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/ RODGERS AND HART AND COLE PORTER:
A STUDY OF PAL JOEY AND KISS ME, KATE

by

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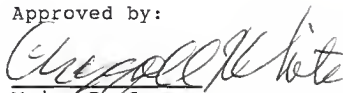
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Introduction

In recent years serious scholarly interest in the music of the Tin Pan Alley era has been on an increase. The American musical comedy as modern American opera has been a strong part of this interest. Despite this interest, very little research is yet available. Most of the books on musicals are only basic histories, outlines of famous shows, or discussions of dramatic style. None offers any analysis of the scores. As for the songs of the era, from or separate from the theater, only one scholarly study of them has been published so far, Alec Wilder's American Popular Song: The Great Innovators, 1900-1950.

For this study I have chosen to examine Pal Joey (with music by Richard Rodgers and lyrics by Lorenz Hart) and Kiss Me, Kate (with music and lyrics by Cole Porter) because they are culminating masterpieces of the early age of musical comedy with songs by songwriters who had been prolific in the theater throughout that age.

This study includes a brief history of the musical comedy, biographical sketches of the songwriters with a short account of their careers and their productions of Pal Joey and Kiss Me, Kate in particular, and an analysis of these shows. The analysis examines the general organization of the shows and their scores with the principles of construction displayed in the indivi-

dual songs. A brief specific analysis of the songs is also given.

Historical Background

The beginnings of an independent American musical theater can be traced back to the mid-to-late 1700s. At this time musical entertainment in America was mostly a reflection of European fashion. However, by the late 1700s this was beginning to change to some degree. At this time in New York City musical entertainment was easily available. In fact, the city offered more in the way of musical theater than of traditional dramas.¹ These entertainments included a variety of offerings such as musical concerts, operas, plays with musical interpolations (songs, dances, etc.), and even ballad operas (Gay's The Beggar's Opera was performed as early as 1751). The musical influence of the time was conspicuously English. Of the forty most popular songs in America printed before 1800,² all were by English composers, foreign composers residing in England, or English trained or born composers residing in America. America's first musical--The Archers, or Mountaineers of Switzerland (1796)--was written by just such a composer, Benjamin Carr. The importance of early shows such as this was negligible, however, except for their

1. Lehman Engel, The American Musical Theater, revised edition (New York: MacMillan, 1975), p.1.

2. This list according to Charles Hamm, Yesterdays: Popular Song in America (New York: W. W. Norton and Co., 1979), pp. 479-480.

spirit. The American musical comedy was derived from the importation of European opera when mixed with this spirit.

The growth of this particularly American spirit can be observed in the popular musical entertainments of the 1800s. The most popular musical entertainments in this country during the 19th century were pantomimes, variety shows (vaudevilles), minstrel shows, and extravaganzas.³ They all came into prominence at about the same time, but some of them flourished for a longer period of time than others. These entertainments contributed to the development of the revue which, in turn, contributed to the styles of many early musicals.

The pantomime, a French import, was not originally intended as a show in itself but rather as a curtain-raiser comprising the first third or half of a program. Later, some pantomimes were expanded in size and complexity to compete with the extravaganza. However, by 1880 the pantomime had disappeared.

The variety show was an altered English entertainment. When the variety show came to America, it was put into the saloon rather than the music-hall. The male clientele were served by "waiter-girls" who were advertised more than the show. Later, the variety show was moved back into the music-hall to capitalize on the female and under-

3. Information on these types is distilled from Engel, Musical Theater, pp. 2ff.

aged market. The variety show then developed in two directions: the burlesque (growing out of the saloon show) and the vaudeville (from the music-hall show).

The minstrel show was a true American form which was based on an idealized picture of southern Negro life. The shows represented the dances, songs, costumes, etc. of the popular scenario. Among the most successful minstrel show songwriters were Daniel Emmett and Stephen Foster. Minstrel shows were being performed as late as 1920. However, the shows became less and less frequent mostly because of the popularity of the variety show and the extravaganza.

The extravaganza was another show of French descent. It featured all the characteristics present in the later extravagant revue, including brilliant costumes, lavish sets, displays and special effects, musical scenes, and beautiful girls. The most successful extravaganza was The Black Crook (1866) which is considered by some historians to be a watershed in the development of the American musical comedy. The show came about when a theater, which was to house a Parisian ballet, burned down before the ballet's opening. The ballet producers then collaborated with the producer of a non-musical Black Crook to form a super-extravaganza. The sight of nearly 100 dancers in tights on stage created quite a stir in some circles which did nothing to harm the show's success.

Besides these four types, however, there was opera, and it was in this field that an important development took place in the latter part of the 19th century. This development was, more specifically, in the field of operetta. H.M.S. Pinafore premiered in 1879 and greatly effected the American musical world. In the years that followed, the operetta became very popular in America, especially the Viennese variety. Although the operettas of Gilbert and Sullivan were comedies whose witty plots and lyrics broke the practice of sloppy libretti, the Viennese operettas which followed were generally fanciful melodramas or comedy-melodramas typically with melodramatic lyrics and situations. The most prominent composers of the Viennese school included Franz Lehar, Johann Strauss, and Oskar Straus. The operettas of these men were very popular in American (in translation), as were the operettas of American composers (mostly European imports) writing in the Viennese style. The most influential "American" composers in this field were Victor Herbert, Rudolf Friml, and Sigmund Romberg.

Coming out of the operetta tradition was Jerome Kern, whose improvements upon the operetta form earned him the position of father of the modern musical comedy. Some of Kern's shows were in the operetta style while others were clearly not. Many of his early successes, such as Very Good Eddie (1915, with lyrics by Guy Bolton),

were written for the small Princess Theatre (capacity 299). Because of the theater's size, the productions there stressed intimacy over extravagance. The plots were about real people, and the songs were more carefully integrated with the story than in traditional operettas. In addition, the lyrics of P. G. Wodehouse (who joined Kern and Bolton after Very Good Eddie, the first Princess show) rediscovered the wit in the musical lyric which had been missing since W. S. Gilbert. With their witty lyrics, beautiful songs, and novel dramatic situations, the Princess shows made quite an impact on future musical comedy writers such as Rodgers and Hart who both saw these shows in their younger days. Show Boat (1927, with lyrics by Oscar Hammerstein II) and some of the shows that followed it were throw-backs to the operetta style. However, Kern's tendency towards realistic dramas and/or characters and carefully integrated songs continued. He also began a tendency towards shorter or non-existent verses. In short, Kern set forth all the standard elements of the book musicals to follow.

Meanwhile, the revue was developing as well, and the same names connected with early musicals were also important in revues. For example, the producer of Show Boat was none other than the man who was so often known for his incredibly lavish revues, Florenz Ziegfeld, and nearly every musical comedy composer got his start in

revue writing. That the two should have been so closely linked is no great surprise since in the early days there was often little to distinguish them. Marilyn Plotkins identifies six distinguishing elements of the spectacular revue: Episodic structure; Topicality; Unity; Spectacle (especially girls); Sophistication; and Pacing.⁴ All these were elements of the musical comedy as well: the shows were structured in scenes (episodes); the lyrics were topical to the day, making the shows difficult or impossible to stage today; the shows were unified by a storyline; the staging was spectacular (brilliant costumes and chorus girls were obligatory); the shows strove for sophistication; and pacing was very important for a successful outcome. The primary difference between the two was in the unity category. Whereas revues used central themes, similar design approaches, and occasionally simple plots, in the musical the plot was obligatory. However, plots did not need to be complex and were easy to come by. In fact, it is supposed that some early musicals began as revues but had a plot added later so that the standard musical admission (which was more than the revue admission) could be charged.⁵ Obviously the

4. Marilyn Plotkins, "Irving Berlin, George Gershwin, Cole Porter and the Spectacular Revue: The Theatrical Context of Revue Songs from 1910 to 1937", (Doctoral dissertation, Tufts University, 1982), p. 14ff.

5. This is a theory presented by Margaret M. Knapp in "Watch Your Step, Irving Berlin's 1914 Musical" at the American Musical Theater Conference, Long Island, 3 April 1981. (Plotkins, "Revue", p. 17.)

trend towards integrated songs was not universally followed.

In this respect, the development of the musical comedy paralleled the earlier development of opera. In their early stages both used fanciful plots as an excuse for extravagant staging and musical display. The songs, however, were interchangeable according to the whim of the performer, producer, or such. Unless very famous, the composer was often the last to have any say in the matter. Eventually, in both opera and musical comedy, the quality of the plots increased and the songs became more integrated into the dramatic flow of the shows.

The opera and musical comedy also have parallels in form. It is natural that they should have developed some similarities since both are musical/dramatic forms governed by the same rules. These rules created a necessity for strong beginnings, contrasting sections, and big finales. A more specific parallel is the verse-refrain format of the musical comedy which functions basically in the same manner as the recitative-aria format of the opera. In the early development of both the recitative/verse was necessary to set up the dramatic situation for the aria/refrain. As songs became more integrated into the dramatic motion of the show, the recitative/verse became less necessary.

The height of the age of the revue and the "sophisticated" musical was also the height of the Tin Pan Alley era. By Tin Pan Alley I refer to the "independent" popular music publishing business which flourished from around 1900 to 1950 (sometimes an earlier Tin Pan Alley era is referred to which covered the latter part of the 19th century). That musical theater and popular song were closely joined was natural, and such had been the case since the creation of the opera. Although many songs of the Tin Pan Alley era were popular without being included in a show, the best way for a composer to have his songs heard was within a show. The show also allowed the creative songwriter latitude for experimentation. What might have been considered unacceptably avant-garde (in harmony, melody, or form) in an independent song might go almost unnoticed within the dramatic context of a show number.

In general, the melodies of the era were diatonic with diatonic harmonies (color chords were used most notably by Kern, Gershwin, Rodgers, and later Porter), and the standard song form was a short verse followed by a refrain. Occasionally a trio was added between repetitions of the refrain. The trio was also called the patter, a designation which described its style. The verse was short and melodically unimportant but set up the dramatic situation which was expanded in the re-

frain. Because of its nature, the verse was often dropped. The melodic impact or rhythmic interest of the refrain was the most important factor. For this reason, the AB structure of the common operetta aria developed early on into AABA in which the primary musical material was made more memorable by repetition. The phrases, especially in the refrain, were almost always eight bars in length or sixteen if the tempo was fast. This basic format for songs was used with increasing variation and expansion throughout the rest of the Tin Pan Alley era.

Richard Rodgers and Lorenz Hart

Lives and careers

Richard Rodgers and Lorenz Hart shared similar heritages. Both grew up in New York City in middle-class Jewish families. In fact, the Rodgers' regular residence was 3 West 120th Street while the residence of the Harts for most of Larry's life was 59 West 119th Street.

Larry Hart was the son of Max and Frieda Isenberg Hart (originally Hertz)--both German immigrants. Max was a businessman who had his fingers in various enterprises, especially small railroads and real estate. Max's business techniques were not always completely legal, but he had many friends who managed to keep him out of jail. The Hart's first child died in infancy. but two more children followed--Lorenz Milton (2 May 1895) and Theodore Van Wyck (25 September 1897, named after Max's friend the mayor).

Larry Hart could boast of being a descendant of Heinrich Heine but was the only member of the family in whom this ancestry asserted itself. From the age of six Larry was creating verses for various occasions, and from an early age he set out to become a well-rounded literary person. Both Larry and his brother Teddy became interested in the theater at an early age. One of the theaters that the Harts regularly attended was the Victoria Theatre which was owned by Oscar Hammerstein. Oscar's

brother William (Oscar II's father) was a business partner of Max's for a while. At home the Hart brothers satirized everything they saw on the stage. Interestingly enough, Teddy loved to write but could not spell, and Larry loved to make people laugh but could not match his brother's comedic powers.

As Larry grew older his reputation as a literary figure grew. He was a voracious reader with a special love of Shakespeare. In the field of music theater, Larry was particularly fond of Gilbert and Sullivan, but Victor Herbert was too schmaltzy for him. He also had a great admiration for Jerome Kern and, above all, Kern's frequent partner P. G. Wodehouse. In a genre in which insipid lyrics were the norm, Wodehouse's lyrics were somewhat of a phenomenon.

By the age of 22, Larry was already writing acts for small-time vaudevillians, the best known being Georgie Price. Fluent in French and German, Larry also worked as a translator of foreign plays. Although he continued to write lyrics, his lyric-writing was more for fun than money. Many of his lyrics were written for shows at the summer camps at which he was frequently a counselor. In 1919 a sixteen-year-old songwriter looking for a lyricist was introduced to Larry by Phil Leavitt, a friend of the songwriter's brother. The boy was, of course, Richard Rodgers.

Dick's family was reasonably well-off, his maternal grandfather having worked his way into some wealth and his father being a doctor. The Rodgers family name was originally rather long. For a while the name "Abrahms" was used, but part of the original name approximated "Rodgers", and so by the time Dick's father had graduated from college, his name had become William Abraham Rodgers.

The Rodgers household was a cross-generational one, with the Rodgers children (Mortimer and Richard), their parents (William and Mamie), and their maternal grandparents (Jacob and Rachel Levy) all living together. The four adults were all strong-willed which made tensions very high in the household. The youngest child, Richard, was frequently overwhelmed. Quite understandably, Dick grew up to be a quiet and withdrawn person.

Mortimer was the first child of the Rodgers. Richard was born four-and-a-half years later on 28 June 1902. The Rodgers family was quite musical, and the two boys were given piano lessons by their father's sister Tillie. After a while they were sent to a local music school to study instead. Morty turned out to be a conscientious practicer, but Dick loved to improvise.

