there appears to be more connections between key areas when the chronologies are aligned than when they are in their standard form, when comparing both tonal schemes chronologically (as Brown may have written the show before chancing on the alternating chronologies idea) there is still no obvious order that becomes clear.
Ex. 7.2.3 also shows that, chronologically, Jamie and Cathy both end the relationship in the same key area (C). Although Brown said “They are never in the same place at the same time except in the middle when they get married” (Brown in Frank), considering the unison discussion of Chapter 5 this may imply that Jamie and Cathy’s separation was mutual, indeed that they were “in the same place at the same time” regarding their break up. However, in relation to the pitch-retention discussion at the end of 7.1, this example reveals more interesting material.

As discussed, Brown opened and ended Parade in F to symbolise the lack of impact the Leo Frank case had on Georgia. While Parade returned to the same opening key area at the end of the show, Cathy’s key scheme in Last 5 rises a semitone and Jamie’s rises a third chronologically across the book of the show (Ex. 7.2.3). Popular music composers regularly modulate upwards to give songs a ‘lift,’ while descending key areas are considered ‘downers’ akin to the lament discussed earlier. Therefore a ‘positive’ show could be considered as one with an ascending key scheme with ‘negative’ shows follow a descending scheme. Applying this framework implies that, although Jamie and Cathy are separating at the end of the show, the overall result is a positive one. Chronologically, both characters start one tone apart – there is more dissonance when they first meet then when they separate. Although Cathy is “Still Hurting” after the break up, this symbolism supports the reading that their separation is positive/mutual in that they were never “in the same [key area] at the same time” right from the start.

A small-scale theme from Last 5 that has large-scale significance is the “Prologue” melody that is first heard in the key of C (below).
In the middle of the show, when Cathy and Jamie are wed, the melody reappears immediately following their vows in A major:

Ex. 7.2.5 “The Next Ten Minutes” from Songs

In “Goodbye Until Tomorrow/I Could Never Rescue You” (the last song of the show) we learn the symbolism behind this melody as Jamie sings “I could never rescue you” in Bb that is also the only iteration of the melody that resolves to the tonic, symbolic of his final decision to end the relationship:
Chapter 5 discussed the instrumental melody from the opening bars of “Still Hurting” that begins on the tonic and moves to an upper neighbour note, before falling to a lower neighbour note and returning to the tonic (Ex. 5.1.13). Each time the “I Could Never Rescue You” melody appears Brown has replicated this movement on a macro scale through the key areas in which the melody is quoted.

In the “Prologue” the melody appears in C major, followed by A major at bar 93 of “The Next 10 Minutes,” and finally in Bb major at bar 117 of “Goodbye Until Tomorrow” and again in the closing bars of the show. The original melody and its relationship to the three key areas mentioned (symbolised by semibreves/half notes) appear in Ex. 7.2.7 below:

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34 It is also possible that the “Prologue,” marked as item 0, is Cathy remembering Jamie’s “I Could Never Rescue You” from the end of the show that leads her to sing “Still Hurting.”
Ex. 7.2.7 “Still Hurting” Instrumental Melody on a Macro Key-Area Scale

The tonal centres of C and A function as upper and lower neighbour notes of Bb, but also as implied dominants. There are a number of functional harmonic possibilities with these three notes, a few of which include:

Table 7.2.1 Chord Possibilities Of “Still Hurting” Instrumental Melody In Bb Major

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<th>C</th>
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In the same way that Brown used the rising lynching motive in *Parade* to foreshadow Leo’s murder he also applies this small-scale melodic motive on a large-scale functional harmonic level. This cadential movement could be read as Brown representing Cathy and Jamie’s fate musically as, no matter how hard they may struggle against it, they are merely agents of the book and their ultimately unhappy fate is predetermined, driven by this functional dominant-tonic progression. Furthermore the overall key-journey of the theme falling from C major to Bb major across *Last 5* once again supports Brown’s use of falling motives to represent negative dramatic outcomes.
On 23 December 2010, Brown discussed the opening melody of *Songs* as the ‘New World’ theme (Ex. 7.3.1) in his “Ask JRB: 2010 Holiday Edition” blog:

The ‘New World’ theme... is the five-note figure stated by the piano at the very beginning of the opening sequence. It is then transfigured and repeated in a variety of ways throughout the show – part of what makes *Songs for a New World* feel like a unified score is the continuing restatement of that theme (Brown "Ask JRB: Holiday 2010 Edition").

Ex. 7.3.1 The ‘New World’ Theme in “Opening Sequence I” from *Songs*

Following its introduction in bar 1 of “Opening Sequence I,” the theme returns in the vocal lines of bars 123-124:

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35 Brown acknowledges each use of the theme throughout his early-career works in his blog post “ASK JRB: HOLIDAY 2010 EDITION.” This study located the use of the motif in “She Cries” from *Songs* (Ex. 7.3.3) that was not acknowledged by Brown and this discovery forms the basis of the argument surrounding the theme’s symbolism.
Brown uses the theme again, also accompanying the words “all of a sudden,” later in the show during “She Cries:”

This use of the theme, and the accompanying lyrics, may imply its application as a fifth ‘character’ in the show signifying the point of realization where your life has changed and there is no turning back, similar to the experience Columbus would have had when, all of a sudden, he sighted the New World on the horizon for the first time.

Other uses of the theme throughout Songs, as identified by Brown, include the instrumental introduction to “King of the World (Ex. 7.3.4), the “Just One Step” ostinato (Ex. 7.3.5), the instrumental introduction to “I’d Give It All for You” (Ex. 7.3.6), and the accompaniment of “The Flagmaker, 1775” (Ex. 7.3.7), below.
In “King of the World” from *Songs*, Man 1 realises that he has lost the power he used to hold:

Ex. 7.3.4 The ‘New World’ theme in “King of the World” from *Songs*

In “Just One Step” from *Songs*, Woman 2 realises too late that, once she takes that step, there is no turning back:

Ex. 7.3.5 The ‘New World’ theme in “Just One Step” from *Songs*
In “I’d Give It All for You” from *Songs*, both Woman 1 and Man 2 realise that their lives have changed irreversibly due to their reunion:

Ex. 7.3.6 The ‘New World’ theme in “I’d Give It All for You” from *Songs*

In “The Flagmaker, 1775” from *Songs*, Woman 2 realises that her life has been changed due to war:

Ex. 7.3.7 The ‘New World’ theme in “The Flagmaker, 1775” from *Songs*

Interestingly, Brown continued to use the theme in both *Parade* and *Last 5* (Brown "Ask JRB: Holiday 2010 Edition"): 

Nisbet
Ex. 7.3.8 The ‘New World’ theme in “All the Wasted Time” from Parade

Ex. 7.3.9 The ‘New World’ theme in “If I Didn’t Believe in You” from Last Five

In both Parade and Last 5, the theme retains its connection with the concept of sudden change; in Parade the theme immediately precedes Leo’s abduction and hanging and, in Last 5, Jamie cheats on Cathy with Elise in his next song following the theme’s appearance.

There is one other song in which I prominently used that theme – when Daisy Prince got married, I wrote a song for the occasion which has several inside jokes, one of which is the statement of the New World theme as part of the melody. Can you tell which song and where the theme is used? (Brown "Ask JRB: Holiday 2010 Edition")

The song that Brown wrote for Prince’s wedding was “Long Long Road,” featured on Wearing Someone Else’s Clothes, and the ‘New World’ theme appears prominently throughout the bridge as melodic material for the words in italics:
Climbin’ over ev’ry mountain,
Glidin’ over ev’ry sea.
Op’nin’ ev’ry door,
But never really sure  

Exactly where the traps might be.
Sleepin’ under scarlet sunsets,
Or flyin’ at the highest speed –
Ready now or not,

All the love you’ve got
Is all the love you’re gonna need!

Again, the theme for Daisy Prince represents the sudden change to the new world of wedlock. This is the largest macro connection found across all three of Brown’s early-career works and its use highlights the power of musical melodies and motifs to create a sense of unity and application of symbolism across otherwise disparate scores.

\footnote{Although “Never really sure” and “All the love you’ve got” both start with the ‘New World’ theme they both end on a major third rather than a perfect fourth.}
7.4 NEVER ODD OR EVEN

There is a chronological dilemma with *Last 5* in that Cathy’s events occur counter-chronologically yet each scene is performed chronologically within itself. If Cathy’s scenes were also performed counter-chronologically she would be singing, and talking, backwards. This construct is demonstrated in Table 7.4.1 that displays Cathy’s chronological movement in each scene and song of the show. Brown’s decision to not have Cathy’s scenes performed in ‘reverse’ is logical and requires no discussion.

Table 7.4.1 Cathy’s chronologies in *Last 5*

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= Cathy’s Songs  = Chronological Direction

*The Last Five Years* is a show [that] basically traces the story of a marriage over the course of the five years of their relationship. The trick of the show is that she [Cathy] tells her story backwards, and he [Jamie] tells his story forwards, so [that] “The Next 10 Minutes,” is actually the only time when they’re on stage, together, in the same ‘time.’ So what you actually [hear] is he starts and he’s still going forwards, they have the wedding at the same moment, and then she starts going backwards and, in fact, *the music is something of a palindrome as well and it starts going backwards at the same time* [emphasis added]... It was a
puzzle, you know, and it was fun putting the puzzle together but I never like to
dwell on the puzzle part because I think people think it’s just an intellectual
construct but in fact there’s a real emotional reason that I wanted say that
these people never were in the same ‘time’ at the same time (Brown ”The
Morning Interview with Margaret Throsby”).

Although Brown says that he constructed “The Next 10 Minutes“ as a palindrome it is
possible that he overstates his case.

Example 7.4.1 (below) shows the accompaniment at the start of the song:

Ex. 7.4.1 “The Next 10 Minutes” from Last 5

Example 7.4.2 shows the accompaniment at the end of the song:
Disregarding the obvious difference in tempo/duration, these two examples clearly show that the music is not “something of a palindrome as well” and it does not start “going backwards at the same time” (Brown "The Morning Interview with Margaret Throsby").

A true retrograde of the accompaniment is shown in Example 7.4.3 and an alternative, rhythmic retrograde that retains the same melodic contour is shown in Example 7.4.4.

Ex. 7.4.2 “The Next 10 Minutes” from Last 5

Ex. 7.4.3 True retrograde from “The Next 10 Minutes” from Last 5
Either of these examples would have achieved Brown’s palindromic structure that would still have been recognisable for the audience. However the palindrome, although not exact, appears conceptually, not literally, in the same way that Cathy’s reverse chronology is purely a dramatic device and would not function if she physically sang the show backwards.

Aurally, Brown appears to have constructed a palindrome in Jamie and Cathy’s ‘conversation’ at the start and end of “The Next 10 Minutes,” but on closer examination this is also not the case. Jamie and Cathy’s conversation appears chronologically, as it occurs in the show, with both character’s lyrics presented in parallel in Ex. 7.4.5 below. Independently, as they are heard by the audience in the show, both sides of the discussion appear to make sense, however when presented alongside each other, with the start of the conversation aligned as naturally and conversationally as the rhythm allows, the resulting dialogue appears nonsensical.
Cathy and Jamie’s first interaction (“Is that one John Len-non?” “No, that one’s Jerry Seinfeld”) is completely logical but all remaining discussion appears jumbled, with both characters talking over the top of one another. If Brown was trying to construct a palindrome across their discussion he could have written Cathy’s questions to Jamie in reverse although this would have established a chronological palindrome within “The Next 10 Minutes” that would have gone against the established construct described in Table 7.4.1.

Although Brown’s statement that the music starts going backwards at the same time is not entirely true, it is easy for this description to be taken too literally. What occurs instead is a
structural palindrome where the accompaniment theme from the start of the number (Ex. 7.4.1) returns in a similar form at the end of the song so that it is easily recognised by the audience. Similarly, although Jamie and Cathy’s conversation may not act as a true palindrome, Brown retains enough ‘hot words’ to act as cues at the end of the seven-and-a-half-minute song for the audience to remember Jamie’s half of the conversation from the start of the number.

Dramatic function is primary for Brown and a strict palindrome in “The Next 10 Minutes” would complicate the already challenging book of Last 5 even further, possibly beyond the comprehension of the audience. Instead, Brown’s structural palindrome creates the same dramatic effect whilst maintaining audience focus and aiding progression of the book.

