



Set Work 5

A: History of Musicals.

- *Musicals were designed for the entertainment of mass audiences.*
- *The musical started in the amphitheatres of Ancient Greece, where stories were acted and sung. Musicals as we now know them first began in America.*
- *The first Broadway musical was Show Boat (1927), written by Jerome Kern.*
- *Composers to know in this genre: Rogers and Hammerstein, Leonard Bernstein, Stephen Sondheim, Andrew Lloyd Webber.*
- *Jukebox musicals are musicals based on rock or pop music e.g. We Will Rock You.*

B: Stephen Schwartz and Wicked.

- Stephen Schwartz was born in New York and studied composition and piano at the Julliard School of Music whilst at school. He then studied Drama at University.
- He has worked on the music for Disney films such as Pocohontas, The Hunchback of Notre Dame and Enchanted.
- Wicked (2003) is based of the film 'The Wizard of Oz' and the book 'Wicked' by Gregory Maguire.
- It tells the story of two woman who are initially arch-enemies – Elphaba (The Wicked Witch of the West) and Glinda (The Good Witch)
- Defying Gravity end the first act of the musical. The song title Defying Gravity refers to Elphaba's vow not to give in and accept the rules and limitations placed upon her.

C: DR SMITTH

DR SMITTH	D	Lots of dynamic changes. <u>Sfz</u> at the start.
	R	The time signature changes from 3/2 triple time to 2/2 duple time in the opening section and remains there until bar 88 where it changes to 4/4 quadruple time. At bar 115 it returns to 2/2 duple time. Syncopation is frequent throughout (e.g. bars 67–70). Dotted rhythms are used throughout Quaver triplets and crotchet triplets feature throughout. Rhythms are predominantly crotchet and quaver based, although there are some notes of longer duration particularly at the ends of phrases. Rests are often used to break up phrases. Each phrase starts with an off-beat entry after a crotchet rest (e.g. bar 15). Pause marks or fermatas are used to lengthen and give freedom to longer rhythms.
	S	Verse-Chorus form See score for structure.
	M	The text setting is syllabic throughout with rhythms moving in a speech-like manner. The melody starts in a conjunct/stepwise manner. The verse and chorus combine conjunct and wide angular leaps in the melodic line. Leaps often feature a rising perfect fifth (e.g. bar 34). There are some exceptionally large leaps such as a compound perfect fourth (e.g. bars 39–40) and a compound perfect fifth (e.g. bars 140–141).

DR SMITTH	I	Wicked uses a large orchestra. Woodwind section, brass and string sections with a harp and three keyboards. It includes a wide variety of percussion instruments. Electric guitars create a modern sound and in this song they are required with overdrive, a distortion effect.
	I	Lots of tempo changes throughout. Bar 1 - Free tempo Bar 49 - Allegro Bar 103 - Allegro Bar 129 - Allegro Bar 168 - <u>Maestoso</u> Bar 20 - Andante Bar 88 - Moderato Bar 111 - Andante Bar 162 - Andante
	I	The opening shows a sparse texture with punctuating instrumental chord stabs with some monophonic unaccompanied bars. In the verses, there is a melody and accompaniment or melody-dominated homophony texture where the singer is accompanied by chords in the orchestra. Ostinato accompaniment at bar 88 with repeated semiquavers. <u>Elphaba</u> and <u>Glinda</u> usually sing separately but sometimes sing together in unison (e.g. bar 101) or in harmony such as thirds (e.g. bar 127). The ending is contrapuntal with three different musical ideas with different lyrics
	I	In the opening the tonality is ambiguous with chromatic movement and unrelated chord progressions. It is in D major. Changes key quite often – B Major, F Major, D Major, G Major, D Major, B Minor, D Major.
	H	Chords are in root position. Chord progressions are often unrelated and in the opening we can see shifts downwards in parallel semitones. There is some use of dissonance. At the end there is a pedal at bar 168.