Dick also loved the musical theater. As a young boy he saw numerous operettas and musical comedies. He was especially intrigued by Kern's Very Good, Eddie and Love o' Mike. Opera also began to interest Dick

after he saw Carmen with Caruso and Farrar. As a teenager Dick began to write his own shows for the Akron Club which was attempting to raise money for various relief funds for service men. He even tried to sell songs from one show, One Minute Please (1917), to Max Dreyfuss. The scores from this time were amateurish but certainly showed promise considering the composer's age.

It was about this time that Dick realized that he needed a regular and competent lyricist. When Hart and he met, the two recognized the possibilities instantly. Phil Leavitt, the same friend who introduced them, also had another important contact, Dorothy Fields--the daughter of the famous comedian Lew Fields. The two new partners attempted to sell some songs to Lew and did manage to sell one to him--"Any Old Place With You"--which was used in the Lew Fields show, A Lonely Romeo.

Richard entered Columbia in 1919, a natural choice for a college since his brother and Larry had both gone there. Larry left without a degree, partially because he spent more time working on varsity shows than studying. During Richard's stay at Columbia, he and Hart wrote songs for a number of school shows including the successful varsity show, Fly With Me (1919). They also collaborated on a number of other projects which met with varying degrees of success. A number of their songs were used

for a Lew Fields production, Poor Little Ritz Girl (1920, other songs by Romberg), which received good reviews and had a respectable run (119 performances).

However, their more ambitious efforts, with Lew's son Herbert as a third collaborator, were not successful. Their show, Winkle Town, even Lew would not touch, and Rodgers, with the Winkle Town score, still could not interest Max Dreyfuss in his songs. At this point Richard decided to quit Columbia and transfer to the Institute of Musical Art, now known as Juilliard. He stayed there for two years (until June of 1923), studying under Franklin W. Robinson, George Wedge, and Percy Goetschius.

In 1924 Rodgers, Hart and Herb Fields were able to sell a show, The Melody Man, to Lew. The show was a complete failure. Discouraged, Rodgers was just about to start a job as an underwear salesman, and Hart was considering other projects, when a friend of the Rodgers family told Richard of a possible new project which turned into Rodgers' and Hart's first real success.

The junior members of the Theatre Guild were looking for someone to write songs for a revue which they wanted to give in order to raise money to buy new curtains for the Garrick Theatre. The would-be cast members were quite pleased with Rodgers' songs and gladly scrapped the few lyrics already written in favor of Hart's. After hearing the score, the Theatre Guild directors agreed

to back the project and to provide two free Sundays at the Garrick Theatre for the show. Naturally, due to the scope and intended goal of the project (new curtains), The Garrick Gaieties was not of the spectacular revue variety but more in the line with the intimate style of Kern's Princess Theatre shows. In intimate shows such as these, lyrics like Wodehouse's or Hart's were easier to show off, if not even necessary for the success of the show. The Garrick Gaieties opened 17 May 1925, soon became more popular than some of the Theatre Guild's regular shows, and was moved to another theater, preempting one of the less successful regular shows.

Before The Garrick Gaieties even opened, Rodgers, Hart, and Fields had begun work on another show. This show, Dearest Enemy (1925), was another success, beginning a long career for Rodgers and Hart which included surprisingly few failures. About this time, Max Dreyfuss called Rodgers about his songs. Dreyfuss was especially enthusiastic about "Manhattan". Interestingly enough, "Manhattan" had been one of the songs which Dreyfuss had earlier refused as part of the Winkle Town score. Dreyfuss is noted for having discovered the talents of Friml, Gershwin, Kern and Porter, having realized their merit immediately upon first hearing them. It is not to his credit that he did not do the same for Rodgers.

From 1926 through 1931 Rodgers and Hart (and Fields for the most part) had sixteen shows produced. These included revues and book musicals in both New York and London, with six shows in 1926 alone. Although some were failures or very marginal successes, most were at least moderate successes. The most interesting show, though, was the worst failure. This show was Chee-Chee, a Herb Fields adaptation of C. Petit's The Son of the Grand Eunuch. The show was an experiment since it used a carefully interlocked score and drama. The score included no more than six songs of conventional length and used a number of short pieces anywhere from four to sixteen bars long. The central plotline, however, concerned a rather touchy subject. The story revolved around the attempts of a Chinese boy to avoid castration which was required for him to inherit his father's estate. Rodgers, who had always been somewhat apprehensive about the show, blamed this subject matter for the show's failure: "...no matter what we did to Chee-Chee it was still a show about castration, and you simply can't get an audience at a musical comedy to feel comfortable with such a theme."⁶ The show lasted only 31 performances.

In 1930 Rodgers, Hart, and H. Fields left New York for Hollywood where they had a joint contract to write

6. Richard Rodgers, Musical Stages: An Autobiography (New York: Random House, 1975), p. 119.

three movies for Warner. Only one movie was ever made, The Hot Heiress (released 1931). The movie contained only three songs and was a flop as well. After returning to New York for the premiere of America's Sweetheart (1931), Rodgers and Hart returned to Hollywood without Fields to work on Love Me Tonight (released 1932) which starred Jeanette MacDonald, Maurice Chevalier, Charles Ruggles, and Myrna Loy. Of special interest in the music was the development of a rhythmic dialogue technique. This technique was used even more extensively in Hallelujah, I'm a Bum (fl933), starring Al Jolson. In 1932, between Love Me Tonight and Hallelujah, I'm a Bum, Rodgers and Hart had a chance to work with George M. Cohan in The Phantom President which also starred Claudette Colbert and Jimmy Durante. Cohan let it be perfectly well known that he thought Rodgers and Hart to be low-talent upstarts and also that he was not receiving the respect that he deserved.

Officially, the team made three more movies before returning to Broadway. However, the best movie, Mississippi (1935) with Bing Crosby and W. C. Fields, contained only four Rodgers and Hart songs; Hollywood Party (1935) contained three; and The Merry Widow (Lehar's music) was just a translation job for Hart, but since Rodgers and Hart were a package deal both names were listed in the credits.

In all, though Larry enjoyed some of the wild party life, both he and Rodgers hated Hollywood where their talents were not respected and things were very haphazard in comparison to Broadway. The team which had once produced six complete shows in a single year had only written seven brief scores in five years. Most of the films were forgettable, and the successes did not bring much notice to their songwriters. Rodgers and Hart were all but forgotten.

As soon as their contract was up, Rodgers and Hart were on their way back to New York where they discovered that they were considered has-beens. Though not exactly the sophisticated, intimate show they might have preferred, they wrote the songs for the Billy Rose production, Jumbo (1935, film 1962). The show was meant to get the team back into the Broadway scene, and that it did. With Jimmy Durante at the head of the cast and direction by John Murray Anderson and George Abbott, the show ran for 233 performances. Considering that the show was put on with the usual Rose flair, one wonders if 233 performances were enough. Rose had to practically rebuild the Hippodrome in order to accommodate the show's aerial acts, etc.

After Jumbo, Rodgers and Hart could once again choose and write their own material. For 1936 George Abbott and they wrote On Your Toes (1936, film 1939). The show

was much more successful than Jumbo and far more interesting. It was the first time that Rodgers and Hart were to work with George Balanchine. At the time, Balanchine was working for the American School of Ballet and the Metropolitan Opera, but Larry was able to convince him to choreograph the new show. Larry was also responsible for the famous ballet sequence in the show, "Slaughter on 10th Avenue". Many of Rodgers' and Harts subsequent shows also used ballet numbers and were greatly responsible for bridging the gap between ballet dancing and popular musical theater.

The years from 1937 to 1940 continued to be successful for the team, that is, in terms of business. All but one of their shows from that period ran for over 200 performances, and four were eventually made into movies. Some of the shows were conventional, or at least not extremely exceptional, but others were more experimental. The Boys from Syracuse was based on Shakespeare's Comedy of Errors; Babes in Arms used an almost entirely juvenile cast; and Pal Joey featured a low-life as a hero.

Though successful in business, by this time Larry's mental condition was extremely bad. He drank far too much and was nearly impossible to goad into working. Larry's problem seemed to be loneliness. All his life he had been surrounded by people, but now many of those people were gone and/or married. Dick had been long

married to Dorothy Feinberg, and Teddy was married as well, to another Dorothy. Larry had many times asked particular women to marry him and been refused. On top of this, many of his party friends were coming to the point at which they had to slow down for health reasons.

Despite his difficulties, Hart was yet to write some of his best lyrics, such as those for Pal Joey and By Jupiter (1942). The latter show turned out to be Rodgers' and Hart's last complete show, for that summer Larry went to Mexico on a vacation rather than work on a new show with Dick. Rodgers was forced to find a new partner for the show. This partner was Oscar Hammerstein II and the show was Oklahoma! After seeing Oklahoma! Larry seemed to realize that things were probably over between Rodgers and him. The two had one last project together, a not quite successful revival of A Connecticut Yankee (1943) for which six new songs were written.

A drunken Hart was in and out of the theater the night of the revival premiere and eventually left in the rain. Two days later he was in the hospital with pneumonia. A few days later, on 22 November 1943, Lorenz Hart died.

Since this paper concerns the work of Rodgers with Hart rather than Rodgers with Hammerstein, et al., I will not give a detailed synopsis of that part of Rodgers' life and career. It is, of course, well known that Rodgers went on to produce ten more shows with Oscar Hammer-

stein II, including Carousel (1945, film 1956), State Fair (film 1945), Allegro (1947), South Pacific (1949, film 1958), The King and I (1951, film 1956), Me and Juliet (1953), Pipe Dream (1955), Cinderella (TV musical 1957), Flower Drum Song (1958, film 1961), and The Sound of Music (1959, film 1964). The majority of these shows were termed "musical plays" to distinguish them from the earlier style musical comedies with their less closely linked music and drama. With new overall forms came new song forms as well. The standard Tin Pan Alley forms were used less and less. Oklahoma! marked the beginning of the end for the early age of musical comedy.

Besides Hammerstein, Rodgers worked with other lyricists on occasion such as Stephen Sondheim (Do I Hear a Waltz?, 1965) and Sheldon Harnick (Rex, 1976), as well as writing his own lyrics (No Strings, 1962; occasional songs). Rodgers also composed various dramatic scenes (e.g. All Points West, 1936 with L. Hart), ballets (e.g. Ghost Town, 1939), and so forth. Richard's and Dorothy's two daughters, Mary and Linda, are also composers. Mary is known for the musical Once Upon a Mattress (1957).

Richard Rodgers died in New York on 30 December 1979.

Writing habits

As was the common practice of the time, almost invariably the melody of a song was written first. Later

in Rodgers' career, with Hammerstein, the process was reversed. Rodgers was a careful, steady worker. He found that "inspiration" for a good tune came from steady experimentation and working out of details. He did his best work in the morning and could not function after a few drinks. Hart was not as regular in his work schedule, but he was just as methodical in his approach towards writing. Although numerous exceptions exist, the following quote from Hart concerning the writing of the "Here in My Arms" lyric gives a good indication of how the music was fitted with words.

I take the most distinctive melodic phrase in the tune and work on that. What I choose is not necessarily the theme or the first line but the phrase which stands out. Next I try to find the meaning of that phrase and to develop a euphonic set of words to fit it.... The first line runs like this: "Here in my arms, it's adorable." The distinct melodic phrase comes on the word "adorable," and the word "adorable" is the first word that occurred to me, so I used it as my pivotal idea. And as the melodic phrase recurs so often in the chorus it determines my rhyme scheme.⁷

The writing of PAL JOEY

In October of 1929 the writer John O'Hara wrote to Richard Rodgers about the possibility of collaborating (i.e. Rodgers, Hart, and O'Hara) on a book musical based on the Joey character created by O'Hara in some sketches in letter form for The New Yorker. Rodgers and Hart were quite intrigued by the thought of doing a "realistic"

7. David Ewen, Richard Rodgers (New York: Henry Holt and Co., 1957), p. 119.

show. The story was realistic in that it did not feel compelled to use stock characters and situations. At the time, Rodgers and Hart were still working on the production of Too Many Girls with Higher and Higher still in the works, but they were always on the lookout for new material, and so they accepted O'Hara's offer.

Shortly after the opening of Too Many Girls Rodgers went to see William Saroyan's The Time of Your Life. In a minor part in the show was cast an engaging young dancer. The dancer was Gene Kelly. Pal Joey had itself a Joey. Vivienne Segal, who had played the cynical Countess in I Married an Angel, was chosen for the part of the worldly-wise Vera Simpson. Choosing primary cast members ahead of time was a regular practice since it allowed the show to be written with the talents of specific people in mind. For example, increasing the importance of dance had been a trend in recent Rodgers and Hart shows, and with Kelly as Joey this trend could be continued.

However, the show ran into a few difficulties early on. By this time Hart was getting to be extremely hard to prod into working, but John O'Hara seemed to be equally difficult to deal with. Despite pleading, it sometimes was impossible to get things from O'Hara who had started the whole project. The show's producer, George Abbott, was often forced to do some of the rewrites himself,

although O'Hara occasionally came by to revise the revisions. George Abbott was also a problem at first. He tried to cut costs on the show because he had no faith in it. Some of the production crew had problems getting money out of Abbott for various necessities, and Abbott even suggested the lowering of Rodgers' and Hart's royalty percentage. Finally Rodgers calmly suggested that he step down if he had so little faith in the show. Soon the problems with Abbott ceased. He may not have had any faith in the show, but he was not about to let anyone else have control of it.