7.5 MEAN, MEDIAN, MODE

Example 7.5.1 (below) shows the opening melodic bars of “The Flagmaker, 1775” from Songs. On first observation the song appears to be composed in D major or B minor, judging by the key signature, however on closer examination the melodic and harmonic lines tell two totally different stories.

Harmonically, the number appears to be in G major with three repeated Gsus2+4 chords in bars 5-7 before a I/b7 chord in bar 8. Melodically, the tune is structured around E minor with an implied dominant in the upbeat, tonic-dominant movement in bar 5, tonic-supertonic movement in bar 6 and implied tonic and dominant chords in bars 7 and 8. Brown’s interest in third relationships appears again (G major – E minor) that, when combined with the key signature, reveal a modality of Lydian on G.
The Lydian mode, characterised by a major scale with a raised fourth, features in other examples of Brown’s early career works and the F#/C# key signature, although usually attributed to D major or B minor, negates the need for accidentals. In this example the audience can associate two different tonalities with the melody and accompaniment, both of which carry their own, internal harmonic function that allows the audience to perceive the sound world as being tonal.

Banfield refers to this as a “double tonal perspective... [that] is a crucial aspect of Sondheim’s compositional strategy in Pacific Overtures,” where Sondheim undermines tonality continually throughout the score and frequently avoids dominant-tonic movements and perfect cadences (270).
Banfield discussed “Modal musical inflections” a total of nine times in Sondheim’s Broadway Musicals (29, 38, 53, 98-100, 35, 254, 70-8, 93, 403-4) and the prevalence of modality throughout Sondheim’s career further places Brown in a tradition of musical theatre composition that displays a consistent use of particular compositional techniques.

Brown uses Lydian (on F) again in the prologue of Parade:

Ex. 7.5.2 “Prologue: The Old Red Hills of Home” from Parade

In both examples above Brown avoids the fourth scale degree in the melodic line when using the Lydian modality and the accompaniment shifts back and forth between Lydian on F and F major. Once again Brown is veiling tonality although never so far that it distances the audience from the drama. The Lydian raised fourth also distorts the leading note-tonic
relationship in Ex. 7.5.2. The B-natural to C movement in the right hand of the accompaniment could be conceived as a leading note-tonic relationship by the listener, and the melodic content does little to clarify the tonality with the inclusion of notes G and C – the fifth and first scale degrees of C major. The bass line clearly implies an F tonality yet the raised fourth also works to weaken the tonal centre.

Other scholars have noted Brown’s use of modality, such as Bell and Chicurel who discuss his application of mixolydian mode in “Stars and the Moon” from Songs (69). Closely related to the polymodality discussed in “The Flagmaker, 1775” from Songs is an example of bitonality that Brown uses in “The Trial, Part IX: Closing Statement and Verdict” from Parade.

Soon after the Jurors begin pronouncing Leo “Guilty” one by one, the piano starts playing a cakewalk solo (to be discussed stylistically in Chapter 9) over their declarations and the distant tolling of the church bell. Originally occurring in D (creating a bitonality with the number’s home key of E), once the cakewalk takes over it splits itself into Db in the right hand and D in the left as can be seen in Ex. 7.5.3 below.

Ex. 7.5.3 “The Trial, Part IX: Closing Statement and Verdict” from Parade
Both hands follow the same chord progression (chord I in bars GG-HH, and variations of chord IV in bars II-JJ)\textsuperscript{37} a semitone apart creating a very brash, uncomfortable, and generally disconcerting sound. Brown describes his intention with *Parade* so:

I thought that, at heart, the texture of the show should be collisions, many things jumping on top of each other and never really ending. Keys abruptly change, and there are no buttons on any of the songs in the show. Well, maybe two songs have buttons, but it's a show about transitions from one thing to another. There's all this overlapping. There's all this cacophony (Brown in Bossler).

This idea of “things jumping on top of each other and never really ending” is seen most clearly in Brown’s use of the marching band in *Parade* that frequently crashes in over the onstage action in a completely unrelated tempo and key area. In the same way that dissonance signifies wrongness in Leo’s songs (discussed earlier), these uncomfortable “collisions” help the audience feel Leo’s tension and alienation in Atlanta.

### 7.6 THE DOMINANT SUB-DOMINANT II

Banfield’s statement regarding Sondheim “avoiding obvious tonal progressions (especially perfect cadences)” (270) brings the discussion back to the lack of dominant-tonic progressions in Brown’s early-career works as discussed in Chapter 6.

\textsuperscript{37} The bars of the cakewalk are lettered rather than numbered as they occur concurrently on a second stave beneath the orchestral and vocal parts that use standard bar numbering.
Example 7.6.1 (below) shows the final lines of the verse in “I’m Not Afraid” from Songs. Brown’s use of IV/5 is visible in bar 16 with the fifth scale degree (and root of the dominant chord) in the melody. Although the IV/5 chord retains dominant function, due to the E in the bass, the superimposed IV chord carries none of the tonic-directed features (upper and lower leading notes) that create the powerful dominant-tonic movement.

Instead of resolving to the I (A Major), Brown modulates to the relative minor (F#m – marked in bar 18), and begins a falling thirds progression to chords VI and IV (chord IV not shown). Not only has Brown weakened the harmonic progression from V-I he also undermines the dominant-tonic relationship by diverting the melodic resolution from the tonal centre of A to the submediant F# creating a deceptive cadence whilst moving to a new key area.
On the rare occasion that Brown does use a V chord he continues to undermine the dominant-tonic relationship harmonically whilst reassuring the audience melodically. The first prolonged use of a V chord in *Songs* occurs in “Just One Step,” the third song of the show.

At the end of the bridge Brown establishes sub-dominant function by repeating scale degree four (E) in the bass beneath alternating bIII and IV chords (bars 183-6 of Ex. 7.6.2 below). The repeated fifth scale degree (the F# from bars 187-94), as well as the rising thirds in the inner voice of the right hand, add to the increasing tension surrounding the crazed woman who is threatening suicide from Murray’s “Penthouse / On the fifty-seventh floor.” The repeated triplets and increasing rhythm of the syncopation create an emotional build, musically
embodying Woman 2’s preparation to jump and rising heartbeat. Her lack of commitment is embodied in Brown’s move to IV at the start of the chorus (bar 195) winding the tension back but never actually resolving it. Ironically, Woman 2 never builds enough courage to jump of her own accord and ends up slipping accidentally to fall to her death, represented by a final, onomatopoeic, fff, accented B5.

Ex. 7.6.2 “Just One Step” from Songs
Developing small-scale structures as large-scale key schemes is a clear compositional technique in Brown's early-career works. He also works to continuously undermine common practice tonality through the use of modes and bass pedal points, and he is able to connect multiple shows on a macro scale by using small-scale musical motives/themes to carry symbols across otherwise unrelated works. Collectively, these techniques demonstrate a complex and developing compositional practice that lies across Brown’s entire early-career output, further supporting the previous discussion regarding his concept of structure.
8 TEXTURE, ARRANGEMENT, AND ORCHESTRATION

Popular music and jazz traditions frequently use homophonic textures (Benward and White 143) and Brown’s music exists in a state or normative homophony where homophony is the most common texture. Brown thus varies texture. Considering his penchant for pop/rock and jazz, the prevalence of homophony in Brown’s early-career works is not surprising. But there is one obvious reason – two of the three shows have a maximum of four cast members and both are ‘solo-heavy.’ Polyphony is used in only 37% of the songs in Brown’s early-career and its appearance is often fleeting. When polyphony is used it is primarily for dramatic effect, such as recreating the cacophonic crowd in the courtroom in Parade. Of course polyphony can also occur between voices and instruments, but Brown prefers a more explicit use of polyphony between voices over this more subtle approach.

With his clear groundings in popular musical styles and techniques, it is interesting to examine Brown’s different approaches to arranging and orchestration across his early-career works. Although he claims many of his skills are self-taught his techniques, especially in Parade and Last 5, speak to a contemporary classical musical education. This chapter will establish Brown’s early-career texture, arrangement, and orchestration techniques in 8.1, 8.2, and 8.3, respectively.
8.1 TEXTURE

The first texture heard in *Songs* that is not purely homophonic occurs in bar 115 of “Opening Sequence I: The New World”:

Ex. 8.1.1 “Opening Sequence I: The New World” from *Songs*

The vocal lines themselves take on a monorhythmic texture (the same melody with the same rhythm) in bars 115-6 before expanding to a homophonic texture in bars 117-9 (highlighted). While the overall texture of the section is homophonic (melody with accompaniment), Brown changes the vocal textures for dramatic effect. All of the characters are in agreement that “Nobody told [them] the best way to steer” before a homophonic ‘filling of the sails’ occurs as the “wind starts to blow.”
This is not the polyphony of more traditional, contemporary musical theatre ("One Day More" from *Les Misérables*, for example) but Brown using texture as a dramatic agent, where:

- A polyphonic texture represents different opinions or approaches, and
- A homophonic texture represents agreement.

Aside from the obvious word painting in “The River Won’t Flow” from *Songs*, Brown uses polyphony to explore the characters’ suggestion that “There isn’t much choice but to kneel and pray / For the river, the river, the river to / Flow” (Ex. 8.1.2).

Ex. 8.1.2 “The River Won’t Flow” from *Songs*

Brown originally conceived the song as an argument between two vagrant males – one who is newly homeless and the other who has been living on the street for some time:

The first guy [Man 2] just got there, he feels like he deserves some sympathy for his situation, but the second guy [Man 1] thinks the first guy is a spoiled brat
who should get acquainted with the realities of life... Daisy [Prince] staged this
beautifully, basically turning it into a fight about a stool. Brooks [Man 2]
entered, aimed for the stool, but Billy [Man 1] snatched it away from him at the
last minute in a gesture of supreme droit du seigneur, so Brooks [Man 2] then
began singing the first verse of the song (Brown "ASK JRB").

The vocal lines in this section (Ex. 8.1.2) sound like the group praying, crying out to someone
or something to make the river “flow” – to help them move somewhere closer to the life
they have always wanted to live. With rising tempo and intensity, the group cry louder and
higher as they charge towards the realisation that, no matter how hard you pray, sometimes
“The river [just] won't flow for you,” and that:

You gotta live how you gotta live
You gotta do what you gotta do
'Cause the river don't
The river won’t
The river can't
The river ain't never ever gonna flow for you!

“The Steam Train” (also from Songs) follows the young black man ‘storyline’ of the show
and, at this point in the number, there are multiple voices discussing the “The future of
basketball / The man with the muscle / And the man with the moves [Man 1].” Woman 2
enters first in bar 58 and qualifies Man 1’s abilities: “He’s better than Magic Johnson.” Man 2
disagrees with Man 1’s screaming fans (“The man is all talk no action”) while Woman 1
swoons over his ability to “[hold] the ball” and Man 1 sits back, revelling as “[His] subjects arrive!” (Ex. 8.1.3).

They all can agree that “The Train’s got the talent” – Brown tells us so through a homorhythmic texture – but not that he lacks the required technique as Man 2 sings bar 63 on his own:

Ex. 8.1.3 “The Steam Train” from *Songs*
This theory also speaks to the unison discussion in Chapter 5, as a monorhythmic vocal texture, akin to unison, suggests that people are in agreement (“in the same place at the same time” in Last 5 terms). The monorhythmic texture at the end of “The Steam Train” also answers the question posed in Chapter 5 regarding ‘unison’ endings – all characters agree that “The river ain't never ever gonna flow for you!”

This disparity of opinion is visible once again in “How Can I Call This Home?” from Parade. The ensemble in Ex. 8.1.4 are singing reverently and patriotically for Georgia and Atlanta, respectively, while Leo describes his discomfort with their new “home.” In bars 92-95, Brown uses the same dramatic technique he applies at the end of Last 5 – the audience is likely to sense an imbalance between Leo’s intention behind the word “home” and the ensemble’s “home” (similar Jamie and Cathy’s final “Goodbye” at the end of Last 5 [Ex. 5.3.4]):

Ex. 8.1.4 “How Can I Call This Home?” from Parade
This idea of agreement/discord is demonstrated effectively in Brown’s setting of the factory girls’ interrogation during Leo’s trial (“The Trial, Part IV: The Factory Girls/Come Up to My Office”).

