

WORKBOOK

1. Analysis: Analyze the following excerpts from the musical theater genre. Identify the key and then provide common-practice functional (Roman numeral) labels. The keys correspond to the Ella Fitzgerald recordings of "Bewitched, Bothered, and Bewildered" and "It's All Right with Me" and the Shirley Bassey recording of "As Long as He Needs Me." Notice the prominence of harmonic motion by descending fifth in these excerpts.

A. Rodgers, *Pal Joey*, "Bewitched, Bothered, and Bewildered" - Second Phrase of Opening

Musical score for the second phrase of the opening of "Bewitched, Bothered, and Bewildered" by Rodgers. The score is in 4/4 time and features a key signature of two flats (B-flat major/D minor). The melody is written in the treble clef, and the accompaniment is in the grand staff (treble and bass clefs). The melody consists of a series of eighth and quarter notes, ending with a half note. The accompaniment features a steady bass line and chords in the right hand.

B. Bart, *Oliver*, "As Long as He Needs Me" - Opening

Musical score for the opening of "As Long as He Needs Me" by Bart. The score is in 4/4 time and features a key signature of three flats (E-flat major/G minor). The melody is written in the treble clef, and the accompaniment is in the grand staff (treble and bass clefs). The melody starts with a quarter rest followed by a series of eighth and quarter notes. The accompaniment features a steady bass line and chords in the right hand.

C. Porter, *Can-Can*, "It's All Right With Me" - Ending

Musical score for the ending of "It's All Right With Me" by Porter. The score is in 4/4 time and features a key signature of two flats (B-flat major/D minor). The melody is written in the treble clef, and the accompaniment is in the grand staff (treble and bass clefs). The melody consists of a series of quarter and half notes, ending with a half note. The accompaniment features a steady bass line and chords in the right hand.

2. Progression Realization: Each staff has a progression written above it. On the staff, realize the progression, incorporating stable sevenths, extended tertian harmonies, and added notes. Voice the chords for piano. Although not required, feel free to craft a melody and to embellish the melody and harmony with nonchord tones. Remember that common-practice voice leading rules no longer apply, although smooth lines often make the music idiomatic and playable.

A. A: ii V I

A grand staff with a treble clef and a key signature of two sharps (F# and C#). The staff is empty, intended for the realization of the chord progression A: ii V I.

B. e: i iv V/V V i

A grand staff with a treble clef and a key signature of one sharp (F#). The staff is empty, intended for the realization of the chord progression e: i iv V/V V i.

C. D: I vi IV ii V I

A grand staff with a treble clef and a key signature of two sharps (F# and C#). The staff is empty, intended for the realization of the chord progression D: I vi IV ii V I.