During the writing of Pal Joey, Rodgers and Hart were conscious as never before of making each song fit into the dramatic context. They knew that if such an atypical show was to succeed that this wedding of elements was necessary. However, many critics were doubtful that anything could help the story. Brooks Atkinson ended his New York Times review with this: "Although it is expertly done, can you draw sweet water from a foul well?"⁸ Partially because of this early bad publicity the rumor developed in later years that the show had been a failure. The eleven-month run (374 performances) and three-month tour contradicted this rumor. However, Rodgers noted

8. Section "Stage, Film and Television Scores" in Richard Rodgers: Fact Book With Supplement (New York City: The Lynn Farnol Group, Inc., 1968), p. 247.

that when Jule Styne attempted to revive the show in 1952, he had great difficulty in getting backers because of its bad reputation.⁹ Fortunately Styne was tenacious, and the revival ran for 542 performances on Broadway.

Besides this successful revival, a Norwegian production ran for three months in Oslo during 1953. The following year, Harold Lang recreated the role of Joey which he had played in Styne's revival for an English production (Oxford, 245 performances). A movie version starring Frank Sinatra, Rita Hayworth, and Kim Novak was released in 1957. Interestingly enough, although originally the show had been criticized for its unscrupulous hero and immoral story, the movie was criticized for watering down the characters and situations.

9. Rodgers, Stages, pp. 201-202.

Cole Porter

Life and career¹⁰

Perhaps more has been already written about Cole Porter's life than about any other popular music composer of his era. Porter captured people's imagination, not only with his songs but also with his flamboyant life-style. However, even with all the material written about Porter, the facts of his life are sometimes difficult to ascertain. We have this problem for the same reason that we have so much material on Porter. The public loved Porter's image which he would "enhance" in interviews, etc. He knew what the public wanted, and his natural gift for storytelling helped him give it to them.

Cole Albert Porter was born in Peru, Indiana into a great deal of wealth. Cole's maternal great-grandfather, Albert Cole, had come to Peru in 1834 with his son James Omar who was six at the time. In 1850, James Omar Cole (known as J. O.) went to California and started the Cole fortune. Later he returned to Peru and married a local woman named Rachel Henton. Though a tyrannical man, his affection for Rachel was immense, even mawkish. Of their

10. Most of the biographical information in this section is from Charles Schwartz, Cole Porter: A Biography (New York: The Dial Press, 1977). Schwartz' book is the most accurate and complete biography of Porter to date, debunking many Porter myths and frankly mentioning his homosexuality.

two children, J.O. treated the daughter, Kate, as indulgently as he treated her mother. Kate grew up with the finest in fashion and social advantages.

After Kate had graduated from an eastern finishing school, J.O. held a lavish coming-out party. Though she had many suitors, no one could ever have been good enough for J.O. Finally Kate made her own choice, a young druggist named Samuel Fenwick Porter. Though Sammy tried his best, there was little he could do to impress his father-in-law. Between J.O. and the headstrong Kate, Sammy did not stand a chance, and he eventually became a superfluous member of his own household.

Kate and Sam had three children, the first two of whom died in infancy. The third child, Cole, was born on 9 June 1891. Kate saw to it that Cole was given every advantage and luxury that money could buy. As a child he had his own Shetland pony, a private French tutor, and was educated in dancing and music. His music lessons included violin and piano. The violin he did not care for very much, but the piano he loved. His first musical composition was a piano piece called "Song of the Birds", written in 1901 and dedicated to his mother. "Bobolink Waltz" (1902) became Cole's first published work. Kate took the piece to a vanity press which printed 100 copies for \$100.

After completing grammar school Cole went to a prestigious eastern prep school, Worcester Academy in Worcester, Massachusetts. Although he was fourteen he was small for his age and so he seemed precocious. To compound this effect Kate altered the birthdate on his records to read 1893. At Worcester Cole was a respectable student, but his greatest achievements were in social activities.

Cole graduated from Worcester in 1909 and then enrolled at Yale. The tenuous balance between studies and social life began to lean heavily towards society. Cole's freshman year recorded one F, five D's, one C, and one B. On the other hand, at one time or another during his years at Yale he belonged to nearly every large or small organization created by Yale men.

As he had at Worcester, Cole kept an upright piano in his living quarters which he used to write songs and entertain his friends. It was also at Yale that he first began to gain notice as a songwriter. Many still popular Yale football songs, such as "Bingo Eli Yale" and "Bulldog", were written by Porter. As a junior and senior he wrote four smoker musicals for the Yale DKE and the Yale Dramatic Association.

Grandfather J.O. wanted Cole to go on to law school. Since J.O. controlled the finances, Cole had little choice. Despite his dismal grades he was accepted into Harvard Law School for the fall of 1913. Because of his conti-

nued musical involvements, he eventually transferred to the Harvard Graduate School of Arts and Sciences to "study" music. However, Porter was about as poor a music student as he was a law student. He was too busy as a socialite, not only in student circles but also in local society. Among the most important of his society fans was Elizabeth "Bessie" Marbury who introduced Porter to Jerome Kern, Sigmund Romberg, Lew Fields, and other important music personalities. Through Marbury, two Porter songs were interpolated into Kern and Romberg shows in 1915. Porter was also able to sell some songs to Lew Fields. That same year Porter's first Broadway show, with backing from Marbury, was produced.

See America First was a Gilbert-and-Sullivan-esque operetta spoofing Cohan-type patriotism. It was written by Porter with Thomas Lawrasen Riggs who had been his collaborator on the Yale Dramatic Association show Paranoia (1914). The production included some songs from previous Yale shows as well. If it had been only a Yale smoker show, it would have been a success. This was the real world of Broadway, though, and See America First was too obviously the product of inexperienced cast and writers to work. The production lasted only fifteen performances. Despite the quick demise of the show, G. Schirmer published thirteen songs from it, and "I've a Shooting Box in Scotland" (originally from Para-

noia) was even recorded for Victor in 1916 by the Joseph C. Smith Orchestra.

Cole often claimed that the failure of See America First caused Riggs to go into the clergy and him into the French Foreign Legion. However, descriptions of Cole's behavior at the time by friends do not include any hint of depression. When Cole did go to France, but not into the Foreign Legion, it was a year-and-a-half later. In the meantime he set up a short residency in New York where he studied composition with Pietro Yon who was then the organist at St. Francis-Xavier's in Manhattan.

Porter finally left for Europe in July of 1917. He was to do voluntary relief work in association with the Duryea Relief Party, an organization founded by society lady Nina Larre Smith Duryea. Since the draft had just been begun in May, it might be that Cole joined the party as a safer and more elitist alternative. What he actually did in France during the war is hard to say since Cole never told the truth, and friends who saw him in Paris could not tell. It is certain that he entertained frequently in Paris and even had some of his songs in various London musicals in 1918.

After the war most Americans headed for home, but Cole was quite satisfied with his life in Paris. Many of his old society friends showed up there, and he met

many new society friends as well. The most personally important was a young American divorcée named Linda Lee Thomas whom he met in 1918. At that time Linda was 35 and considered one of the most beautiful women in the world. By 1919 Linda and Cole were considering marriage. Although she was extremely wealthy, Cole wanted to be able to support Linda and so he returned to America to ask J.O. for an advance on a trust which J.O. had set up for him. J.O. refused, but it hardly mattered because of a certain fortuitous event.

On the ship back to America, Cole met the popular Broadway comedian Raymond Hitchcock. After hearing Cole play a number of his songs, he hired Cole to write the songs for his next show, Hitchy-Koo of 1919. Hitchcock also introduced Cole to Max Dreyfuss, the head of T. B. Harms, who soon became Cole's publisher. Hitchy-Koo of 1919 lasted only 56 performances but was followed by a year-long American tour. Despite the show's short life it produced a hit song, "Old-Fashioned Garden", an extremely sentimental song inspired by the fact that Florenz Ziegfeld had foisted some old flower costumes on Hitchcock.

The royalties from and sales of this song, along with advances from Max Dreyfuss, personal loans from friends, and help from Kate allowed Cole to marry Linda with enough money to support her. The marriage took

place in Paris on 18 December 1919. At the time of his marriage, Cole was 28 and had yet to be a true success in the music business. Linda believed in his talent, and through her numerous contacts tried to further his career. However, the only result seemed to be that Cole spent a short time at the Schola Cantorum in Paris taking classes in orchestration and counterpoint. Though in later years Cole bragged about his work at the Schola and with D'Indy, the school's founder, the study was of minimal use at best since Porter never orchestrated his own works or wrote strictly contrapuntal music.

Cole's music career was not getting off the ground, but his social career was stronger than ever. The Porter home in Paris and the palazzos that the Porters rented in Venice for the summers were famous party spots. Despite his reputation as a host and partier, Cole still put in long hours writing songs and lyrics. He also had some of his works publically performed but only in failure shows: Mayfair and Montmartre and Phi-Phi (two London shows) and Hitchy-Koo of 1922 (another Hitchcock revue which closed in out-of-town tryouts) all from 1922. The general consensus was that Porter's tunes, lyrics, and harmonies were too sophisticated for the average audience.

In 1923 J.O. died, making Cole an extremely rich man. The year brought other changes for Cole as well.

Through Gerald Murphy, Cole met Rolf de Maré, the impresario of the Ballets Suédois which was based in Paris at the time. De Maré was interested in an "American" ballet. During the summer of 1923, Cole and Gerald spent several weeks together collaborating on Within the Quota with Murphy designing the scenario and scenery, and Porter writing the music.

Within the Quota was premiered by the Ballets Suédois on 25 October 1923 at the Théâtre des Champs-Élysées along with the premiere of Milhaud's La Création du Monde. The piece was a great success with the Parisian public and critics. However, when the Ballets Suédois began touring the work in America a month later, the critics blasted the work, partially because Porter's jazz sounded more French than American.

In 1924, though, Porter met John Murray Anderson who was associated with the annual Greenwich Village Follies. Anderson hired Porter to compose the songs for the sixth edition of the show. None of the songs was an instant success. However, "Two Little Babes in the Wood" became a hit in Paris (1928) and "I'm in Love Again" gained in popularity over the next few years until it too became a hit.

Porter's career was slowly beginning to pick up. Through Louis Shurr, a successful theatrical agent, Porter approached E. Ray Goetz in the fall of 1927. Goetz

had hoped to hire Rodgers and Hart to write a new show for him, but they were busy with the premiere of A Connecticut Yankee. Goetz had worked with Porter before and had faith in his abilities, and so Porter was hired to write most of the songs for Paris (the remaining songs were by Goetz). The show was not very long on plot, but it was long enough on performances to be considered a success (195 performances). At the age of 37, Cole Porter had finally "made it" on Broadway.

The first successful, completely Porter book musical on Broadway was produced the following year. The show was Fifty Million Frenchmen which was written by Herb Fields and produced by E. Ray Goetz. In the meantime, Porter wrote the songs for a flop French revue and a successful English musical, Wake Up and Dream (1929), which was also successful on Broadway, beginning a run shortly after the premiere of Fifty Million Frenchmen.

After this, Porter was regularly busy for the next few years writing songs for various shows, some of which were never produced. One of his greatest successes, Anything Goes (1934), almost fell into this category. The original book, by Guy Bolton and P. G. Wodehouse, centered around the antics aboard a wrecked pleasure-ship at sea. However, shortly after the script was finished, the pleasure-ship Morro Castle burned off the coast of New Jersey, killing over 100 people. The origi-

nal plot was then out of the question, and since Bolton and Wodehouse were unavailable, the director Howard Lindsay was asked to rewrite the book. Lindsay enlisted the aid of the head of public relations for the Theatre Guild, Russel Crouse, who had some previous success in show books. Lindsay and Crouse, the team responsible for such shows as Life With Father, was created by this show. Anything Goes was also a first in other fields. Vinton Freedley, who had lost his shirt and his theater (The Alvin) in the Depression, made a come-back with the show, and it was also the first Porter musical to star Ethel Merman and co-star Victor Moore. Next to Kiss Me, Kate, Anything Goes is considered Porter's best show.

A number of other hits and mediocre films followed, with the result that Porter was at the height of his career in 1937, a year which became a latent turning-point in his life. In October of that year, while out horseback riding, Cole was thrown from his horse which then fell on him, crushing both his legs. Always concerned with his looks, he refused to consider amputation. During the remainder of his life he went through at least thirty operations to save his legs. When one of his legs was eventually amputated, the experience greatly contributed to his ultimate mental decline. However, at the time Porter was in good spirits despite what was probably extreme

pain. He attempted to continue his work and eventually resume his active lifestyle.

Probably due to the distractions of the accident, the next Porter show was a failure, but it was followed by the successful Leave It to Me (1938, 307 performances). Leave It to Me was a delightful political satire based on Bella and Samuel Spewacks' play Clear All Wires. The play was adapted to its new purpose by the Spewacks and directed by Samuel.