Later, in scene 6 of Act II, it is revealed that the girls were forced to testify against Leo when Governor Slaton and Lucille quiz the factory girls again, establishing that they had all been coached by Dorsey to tell the same story on the witness stand.

It can be argued that their coaching is clear in Ex. 8.1.5 (below). Iola and Essie appear to have memorised their testimony reasonably well, although Essie seems to forget her next line in bar 37, picking up “He passes much too close” after Iola’s prompt. Monteen also mixes her details, also grabbing onto “much too close” after hearing the other girls say it (bar 40). They continue to battle their way through to the part they all remember: “And somehow, I’m sure he knows,” although none of them are entirely convinced that that is exactly what they were meant to say, judging by the homophonic texture. Brown’s use of monophony in bars 48-54 indicates the one fragment that they all remember best of their false testimony is “And I turn, / And he smiles, / And he says:”

38 Although this passage functions as a telescoping of time, considering all three of the girls would not have been testifying simultaneously, the musico-dramatic symbolism in Brown’s composition is still representative of Dorsey’s coaching.
This trend carries right through all of Brown’s early-career works, appearing again as a dramatic device in *Last 5*. “The Next 10 Minutes” has been discussed previously yet it is also relevant to this textural discussion. Again, polyphony (bars 78-87 of Ex. 8.1.6) implies a difference of opinion – in this case, contrary to their lyrics, deep down Jamie and Cathy don’t appear to be “in the same place at the same time” in regard to their wedding. There is some semblance of agreement (homophony) between the characters in bars 88-89 before they both appear to decide that marriage is the right choice for them at this time, signified by the monophonic (unison) “do” in bars 90-1:
While this section has currently been devoted to vocal textures, Brown planned *Parade* "textually, not pianistically" (Brown in Bossler), and was very aware of the ‘feel’ he wanted. The “overlapping” and “cacophony” (discussed earlier) is most evident early in the show, specifically in the first few numbers. John T. O’Connor discusses Hal Prince’s use of “film noir elements in his staging” of “The Old Red Hills of Home” in his 2010 master’s thesis *Stephen Sondheim and His Filmic Influences* (O’Connor 36), yet the drama here is not purely directorial – Brown’s use of orchestral polyphony helps drive the dramatic effect.

Ex. 8.1.6 “The Next 10 Minutes” from *Last 5*
Parade opens on:

A verdant field in the small town of Marietta, Georgia, twenty miles from Atlanta... The year is 1862. A Confederate Young Soldier stands alone in the field, facing us. He is newly enlisted, his uniform is crisp, his pack is full. He stands still, and sings ['The Old Red Hills of Home, Part 1'] (Uhry in Hausam 239).

At the end of “Part 1,” after the Young Soldier’s falsetto “Farewell,” the orchestra continues the “All the Wasted Time” motive until the brass section crashes in, overlapping the quiet, rolling accompaniment with the brash “Dream of Atlanta” melody. The marching band disappears as suddenly as it came and the Young Soldier has disappeared, revealing his older self preparing for the Memorial Day parade fifty years later.

O’Connell’s directorial reading has merit although an alternative reading, from a musico-dramatic perspective, could see the opening scene as a memory the Old Soldier is reliving while preparing for the parade. The sectional polyphony at the end of “Part 1” (that can be heard on the cast recording but does not appear in the Piano/Conductor score) could be seen as the Old Soldier suddenly snapping back to reality, startled by the noise outside his window. Brown’s “cacophonic” polyphony between the brass band and the rest of the orchestra could also reflect the difference of perspective between the Young and Old Soldier (who now wears a peg in place of his right leg) even though the Old Soldier “would gladly give / [His] good right leg again!” (Brown in Hausam 242). This process of contrasting the brass band against the orchestra could also be an overt reference to the techniques of
Charles Ives, who Brown believed “pushed the frontiers of American symphonic music” (Bossler).

8.2 ARRANGEMENT

The vocal arranging stuff, honestly, I'm telling you all here: I'm a brilliant vocal arranger. (laughter) Anybody who needs a vocal arranger, I'm your man. I love doing it more than anything. Working with voices is my favourite thing in the whole world (Brown in Cott "A Conversation with Jason Robert Brown").

Brown approaches arranging in a manner that differs significantly to his usual compositional technique. As discussed in Chapter 7, Brown has said that he “[tends] to work from the outside in, creating mini-structures within the larger arc” (Brown in Heisler), yet he contradicts himself when discussing arrangement:

I think of my songs primarily as vocal lines. I'll begin with the vocal line, the chords, and an idea of the feeling underneath. I don't write down the piano part until the last possible second. When I finally do, it may not bear much resemblance to what I've been playing. The process of putting down the piano part, codifying the song, often leads to places that my fingers don't necessarily go on the keyboard. Deciding the piano part, the written representation of a song, is a very long process, but the vocal lines are what the song is about. Those I have from the beginning, but I leave the piano part unspecific (Brown in Bossler).
Brown’s vocal lines speak to large-scale arrangements through the use of verse, bridge, and chorus structures. Of the fifty-eight songs on the three cast recordings of Brown’s early-career works, 45% of Brown’s arrangements start with A and B sections, while 33% open with A, A’, and B sections (below and tabulated in Appendix IV):

Chart 8.2.1 Common Opening Structures

Brown likes to regularly introduce a simplified A theme in the opening section of a song before developing it in the proceeding A’ section. Furthermore 44% of Brown’s early-career songs have four or more sections within some, such as “The Schmuel Song” from Last 5, having as many as eight identifiable sections (ABCABC’DEFE’GAA’CH):
These are not simply pop songs as nearly 50% of the time Brown is calling on his audience to process more melodic material than a standard verse, bridge, chorus structure.

Arranging is a very personal undertaking for Brown who believes in having full artistic control across all of his work, especially his counterpoint:

I... did all the vocal arrangements myself...; there was a lot of very complicated contrapuntal work in *Parade*, and I felt like no one else would understand what I wanted there (Brown in *Art of the American Musical* 41)

Brown provided a couple of specific examples when discussing how he wrote *Parade* with Gregory Bossler and the discussion further supports his personal feelings towards arranging:
I wanted "Big News!" to be a barrelhouse number, so I wrote it at the piano and let my fingers have fun. For "Do It Alone," I was at the piano a bit, but I did most of the work away from the keyboard... I wanted to know the score wasn't generic and obvious. I wanted to know that I didn't make the first choices but the best choices I could (Brown in Bossler).

Brown has discussed his orchestration training at Eastman (Art of the American Musical 25, 27) but references to classroom training in arranging are non-existent. From Brown’s programme note accompanying his 2005 Christmas engagement at the New Player’s theatre in London, Brown suggests that his arranging skills are self-taught. In the note, Brown discusses “Silly Love Songs” from Paul McCartney and the Wings’ 1976 album Wings at the Speed of Sound: "I learned so much about arranging from this record. Just listening to the way it builds and crests for six minutes is like taking a master class in the art of making a pop record. And the bass line is fabulous" (Brown "Ten Songs").

Brown uses his arranging skills for dramatic effect: “I know what fact is supposed to sound like and what fiction is supposed to sound like” (Brown “The Morning Interview with Margaret Throsby”) – the best example of this being “The Trial Part IV: The Factory Girls/Come Up To My Office” as discussed in Chapter 5.

Brown uses simple arrangements to support the innocence of the children represented in Parade and the clearest example of this involves young Frankie Epps, Mary Phagan’s friend who eventually kicks the table out from under Leo at his lynching.
Frankie’s first number, “The Picture Show,” is accompanied by generally-triadic ‘oom-pahs’ in an arrangement that speaks to a generic ‘pop’ feel with simple chords that represent his jaunty, carefree attitude musically (Ex. 8.2.1):

Ex. 8.2.1 “The Picture Show” from *Parade*

The triadic nature of Frankie’s chords is retained in the Funeral Sequence (“There is a Fountain/It Don’t Make Sense”) although the arrangement is drastically different. Chords are now outlined in rapid demi-semi- and semi-quavers (thirty-second- and sixteenth-notes) above an accented, syncopated pedal (Ex. 8.2.2):
Brown’s ideas of overlapping and cacophony are clearly present in bars 133-4 (above) where the treble chords not only overlap the bass chords but are also spaced a tritone apart.

In knowing what truth sounds like and what lies/fantasy sounds like, Brown uses arrangement to signify actuality of drama in Songs. Woman 2 sings “Just One Step” and “Surabaya Santa” in Songs, respectively realistic and fantastical numbers. “Just One Step” sees her threatening suicide from the balcony of her husband’s 57th-floor apartment, where
in “Surabaya Santa” she plays a disgruntled Mrs. Claus, frustrated with her husband’s unrealistic working hours (among other things).

“Just One Step” is built on an ostinato that accents the first and third beats of the bar (Ex. 8.2.3):

Ex. 8.2.3 “Just One Step” from Songs

The addition of the treble line in “Surabaya Santa”’s ‘Weill-esque’ accompaniment figure works to highlight the off beats instead (Ex. 8.2.4):

Ex. 8.2.4 “Surabaya Santa” from Songs

When both songs move into the verse further differences begin to appear. In “Just One Step” Brown adopts a homophonic texture with the ostinato continuing underneath and falling chromaticism in the internal lines (Ex. 8.2.5), whereas in “Surabaya Santa” the texture quickly becomes homorhythmic and the accompaniment figure from Ex. 8.2.4 is lost (Ex. 8.2.6).
Ex. 8.2.5 “Just One Step” from Songs

Ex. 8.2.6 “Surabaya Santa” from Songs
The homophonic and homorhythmic textures from the verse continue through both bridges although each number develops a different sense of urgency. The “Just One Step” ostinato acccents the strong beats of the bar earlier in the song yet the bridge takes on a highly syncopated and anticipated character (the anticipated chords are highlighted in Ex. 8.2.7). Alternatively “Surabaya Santa,” that had previously accented the off beats, now stresses the downbeats during the bridge whilst accompanying the melody homorhythmically (Ex. 8.2.8).

The realistic sense of urgency and anger is made clearer in “Just One Step” through the use of syncopation and anticipation than the petulance displayed in “Surabaya Santa.”

EX. 8.2.7 “Just One Step” from Songs
Brown introduces a walking bass line in the chorus of “Just One Step” – this is real tension with serious consequences that is being represented, especially at the ~280 bpm of the cast recording (Ex. 8.2.9). “Surabaya Santa” presents a more grandiose sound with arpeggiated chords and a homorhythmic, root position accompaniment in bars 39-42 (Ex. 8.2.10), yet, although both songs discuss failing relationships, this arrangement does not carry the same sense of peril as “Just One Step” because Brown is using texture and arrangement to contrast realistic and fantastical situations musically.
Ex. 8.2.9 “Just One Step” from Songs

Ex. 8.2.10 “Surabaya Santa” from Songs
Brown uses tried and tested musico-dramatic devices to build tension through “Just One Step,” but in “Surabaya Santa” he does not. Syncopation, anticipation, and rising bass lines give “Just One Step” a different dramatic effect that “Surabaya Santa” does not possess due to its homorhythmic and florid arrangement.

8.3 ORCHESTRATION

Brown considers himself a ‘natural’ when it comes to the “commercial tricks” of being a musical theatre composer but believed he needed to study to learn the “hard things:”

Once I had decided I was going to aim for a musical education, the question was: Do I go for a more commercial musical education or a more classical and conservative education? I don’t know quite how I ended up with the idea that it was better to go with a conservatory, hard-edged, horn-rimmed glasses, pencil-behind-your-year kind of musical life. I think I felt like I was capable of learning all the commercial tricks myself and that the things I couldn’t learn by myself were the really hard things, like how to write twelve-tone music and how to orchestrate symphonically (Brown in Art of the American Musical 25).

Table 8.3.1 (below) shows a clear progression from rock instrumentation (piano, bass, drums, etc.) to a more orchestral (strings and brass) sound across Brown’s early-career works that appear to provide the desired sound to match each story being told. Although Brown studied how to “orchestrate symphonically” at Eastman, he did not actually apply this
skill until *Parade*. Brown felt the need to include more percussion in *Songs* and *Parade*\(^{39}\) in addition to the existing drum kit, presumably as he wanted a wider sound palette than the kit could offer. Brown chose to include two ‘cellos in *Last 5* – the only time in any of his early-career works that he decided to use two of the same instrument with two different parts:\(^{40}\)

Table 8.3.1 Instrumentation in Brown’s early-career works.

