

III. In-Song Analysis (all sections to be completed in the body of the musical score)

Character Elements (may also be written on typed lyrics if desired)

1. Subtext

- What is the character actually thinking and feeling as they sing? This should be written directly under the corollary song text in the musical score.

2. Key Words

- Underline/circle the key words throughout the song.
 - Words that rhyme and are part of a rhyme scheme are usually important.
 - Verbs and adjectives, along with the nouns that are being described and/or acted upon. Key words often line up with melodic or rhythmic high points in a song.

3. Climax

- What is the moment (exact to the musical beat and word) when the dramatic action, and most often, the musical action, reaches its peak?

Musical Elements

1. Major song structures (verse, chorus, bridge, coda, etc.)

Please indicate each of the following in the music where they apply.

a. Verse: The verse sets up the premise of a song and can be of most any length, while

b. Chorus (refrain): The chorus states the main point of the lyric and generally carries the melodic focus.

- **Phrase-Form:** ABA, AABA, ABA₂C, ABC, etc. – indicate in score when appropriate
 - The traditional musical theatre chorus is 32 bars long. Capital letters are used to identify phrases. Each letter represents the same musical motif, though the text may be different.
- **Bridge:** In traditional musical theatre songs, the bridge (“B”) comes part way through the chorus and differs significantly in melody, provide new information and serve as the “processing point” to connect two ideas. In some forms, the “C” section may be a second bridge.

c. Coda: The coda is the concluding passage of a song, typically forming an addition to the basic structure. It often is a variation on the primary melody (A).

d. Sung-through: Many newer songs are sung-through, meaning that they take a more conversational, natural form. These song types may not have an identifiable verse and chorus.

2. Initial meter & meter changes

The meter of a song (type and number of beats per measure) often communicates important information about mood and style, and meter changes very often reflect changes in action and/or emotion in the character.

3. Key signature and key signature changes

Write the original key above the first measure, and anytime the key changes circle it and write the new key above.

- Be aware of shifts from major to minor and vice versa
- Like meter, the key signature of a song (number of sharps or flats) communicates a lot about emotion and mood, and shifts in key signature almost always accompany a change in the character’s emotional state and/or reflect a new idea/discovery.

4. Dynamics and dynamic changes

Indicate only dynamic instances you intend to observe, including editor markings and your own interpretations.

- The use and variation of loud and soft - both those indicated in the music and those initiated by the performer - communicate emotion, mood, action, and discovery.

5. Tempo and tempo changes

Indicate tempo markings you intend to observe, including editor markings and your own interpretations.

- The use and variation of fast and slow - as indicated in the music and as initiated by the performer-communicate emotion, mood, action, and discovery.

6. **Caesuras, fermatas, etc.**

Indicate only notations you intend to observe, including editor markings and your own interpretations.

- These and other types of musical notation all serve to heighten the musical and emotional stakes and often are indicative of a new idea or reversal in the character.