Leave It to Me was the beginning of a string of extremely big hit shows for Porter. Three of these hits were written by Rodgers' and Hart's friends Herbert and Dorothy Fields. Porter was also involved in a number of movies during this period. Despite the success of five shows in a row, many critics were increasingly critical of his work. John O'Hara, for example, wrote this concerning Panama Hattie (1940), "Who'd have thought we'd live to see the day when Cole Porter--Cole Porter!--would write a score in which the two outstanding songs are called 'My Mother Would Love You' and 'Let's Be Buddies'? And written straight too; no kidding."¹¹

The number of hit songs which Porter gained from each musical was also declining. He no doubt noticed this decline in his professional esteem, and this probably contributed to his moodiness which began to appear

11. Schwartz, Porter, p. 207.

at this time. To add to this, the success of his shows started to slip. In 1944 the Billy Rose extravagant revue, Seven Lively Arts, folded after only 183 performances, a poor showing for that time. Another extravaganza, Orson Welles' Around the World in Eighty Days (1946) lasted only for 75 performances. A third lavish production, this time a movie by MGM, was also a flop. The movie, The Pirate (released 1948), was an adaptation of an equally unsuccessful Broadway play. Porter's only success of the period was the largely fictitious film biography, Night and Day (Warner Bros.; filmed 1945, released 1946), starring Cary Grant as the pixyish, 5'6" Cole.

By this time Porter's psychological condition was worsening. He blamed himself for the failures of the recent shows and so did the Broadway community. Only a few years before the toast of Broadway, he was now considered a has-been and could not find a job. He was very nearly passed over for Kiss Me, Kate, and backers were difficult to find with him as composer.

Kiss Me, Kate's spectacular success restored Porter's reputation, and his next show, Out of This World (1950), had no shortage of backers. Because of book problems, though, the show was a failure. Two more successful Broadways shows and a number of movie projects followed, but Porter was becoming increasingly depressed. He even

went through electric-shock therapy. It did not improve his mental condition that both Kate and Linda died at about this time nor that he lost his battle to keep his legs, one being amputated just below the waist.

Ironically, the great Cole Porter career ended with the television musical Aladdin (1958). The cast included big names such as Cyril Ritchard, Dennis King, Basil Rathbone, and Una Merkel, but the Porter score was awful. The show was a failure, and Porter never composed again. During the next few years Porter became a chronic alcoholic. He was in and out of the hospital for various reasons. In September of 1964 Cole entered the hospital for the last time. This time he was at St. John's Hospital in Santa Monica, originally entering for treatment of a minor case of hemorrhoids. While in the hospital he developed a bladder infection and pneumonia. Finally, on 15 October 1964, two days after an operation to remove a kidney stone, Porter died. The autopsy revealed chronic degeneration of the kidneys, hardening of the arteries, and evidence of heart weakness and failure with death attributed to severe bronchopneumonia provoked by emphysema.

Working habits¹²

Plenty of "information" exists as to where Porter received his musical inspiration. Cole frequently told

12. Again, the material on Porter's working habits is taken primarily from Schwartz, Porter.

stories about how he came to write certain songs. For example, Cole claimed that "What is This Thing Called Love?" was inspired by a chant in Marrakesh, "Night and Day" by distant drumbeats in Morocco, and "Begin the Beguine" by native music on the island of Kalabahi in the Dutch West Indies.¹³ Some of Cole's stories were undoubtedly true, but others were not since Cole had several versions for some songs.

Other facts of Porter's compositional technique are more definite. Porter was a meticulous organizer. When he sat down to compose, he insisted on having a number of things close at hand, many having nothing to do with music: sharp pencils, disposable tissues, cigarettes, cough drops, trash baskets, and assorted reference books. Also with him were charts of the show he was working on. Porter made the charts so that he could arrange the show in careful musical fashion with contrasting songs matched up--that is, a fast song followed by a slow song and a romantic song followed by a humorous one.

Porter had other considerations besides matching contrasting songs when he planned a score. Though many of his songs might have had only peripheral connection with the plot early in his career, he began to take speci-

13. David Ewen, Great Men of American Popular Song (Englewood Cliffs, NJ: Prentice-Hall, 1970), p. 213.

fic pains to match songs to the performers who were to sing them. Porter considered the performer's stage presence, basic voice type, vocal range, etc. For this purpose, he kept detailed notes at auditions.

The actual process of writing a song is explained in the quote below:

I like to begin with an idea and then fit it to a title. I then write the words and music. Often I begin near the end of a refrain, so that the song has a strong finish, and then work backwards. I also like to use the title phrase at the beginning of a refrain and repeat it at the end for a climax.¹⁴

This approach was different from most composers' who generally wrote a tune first and then had it fit with words--usually by someone else. The first part of Porter's composing was generally done away from the piano. This is not to say that Porter never composed at the piano, but it was usually not until he was satisfied with the basic lyrics and melody that he went to the piano to work out the details.

The writing of KISS ME, KATE

The original idea for Kiss Me, Kate was conceived in 1947 by a young stage manager, Arnold Saint Subber, after hearing Alfred Lunt and Lynn Fontaine bickering backstage during a production of The Taming of the Shrew. Saint Subber asked his friend Lemuel Ayers, a set and costume designer, to help him with the idea. Together

14. Schwartz, Porter, p. 72.

they approached Bella Spewack about writing a script. She told them in no uncertain terms that she had always hated The Taming of the Shrew, that it was Shakespeare's worst play, but that she would think about it. About six weeks later Spewack had a plot organized.

The time then came to find a songwriter. The producers, Saint Subber and Ayers, wanted Burton Lane who had just scored a great hit with Finian's Rainbow. Lane wanted to wait a year, though, and Spewack was not very excited about him. She had worked with Porter before and wanted him or no one. Saint Subber and Ayers, on the other hand, were not thrilled about working with a composer who had just written three flops in a row.

Porter himself was despondent after his recent failures and so was looking for a sure-fire hit idea. Shakespeare, he thought, would not fit his style of music. Spewack argued with him that the show was really about show people, but what finally convinced him was her claim that the story was really Yiddish at heart and that the Yiddish theaters on 2nd Avenue had been making hits out of the basic plot for years.¹⁵ She was not too far off since elements of the show came to Shakespeare in-

15. Many historical sources note a possible anti-Semitism in Porter arising from resentment of the large number of successful Jews in the music business. Porter once told Rodgers, in seriousness, that he had finally discovered the secret to writing hits, "I'll write Jewish tunes." (Rodgers, Stages, p. 88.)

directly from the Arabian Nights through popular Italian literature.

Spewack also intrigued Porter by giving him song ideas so that by February of 1948 Porter was already working on the project. A formal agreement between the producers and Porter was signed on 30 March 1948. Spewack noted that she and Porter had no formal signed agreement between each other until much later, due to their mutual trust.¹⁶

Almost from the beginning, Alfred Drake had been cast as the male lead due to his impressive work as the original Curly in Oklahoma! The female lead was found by John "Jack" C. Wilson, a third producer who had been added during the backer audition period. The woman was Patricia Morison, a B-movie actress who had not been on Broadway for many years. After auditioning for Porter, Morison was officially cast for the show. Other cast members included Harold Lang, Lisa Kirk, Lorenzo Fuller, Harry Clark, and Jack Diamond.

The show opened for tryouts in Philadelphia on 2 December 1948. The show was so successful that it was moved to New York without a single change, an almost unheard-of procedure. The show opened in New York at the New Century Theatre on 30 December 1948. Due to

16. George Fells, The Life That Late He Led: A Biography of Cole Porter (New York: G. P. Putnam's Sons, 1967), p. 241.

its success, the show was moved to the Shubert Theatre in April of 1949, and finally closed after 1,077 performances. The show won the Newspaper Guild's Page One Award for theatrical excellence (March 1949), the Antoinette Perry Award (April 1949), and three tony Awards for the 1948-49 season: best musical production, best book, and best score.

The English production of the show (1951), with Morison repeating her role, ran for 400 performances in London, and MGM's movie version, with Howard Keel and Kathryn Grayson, was also a great success. The MGM movie soundtrack became a best seller as did the two original cast recordings (1949, 1959).

Kiss Me, Kate eventually became the first musical comedy to play in Germany, Iceland, Poland, Yugoslavia, Italy, Belgium, Hungary, Switzerland, and Czechoslovakia. It also played in Denmark, Sweden, Israel, Turkey, Spain, Brazil, Japan, and Austria where it played at Vienna's Volksoper Theatre as Kuss mich Kätchen (1956).¹⁷

17. Eells, Porter, p. 255.

An Introduction to the Analyses

In the following analyses of Pal Joey and Kiss Me, Kate I will present general construction principles and tendencies in the two shows along with a brief analysis of the songs. Principles to be discussed include the composers' concept of the shows' style and flow, melodic construction and form, and harmony and rhythm (briefly). Since the songs of the Tin Pan Alley era are phrase-structured, I will employ a phrase analysis technique for the specific analysis of the songs. For the purposes of this study, the piano/vocal scores as listed in the bibliography will be regarded as definitive.

Limitations

Certain limitations must be put on this study for reasons of length and purpose. For example, I have chosen not to include much detailed analysis of harmony since harmonic details are less important for the success of a song in the overall scope of a show than melodic details and pacing. This is not to say that the harmonies in these shows are unimportant. On the contrary, both Rodgers and Porter are considered among the finest harmonists of the entire Tin Pan Alley era.¹⁸

18. Unlike many song composers, Rodgers and Porter wrote their own harmonies. Concerning Porter, Siebert found that where both manuscript and sheet music exist there is an exact or near exact correspondence between

Another limitation that I have made is to analyze the songs only. Overtures, entr'actes, dances (except when completely new music), and other incidental pieces have not been analyzed. However, some mention of them is made in conjunction with pacing and similar general considerations. In the individual song analyses, the introductions will be ignored for the same reason, unless they are important in overall design. Many introductions are only ad lib vamps, but some are more musically functional.

General definitions

The analysis of works such as these offers a number of problems, primarily because there has been little done in the field as yet and so a universal terminology and standard approach have not been developed. For example, what one analyst may call a phrase, another may call a segment. I will use what I believe are the most widely used and least confusing terms.

Verse: The first complete section in traditional Tin Pan Alley song form. The verse differs musically from the refrain in that it is not musically independent, as well as being usually shorter and less balanced. The verse also contains no strong musical "hook" like most refrains.

the two. (Lynn Laitman Siebert, Cole Porter: An Analysis of Five Musical Comedies and a Thematic Catalogue of the Complete Works (Doctoral dissertation, City University of New York, 1974), p. xvii.)

Refrain: The second section of the traditional Tin Pan Alley song form which is also known as the chorus or burthen (the term used by Kern). The refrain is musically independent and balanced. The refrain usually begins with a strong musical hook and contains catchy motives which are reenforced through repetition.

Trio: An optional section found between repetitions of the refrain. Also known as the patter or patter trio. The "patter" title implies the musical style of the trio, which usually employs quick notes in speech rhythms.

Phrase: The natural melodic subdivision of a section (i.e. verse, refrain, or trio). The exact division of a section into phrases is sometimes a matter of opinion.

Motive: For this study, the term will refer to the natural melodic subdivision of the phrase. Motives are sometimes composed of much shorter germinal motives, or they can be spun out as a single entity.

Bridge or release: The contrasting phrase which is used in the most common types of Tin Pan Alley song form refrains. The bridge is not necessarily composed of new material. For example, in a song form AAA_1B , the A_1 phrase might act as a release with some elements of return being contained in B. This is probably a wider definition than many analysts would use. However, I am using the term in reference to function rather than a specific situation.

Analysis of the show as a whole

To better understand how these shows work and how the songs work within their frameworks, it might be helpful to consider a breakdown of elements of the musical comedy and of song types in the musical.

Elements of the musical show¹⁹

1. The Musical Opening. The opening need not be a big production number, though it often is.
2. The Place of the Lyric. The lyric of a song often suspends reality momentarily, allowing us to see inside of a situation or person.
3. Musical Scene (i.e. the manner in which scenes are constructed musically).
4. Comedic Invention. In the best musicals, comedy arises out of the characters rather than just situations.
5. The Musical Program (i.e. the general quality of the score, the contrast between songs, etc.).
6. Layout (i.e. the manner in which songs are arranged). The length of the layout can be adjusted with long introductions, repeated refrains, dances, etc. The length depends on the song's tempo, mood, position in the whole, inherent value, and the relative importance of the character.

19. Distilled from Lehman Engel, The American Musical Theater, revised edition (New York: MacMillan, 1975), pp. 35ff.

7. Observation of Style. This refers to the technique of implying a certain historical era or certain region while retaining a distinctive personal style. Although not a necessary part of a musical show, many of the best include some observation of historical or regional style.

Song types (according to Engel)²⁰

1. The Ballad. The ballad is usually a love song, but it can also be a character song, soliloquy, or narrative.
2. The Rhythm Song. This song can also belong to any of the other three categories.
3. The Comedy Song.
4. The Charm Song. This is Engel's own term for songs such as "I Whistle a Happy Tune".

Writing in the 1930s, Isaac Goldberg gave a similar breakdown of types: ballad, novelty song, blues and rags, and production numbers (could belong to any of the other three categories).²¹ One might also consider in Pal Joey and Kiss Me, Kate the dichotomy between songs which take place on-stage in the shows and those which take place off-stage.

20. Engel, Theater, pp. 106-109.

21. Distilled from Isaac Goldberg, Tin Pan Alley: A Chronicle of American Popular Music (New York: Frederick Ungar Publishing Co., Inc., 1961, originally published, 1930), pp. 211-216.

Phrase construction and analysis

The mention of generalities or specifics of structure will refer to the songs in Pal Joey and Kiss Me, Kate only and do not necessarily reflect regular practice in other songs of the era unless otherwise stated.

The songs of the Tin Pan Alley era are phrase-structured compositions. For this reason the term "motive" has a narrower meaning than it often does for music of the classical era. In the songs to be studied, each section--verse, refrain, or trio--is composed of phrases which in turn are similarly constructed from motives. "Motivic development", in this case, refers to the manner in which motives are repeated, varied, and transformed in the spinning-out of a melody.