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<th><em>Songs</em></th>
<th><em>Parade</em></th>
<th><em>Last 5</em></th>
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<td>Piano</td>
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<td>Viola</td>
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<td>Tenor Trombone</td>
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<tr>
<td>String Bass</td>
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<td>French Horn</td>
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\(^{39}\) Possibly in consultation with Don Sebesky who orchestrated all of the large-scale, ‘Southern’ numbers in the show.

\(^{40}\) Other than keyboards that often replace a variety of instruments.
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<th>Songs</th>
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<td>Guitar</td>
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Brown orchestrated a majority of his early-career material, and likes to retain complete artistic control over his work. He differs from Sondheim in this way as Sondheim wrote “extremely complete piano copy” (Banfield 80) that was then orchestrated (most frequently by Jonathan Tunick). Brown prefers to compose with pencil and paper (like Sondheim), but “[doesn’t] treat composing as separate from orchestrating” (Brown in Bossler):

> I wrote a lot of the Parade score on five staves, which no pianist could actually play, but it showed everything going on. I think textually, not pianistically. I don't think of music as separate elements that are put together. In old-time show biz, the composer wrote a song and gave it to the arranger, who then gave it to the orchestrator. I'm very uncomfortable with that, because the music is out of my control too long (Brown in Bossler).

While working on Parade Brown hired Don Sebesky to orchestrate the large, brass band sounds of the South, and Bruce Coughlin for Leo and Lucille’s more intimate, chamber sound. Coughlin eventually walked out due to unresolvable artistic differences with Brown and, following this, Brown chose to orchestrate Leo and Lucille’s score himself (Art of the American Musical 36):

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41 Brown orchestrated 68% of the songs on the three original cast recordings with Don Sebesky orchestrating the other 32% (all in Parade).
The funeral in *Parade* sounds much more fully and beautifully realised than I ever would have come up with. "Pretty Music" in *Parade* is supposed to sound like a parlor dance in 1916 or 1917. I could never have done with it what Sebesky did; he has an encyclopedic knowledge of how you arrange in that style. I would have faked it and said, "I think it’s sort of this and sort of that," and 99.37 percent of the audience would not have thought, "He doesn’t get it; he’s just faking it." I’m so happy that now even that 0.63 percent of the audience that gets it hears Sebesky’s version and knows exactly what he was trying to do (Brown in *Art of the American Musical* 37).

Although Brown would most likely not consider American theatre critic Dan Hulbert one of the “0.63 percent of the audience that gets it,” Hulbert disagrees, stating: “[Brown’s] attempts at... early 1900s [sic] musical styles don’t even sound as authentic as those of *Ragtime*” (Hulbert). Although Hulbert only mentions Brown, his statement still relates to Sebesky’s orchestration work and the potential audience opinion that, no matter how hard you may try to be authentic, the audience may still think you are faking it.

Leo and Lucille’s numbers in *Parade* are orchestrated with strings and the numbers involving the people of the South regularly feature the brass and woodwind sections. Although Brown is using a considerably reduced string section compared to that of a symphony orchestra the industry convention of amplifying musical theatre orchestras allows for a similar balance to be achieved between instrumental sections. “How Can I Call This Home?” introduces Leo’s Southern discomfort through the use of *marcato* strings:

42 This is a standard Broadway practice as discussed by Steven Suskin in *The Sound of Broadway Music: A Book of Orchestrators and Orchestrations* and Jon Alan Conrad’s work on contemporary Broadway orchestrators.
Marcato strings have long been associated with tension/discomfort – the most well known contemporary example being Bernard Herrmann’s ‘screeching’ strings from Alfred Hitchcock’s film Psycho (1960). The introduction of the awkward bassoon solo in bars 27-8 could also be reminiscent of the Grandpa’s theme from Prokofiev’s Peter and the Wolf (1936) or (alongside the ‘cello) Grieg’s “In the Hall of the Mountain King” from Peer Gynt, Suite No. 1, Op. 46 (1876), although it cannot be said that Brown believed his audiences would be familiar with these pieces. Disney’s Fantasia (1940) further established a culturally accepted language of musical gesture where instruments carry pre-conceived ideas and symbols and since then many composers have called upon this catalogue of shared dramatic understanding.
These same, tense strings continue through bars 41-44 of “How Can I Call This Home?” where Brown solidifies the two sound worlds of the people of the South and of Leo and Lucille. As each Southern character enters they are accompanied by members of the brass or woodwind families (highlighted in Ex. 8.3.2 below). The brass sound of the South has been established well before we meet Leo and this is the first time in the show that both sound worlds occur at the same time, cementing the audience’s understanding of the dramatic and musical polarity.

Orchestration requires an intimate knowledge of instruments’ ranges, timbres in each register, masking, and overall blend. Instruments within the same family (strings, brass, woodwind, etc.) blend better than a variety of instruments from different families and an understanding of this would have influenced Brown’s decision in choosing strings for Leo and Lucille and brass for the people of the South as the differing timbres would only work to highlight the cacophony and overlapping Brown intended.
Ex. 8.3.2 “How Can I Call This Home?” from Parade
In “All the Wasted Time,” the final scene before Leo is lynched, Leo and Lucille sing of their newfound love and the realisation that Leo’s focus on his work and Lucille’s wish for him to relax have been pushing them apart. The title also foreshadows the waste of Leo’s life, and the lyric content references the tree from which he is about to be lynched:

LEO:

All the wasted time...

LUCILLE:

All the wasted time...

LEO:

All the million hours.

LEO & LUCILLE:

Leaves too high to touch,

Roots too strong to fall.

All the days gone by

To never show I loved you so

And I never knew anything at all (Brown in Hausam 336).

The number ends with an extended instrumental that features the “All the Wasted Time” motive discussed previously. The melody (a hemiolic four against the accompaniment in six) is originally featured in the reeds and strings in bars 152-55 of Ex. 8.3.3 (below). In bar 155 a trombone solo introduces the brass to the sound palette with a rising motif that reinforces the number’s compound duple time (highlighted below). The brass then join the reeds and strings on the melody line in bars 155-7 but never take over, relinquishing power back to the reeds and strings at the end of bar 157.
Ex. 8.3.3 “All the Wasted Time” from *Parade*

There are two possible dramatic readings of this decision. Firstly, the brass entry in bar 155 may symbolise Leo and Lucille’s unease with the South welling up inside them before being pushed back down by their love for each other, represented by the return of the reeds and strings. Alternatively, Brown may be referencing a perceived emotional connection that the audience may apply to the use of brass instruments in music. There has been a long
association with the use of brass instruments as a musical representation of triumph/bravery and Brown may be calling on this understanding from his audience to support Leo and Lucille’s expected triumph. The drama is then heightened when Leo is lynched immediately after this number. Although this application would require the audience to temporarily dismiss the established association of brass instruments as representing the people of the South, this would not prove to be particularly challenging considering the difference in melodic content. Normally when the audience hears the brass section as representing the South it is in the context of a marching band, as heard in “The Dream of Atlanta.” Here there is little connection with the “Dream of Atlanta” march style and the brass section adopts the reeds and strings’ melodic content instead of crashing in over the top as it has previously.

Another telling feature of “All the Wasted Time” is the melodic line in the ‘cello at the start of the song. Ex. 8.3.4 (below) shows the ‘cello line from bars 30-33 before it is joined by the bassoon in bars 34-37, reminding the audience of Leo and Lucille’s unique, chamber sound, and highlighting the song’s waltz feel:

Ex. 8.3.4 “All the Wasted Time” from Parade
Brown’s experience in working with the small-scale, chamber sounds of Parade may have influenced his decision to orchestrate Last 5 as he did: "When it came to The Last Five Years, I wanted very much to orchestrate that by myself. I didn’t want someone else putting their stamp on it, because inevitably they do" (Brown in Art of the American Musical 36).

More frequently musical directors and composers are finding the need to use synthesisers to replicate acoustic instruments, or a number of instruments simultaneously, in order to achieve the ‘full’ sound they want for their production. This is not the case for Brown. When Parade was performed at the Donmar Theatre, London in 2007, Brown was greatly limited by space and had to cut his orchestra down to only nine musicians:

My aesthetic is that if you’ve got nine people I want it to sound like nine people. There are places in the show that would definitely benefit from having sixty people – something like “Where Will You Stand When the Flood Comes?” was not designed to be done with nine. But I think the general tendency in musical theatre, especially on Broadway these days, is to have smaller and smaller and smaller orchestras for financial reasons. And then “Oh, let’s try and make a virtue out of it anyway – let’s have seventy-five synthesisers, all doubling the fact the we don’t have anything,” and I didn’t want it to sound like we were trying to apologise for nine. And so I got the best orchestrator in the UK, David Cullen, who just did an astonishing job, and what I said to him from the outset was “I don’t want to try and make it sound like forty, I want to make it sound like nine spectacular musicians” (Brown in Crichton).
By employing Cullen (and, earlier, Sebesky and Coughlin), Brown undercuts his previous claims regarding authorial control. Although this is a perfect example as to why Brown’s own statements regarding his techniques should be kept at a distance in scholarly investigation, it could also attest to his practice of making compositional choices for dramatic effect; if the outsourcing of orchestration could increase the dramatic response from his the audience it is possible that Brown may have made this choice consciously during his creation of *Parade*.

Working closely with strings in *Parade* may have influenced Brown’s decision to move away from the rock genre of *Songs* to a more chamber orchestral sound for *Last 5*. Brown chose to use only a small orchestra in *Last 5*, again employing a ‘cello for the internal melodic line in the opening string section of “Still Hurting:”

![Ex. 8.3.4 “Still Hurting” from Last 5](image)

*Last 5* places Brown in a nexus between typical musical theatre compositional practice and that of an art music composer. Although Brown says he does not write contemporary symphonic music (*Art of the American Musical* 27), *Last 5*\(^{43}\) goes some way to disproving this and adds further weight to the argument that Brown is more indebted to art music processes than he claims, whether consciously or unconsciously.

\(^{43}\)And, more recently, *The Trumpet of the Swan* (2008).
Curiously, Brown dismisses percussion completely in Last 5. Rhythm, pad, lead, and fill elements are all present in Songs and Parade but Brown has restricted his mix to only lead and pad in Last 5, with electric bass functioning as the only rhythmic element. This requires the remaining instruments to take on some of the rhythmic load, as shown in Ex. 8.3.5 below where the ‘celli underscore Cathy with a fast jig:

Ex. 8.3.5 “Audition Sequence” from Last 5

This practice creates a psychological polyphony for the audience that arises from interactions between the vocal and instrumental lines. With his limited timbral pallet, Brown instead creates interest through varied use of texture whilst simultaneously generating the rhythmic complexity that would normally be produced by percussion.
This chapter has established the following in relation to Brown’s early-career works:

1. Brown uses texture, arrangement, and orchestration for dramatic effect in his early-career works.

2. Homophony and polyphony are used to represent agreement and difference of opinion respectively and Brown used two distinct sound worlds in *Parade* to differentiate between Leo and Lucille and the people of the South.

3. Brown uses arrangement to define realistic drama and fantasy and applies long-standing, culturally accepted musical gestures to convey multiple layers of symbolism to his audience.
9 STYLE, PASTICHE, REFERENCE, AND QUOTATION

It’s all theatre music. That is music that fits what happens on stage and defines what happens on stage. And that’s the only definition that makes sense to me (Brown in Cott "Uhry & Brown").

Although Brown considers all of his music to sit within the genre of ‘theatre music,’ a number of musical styles clearly influence the overall sound of his early-career works. The first section of this chapter (9.1) will discuss overall use of style across all three shows before examining a number of specific styles more closely. Pastiche, reference, and quotation are commonplace in many styles of music and this chapter will establish Brown’s early-career use of these techniques in 9.2 and 9.3.

9.1 “I LIKE YOUR STYLE”

Style definition has a taxonomic purpose in that it helps us define the tradition/s a work draws upon and, often more importantly, which tradition/s it does not. Pop, rock, blues, R&B, jazz, etc. all conjure up ideas of particular sounds that group each term together as a style, yet musical theatre incorporates anywhere between all and none of these at any one time.

A common understanding as to how musical theatre works as a genre (although this was recently challenged in McMillin’s 2006 book The Musical as Drama), is integration theory,
described by Joseph P. Swain in his introduction to The Broadway Musical: A Critical and Musical Survey:

Songs are embedded in the drama to which they contribute mightily. They are more than simply decorations or diversions. Rather, they establish characters, move the plot, intensify conflicts, and constitute other events that would be expected of a spoken play. Without the songs these plays would be considered poorer, even incomprehensible (Swain 1).

McMillin, in contrast, believes that “The plot is not being advanced when a number takes over the show; it is being suspended while repetition [emphasis added] in song and dance releases its demons” (182). McMillin considers songs in musicals to act much like the chorus in Greek theatre (and, also, like many pop songs) – to comment and reflect upon but not necessarily propel the drama. This theory is supported during Songs as there is no overarching book or drama to be developed through the numbers, however Brown unquestionably works as an integrationist in Parade and Last 5 that go against the often more static nature of pop songs.

The challenge of style in Brown’s early-career works involves the fact that not all popular music is designed to progress drama – Brown himself says that “Pop songs by their nature are [generally] about establishing a mood, sustaining it, and finishing with it. Theater songs are about the opposite; good theater songs go from one end of an idea to a different place” (Brown in Frank).
The tune closest to a standard pop song in Brown’s early-career works is “Stars and the Moon” from Songs. Built on ternary form that is repeated three times, “Stars and the Moon” is probably Brown’s most well known individual early-career song and has been a cabaret standard for female artists since the show opened in 1995 ("Biography - Jason Robert Brown").

“Stars and the Moon” begins with a syncopated, two-bar piano melody that is repeated four times and returns frequently throughout the piece. The melodic content of the number is simple, with many words sung on the same, repeated pitch. As can be seen from Table 9.1.1 below, the audience is never expected to process more than two different melodic lines in each section:

Table 9.1.1 Melodic content in “Stars and the Moon” from Songs

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melodic Content:</td>
<td>a</td>
<td>a</td>
<td>a</td>
</tr>
</tbody>
</table>

The A section (verse) repeats the same melodic content twice; the B section (bridge) has only two different melodies; and the C section (chorus) repeats the same melodic line twice, slightly alters it on the third iteration, and then ends with a melody that resembles an inversion of the B section b melody (Ex. 9.1.1 below). Although not an identical inversion, the audience would still be able to recognise the similar contour line between both b melodies.
Ex. 9.1.1 b melodies from the B and C sections of “Stars and the Moon” from Songs

Compared to some of the other numbers in Songs, “Stars and the Moon”’s ABCABCABC structure speaks to a commonly accepted popular music archetype. The song immediately preceding “Stars and the Moon” (“The River Won’t Flow”) has an ABCABC'B''D’ structure, “King of the World” uses AA’BCAA’BCDD’EC, and “I’d Give It All For You” gets even more complicated: ABCABCDEFC. A full set of Brown’s early-career song structures can be found in Appendix IV.

Finally, “Stars and the Moon” retains a relatively compact key scheme compared to a lot of Brown’s other early-career works, moving to the relative minor in the bridge before returning to the original key area in the chorus. The thirds relationship discussed previously is also a common element of popular music composition that often avoids or delays the common-practice I-IV-V movement. “Stars and the Moon” is one example of Brown using a generic pop style in the creation of his early-career works.

Most of Brown’s early-career music can be easily categorised into particular styles although there is an overall transition of style across Brown’s three early-career works: from pop-blues/rock in Songs, to folk/marches in Parade, to rock/dance styles in Last 5. An investigation into the respective style of each song in Brown’s early-career works can be found in Appendix III. While use of style is more understated in Songs it becomes a clear
agent of drama in both *Parade* and *Last 5* with musical styles representing the characters’
own dramatic journeys.

Brown’s popular music sound in *Songs* may have helped it gain the popularity that it has
today. Jonathan Larson was aware of the importance of writing for the MTV generation in
*RENT* (Larson) and Brown understood the importance of an accessible sound world when
writing his early-career works (*Art of the American Musical* 25). Compared to the work of his
fellow contemporary Michael John Lachiusa, Brown’s music is considerably more accessible
even though he still subverts many of the common conventions of tonal, diatonic
composition.

Five of Leo and Lucille’s seven songs in *Parade* (70%) are in a folk style. The first and largest
change in style for Leo and Lucille occurs in song number eighteen of the original Broadway
cast recording (“This Is Not Over Yet”), which takes on a ‘rock’ feel – the strongest use of
musical style by Leo and Lucille throughout the show. Of the twenty-eight tracks on the
original cast recording “This Is Not Over Yet” sits 64% of the way through the show – a
chronological representation of the golden mean that further supports Brown’s concept of
large-scale structure. This is the musical dramatic peak for Leo and Lucille as their next song
(and final duet) “All the Wasted Time,” although more emotionally powerful than “This Is
Not Over Yet,” drops back to a soft-rock style.

Furthermore there is a sense of growth in Leo and Lucille’s musical style throughout *Parade*.
As mentioned above their first five songs are in a reasonably non-descript folk style, certainly
not as distinct as the South’s continual blues, dance, and march styles. As Leo and Lucille
solidify their relationship across the show this is represented musically by an increasingly clearer use of style, signifying their own maturity and growth.

Although there does not appear to be any particular style journey for Jamie and Cathy in Last 5 they do ‘meet up’ in the same musical style a couple of times in the show. Reversing Cathy’s dramatic chronology to line her plot points up with Jamie’s reveals logical style connections in their duets (“Goodbye Until Tomorrow/I Could Never Rescue You” is in a rock/blues style and “The Next 10 Minutes” is in a folk style). Their only other chronological connection is in Cathy’s song “See, I’m Smiling” and Jamie’s song “If I Didn’t Believe in You” that occur at the points in the show where both characters are deciding to try and give it another chance – for once, stylistically, they are both in the same place at the same time in a soft rock style.

Brown labelled “Surabaya Santa” from Songs ‘Weill-esque,’ suggesting that the number should sound like Kurt Weill’s work such as Die Dreigroschenoper/The Threepenny Opera (Book & Lyrics: Bertolt Brecht; Music: Kurt Weill). This reference indicates Brown’s knowledge and understanding of the musical theatre canon and situates him within a long-standing tradition of musical reference.

Brown has said many times that he grew up listening to, and that the “original model,” was Billy Joel (Art of the American Musical 25, Cott, Frank, Heisler, Kendt). Joel’s own early-career works were predominantly categorised by rock, pop, and jazz styles, while his later output has been influenced by neo-Romantic art music style, and all four of these are prevalent in Brown’s early-career works.
“Moving Too Fast” from *Last 5* has a strong rock and roll feel, complete with rock piano solos
(Ex. 9.1.2):

Ex. 9.1.2 Rock piano in “Moving Too Fast”

The roots of rock and roll are also visible in the underlying chord progression (above) that outlines a derivative of the 12-bar blues progression (I-IV-V-IV-I) and the use of seventh chords.

A self-declared blues pianist (Brown "Downstage Center"), the blues clearly influences much of Brown’s early-career work. “Blues: Feel the Rain Fall” is a call and response field holler, built predominantly on I/i and V/v chords, that is sung by Conley and the Chain Gang near the end of *Parade* (Ex. 9.1.3. below).
“Feel the Rain Fall,” carrying a ‘Deep Blues Tempo’ direction, has a key signature with no flats or sharps that would normally imply C major or A minor, yet Brown is simply altering the key signature to reflect the required accidentals. The blues frequently calls upon flat scale degrees three, five, and seven, that lend a piece a real ‘blues’ sound, and flat three and flat seven (in this case Bb and F) are visible in the example below (Ex. 9.1.3):

Ex. 9.1.3 “Blues: Feel the Rain Fall” from Parade
By removing the F# from the standard G major key signature, Brown can avoid naturalising every F throughout the number, especially in the prevalent seventh chords. Although Brown avoids the use of flat scale degree five he still alters the fifth scale degree in the final chord of bar 30, creating an augmented G minor chord (Gm\(^+\)). The significance of these changes are that, although the chord progression during these bars is static, Brown is able to create tension and harmonic build through the movement from i-I7-i\(^+\) that, combined with the decreasing note lengths, adds a strong dramatic and rhythmic drive towards the next phrase.

Although “Opening Sequence II: On the Deck of a Spanish Sailing Ship, 1492” has a gospel influence, “Flying Home,” the second last number in Songs, is the only true gospel tune in Brown’s early-career works (other than “There Is a Fountain” in Parade that is more of a hymn). The opening lyrics quickly reveal the song’s gospel nature:

The angels called you
To leave this land.
My work is finished, my work is finished -
The angels command.
I'll come to join you,
Reach out your hand
And I'll be flying home,
Straight into your arms.
And I'll be flying home.
Carry me on, carry me on,
And I'm flying home.
“Flying Home” discusses the journey to the new world of Heaven and is characterised by a
call and response melodic line that is punctuated by homophonic chords from the
accompanying singers:

Ex. 9.1.4 “Flying Home” from Songs
A similar song to “Flying Home,” “Over,” about the body of a soldier being returned to his family from Iraq, was included on Brown’s solo album *Wearing Someone Else’s Clothes* but did not make it in to any of his early-career theatre works. The final number that follows “Flying Home,” “Hear My Song,” does not reference a new world but the lyric serves to remind the audience that, through all the ups and downs of life, “We’ll be fine.”

The waltz, although technically a genre and not a style of music, has been used to represent love and the sexual act since the late 19th century and it appears at both ends of *Last 5* but for different dramatic reasons. The show opens and ends with the “I Could Never Rescue You” theme discussed earlier, yet Cathy’s first and Jamie’s last solo songs are also both in compound time. Cathy opens the show with “Still Hurting,” a waltz in compound triple time, lamenting her lost love for Jamie. Jamie’s last solo song is “Nobody Needs to Know,” sung to Elise after they have just slept together without Cathy’s knowledge. This is the only time Brown wrote in compound time for Jamie in *Last 5* – this symbol of love has never accompanied him at any other point during the show, until now. In fact all of Jamie’s songs in *Last 5* (excluding “The Schmuel Song” use either rock and roll or dance styles (See Table III.3) that also represent the sexual act. It is possible that Jamie was never actually ‘in love’ with Cathy throughout their 5-year relationship and that he had never ‘found’ love (represented by compound time) until he met Elise.

9.2 PASTICHE

Pastiche, within the context of this study, will be used to identify early-career songs where Brown has drawn upon a number of musical styles for specific dramatic purposes other than
simply supporting or representing the drama occurring on the stage. Pastiche is commonly a mixture of multiple styles for dramatic effect – in a sense most musical theatre can be seen as pastiche.

Brown uses pastiche to associate subconcious imagery with his music as well as add layers of meaning/understanding. Although they both support and represent the onstage action, the marches in *Parade* have an added dramatic effect:

> So we had stuff like “The Old Red Hills of Home” which was me just trying to find a neutral, character sound. But then... there’s the marches [Brown plays an excerpt from “The Dream of Atlanta” on the studio piano], which is just basic pastiche - I’m just trying to do my John Philip Sousa. And then I remember when I had to do “The Picture Show” ... and I was like, “What is that?” and all I could think of was “Hello My Baby, Hello My Honey, Hello My Ragtime Gal” and little singing frogs. So that was, sort of, where a lot of that came from (Brown "Downstage Center").

The “little singing frogs” Brown had in mind was actually Looney Tunes’ Michigan J. Frog singing Joseph E. Howard and Ida Emerson’s 1899 song "Hello! Ma Baby" (Brown "Downstage Center"). “Hello! Ma Baby” is a song by a man who only communicates with his partner by telephone. Although this is not directly related to Frankie Epps, the innocent passion of the song represents Frankie and Mary Phagan’s young love musically.

Both songs have similar melodic content as can be seen in Ex. 9.2.1 below:
"The Picture Show"

Ex. 9.2.1 “The Picture Show” from Parade and “Hello! ma baby”

The instrumental introduction to “The Picture Show” appears even more closely related to the “Hello! ma baby” rhythm:

Ex. 9.2.2. Intro. to “The Picture Show” from Parade

This is pastiche as, although the audience may not be familiar with “Hello! ma baby” directly, the rag-time feel of both numbers lends a light-hearted, care-free attitude to each song,
emphasising the youthful innocence and exuberance of both characters. This also introduces
the audience to Frankie as a happy-go-lucky teenager without a care in the world – an image
that is later dashed when he takes Leo’s life near the end of the show.