In the verse, phrase and motive structure are often irregular. The most common phrase length in the Joey and Kate verses is eight bars. However, in Porter's songs this often becomes sixteen bars, and some of Rodgers' phrases are only four bars long. Sometimes the last phrase in the verse is of different length, either longer or shorter than the previous phrases, as part of its transitional function. This, of course, creates an unevenness in the motives as well. The point of the matter is that the verse was only a way to set up the refrain. No one much cared what the verse (or the trio either) sounded like and so following conventional patterns was not so important.

Since the refrain is the crux of the song, it is there that the most careful crafting is observed. The most common song form in the Tin Pan Alley era was AABA, a form which is still significantly represented in Pal Joey and Kiss Me, Kate. The form was popular because it balanced repetition and contrast within a regular, economical framework. Other popular song forms also emphasized this balance. The basic idea was that one wanted to present a catch melodic segment, repeat it as often as possible to embed it in people's minds, but offer enough variety so that it did not become monotonous. The variety can be no more than a varying of the original material, as in "Why Can't You Behave?", or it can be one or two completely new phrases. Depending on the song layout, the variety function might even be left to a different section, as in "Too Darn Hot". A common sort of arrangement of phrases would work somewhat in this manner: The refrain begins with a strong opening phrase. For emphasis, the opening phrase is repeated, exactly or with slight alteration. The integrity of the initial "hook" is perhaps the most important. Sometimes the initial phrase is repeated a second time, usually with more variation. At this time there should be some greater variety brought in. The next phrase usually is a bridge of some kind. The bridge may be completely new material or a variation of the initial material. If the material

is new, it will usually retain rhythmic or melodic elements from the previous material to create a sense of melodic belonging. Bridges are often created from the previous material by raising the general pitch level. After the bridge it is important to end the refrain solidly in some manner. The best way to do this is to return to the opening material. The return is often simply an exact or slightly altered repetition of the beginning material. However, sometimes the return is effected by using one of the initial motives, often the "hook" motive, as the final motive of the bridge. This happens naturally when the bridge is an alteration of the initial material, but it can also happen in new phrases. This scenario of phrase structure is not the way all refrains work. However, it is basic enough to be regarded as a model of principles for song composition.

The same principles employed in overall construction of the refrain apply in a smaller fashion to individual phrase constructions in all sections of the songs. Whereas the average refrain is composed of four phrases of eight or sixteen bars' length (for Rodgers and Porter respectively), the average phrase is composed of four motives of two or four bars' length (for Rodgers and Porter respectively).

The most important motive in a song refrain is usually the initial motive. The initial motive must

have a strong character or a hook to make it catchy and interesting. The matter of the hook is often very subtle, involving the style of the lyric and the feel of the phrase or section as a whole. For example, the initial phrase of the verse to "Where is the Life That Late I Led?" is strong but is not interpreted as being a refrain hook even though it is used as one in "I Sing of Love". In a case outside of these shows, consider the similarity between the initial motives of the verse to "Oh, What a Beautiful Morning" and the refrain to "It's a Grand Night for Singing". In "Too Darn Hot" what was obviously conceived initially as a strophic verse is so strong that it is heard as a refrain.

From this beginning motive the rest of the phrase is spun out. The most common phrase structure is aa_1a_2b . In this structure the initial motive appears three times in some form followed by a motive which rounds out the idea. The most common kind of repetition is either sequential or a related technique. Another technique is intervallic expansion which can be seen in the initial phrase of "So In Love". Intervallic contraction can be seen in the "Bewitched" refrain. The manner in which motives can be manipulated with these techniques is endless, and sometimes special techniques arise as well. In my analysis of the individual songs I will attempt to explain and chart simply the relationships between motives and phrases.

In attempting to make these connections as clear as possible on paper, an old problem of analysis arises. The question is, "How far can a motive or phrase be altered before it must be considered a new motive or phrase?" The phrase analysis $A A_1 B A_2$ looks very simple at first. However, another analyst may consider $A A_1 B C$ to be a more accurate description. This representation of the form, though, loses the important sense of relationship between phrases A and C. Perhaps this problem is unavoidable. One must simply choose which way seems clearest. To help make the relationships clearer I have treated the motivic construction in the same way as the phrases, using lowercase letters. Of course the same problem can arise here, but at least the confusion level has been lowered one place.

On top of this, subscript numbers will be used to indicate variations of the original motive or phrase, and subscript letters will be used to indicate certain kinds of variation. For example, in the refrain of "Brush Up Your Shakespeare" the second phrase is a melodically varied version of the first phrase. To make this clear I would chart their form as follows: $A = aa_1a_2b$, $A_A = a_a a_{a_1} a_{a_2} b$; instead of the less clear: $A = aa_1a_2b$, $A_1 = a_3a_4a_5b$. This is especially useful for the numerous situations in which the initial material is also used for the bridge.

With this system, a typical phrase analysis might look like this:

Am
Verse: A(8) A Ext/Trans(2)

AM
Refrain: B(8) B C(8) B₁(10)

A = aa₁ab

B = cc₁c₂d

B₁ = cc₁c₂d₁

C = eeef

In the above illustration, the "Am" and "AM" refer to the key and mode of the section directly below it. In some cases the second refrain, encore, or reprise is in a different key. To reduce confusion, only the key of the original will be stated. The numbers in parentheses indicate the number of bars. In some of the Porter songs the number of bars in a phrase is variable, in which case the length will be indicated by a number indicating the basic length and then an "X".

Pal Joey

One of the first tasks that Rodgers and Hart faced when creating the songs for Pal Joey was deciding on the overall style of the score. By this I refer to the observation of style mentioned by Engle. In Rodgers' words, "Because of the night-club setting of most of the musical's action, Larry and I were able to have fun writing numbers burlesquing typically tacky floor shows."²² Songs like "A Great Big Town" and "That Terrific Rainbow" are good examples of purposeful near-banality. In this, credit must be given to Rodgers and Hart for creating songs which "burlesque" tacky music without being completely uninteresting themselves. Of course a great deal of this interest is generated through the storyline. It is unlikely that "The Flower Garden of My Heart" could have been successful on its own, nor was it intended to have been.

Another important general task was the balanced distribution of song types across the show for the sake of good pacing. The writers of Pal Joey were careful to alternate floor-show songs with off-stage ones and ballads with rhythm, comic, or charm songs as the breakdown of the score below shows.

22. Rodgers, Stages, p. 201.

ACT I

Overture

Scene 1:	Nightclub	Rhythm song
	(on-stage)	
	(on-stage)	Rhythm song
2:	Pet shop	Ballad
3:	Nightclub	Rhythm song--reprise
	(on-stage)	
	(on-stage)	Blues
		(with dance)
4:	Vera's boudoir	Comic charm song
5:	Nightclub	Rhythm song
	(off-stage)	(with dance)
6:	Tailor shop	Comic ballad
7:	Tailor shop/ dream nightclub	Rhythm song/ ballet

ACT II

Entr'acte

Scene 1:	Nightclub	Ballad
	(on-stage)	(with dance)
	(off-stage)	Comic rhythm song
		(mock striptease)
	(on-stage)	Rhythm song
2:	Joey's apartment	Rhythm charm song
3:	Nightclub	
4:	Joey's apartment	Rhythm song
		(with dance)
		Rhythm charm song
		(with dance)
		Comic ballad--reprise
5:	Pet shop	Ballad--reprise

Some of the song type designations are slightly arbitrary on my part, but one can still see the balance of types involved in the score. The importance of rhythm in a majority of the songs also becomes apparent. One reason for this is the nightclub setting and characters, but another reason is simply to keep the show upbeat and avoid dragging.

Although by the time Pal Joey was written Rodgers was not restricted by traditional song forms, these forms

are still well represented in the show. In Pal Joey, Rodgers was more concerned with breaking out of dramatic traditions than musical ones. This was generally true of most of his efforts. As Alec Wilder wrote of him, "His distinction stems more from remarkable melodic sensibility and experimentation than from new departures in song structure."²³

Of the fourteen songs in Pal Joey, only three do not have verses. Since the verses are never melodically vital, it is important to keep their length and material to a minimum. The most common verse forms are some variant of AA (four songs), AAB (four songs), or AB (two songs). The refrain forms are similarly usual. The four most frequently used forms are common forms of the period: AABA (five songs), AAA or AAAA (three songs), and ABAB (two songs). Only three songs remain outside of these conventions.

Phrase lengths in the songs are also common for the era, that is, usually eight bars. The phrases are usually constructed of four two-bar phrases. As outlined earlier, phrases are often spun out by sequential development or similar devices. For example, "Bewitched" is constructed from a single germinal motive. This germinal motive contains a two-note group (b-c) which is used

23. Alec Wilder, American Popular Song: The Great Innovators, 1900-1950 (New York: Oxford University Press, 1972), p. 164.

as an anchor for intervallic contraction. The bridge is built upon a retrograde of this motive.

A more frequently used device than sequence, etc. is the use of a small part of one motive or phrase, perhaps a single distinctive element, in the creation of another motive or phrase. In the refrain to "I Could Write a Book" both the A and B phrases begin with the same kind of pick-up, and the same rhythm recurs throughout.

Since Rodgers was a lyrical composer, most of his melodies are primarily conjunct or chordal. Wide leaps are found most often at points of subtle emphasis or in the "hot" floor-show songs. These numbers also exhibit the greatest use of chromaticism in melody and harmony. The show tunes are meant to be jazzy and so are full of blue-note harmonies and color chords. In some songs, such as "You Musn't Kick It Around", nearly every chord contains an added third of some kind (i.e. seventh, ninth, etc.). However, seventh chords are the most prevalent color chords even in the jazzy numbers. Chromaticism is used, but very seldom.

Key relationships, as well, are not out of the ordinary. Theoretically, the relationship between sections could be anything, although most often the key stayed the same. Bridge passages also could modulate but usually did not. In Pal Joey, Rodgers almost never went against these conventions. In fact, only one song, "Zip", uses

a key change between verse and refrain, and the only unusual song is "Pal Joey" which changes key in mid-refrain. The key changes are B^b to G in "Zip" and B^b to D in "Pal Joey", two third-relation modulations. The third-relation modulation was common in Tin Pan Alley songs, so even this is not completely out of the ordinary.

The musical program

ACT I

- Overture
- 1. A Great Big Town
- 2. You Musn't Kick It Around
- 2a. --encore
- 2aa. --change of scene
- 2b. Opening of scene 2--interlude: I Could Write a Book
- 3. I Could Write a Book
- 4. Opening of scene 3: A Great Big Town--reprise
- 5. That Terrific Rainbow
- dance
- 5a. --encore
- 6. What Is a Man?
- 7. Happy Hunting Horn
- dance
- 7a. --encore
- 7aa. --change of scene
- 8. Bewitched
- encore
- 8a. Pal Joey (What Do I Care for a Dame?)
- ballet (Joey Looks into the Future)

ACT II

- 9. Entr'acte
- 10. The Flower Garden of My Heart
- dance
- 11. Zip
- 12. Plant You Now, Dig You Later
- dance
- 12a. --encore
- 13. Den of Iniquity
- dance
- 14. Do It the Hard Way
- dance
- 14a. --encore (optional)

- 15. Take Him
- 15a. dance
- 15aa. --tango specialty
- 16. Bewitched--reprise
- 17. Change of scene: I Could Write a Book
- 18. Finale: I Could Write a Book--reprise
- 18a. Curtain calls: I Could Write a Book
- 19. Exit music

Analysis

Overture. Since the overture and entr'acte (along with reprises, etc.) were often used to reinforce songs which the composer thought likely to become hits,²⁴ a brief breakdown of the overtures and entr'actes is offered to illuminate some of the composers' expectations for their scores. The overture to Pal Joey is a potpourri containing the following songs (in order of appearance):

Bewitched
 Plant You, Dig You Later
 I Could Write a Book
 Bewitched (briefly)
 What Is a Man?
 Do It the Hard Way

1. A Great Big Town

Sung by: Joey (girls in reprise)

Layout: 2 refrains

Other appearances: Reprise (no. 4)

Tempo: Brightly

Meter: 2/4

Key: E^b-major

24. Rodgers notes the use of this technique in the writing of Present Arms. (Rodgers, Stages, p. 115.)

Form/melody:

E^b_M

Refrain: A(8) A₁(8) B(8) A₂(12)

A = abc-



A₁ = aba₁d

B = ee₁e₂f

A₂ = abgg₁-

As the chart above shows, each of the A-type phrases begins the same but is altered in the last half. The melodic nature is partially conjunct and partially disjunct with skips of a third being frequent. The g-motive near the end is of interest for using a chromatic sequence.

Harmony: The harmony is diatonic with few chromatic tones or even sevenths. The key remains in E^b throughout although the bridge does contain a brief secondary dominant emphasis.

Rhythm: With an unexceptional melody and harmony, the interest of this song is mostly rhythmic. The rhythm is syncopated throughout with   being prevalent.

Comments: The song is one of Rodgers' purposeful banalities. As the opener it starts the show in an up-beat manner while making it clear what type of characters we are dealing with.