The cakewalk was originally a dance performed by black slaves in the fields and is
classified by lots of bowing, highly-arched backs, and high kicking legs as an exaggerated
reference to their white masters’ promenades and processional. The slaves would parody
their masters’ dances for the entertainment of their peers as a form of passive anarchy
against the white landowners. Eventually the masters began running public competitions for
which the winners were awarded a cake (hence the name).

The farcical intention of the cakewalk is turned back on the white Southerners in the close of
Act I. “The Trial, Part IX: Closing Statement and Verdict” opens with the ensemble, singing:

Bless this day in the old hills of Georgia,

The Old Red Hills of Home.

All sinners pay in the old hills of Georgia

Let us finish what’s begun

And let Jesus’ will be done!

(Brown in Hausam 298)

As the jury deliver their verdict the white crowd are standing outside, celebrating, and Act I
ends with the following stage direction: “and this, for the first time, is heard by Leo and
Lucille. The embrace each other, terrified. Curtain” (Uhry in Hausam 299).
The farcical nature of the dance carries multiple layers of meaning in the trial as, unknowingly, the white Southern crowd are not only parodying their own parody, but they are also celebrating the death sentence of an innocent man, effectively supporting their corrupt justice system. Brown uses a musical style that represents mockery while the people of the South make a mockery of themselves. This symbolism, however, would only be effective if the audience was aware of the cakewalk’s original purpose/intention.

Jonathan Larson used references potentially obscure to his audience in RENT when he transposed the ‘Love’ theme from La Bohème into RENT at the point where the characters were falling in love (Nisbet). The unusual part in all this is that both Brown and Larson’s audiences must be familiar with the anachronistic symbolism attached to their references, yet Brown may believe that the reference is worthwhile for the 0.63 percent who may be familiar with it, just like the 0.63 percent who can see “exactly what [Sebesky] was trying to do” with the Parade orchestrations (Brown in Art of the American Musical 37). These examples prove that Brown understands the power of pastiche to symbolise drama musically throughout his early-career works.

9.3 REFERENCE AND QUOTATION

In the same way that Brown used a pastiche of the cakewalk to associate meaning with his music he also clearly references other songs throughout Parade in order to situate the dramatic sound world both geographically and historically.

Daniel Decatur Emmett’s “Dixie,” known as the unofficial national anthem of the Southern Confederate states, features a number of times during “How Can I Call This Home?,” usually
when Brown is contrasting Leo with the people of the South. Referencing this well-known tune instantly helps Brown’s audience situate *Parade* in the post-Civil-War South whilst also referencing the tension that still existed between the North (Leo’s home) and the South where he and Lucille now reside.

The three references to “Dixie” in “How Can I Call This Home?” are highlighted below with the orchestration discussed previously clearly visible:

Ex. 9.3.1 “How Can I Call This Home?” from *Parade*
Ex. 9.3.2 “How Can I Call This Home?” from *Parade*

Ex. 9.3.3 “How Can I Call This Home?” from *Parade*

Brown references the first three verses of William Cowper’s "Praise for the Fountain Opened" (commonly known as “There is A Fountain”) spread throughout the “Funeral Sequence: There Is A Fountain/It Don’t Make Sense” in *Parade*. In a 2004 interview with
Adam Roberts, Brown revealed that “Praise for the Fountain Opened” had been sung at Mary Phagan’s funeral (Roberts 37) and Roberts believes that the hymn is used as a dramatic device, for, “As the ‘Fountain’ theme continues to be interspersed throughout the funeral sequence, it appears as though the South is no longer as concerned with Mary as it is with lynching the guilty party” (38). Again, although Brown’s audience may not be familiar with the historical content of the hymn it is an immensely powerful reference for those members of the audience that understand its symbolism.

“Gwine to Run All Night” (referred to in the script and commonly known as “Camptown Races”), written by Stephen Foster in 1850, is referenced by Jim Conley near the end of “Rumblin’ and a Rollin’” (Ex. 9.3.4 below):

Ex. 9.3.4 “Rumblin’ and a Rollin’” from Parade

Uhry’s stage direction, “CONLEY: (Singing a snatch of “Camptown Races” as he goes back to his nap),” gives no clear suggestion as to why Uhry and Brown chose to reference this particular tune in Parade and there are no statements from either party in relation to its inclusion in the show. One possibility is that it works in the same way as “Dixie” to remind the audience of the geographical setting of the work.
American composer Stephen Foster, commonly known as the “father of American music” ("Stephen Foster"), regularly referenced existing songs in the same way as Brown:

That kind of wit and craft is something that people didn't realize Foster possessed when we used to think of him as sort of this naive folk poet with his finger on the pulse of the American soul, in a sort of a salt-of-the-earth way. He was a much more conscious writer who didn't just compose his songs. He contrived them (Emerson in "Stephen Foster").

‘Wit’ is a common term in musical theatre discourse and Brown’s use of reference could simply be a representation of his own knowledge of the general history of American music. He understands the symbolism and ideas attached to the songs he references and includes them at appropriate points for the benefit of the drama.

Brown often references historical events, facts, and other songs in the titles of some of his early-career numbers. “On the Deck of a Spanish Sailing Ship, 1492,” and “The Flagmaker, 1775” from Songs respectively reference Christopher Columbus’ first voyage to the ‘New World’ and Betsy Ross, commonly accepted creator of the first American flag. This type of reference lends greater meaning to the songs than may have been achieved with more obscure titles.

“The Old Red Hills of Home” from Parade takes its title from the inscription on Mary Phagan’s grave: “It says on the gravestone, [something like] ‘She died for the glory of the old red hills of home.’ ... We would steal from where ever we could. There's a very rich, rich history" (Cott "A Conversation with Jason Robert Brown"). A photo of the gravestone, with
the words “the old red hills of Georgia” clearly visible at the end of the first paragraph, appears below:

Image 9.3.1 Mary Phagan’s Gravestone

“Surabaya Santa” from *Songs* references “Surabaya Johnny” from Kurt Weill (music), Elisabeth Hauptmann (book), and Bertolt Brecht’s (lyrics) 1929 musical *Happy End*. Brown wrote the song for cabaret artist Kristine Zbornik who wanted a song sung from the perspective of Santa Claus’ long-suffering wife. Realising that Mrs. Claus shared many similarities with the character from “Surabaya Johnny,” Brown decided to write the song with clear reference to Weill – hence the “Weill-esque” direction in Table III.1 (Brown "Piano
Bars”). There may also be an obscure reference to the drunken Santa that appears in the final scene of *Happy End* (in which “Surabaya Johnny” appears) but this is more likely accidental than intentional.

Brown uses multiple orders of reference in his early-career works with varying levels of discernibility and dramatic intention:

1. Traditional (“Dixie,” etc.): Clear reference to an easily recognisable song with obvious dramatic intention.
2. Homage (“Surabaya Santa”): Clear reference to a reasonably recognisable song with some dramatic intention.
3. Historical (“Praise for the Fountain Opened”): Subtle reference to a reasonably recognisable song with veiled dramatic intention.

Brown has his own meta-style that frequently draws upon jazz, folk, blues, and rock styles and creates integrated, dramatic songs from these often emotionally static styles. He uses these styles for dramatic effect through pastiche and references other works to establish a song or work’s sound world, or to provide multiple layers of meaning. Although his audience may not always be familiar with the symbols attached to his quotations, those that understand the symbolism will experience a richer reading of the work than could otherwise be possible.
10 CONCLUSION

This study has examined the compositional techniques in the early-career works of Jason Robert Brown, considering a number of factors including small-scale horizontal pitch construction (Chapter 5); small-scale vertical pitch construction (Chapter 6); large-scale horizontal and vertical ideas (Chapter 7); texture, orchestration, and arrangements (Chapter 8); and use of style, pastiche, reference, and quotation (Chapter 9).

A study of Brown’s early-career compositional techniques is an important contribution to the discipline for a number of reasons. The academic study of musical theatre is still an emerging discipline, especially in the case of contemporary works and/or composers. Furthermore studies of this type work to legitimise the musical theatre as a genre worthy of scholarly investigation. This study has demonstrated the validity of both the musical analysis traditions applied during the investigation and also the compositional traditions Brown utilised in the creation of his early-career works. Finally, the fact that Brown has been identified as a member of Stempel’s ‘Mighty Handful’ demonstrates the importance of his early-career output, and its analysis and study fills a significant gap in the scholarly literature.

Challenges faced in undertaking this project included contextualising Brown within a sparse scholarly landscape and the fact that Brown was still establishing his style throughout his early-career works. Brown’s co-opting of the discourse surrounding his early-career works added another element of difficulty, hence the decision to exclude Brown’s own opinions on his work as much as possible and relegate them to a chapter separate from the review of relevant literature.
All of the features of Brown’s early-career technique discussed in this study are vital in the development of his own, individual style, however no distinct style is particularly clear. A more effective term might be ‘meta’-style – an umbrella term that sits across all of Brown’s early-career works as he creates his own sound by drawing on a variety of other compositional styles and traditions for the dramatic purpose he requires at the time.

This study has addressed the following research questions posed at the outset:

1. How does Brown construct his horizontal pitch material (melodic lines) and how does he use consonance and dissonance for dramatic effect? (Chapter 5)

Brown early-career horizontal pitch content is frequently created using melodic/motivic cells that are often based on intervals of seconds and fourths, or a composite of these pitches. He uses dissonance as a dramatic device to symbolise a range of scenarios, such as Leo’s discomfort, fear, and displacement from living in the South and throughout the trial. Consonant and unison endings in Brown’s duets/ensemble numbers also have a symbolic function, highlighting a number of dramatic outcomes. The unison ending of “I’d Give It All for You” from Songs represents the characters’ enduring love that is turned on its head during “The Next 10 Minutes” from Last 5. Similarly, Leo and Lucille’s consonant (not unison), open-fifth ending in “All the Wasted Time” informs that audience that their love will not endure. The remaining songs that end on a unison represent agreement between the characters, in the same way as Brown uses monophonic textures to symbolise consensus throughout his early-career works.
2. How does Brown construct his vertical pitch material (chords/harmonic progressions) and in what ways does he work to weaken tonality for dramatic effect? (Chapter 6)

Small-scale vertical pitch construction in Brown’s early-career works is heavily based on the falling thirds progression with one quarter of the numbers in Songs opening with this progression. This is also connected to Brown’s use of modal progressions and flexible modality as it functions as an extension of the tonic chord, delaying the tonic-dominant movement. Brown further manipulates tonality through the use of flexible modalities, especially the frequent exclusion of thirds, or, conversely, the inclusion of both the major and minor thirds when requiring a distinctly blues sound. Brown also applies harmonic function to many bass lines in his early-career works, both by undermining the dominant-tonic movement through the frequent use of IV/5 chords and by providing harmonic drive beneath otherwise non-functional progressions. There is also a clear progression from tonic extending to dominant-directed progressions as Brown’s compositional technique solidified across his early-career works.

3. How does Brown construct his large-scale pitch material and are small-scale features represented on a macro scale? (Chapter 7)

All of Brown’s early-career works are highly structured and he often uses small-scale horizontal motifs, commonly based on seconds and fourths as discussed previously, to influence large-scale horizontal progressions. These are also used as tonal journeys, in the case of the opening sequence from Songs, or to represent a lack of socially conscious development in Parade where the show both starts and ends in F. Another large-scale device of Brown’s involves the use of a recognisable melody, the ‘New World’ theme, to connect
otherwise disparate numbers throughout *Songs* and further into his early-career works. Brown created a conceptual palindrome in his composition of “The Next 10 Minutes” in *Last 5* to psychologically represent the crossover point of Jamie and Cathy’s large-scale alternating chronologies in the middle of the show.