2. You Musn't Kick It Around

Sung by: Joey (Gladys-encore)

Layout: Verse-Refrain-Dance (Refrain-Verse-Refrain)-

Encore (Refrain-Dance (2 refrains))-Change of scene

Other appearances: None

Tempo: Brightly

Meter: 2/2

Key: A^b major

Form/melody:

Verse: A^b_M A (8) A¹ (8) B (8)

Refrain: A^b_M C (8) C₁ (8) C₂ (10)

A = aa₁a₂-

A₁ = aa₁a₃-

B = bc

C = dede₁


C₁ = d₁d₁d_de₂

C₂ = de_ed₂f

The verse uses the conventional device of changing the essential nature of the final phrase before the refrain. The A-type phrases use fast syncopated rhythms, but the B-phrase uses mostly straight half-notes. In both the verse and refrain the melody often moves chromatically or uses other chromatic flavoring. For example, the a₁-motive is exactly like the a-motive except that the top note is flattened.

Harmony: This song is the most chromatic song in the show. Despite this, the chromaticism is mostly an outgrowth of melodic ornamentation than a function of

the harmony. Often the accompaniment consists only of a doubling of the line with a bassline or sparse chording underneath.

Rhythm: Syncopation is again important with the rhythmic anticipation  being used frequently.

Comments: Despite being a typical nightclub number, this song is far more interesting than the previous one. Considering the number of times that the song appears in the complete score, one might suppose that Rodgers thought of it as a possible hit.

3. I Could Write a Book

Sung by: Joey and Linda (alternate verse-refrain sets)

Layout: Verse-Refrain-Verse-Refrain-Exit (half refrain)

Other appearances: Overture, Ballet, Entr'acte (no. 9), Change of scene (no. 17), Finale (no. 18), Curtain calls (no. 18a)

Tempo: Allegretto

Meter: 2/2

Key: D^b major

Form/melody:

Verse: A(6) A B(4) B₁(4)

Refrain: C(8) D(8) C D₁(8)

A = ab

$$B = a_1c$$

$$C = de-$$

$$D = ff_1$$

$$D_1 = f_2f_3$$

The verse is primarily composed of repeated notes which is in contrast to the lyrical refrain. The C-phrase is constructed interestingly. Instead of the usual two or four-bar motives (as in the rest of the song), the C-phrase uses two three-bar motives with a tag to finish out the eight bars. The melodic nature of the refrain is conjunct with leaps only at points of subtle emphasis.

Harmony: The harmony is mostly diatonic with seventh chords used frequently for color. The accompanimental pattern is often only oompah bassline, melody, and block chords.

Rhythm: The rhythm is used to tie the C and D-type phrases. The $\bullet \bullet \mid \circ \circ$ rhythm is used frequently. The rhythms in both verse and refrain are unsyncopated.

Comments: The lyrics, which sound so innocent when Linda sings them, are interpreted as an expert snowjob when Joey sings them. This is an excellent method for making the same song fit two personalities.

5. That Terrific Rainbow

Sung by: Gladys (girls in encore)

Layout: Intro (Half refrain)-Verse-Refrain-Dance
(2 refrains-Coda)-Encore (Half refrain-Coda)

Other appearances: None

Tempo: Tempo di blues

Meter: 4/4

Key: F major

Form/melody:

FM
Verse: A(8) B(8)

FM
Refrain: C(8) C₁(8) C C₂(8)

A = abab₁

B = ccd




C = efe₁f₁

C₁ = e₂^fe₂^fe₃^fe₃^f

D = gf₄gh

The melodic character of both the verse and the refrain is mostly conjunct with some chromatic moving notes. However, the rhythmic character makes them quite different in nature.

Harmony: The harmony in both verse and refrain is composed almost entirely of seventh chords. Despite the chromaticism of the melody, there is relatively little in the harmony. The chromaticism in the harmony seldom goes very far beyond doubling the melody.

Rhythm: The rhythm of the verse uses  frequently while the refrain uses numerous syncopations such as  and .

Comments: The song is another banality, though not as much a one as "A Great Big Town". The fact that it appears only the once in the score indicates that Rodgers was well aware of its quality.

6. What Is a Man?

Sung by: Vera

Layout: Verse-Refrain-Trio-Refrain-Change of scene

Other appearances: Overture, Exit music (no. 19)

Tempo: Moderately

Meter: 4/4

Key: A^b

Form/melody:

Verse: A^b_M A(4) B(4)

Refrain: A^b_M C(8) D(8) C D₁(12)

Trio: A^b_M 2/4 4/4
E(8) E F(4)

A = ab

B = cd

C = e₁e₂e₃

D = e₄e₅

D₁ = e₄e₆e₇e₈

E = ffg

F = h

The free melodic style of the verse suggests a recitative. The rhythm flows quickly to add to this suggestion.

The refrain is built almost entirely on the development of a single motive. This motive is sequenced, lengthened, etc. in order to spin the melody out. Because of this mono-motivic nature, the form could be written as CC_1CC_2 . However, the feel of the D-type phrases is quite different from the C-phrases. The melody of the refrain is characterized by its rhythm and use of chromatic lower neighbor tones. The trio is musically unimportant except as contrast. Its function is more dramatic. The E-phrases are written in such a manner that rhythmic speech would have been an acceptable performance practice. The F-phrase acts as a transition to the next refrain.

Harmony: The harmonic accompaniment of the verse reinforces its recitative nature. The harmony in the refrain is diatonic most of the time. The emphasis is on the melody. The trio uses an accompanimental pattern to add interest to a simple harmonic pattern.

Rhythm: The verse and trio use eighth-notes and quarter-notes, but the refrain, being more contemplative, uses nothing shorter than a quarter-note. The rhythm of the primary motive, $\text{♩} \text{♩} \text{♩} \text{♩}$, appears throughout.

7. Happy Hunting Horn

Sung by: Joey

Layout: Vers-Refrain-Dance (2 refrains)-Encore
dance (approximately 3 refrains)

Other appearances: None

Tempo: Moderato, quasi marziale (verse)

Meter: 4/4 (verse)--2/2 (refrain)

Key: A^b-major

Form/melody:

A^b_M

Verse: A(4) A₁(4) B(5)

A^b_M

Refrain: C(8) C D(8) Cext(10)

A = aa_aa_aa₁

A₁ = aa_aa_aa₂


B = bc

C = dee₁f

D = d₁gd₁g₁

The melodic nature of the verse is mostly conjunct, but the skips and leaps which do exist are set off by the marziale rhythms of the section. The refrain is also conjunct most of the time, but there are a few places where skips of a third are more prevalent. Repeated notes are also important in the d-type motives.

Harmony: Through most of the verse the harmony stays on a V⁷ chord with the only movement being a walking-bass. Only in the B-phrase does the harmony begin to move some. The refrain harmony is more complex but not much. At many points it is nothing more than a parallel doubling of the melody.

Rhythm: The verse uses marziale (dotted) rhythms such as . The refrain is not marziale. It uses three different rhythms primarily, corresponding to the three motives in the first phrase:

d-type motives: 
 e-type motives: 
 f-motive: 

8. Bewitched

Sung by: Vera

Layout: Verse-3 refrains-Verse-Refrain phrase

Other appearances: Overture, Ballet, Reprise (no. 16)

Tempo: Moderately

Meter: 2/2


Key: C major

Form/melody:

CM
 Verse: A(8) A
 CM
 Refrain: B(8) B C(8) B

The verse is typically unimportant. Its lack of material makes it almost monotonous. The refrain uses very little material as well. However, it is developed instead of simply repeated. The primary method of development was explained earlier in this report.

Harmony: The harmonic rhythm is slow. The chord changes are on the downbeat or second beat of the measures, accenting melodic stress points.

Rhythm: The most prevalent rhythm is .
The stress on the second half of the first beat is a distinguishing trait of the rhythm.

Comment: Rodgers wrote of this song, "Here we tried something that is particularly effective in comedy numbers--the contrast of a flowing, sentimental melody with words that are unsentimental and self mocking."²⁵

8a. Pal Joey (What Do I Care for a Dame?)

Sung by: Joey

Layout: Refrain--into ballet

Other appearances: None

Tempo: Allegretto

Meter: 2/4

Key: B^b-major--D-major

Form/melody:

Refrain: $\begin{matrix} B^b_M & & DM \\ A(16) & B(20) & A & C(24) \end{matrix}$

A = aa₁a₁

B = bb₁b₂bb₁b₂

C = cc-----d

Most of this song is composed of repeated notes. The a-type and b-type motives, except for the ending to the b₂-motive, are completely composed of repeated notes. The variation which exists between the a-type

25. Rodgers, Stages, p. 201.

and b-type motives is in rhythm only. The section represented by dashes is also a series of repeated notes. Since they are not as unified, I did not give them a letter label. The only real melodic material in the song is the c and d-motives.

Harmony: The actual harmony is usually slow and simple. However, tension is generated by the use of fast accompanimental patterns and a series of very chromatic chords beneath the sequence of repeated notes in the C-phrase.

Rhythm: Much of the variety and interest in this song is rhythmic. The rhythms often approach speech in some of the repeated-note sections. These are the basic rhythms of the important motive types:



Comments: Despite its lack of melody, this number is an extremely effective show piece, especially with the following ballet.

Ballet

The ballet combines two of the previous songs with new material. This new material is not melodically structured but is rather based on conventional accompanimental patterns. These patterns are reminiscent of certain sections in Gershwin's An American in Paris. The two

songs which are used are "Bewitched" and "I Could Write a Book". One might look on these two songs as representing opposing sides in the show's struggle.

Entr'acte

The entr'acte contains only two songs, "I Could Write a Book" and "You Musn't Kick It Around".

10. The Flower Garden of My Heart

Sung by: Louis and Gladys (third refrain)

Layout: Intro (Verse-Refrain phrase)-Verse-3 refrains-Dance (approximately $2\frac{1}{2}$ refrains)

Other appearances: None

Tempo: Moderato

Meter: 2/2

Key: E^b major

Form/melody:

Verse: E^b_M
A(8) A_1 (8) B(4)

Refrain: E^b_M
C(8) D(8) C D E(8)

A = aab

A_1 = aab₁

B = cd

C = ef

D = gh

D_1 = gh₁

E = g₁e₁

The verse is somewhat monotonous in the same manner as the "Bewitched" verse, with repetitions of a single simple pattern. The B-phrase is constructed as a closing/transitory half-phrase which even ends on a melodic half cadence to prepare for the refrain. The refrain is constructed from half-phrases which can be combined in different ways. This is what happens in the final phrase.

Harmony: The harmony is simple in both verse and refrain. In the verse there is little more than an oompah bassline, the melody, and a second or third extra line. In the refrain there is a bassline beneath block chords. These chords are diatonic and seldom include sevenths.

Rhythm: The beginning of the verse moves faster than the rest of the song by use of quarter and eighth-notes. The B-phrase, in its transitory function, introduces the general rhythmic nature of the refrain, quarter and half-notes. Despite being a sentimental ballad, the refrain contains a frequent syncopation, shown below.



Comments: With its dull melody, uncolored harmony, and sappy lyrics, this song is another throw-away. The flower song was a common revue favorite, allowing for a lot of pretty girls to parade about the stage in scanty flower costumes.

11. Zip

Sung by: Melba

Layout: Long verse-3 refrains

Other appearances: None

Tempo: Moderately

Meter: 2/2

Key: B^b-major (verse)--G-major (refrain)

Form/melody:

B^bM

Verse: A(6) B(4+1) A₁(4) B₁(8)

GM

Refrain: C(8) C D(8) C₁(8)

A = aaa

B = b_a

A₁ = aacd

B₁ = b₁

This song falls into a category known as "comic patter" songs. The word "patter" implies the exact style of the melody. There is really little melodic about either verse or refrain. The important factor is the forceful presentation of the lyric in striptease style.

Harmony: The harmonic texture of the verse is sparse, allowing for an uncluttered declamation of the lyrics. The melody and harmony pick up some for the refrain. The mostly block-chord accompaniment changes in accordance with the demands of the line above. Few of these chords contain sevenths, etc. Surprisingly, more of them use chromatic alteration for color.

Rhythm: In the verse the use of speech-like quarters and eighths is prevalent. In the refrain the rhythm is more regular. The C and D-phrases are rhythmically different in nature.

C-type phrases:

D-phrase:

Comments: For the staging of this song, Gypsy Rose Lee was called in as a coach. Incidentally, Rose's sister, June Havoc, was the original Gladys Bumps.

12. Plant You Now, Dig You Later

Sung by: Gladys

Layout: Verse-2 refrains-Dance (approximately 4 refrains)-Encore dance (approximately 1 refrain)

Other appearances: None

Tempo: Moderato

Meter: 2/2

Key: E^b -major

Form/melody:

E^b_M
Verse: A(8) A Ext/trans(4)

E^b_M
Refrain: B(8) B C(8) Bext(10)

A = aa₁a-

B = bb₁b₂c

C = dd₁d₂e

The verse is constructed similarly to that of "The Flower Garden of My Heart". Two somewhat monotonous phrases are given with a final transitory half-phrase or part-phrase at the end. The refrain is constructed in a fairly standard way as well. Most of it is based on two motives. The first motive is characterized by its rhythm and use of lower neighbor tones. The second motive uses the same rhythm but the melody is somewhat inverted, with a upward leap of a fifth settling down a step replacing the lower neighbor tone figure.

Harmony: The harmony of the verse is very open, with a regular pattern of open parallel triads in the lower accompaniment and doubling of the melody above. The chords are thicker, but the rhythm is slower in the refrain. The song is another "hot" show piece and as such contains a number of color chords.