4. How does Brown use musical texture, arrangement, and orchestration in his early-career works? (Chapter 8)

Brown’s early-career works exist in a state of normative homophony due to their popular music and jazz/blues influences. This allows Brown to vary the musical texture for dramatic effect. Similar to his use of consonant and unison endings, Brown uses polyphony to symbolise difference of opinion/approach between the characters and homophonic/monorhythmic textures to represent agreement. 45% of Brown’s early-career songs open with an AB (verse, bridge) structure and 44% have greater than or equal to four distinct sections, requiring the audience to process as many as eight different melodic lines in one song. Brown also uses varied arrangements to represent realistic and fantastical tension respectively in “Just One Step” and “Surabaya Santa” from *Songs*. There is a clear transition from rock instrumentation (piano, bass, drums, etc.) in *Songs* to a more orchestral (strings and brass) sound in the orchestration of *Parade* and *Last 5*. Brown creates two different sound worlds in *Parade* using the brass and woodwind sections to represent the people of the South and strings for Leo and Lucille’s chamber sound.

5. How does Brown use style, pastiche, reference, and quotation in his early-career works? (Chapter 9)
Brown has a strong understanding of the dramatic symbolism associated with a variety of musical styles and uses popular music styles to make his early-career works more easily accessible by contemporary audiences, as well as referencing historical styles that continue to carry contemporary symbolism (such as his use of the waltz in *Last 5*). There is a clear style-journey across Brown’s early-career works, from blues/rock in *Songs*, to folk/marches in *Parade*, and rock/dance styles in *Last 5*. Leo and Lucille also have their own style-journey across *Parade*, solidifying the musical styles of their songs as their relationship grows and develops throughout the book. Brown uses pastiche throughout his early-career works in order to situate his music geographically and historically as well as calling on emotions and imagery associated with established musical gestures. Finally, Brown references traditional tunes, makes homages to other composers, and references historical musical examples throughout his early-career works when the reference adds weight to the drama occurring on the stage.

On 11 March 2011, Brown tweeted: “If it doesn’t tell the story, don’t do it. (When I was younger, I made the same mistake, all the time.)” (Brown "@MrJasonRBrown"), and this statement cleanly sums up every compositional decision discussed in this study. Brown does everything for the benefit of the drama and never makes these decisions lightly. His early-career music is highly calculated and contrived but not so far that it loses its emotional effect and human element.

This study has established that Brown is a post-Sondheim, contemporary new-music, post-common-practice, post-diatomic, and Third-Stream-inspired musical theatre composer who always applies techniques in a way that serves the drama and complements or supports the on-stage action. Although some scholars assign him to the group of ‘Sondheim’s children,’
this term is inadequate by itself as it fails to describe a number of Brown’s own techniques that build upon or develop Sondheim’s methods and is not wholly representative of Brown’s early-career idiom. His early-career works exist in a nexus between typical musical theatre compositional practice and that of a contemporary art music composer.

As this study is not exhaustive in its analysis of Brown’s early-career works I would suggest the following as recommendations for future research:

1. The results of this study could be extended to include 13 and Brown’s future works as, although 13 appears to be an aesthetic shift for Brown, it would be interesting to examine whether his compositional techniques have changed, too.
2. An investigation could be made in to the differences between the original Broadway and Donmar versions of Parade and whether Brown developed or removed any of the dramatic devices described in this study.
3. A narratological investigation into the techniques described in this study could be conducted that would also extend Roberts’ work.
4. A comparison of Brown’s techniques with the other members of Stempel’s ‘Mighty Handful’ would establish whether Brown’s contemporaries conform with or move away from his own early-career compositional techniques.
5. Any study into the compositional techniques of the ‘Mighty Handful’s’ musical theatre works would fill a gap in the existing scholarship outlined in the review of relevant literature.
APPENDICEES

APPENDIX I: AWARDS

Brown has received or been nominated for the following awards:

- 2009: Drama Desk Award Outstanding Lyrics – 13 [nominee]
- 2003: Tony Award® Best Original Score – Urban Cowboy (Featuring songs by Jason Robert Brown) [nominee]
- 2002: Drama Desk Award Outstanding Lyrics – The Last Five Years [winner]
- 2002: Drama Desk Award Outstanding Music – The Last Five Years [winner]
- 2002: Drama Desk Award Outstanding Orchestration – The Last Five Years [nominee]
- 2002: Kleban Award for Outstanding Lyrics ("Official Biography")
- 1999: Tony Award® Best Original Musical Score – Parade (Lyrics by Jason Robert Brown) [winner]
- 1999: Tony Award® Best Original Musical Score – Parade (Music by Jason Robert Brown) [winner]
- 1999: Drama Desk Award Outstanding Lyrics – Parade [nominee]
- 1999: Drama Desk Award Outstanding Music – Parade [winner]
- 1998: Drama Desk Award Best New Musical – Parade [winner] ("Official Biography")
- 1996: Gilman & Gonzalez-Falla Foundation Award for Musical Theatre [winner] ("Official Biography")

All awards information is from the Internet Broadway Database ("Jason Robert Brown") unless otherwise noted.

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# APPENDIX II: OPENING CHORD PROGRESSIONS

Table II.1 Opening chord progressions from *Songs*

<table>
<thead>
<tr>
<th>Song</th>
<th>Opening Chords</th>
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<tbody>
<tr>
<td>1. “Open. Sequence I: The New World”</td>
<td>I$^6_4$</td>
</tr>
<tr>
<td></td>
<td>vi7</td>
</tr>
<tr>
<td></td>
<td>IV</td>
</tr>
<tr>
<td>2. “Open. Sequence II: On the Deck of a</td>
<td>i</td>
</tr>
<tr>
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<td></td>
<td>iv</td>
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<td>3. “Just One Step”</td>
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<td></td>
<td>IV</td>
</tr>
<tr>
<td></td>
<td>bIV</td>
</tr>
<tr>
<td>4. “I’m Not Afraid”</td>
<td>I</td>
</tr>
<tr>
<td></td>
<td>vi</td>
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<td>I/b7</td>
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<td>5. “The River Won’t Flow”</td>
<td>I</td>
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<tr>
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<td>IV</td>
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<td>IV/5</td>
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<tr>
<td>6. “Stars and the Moon”</td>
<td>I</td>
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<tr>
<td></td>
<td>VII</td>
</tr>
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<td></td>
<td>I</td>
</tr>
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<td>7. “She Cries”</td>
<td>I</td>
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<tr>
<td></td>
<td>bVII</td>
</tr>
<tr>
<td></td>
<td>I</td>
</tr>
<tr>
<td>8. “The Steam Train”</td>
<td>bVI</td>
</tr>
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<td>I</td>
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<tr>
<td>9. “The World was Dancing”</td>
<td>I</td>
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<td>IV/1</td>
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<td></td>
<td>I</td>
</tr>
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<td>10. “Surabaya Santa”</td>
<td>i</td>
</tr>
<tr>
<td></td>
<td>i/3</td>
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<td>iv/6</td>
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<tr>
<td>11. “Christmas Lullaby”</td>
<td>I</td>
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<tr>
<td></td>
<td>ii</td>
</tr>
<tr>
<td></td>
<td>IV</td>
</tr>
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<td>12. “King of the (I)</td>
<td>V/1</td>
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<td>I</td>
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<td>Table II.2 Opening chord progressions from <em>Parade</em></td>
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<td><strong>Song</strong></td>
<td><strong>Opening Chords</strong></td>
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<td>1. Prologue: The Old Red Hills of Home”</td>
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<td>1A. “The Old Red Hills of Home (Pt. II)”</td>
<td>I</td>
</tr>
<tr>
<td>2. “The Dream of Atlanta”</td>
<td>(V)</td>
</tr>
<tr>
<td>2A. “How Can I Call this Home?”</td>
<td>I</td>
</tr>
<tr>
<td>3. “The Picture Show”</td>
<td>I</td>
</tr>
<tr>
<td>4. “Leo at Work/What Am I Waiting For?”</td>
<td>i</td>
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<td>5. “Interrogation”</td>
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<thead>
<tr>
<th>World”</th>
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<tbody>
<tr>
<td>13. “I’d Give It All For You”</td>
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<tr>
<td>14. “The Flagmaker, 1775”</td>
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<tr>
<td>15. “Flying Home”</td>
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<tr>
<td>17. “Hear My Song”</td>
</tr>
<tr>
<td>Sequence</td>
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</tr>
<tr>
<td>6. “Big News”</td>
</tr>
<tr>
<td>8. “Funeral Seq.”</td>
</tr>
<tr>
<td>10. “Real Big News”</td>
</tr>
<tr>
<td>11. “You Don't Know This Man”</td>
</tr>
<tr>
<td>12. “The Trial, Part I”</td>
</tr>
<tr>
<td>12A. “The Trial, Pt. II”</td>
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<td>12B. “The Trial, Part III”</td>
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<td>12C. “The Trial, Part IV”</td>
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<td>12E. “The Trial, Part VI”</td>
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<td>12F. “The Trial, Part VII”</td>
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<td>12G. “The Trial, Part VIII”</td>
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<td>12H. “The Trial, Part IX”</td>
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<td>14. “A Rumblin’ and a Rollin’”</td>
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<td>15. “Do It Alone”</td>
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<td>16A. “Pretty Music”</td>
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Table II.3 Opening chord progressions from Last 5

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<td>1. “Still Hurting”</td>
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<td>2. “Shiksa Goddess”</td>
<td>I, vi7, IV</td>
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<td>3. “See, I’m Smiling”</td>
<td>V/6, I, v6</td>
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<td>4. “Moving Too Fast”</td>
<td>I7, IV/5, I7</td>
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<td>5. “I’m a Part of That”</td>
<td>I, v6, V’6</td>
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<td>6. “The Schmuel”</td>
<td>i, II/1, i</td>
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<td>I</td>
<td>I</td>
<td>I^7</td>
<td>I/2</td>
<td>(V)/1</td>
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<td>IV^7</td>
<td>IV</td>
<td>VII7</td>
<td>l6</td>
<td>vi7</td>
<td>I^7</td>
<td>IV^6</td>
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<td></td>
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<td>I7</td>
<td>I/2</td>
<td>I/2</td>
<td>(V)</td>
<td>I</td>
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## APPENDIX III: STYLE BY SONG

Table III.1 Style by song in *Songs*

<table>
<thead>
<tr>
<th>Song</th>
<th>Style</th>
<th>Direction</th>
<th>Influences</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pop</td>
</tr>
<tr>
<td>Spanish Sailing Ship, 1492”</td>
<td></td>
<td></td>
<td>Blues</td>
</tr>
<tr>
<td>3. “Just One Step”</td>
<td>Latin Jazz</td>
<td></td>
<td>Funk</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Blues</td>
</tr>
<tr>
<td>4. “I’m Not Afraid”</td>
<td>Folk Rock</td>
<td>“Moderate Folk Rock”</td>
<td>Rock</td>
</tr>
<tr>
<td>5. “The River Won’t Flow”</td>
<td>Blues</td>
<td></td>
<td>Funk</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Rock</td>
</tr>
<tr>
<td>6. “Stars and the Moon”</td>
<td>Folk Rock</td>
<td>“Folk Rock, Gentle”</td>
<td>Folk</td>
</tr>
<tr>
<td>7. “She Cries”</td>
<td>Rock</td>
<td></td>
<td>Soft Rock</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Folk Rock</td>
</tr>
<tr>
<td>8. “The Steam Train”</td>
<td>Blues Rock</td>
<td></td>
<td>Funk</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Electro</td>
</tr>
<tr>
<td>9. “The World was Dancing”</td>
<td>Rock</td>
<td></td>
<td>Soft Rock</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Folk</td>
</tr>
<tr>
<td></td>
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<td>Direction</td>
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<td>---</td>
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<tr>
<td>10</td>
<td>“Surabaya Santa”</td>
<td>Jazz</td>
<td>“Weill-esque”</td>
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<tr>
<td>11</td>
<td>“Christmas Lullaby”</td>
<td>Folk Pop</td>
<td>“Simply and serenely”</td>
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<tr>
<td>12</td>
<td>“King of the World”</td>
<td>Funk</td>
<td>“Medium Funk Feel; Intense”</td>
</tr>
<tr>
<td>13</td>
<td>“I’d Give It All For You”</td>
<td>Soft Rock</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>“The Flagmaker, 1775”</td>
<td>March</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>“Flying Home”</td>
<td>Gospel</td>
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<tr>
<td>17</td>
<td>“Hear My Song”</td>
<td>Pop Rock</td>
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Table III.2 Style by song in *Parade*