Rhythm: Syncopation is again important in both sections. The prevalent rhythms of both sections are show below:



13. Den of Iniquity

Sung by: Vera and Joey

Layout: Verse-2 refrains-Dance (3 refrains)

Other appearances: None

Tempo: Allegretto

Meter: 2/2

Key: E^b major

Form/melody:

E^b_M
Verse: A(8) A_1 (8)

E^b_M
Refrain: B(4) C(8) B D(12)

A = aa_aa₁b

A_1 = aa_aa₁c

B = de_d

C = fff₁g

D = hhig₁d₁

The verse is typically dull but is given interest by trading off soloists. The refrain is unusual because of its asymmetrical design. It also contains a greater number of distinct motives than most refrains. One unifying factor is that the C and D-phrases sound related. In fact, it is tempting to label the D-phrase " C_1 " because of its similarity in basic design and feel to the C-phrase. In the D-phrase, the h-motives are constructed and linked similarly to the f-motives, and the i-motive is related to the h-motives in much the same way that the f_1 -motive is related to the f-motives.

Harmony: The verse harmony consists throughout primarily of parallel doubling of the melody with a bass-line. The harmony in the refrain, however, changes as often as the melody. The style of the first phrase is

similar to the verse, but the C and D-phrases are quite divergent. In the fff_1 segment the melody consists partially of repeated notes with a series of chromatic chords moving on each note beneath. The g-motive is a simple V-I-V half cadence which sets up a return to the original material (harmonized the same as before). The hhi-segment is different again, with a sequence of punctuating chords which are used only at the beginning of each motive. The g_1 -motive is a chromatic inversion of the g-motive and is harmonized to lead into the final return of the initial motive (with a return to the original harmonic style as well).

Rhythm: The rhythmic nature of the different motives are also distinctive. The verse is composed of strings of eighth and quarter-notes with some half-notes, a basic style which is continued in the B-phrase of the refrain. In the C and D-phrases, all but the g-type motives are composed nearly exclusively of quarter-notes. The g-type motives are composed of three half-notes each.

14. Do It the Hard Way

Sung by: Joey

Layout: Verse-2 refrains-Dance (approximately 5 refrains)-Optional encore dance (2 refrains)

Other appearances: Overture, Exit music (no. 19)

Tempo: Moderato-Brightly-Moderately (verse)--Moderately (refrain)

Meter: 4/4-2/2-4/4-2/2 (verse)--2/2 (refrain)

Key: C-major

Form/melody:

CM
4/4-2/2 4/4-2/2
Verse: A (10) A₁(12)

CM
Refrain: B(8) B₁(8) B B₂(8)

A = ab

A₁ = ab₁

B = cc₁

B₁ = c₂d

B₂ = ec₃


The nature of the verse is similar to "Pal Joey".

The motives are composed of repeated notes or the alternation of neighbor tones. Interest is developed through the shifts in tempo and meter from motive to motive in the section and through the possibility for energetic delivery. The refrain has an actual melody. The primary motive of this melody appears continually. In each case, except for the c₃-motive, the only difference between the various c-type motives is that the ending is altered slightly. The d and e-motives add extra variety so that the form approaches BCBD.

Harmony: The verse harmony is almost completely composed of alterations of tonic and dominant chords. The exceptions are in the b-type motives where a few

secondary dominant emphases appear. In the refrain the harmony consists of parallel chords above a bassline. The chords double and parallel the melody while the bass is an approximate inversion of the melody. These segments are diatonic for the most part, but the segments in between the motives are full of chromaticisms. These segments are only colorful filler since the diatonic harmony returns immediately with the next motive.

Rhythm: Steady quarter-notes are used primarily in the verse, but the refrain is more syncopated. The rhythm of the c-type motives which appears frequently in the endings to the c-type motives as well as in the d and e-motives.

C-type motives: 

Comments: Like "Pal Joey" this song is a good show piece, but it is more melodic and so stands on its own better. From the other appearances of the song in the score, it would seem that Rodgers had some expectations for the song.

15. Take Him

Sung by: Linda and Vera (alternate refrains, duet)

Layout: 2½ refrains-Dance (waltz, approximately 2 refrains)-Dance (tango, approximately 2 refrains)

Other appearances: None

Tempo: Allegretto

Meter: 2/2

Key: F major

Form/melody:

FM
Refrain: A(8) B(8) A B/A(8)

A = abab₁

B = cdc₁e

B/A = cd₁a-

The refrain is another of those which combines elements of the initial phrase with new material to provide variety and recapitulation in the same final phrase. The melody is conjunct with a number of chromatic neighbor tones. In many rhythmic and melodic ways some parts of the song resemble an inversion of "Do It the Hard Way".

Harmony: Despite the frequent chromatic neighbor tones, the harmony is kept simple. Again Rodgers used parallel doubling of the melody above an oompah bassline.

Rhythm: Each of the songs motives has a distinct rhythm. The rhythms of the most frequently used motives are shown below.

a-type motives:	
b-type motives:	
c-type motives:	

19. Exit Music

The exit music is another composite using "What Is a Man?" and "Do It the Hard Way".

Kiss Me, Kate

As in Pal Joey, the style of Kiss Me, Kate is two-fold since the story takes place within an already musical setting. In Pal Joey, the setting is a nightclub and in Kiss Me, Kate it is a theater company performing a musical version of The Taming of the Shrew. The show-within-a-show concept of Kiss Me, Kate allowed the Spewacks and Porter great latitude for variety, humor, etc. For Porter this meant that he could create a series of songs with a certain amount of Mediterranean flair (representing Shakespeare's Padua) and still indulge in a purely jazzy number when he wished. When looking at the breakdown of songs in the show it is important to note not only the basic type of a song (ballad, comic, etc.) but also whether it belongs to the on-stage or off-stage action. The Shakespearean songs are often flavored with a pseudo-antique style both in their lyrics and in the music itself. Yet Porter felt free to be just as modern and clever in these songs as in the non-Shakespearean ones.

The musical pacing of Porter's shows was very important to him. According to Schwartz, Porter made out detailed charts outlining the show he was working on and the position and type of each song in the show.²⁶ These charts were made so that he could follow fast songs

26. Schwartz, Porter, p. 225.

with slow, sentimental with comic, etc. The necessity for a hit show which Porter felt during the creation of Kiss Me, Kate made him even more careful about this arrangement. The chart below shows the final arrangement of the score according to song types.

ACT I

Overture

Scene 1:	Theater stage (before show)	Rhythm song (with dance)
2:	Backstage	Ballad
3:	Stars' dressing rooms	Charm song (waltz, with dance)
4:	Padua	Ballad Rhythm song (with dance)
5:	Padua street	Charm song Dance Comic rhythm song Comic patter song Ballad (with beguine dance)
6:	Backstage	
7:	Stars' dressing rooms	
8:	Front of curtain	Rhythm song (with tarentella dance)
9:	Padua church	Rhythmic ensemble finale

ACT II

Entr'acte

Scene 1:	Stage door alley	Rhythm song
2:	Front of curtain	
3:	Petruchio's house	Charm song
4:	Backstage	Comic rhythm song
5:	Stars' dressing rooms	
6:	Backstage	Charm song (with soft show dance) Ballad--reprise
7:	Backstage	Comic rhythm song (bowery waltz)
8:	Baptista's home	Dance (pavane on ballad--reprise) Recitative

Scene 8 cont.

Rhythmic ensemble finale
(with dance)
Comic rhythm song--reprise
(bowery waltz)

Another thing that Porter kept in mind while composing the score for Kiss Me, Kate was the growing trend towards complete integration of songs and story in the musical comedy. Keep in mind that Kiss Me, Kate was written eight years after Pal Joey and five years after the ground-breaking Oklahoma! Porter had always written generally conventional musical comedies (i.e. non-integrated). However, he realized the commercial potential of shows which followed in the footsteps of Oklahoma! Again, Porter felt a great deal of pressure to conform to public taste in order to have a solid hit for once.

As stated earlier, Rodgers progressive nature did not usually extend to song forms, but rather manifested itself within traditional forms. Porter, on the other hand, was constantly breaking the set patterns, most usually by expanding them to new lengths. "Begin the Beguine", for example, is one of the longest popular songs ever written (108 measures). In Kiss Me, Kate this tendency is seen clearly. Though many of the song refrains do conform to a typical overall form, they include so much expansion and extension that they are anything but typical. Nowhere in the show is a simple 32-bar AABA form to be found.

Of the seventeen songs in the score, only seven have verses, three have trios, and one has what amounts to a double refrain. The basic verse and trio forms are not unusual. The basic verse forms are AB, AAB, AA (two verses each), and AAA; and the basic trio forms are AB (two trios) and AAAA. However, the verse tradition is stretched considerably in two songs. "Bianca" contains a conventional verse which is preceded by a long vocal introduction, and the first section of "Too Darn Hot" is altered to the extent that I am treating it as a refrain.

The basic refrain forms are not so simple as those of the verses and trios. Of the eighteen refrains, four are actually AABA forms, and three are AAA forms with extensions or codas tacked on. The remaining refrains all use singular forms ranging from the conventional AAAB, to additive form,²⁷ to single-phrase strophic form, to through-composed form.

One aspect of Porter's style in many of these refrains is the creation of points where expansion can take place without disrupting the song. Mostly this means repetition of a melodic motive or phrase, but it can also mean tacking on cadential extensions or codas. The former technique is exploited in the additive song, "I've Come to Wive

27. Additive form refers to the expansion of a song by addition of an interior motive repetition such as in "The Twelve Days of Christmas".

It Wealthily in Padua". However, other songs also contain segments which could be expanded additively. "I Hate Men" and "Too Darn Hot" both could be expanded in this way. "I Hate Men" does not exploit this possibility, but the second refrain of "Too Darn Hot" is expanded additively in its final repetition. This kind of expansion comes shortly before a cadence and actually emphasizes it. This emphasis is created by delaying the expected cadence which has been set up by the regularity of the previous phrases. The use of this technique as a cadential extension can be found in the final repetition of the "Brush Up Your Shakespeare" refrain.

Besides these small-scale interior and cadential expansions, larger expansions and full codas are possible as well. Such is the case in "Tom, Dick or Harry". The form of the central part of the refrain is AA_1A_2 , but a coda in a completely different style is added to this. The finales are composed almost entirely of expansions and extensions. The essential melodic material of the Act I finale is presented in the first eight bars which are followed by a choral repetition, several segments of additional expansion, a cadenza for Kate, and a long choral closing section. Out of eight bars, the finale is expanded to 87 bars.

Another point of interest regarding form in these songs is their key structures. As has been already men-

tioned, verses often modulated in preparation for the refrain. Porter exploited this convention in all but two of the seven songs with verses. In each, the dominant-tonic relationship is stressed. At its simplest this means a verse in the dominant and a refrain in the tonic (e.g. "Wunderbar"). Another method is to start in the tonic and modulate to the dominant for the last phrase of the verse, setting up a return to the tonic for the refrain. The most interesting case of this is in "Tom, Dick or Harry". The verse of the song is composed of three phrases and an extension. The phrases are identical except that each succeeding one is modulated up a third (then back to the tonic for the refrain). The resulting key scheme is tonic-mediant dominant (verse)-tonic (refrain).

Besides key changes, Porter also used modal shifts frequently. By beginning with a minor section and shifting to major at the next section, Porter created a sense of "opening up" in the second section. This technique is used in "We Open in Venice" and "Too Darn Hot". However, besides use between sections, this technique is also used within sections such as the verse to "Bianca" and the refrain to "So In Love". In some songs the shifts occur so frequently that a certain amount of modal ambiguity results.

Not only are the songs in Kiss Me, Kate occasionally modally ambiguous, but many of the melodies are also

highly chromatic. Nearly every song in the show contains some chromatic alteration. Many of these alterations are really only shifts in mode, but others are made for the sake of voice-leading.

The chromatic alteration of tones for purposes of modal shift or voice-leading creates a very wide harmonic palate, especially since many of the other accompanimental lines are also conceived horizontally. Even within the context of a series of color chords, one can often make sense of the progression by examining it as if it was composed of separate lines. Porter's basslines especially are often linear rather than being fundamental harmonic tones. Wilder notes how this worked in the earlier Porter song "Night and Day".

The story goes that when Porter played this song for Max Dreyfuss of Harms Music, he received an unenthusiastic reaction due to the bass notes beneath the melody at its opening. The resultant dissonance convinced Dreyfuss that it would prejudice the audience. These bass notes are very daring and highly unusual, but if you look at the closing measures of the verse, you can see how the c flat in the bass against the b flat in the melody was inevitable.²⁸

Along with all the chromatic color there are also numerous non-harmonic tones, seventh chords, etc. Not all the harmonies are as colorful as all this, though. Depending on the situation, Porter was quite capable of simplifying his technique. Some of these simplifications take place in the Shakespeare songs as part of

28. Wilder, Innovators, p. 230.

the suggestion of period music. These simplifications may involve either an opening-up of the harmonies (i.e., fewer seventh chords, open spacing, etc.), or a greater use of purely diatonic chords, or both. In any case, the simplification is never pure.

The musical program

ACT I

- Overture
- 1. Another Op'nin', Another Show
- 1a. --dance
- 1b. --reprise
- 1c. --change of scene
- 2. Why Can't You Behave?
- 2a. --change of scene
- 3. Wunderbar
- 4. So In Love
- 5. Padua Street Scene: We Open in Venice
- 5a. --dance
- 6. Tom, Dick or Harry
- 6a. --encore
- 7. Rose Dance
- 8. I've Come to Wive It Wealthily in Padua
- 9. I Hate Men
- 9a. --encore
- 10. Were Thine that Special Face
- 11. Change of scene: I Hate Men
- 11a. --change of scene
- 12. I Sing of Love
- 12a. --dance: Tarantella
- 13. Finale Act I

ACT II

- 14. Entr'acte
- 15. Too Darn Hot
- bows
- 15a. --change of scene
- 16. Where Is the Life that Late I Led?
- 16a. --change of scene
- 17. Always True to You in My Fashion
- 17a. --first encore
- 17b. --second encore
- 17c. Change of scene: Why Can't You Behave?