Nisbet 229
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<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>this Home?”</td>
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<td></td>
<td>Pop</td>
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<tr>
<td>3. “The Picture Show”</td>
<td>Slow Foxtrot</td>
<td>“Moderato, with a bounce”</td>
<td>Lounge</td>
</tr>
<tr>
<td>4. “Leo at Work/What Am I Waiting For?”</td>
<td>Folk</td>
<td>“Fast March”</td>
<td>March</td>
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<tr>
<td>5. “Interrogation Sequence”</td>
<td>Underscore</td>
<td>“Slow &amp; heavy, like an old blues song”</td>
<td>Blues</td>
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<tr>
<td>6. “Big News”</td>
<td>Blues</td>
<td>“Sloppy Blues”</td>
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<tr>
<td>8. “Funeral Seq.”</td>
<td>Hymn</td>
<td>“Heavily”</td>
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<tr>
<td>10. “Real Big News”</td>
<td>Honky-Tonk</td>
<td>“Fast Honky-Tonk Feel”</td>
<td>Blues</td>
</tr>
<tr>
<td>11. “You Don’t Know This Man”</td>
<td>Folk</td>
<td>“Poco Rubato throughout”</td>
<td>Pop</td>
</tr>
<tr>
<td>12A. “The Trial, Pt. II”</td>
<td>Pop</td>
<td>“Moderato”</td>
<td>March</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Soft Rock</td>
</tr>
<tr>
<td>12B. “The Trial, Part III”</td>
<td>Folk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12C. “The Trial, Part IV”</td>
<td>Ragtime</td>
<td>“Ragtime Two-Beat”</td>
<td>Folk</td>
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<tr>
<td>12E. “The Trial, Part VI”</td>
<td>Lullaby</td>
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<tr>
<td>12F. “The Trial, Part”</td>
<td>Honky-Tonk</td>
<td>“Feroce”</td>
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<td>No.</td>
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<td>Genre 1</td>
<td>Description</td>
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<td>----------------------------------------------------------------------</td>
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<td>------------------------------------------------------------------------------</td>
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<tr>
<td>12G</td>
<td>“The Trial, Part VIII”</td>
<td>Folk</td>
<td>“With a sense of stillness”</td>
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<tr>
<td>12H</td>
<td>“The Trial, Part IX”</td>
<td>Cakewalk</td>
<td>“Insistent, but not loud”</td>
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<tr>
<td>14</td>
<td>“A Rumblin’ and a Rollin’”</td>
<td>Blues</td>
<td></td>
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<tr>
<td>15</td>
<td>“Do It Alone”</td>
<td>Folk</td>
<td>“Intense, but not frantic”</td>
</tr>
<tr>
<td>16A</td>
<td>“Pretty Music”</td>
<td>Fox-Trot</td>
<td>“Moderate Fox-Trot”</td>
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<td>17</td>
<td>“Judge Roan’s Letter”</td>
<td>Pop</td>
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<tr>
<td>18</td>
<td>“This Is Not Over Yet”</td>
<td>Rock</td>
<td>“Molto Vivace”</td>
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<td>19</td>
<td>“Blues: Feel the Rain Fall”</td>
<td>Blues</td>
<td>“Deep Blues Tempo”</td>
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<td>20</td>
<td>“Where Will You Stand When the Flood Comes?”</td>
<td>March</td>
<td>“Lento misterioso”</td>
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<td>21</td>
<td>“All the Wasted Time”</td>
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<tr>
<td>22</td>
<td>“Sh’ma and Finale”</td>
<td>Folk</td>
<td>“Molto rubato (colla voce)”</td>
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### Table III.3 Style by song in *Last 5*

<table>
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<tr>
<th>Song</th>
<th>Style</th>
<th>Direction</th>
<th>Influences</th>
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</thead>
<tbody>
<tr>
<td>0. “Prologue”</td>
<td>Music Box</td>
<td>“Simply, with</td>
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<tr>
<td></td>
<td></td>
<td>hesitancy”</td>
<td></td>
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<tr>
<td>1. “Still Hurting”</td>
<td>Folk</td>
<td>“Spare and</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>thoughtful”</td>
<td></td>
</tr>
<tr>
<td>2. “Shiksa Goddess”</td>
<td>Latin Jazz</td>
<td>“Latin Feel”</td>
<td></td>
</tr>
<tr>
<td>3. “See, I’m Smiling”</td>
<td>Soft rock</td>
<td>“Steady”</td>
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<tr>
<td>5. “I’m a Part of That”</td>
<td>Fox-Trot</td>
<td>“Bouncy in 6”</td>
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<tr>
<td>7. “A Summer in Ohio”</td>
<td>Lounge</td>
<td>“Moderate Shuffle”</td>
<td>March</td>
</tr>
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<td>8. “The Next 10 Minutes”</td>
<td>Folk</td>
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<td>Soft Rock</td>
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<td></td>
<td></td>
<td>Pop</td>
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<tr>
<td>10. “Audition Sequence”</td>
<td>Jig</td>
<td>“Dancy and Perky”</td>
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<td>11. “If I Didn’t Believe in You”</td>
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<td>“Rubato”</td>
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<td>Genre</td>
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<td>Tempo</td>
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<td>Than That</td>
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<td>13. “Nobody Needs to Know”</td>
<td>Soft Rock</td>
<td>“Moderato, poco</td>
<td>Rock</td>
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<td></td>
<td></td>
<td>rubato”</td>
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<td>Never Rescue You”</td>
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Table IV.1 Song structures in *Songs*

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<td>2. “Open. Sequence II: On the Deck of a</td>
<td>AA’BA’BCBD1A&lt;sup&gt;45&lt;/sup&gt;</td>
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<tr>
<td>3. “Just One Step”</td>
<td>ABCABCAB’BC</td>
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<tr>
<td>4. “I’m Not Afraid”</td>
<td>ABABCBB</td>
</tr>
<tr>
<td>5. “The River Won’t Flow”</td>
<td>ABCABC’ADB’C’D’</td>
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<tr>
<td>6. “Stars and the Moon”</td>
<td>ABCABCAB’BC</td>
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<tr>
<td>7. “She Cries”</td>
<td>AA’BA’BCB</td>
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<tr>
<td>8. “The Steam Train”</td>
<td>ABCAB’C1ABC</td>
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<tr>
<td>9. “The World was Dancing”</td>
<td>ABCBC’ADBABC’AD</td>
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<td>10. “Surabaya Santa”</td>
<td>AA’BCCAA’BCCC’</td>
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<td>11. “Christmas”</td>
<td>ABCBCC’</td>
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<sup>45</sup> A number before a letter (e.g. 1A) indicates the A section from song 1.
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<th>Song</th>
<th>Structure</th>
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<tr>
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<td>AA’BB’BB”</td>
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<td>1A’1B1B’C1B1B’</td>
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<td>AA’B</td>
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<tr>
<td>2A. “How Can I Call this Home?”</td>
<td>ABA’CA’C’D2A’A’’C”</td>
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<td>3. “The Picture Show”</td>
<td>ABABCB’</td>
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<td>4. “Leo at Work/What Am I”</td>
<td>2AABB’CB””B’’B’C’C’’2B</td>
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Table IV.2 Song structures in *Parade*
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<td>6. “Big News”</td>
<td>AA’BA’C’’C’A’’’’</td>
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<tr>
<td></td>
<td>8. “Funeral Seq.”</td>
<td>V1\textsuperscript{46}V2ABCDV3CDA’EV1A</td>
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<td></td>
<td>10. “Real Big News”</td>
<td>AA’BA’CA’’DEE’E’’E’’6C’’D’’</td>
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<tr>
<td></td>
<td>11. “You Don’t Know This Man”</td>
<td>ABAB’</td>
</tr>
<tr>
<td></td>
<td>12A. “The Trial, Pt. II”</td>
<td>AA’BCC’</td>
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<td>12B. “The Trial, Part III”</td>
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<td>12C. “The Trial, Part IV”</td>
<td>12BA12BA’12BA’’12BBAA’BA’’CD12BA’’’12BB’</td>
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<td>12E. “The Trial, Part VI”</td>
<td>AA’A’A’</td>
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<td>12F. “The Trial, Part VII”</td>
<td>ABA’B’A’’B’’CC’A’’’B’’’C’’’C’’’DC’’’C’’’’</td>
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\textsuperscript{46} V# indicates a verse of William Couper’s “Praise for the Fountain Opened interspersed with Brown’s work.
14. “A Rumblin’ and a Rollin’”

15. “Do It Alone”

16A. “Pretty Music”

17. “Judge Roan’s Letter”

18. “This Is Not Over Yet”

19. “Blues: Feel the Rain Fall”

20. “Where Will You Stand When the Flood Comes?”

21. “All the Wasted Time”

22. “Sh’ma and Finale”

<table>
<thead>
<tr>
<th>Song</th>
<th>Structure</th>
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<tbody>
<tr>
<td>0. “Prologue”</td>
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<tr>
<td>1. “Still Hurting”</td>
<td>AA’BA’’CC’(A)DA’’’E</td>
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<td>2. “Shiksa Goddess”</td>
<td>AA’BCA’’DB’C’EB’’’C’’</td>
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<td>3. “See, I’m Smiling”</td>
<td>AA’BA’’B’A’’CC’’C’’C’’’A’’</td>
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Table IV.3 Song structures in *Last 5*
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<tr>
<td>4. “Moving Too Fast”</td>
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<tr>
<td>5. “I’m a Part of That”</td>
<td>ABCDABCDEE’FCC’C</td>
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<td>6. “The Schmuel Song”</td>
<td>ABCABC’DEFD’GAA’CH</td>
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<td>7. “A Summer in Ohio”</td>
<td>AABCBA’A’</td>
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<tr>
<td>8. “The Next 10 Minutes”</td>
<td>ABB’CC’B’D</td>
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<td>9. “A Miracle Would Happen”</td>
<td>ABA’BCDCEB’</td>
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<td>10. “Audition Sequence”</td>
<td>9CABC9A’9A”D9A’”</td>
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<tr>
<td>11. “If I Didn’t Believe in You”</td>
<td>ABCDCB’C’</td>
</tr>
<tr>
<td>12. “I Can Do Better Than That”</td>
<td>ABA’B’CDEA’B”F</td>
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<tr>
<td>13. “Nobody Needs to Know”</td>
<td>AA’BA”BA’”A’”B’</td>
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<tr>
<td>14. “Goodbye Until Tomorrow/I Could Never Rescue You”</td>
<td>ABCC’BCC’DD’0AC’D</td>
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## APPENDIX V: SONG ATTRIBUTES

### Table V.1 Song Attributes

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<tr>
<th>Song</th>
<th>Show</th>
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<th>Duet</th>
<th>Solo</th>
<th>Unison</th>
<th>Love Song</th>
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<tr>
<td>1. &quot;Opening Sequence I: The New World&quot;</td>
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<td>7. &quot;She Cries&quot;</td>
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<td>Songs</td>
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<td>10. &quot;Surabaya Santa&quot;</td>
<td>Songs</td>
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<td>11. &quot;Christmas Lullaby&quot;</td>
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<td>12. &quot;King of the World&quot;</td>
<td>Songs</td>
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<td>13. &quot;I'd Give It All for You&quot;</td>
<td>Songs</td>
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<td>15. &quot;Flying Home&quot;</td>
<td>Songs</td>
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<td>16. &quot;Hear My Song&quot;</td>
<td>Songs</td>
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<tr>
<td>Song</td>
<td>Show</td>
<td>Ensemble (≥3 voices)</td>
<td>Duet</td>
<td>Solo</td>
<td>Unison</td>
<td>Love Song</td>
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<td>1. &quot;Prologue: Old Red Hills of Home&quot;</td>
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<tr>
<td>2A. &quot;How Can I Call This Home?&quot;</td>
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<td>3. &quot;The Picture Show&quot;</td>
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<td>4. &quot;Leo at Work/What Am I Waiting for?&quot;</td>
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<td>6. &quot;Big News&quot;</td>
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<td>Unison Ending</td>
<td>Love Song</td>
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<td>15. &quot;Do It Alone&quot;</td>
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<tr>
<td>1. &quot;Still Hurting&quot;</td>
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WORKS CITED


*Behind the Parade*. Dir. Crichton, Jamie. Donmar Warehouse, 2007. DVD.