- 18. Bianca
- dance
- 18a. --incidental music: Wunderbar
- 19. So In Love--reprise
- 19a. --change of scene
- 20. Brush Up Your Shakespeare
- 20a. --first encore
- 20b. --second encore
- 21. Pavane: Why Can't You Behave?
- 22. I Am Ashamed that Women Are So Simple
- 23. "Shrew" finale: So Kiss Me, Kate
- 24. --dance
- 24a. Grand finale: Brush Up Your Shakespeare

Analysis

Overture. The hit reinforcement function of the overture is obvious in the light of early sheet music sales.

Deborah Wong has found that three of the songs in the overture were among four released as sheet music before the opening of the show on Broadway. These three songs are "Why Can't You Behave?", "Wunderbar", and "So In Love". The fourth song, "Were Thine that Special Face", is contained in the Act II entr'acte.²⁹ Below is a list of the songs used in the overture.

Too Darn Hot
 Why Can't You Behave?
 Wunderbar
 So In Love
 Bianca
 Another Op'nin', Another Show (briefly)
 Why Can't You Behave? (briefly)

29. Deborah Wong, "The Production and Dissemination of Cole Porter's Kiss Me, Kate: The Commercial Context of a Broadway Success Story" (Unpublished paper, University of Michigan, 1984), p. 28.

1. Another Op'nin', Another Show

Sung by: Hattie with chorus (second refrain)

Layout: Intro (Refrain)-2 refrains-Dance (approximately 3 refrains)-Reprise (half refrain)-Scene change (Refrain phrase as needed)

Other appearances: Overture (briefly)

Tempo: Very lively

Meter: 2/2

Key: E^b major

Form/melody:

Refrain: E^b_M A(16) A B(16) A

A = aa_1a_2b

B = cc_1cd

This is the most conventionally constructed song in the show as the above chart clearly suggests. The interest in the song is in the ingenious rhythmic scheme. The melody itself is composed almost entirely of motives containing alterations of two pitches.

Harmony: Unlike the melody, the harmony is extremely chromatic, especially at the phrase endings and in the bridge. Despite the frequent repetition of melodic material, the harmony is not allowed simple repetition. To add to the urgency of the rhythm, the harmonic texture thickens at each sequential repetition of the a-motive in the A-phrase.

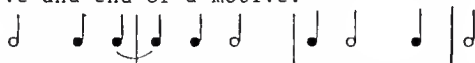
Rhythm: The rhythms are extremely clever, constantly emphasizing different beats in alternating fashion.

a-type motives and beginning of c-type motives:



alternating emphasis on first, fourth, and second beats.

b-motive and end of d-motive:



alternating emphasis on first, fourth, third, and second beat.

2. Why Can't You Behave?

Sung by: Lois

Layout: Refrain-Scene change

Other appearances: Overture, Entr'acte (no. 14), Always True to You in My Fashion (no. 17, verse), Change of scene (no. 17c), Pavane (no. 21)

Tempo: Slow blues

Meter: 4/4

Key: C major

Form/melody:

Refrain: ^{CM} A(16) A A₁(16) Ext(6)

A = aa₁ba

A₁ = a₂a₃ba


Ext = ca

Nearly the entire melody is constructed from a single motive which is not much more than a chromatically descend-

ing line, E-E^b-D-C. This motive is given melodic interest by the addition of escape tones and with a strong rhythm. The chromaticism adds a touch of constant ambiguity to the key and mode of the melody. The frequent use of E^b and B^b create a sense of C-minor which only serves to emphasize the bittersweet nature of the lyrics. The overall form of the song works similarly to the conventional AABA since the A₁-phrase begins as if it is a bridge but then returns to the original material.

Harmony: The harmony is every bit as chromatic as the melody would imply. The spacing is left rather open, though, with only a few implied lines. No doubt with such a tender ballad Porter did not wish to make the harmony too thick. The chromaticisms do lead to some interesting clashes, however, especially as a cadence approaches.

Rhythm: The rhythm of the a-motive is naturally predominant. It is slow but with a characteristic off-beat emphasis in the second bar.

a-motive: 

Comments: Porter obviously targeted this song as a hit for good reason. The song is strong with a deceptive melodic simplicity.

3. Wunderbar

Sung by: Fred and Lilli

Layout: Intro (Refrain)-Verse-Refrain-Dance (Half refrain)

Other appearances: Overture, Entr'acte (no. 14),
Incidental music (no. 18a)

Tempo: Tempo di valse Viennese

Meter: 3/4

Key: E^b-major (verse)--A^b-major (refrain)

Form/melody:

Verse: A^{E^b_M}(8) B(10)

Refrain: C^{A^b_M}(16) C D^{EM-A^b_M}(16) C

A = aa₁

B = bb₁c-


C = def_de₁

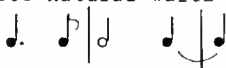
D = ggg₁g₂

As a burlesqued Viennese waltz, the most important aspects of the song are the combination of strong rhythmic figures with a lilting melody. The d-motive which sets the title presents a repeated-note rhythmic figure that is used for pick-ups and so forth though-out the refrain. For this reason, the diverse material all sounds very related. The melody is completely free of chromaticism except for the brief c-motive in the verse.

Harmony: The harmony follows the suit of the melody in being almost completely free of chromaticism. The

texture is fairly open with a slow rhythm and typical waltz accompaniment. The only harmonic variety is the shift to the key of the raised fifth for the first half of the bridge.

Rhythm: The pick-up rhythm mentioned earlier is shown below. The quite natural waltz rhythm  is



sometimes used in a manner suggesting an expanded version of this pick-up rhythm.

Comments: The simplicity of the melody and harmony is a result of the tongue-in-cheek nature of the song. The song is a take-off of the waltzes popular in Viennese operettas.

4. So In Love

Sung by: Lilli (Fred in reprise)

Layout: 2 refrains

Other appearances: Overture, Change of scene (no. 15a), Reprise (no. 19)

Tempo: Andante

Meter: 2/2

Key: F[#]-minor/A-major

Form/melody:

F[#]_m/AM

Refrain: A(16) A₁(16) B(16) A₂(24)

$$A = aa_1bc$$

$$A_1 = aa_1b_1c_1$$

$$B = ded_1e_1$$

$$A_2 = aa_1b_2c_2-$$

A large part of the song is created by the manipulation of a minute melodic relationship. This relationship consists of an upward interval which always moves on the beat. Originally this interval is a minor second. As the song is spun out, this interval is expanded and the general pitch level raised. This is what happens in the first half of each A-type phrase. The result is a long even upward swing of an arc which is completed by the last half of each phrase. The B-phrase is also arc-shaped. The interesting thing is that each arc reaches a bit higher point before coming down. These high points are at the exact same place within each phrase. The sequence of top notes is as follows: D-E-F-F[#].

Harmony: The harmony is fairly open and surprisingly diatonic, with a slow harmonic rhythm (another ballad). However, the harmonic scheme is very interesting. As in many of the show's songs, there is a fluctuating modality, but in this case the fluctuation is between relative major and minor rather than parallel. The short introduction before the song establishes the key quite clearly as F[#]-minor. The song remains in the minor until the second half of the A-phrase. This pattern is repeated

for each phrase. Surprisingly the pattern is not altered in the final phrase to round the key of the song. The final cadence is on A.

Rhythm: The overall rhythm is slow, picking up somewhat in the bridge. The primary rhythm is $\text{d} \quad \text{d} \quad \text{d}$ which sets the upward interval mentioned earlier. Another important rhythmic aspect is the frequent use of a quarter-note pick-up.

Comments: Porter must have used his charts on this one, considering the precise arc of the form. Despite this precision and the unusual key scheme, the song sounds smooth and uncontrived.

5. We Open in Venice

Sung by: Shakespearean chorus

Layout: Intro (Refrain)-Verse-4 refrains-Dance
(2½ refrains)

Other appearances: None

Tempo: Lively

Meter: 2/2

Key: B^b-minor (verse)--B^b-major (refrain)

Form/melody:

Verse: A(16) A₁(16)

Refrain: 4//: B(8) C(8) :// Final ending(4)

A = aa₁bc

A₁ = aa₁b₁c₁

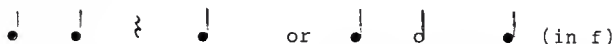
$$B = dd_1d_2e$$

$$C = dfg_dh$$

The repeat sign is included in the above chart because the refrain is too short to stand without repetition. The most vital part of the refrain is its rhythmic drive and to some extent its lyrics. The verse is far more lyrical in nature. In the refrain, the primary motive (d) is a leap up and back down of a sixth. Sequential treatment of this motive is interspersed with other material. This material corresponds to comments from individual chorus members.

Harmony: In keeping with the Shakespearean character, the harmony is once again fairly open and diatonic. The harmony in both verse and refrain shifts about every bar. In the case of this song, the minor mode aspect seems to be part of Porter's suggestion of the old Padua setting.

Rhythm: The verse uses steady quarter-notes almost exclusively. The primary rhythm of the refrain is shown below. This rhythm is used in the d-type motives and the f-motive.



Comments: The song is a Shakespearean counterpart to "Another Op'nin', Another Show". The lyrics are very slyly clever in that they create a triple-imbedded anomaly. The chorus members do not sing as characters of the Shake-

spere story but as actors playing Shakespeare in Italy. This indicates a show-within-a-show-within-a-show. No doubt Porter was joking about the lengths to which the show-within-a-show concept of Kiss Me, Kate could be taken.

6. Tom, Dick or Harry

Sung by: Bianca's suitors (verse), Bianca with suitors (refrain)

Layout: Long verse-Refrain-Encore (half refrain)

Other appearances: None

Tempo: Allegretto (varied)

Meter: 2/2

Key: A^b-major

Form/melody:

Verse: A^b C E^b_M
A(16) A A Ext/Trans(10)

Refrain: A^b_M CM A^b_M
B(16) B B₁(18) Coda(8, 10 in encore)

A = aa₁a_ab

Ext/Trans = from b

B = cc₁c₂c₃

B₁ = c₄c₅c₆-

Codas = completely new material in skat style

Porter again used the minor-major opening up technique for the verse to this song. The first half of each A-phrase is in the minor which then opens up into the major for the second half of the phrase. The refrain

is given interest by constantly shifting texture, style, etc. The basic material is nearly all the same. The first B-phrase is sung by Bianca in the tonic key. The second B-phrase is sung by Bianca and her suitors trading lines in the mediant key. The B₁-phrase is sung by Bianca and her suitors in four-part a cappella harmony back in the tonic key, and the coda is completely new material, a skat in fox-trot style.

Harmony: The harmony of the verse is similar to other Shakespearean songs in that it is mostly diatonic. The refrain begins with diatonic harmonies as well, but the complexity of the harmony increases as the refrain progresses.

Rhythm: The verse uses straight quarter-notes most of the time. The refrain uses the rhythm below as part of its distinct nature.



Comments: The song is a bit of a surprise. The verse is well within the Shrew style while the "hot" refrain is definitely not.

7. Rose Dance

The dance is an instrumental piece in a pseudo-antique style. This style is rhythmic but restrained. Nearly the entire piece is spun out of one basic idea, much as in a Baroque dance. In the rough formal outline below, the only real contrasting material is in

the final two segments.

D^bM CM AM CM AM
Intro(2) A(4) AAA B(4) BBB C(4) CCC D(8) E(13)

8. I've Come to Wive It Wealthily in Padua

Sung by: Petruchio (with male chorus)

Layout: 4 refrains

Other appearances: Where Is the Life that Late

I Led? (no. 16, verse, briefly)

Tempo: Allegretto giocoso

Meter: 2/2

Key: B^b-major

Form/melody:

Basic refrain: A(16x)

A (approximately) = a₀a₁₀bb₁a₂a₃₀


The x in the chart above indicates that the length is expandable. The o's indicate motives which are varied from verse to verse. There are four refrains, each of which is expanded by the addition of two more b-motives so that the first refrain contains one b-motive, the second three, the third five, and the fourth seven. Variety is created by varying many of the a-type motives at each repetition. Not surprisingly, some of the variations are modal.

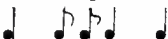
Harmony: The texture through most of the songs is again very open. In the b-type motives the harmony gains some chromatic lines and the harmonic rhythm speeds

up. As part of the suggestion of the Shrew setting, there is more emphasis on plagal relationships than dominant ones throughout the song. There are also the familiar modal shifts in the varied repetitions of the a-type motives. One of these, the a_3 -motive in the second refrain, even changes key momentarily. The key shifts to G-major, and the motive ends with a half cadence on D.

Rhythm: The primary rhythms of the song are shown below. The second rhythmic pattern is used throughout most of the song in the accompaniment.

a-type motives: 

a-type motives (in accompaniment): 

b-type motives: 

9. I Hate Men

Sung by: Kate

Layout: 2 refrains-Encore (Refrain)

Other appearances: Changes of scene (nos. 11 and 11a)

Tempo: Moderato

Meter: 4/4

Key: D-minor/D-major

Form/melody:

Refrain: $\begin{matrix} Dm & DM \\ A(4) & B(8) & B_1(8) \end{matrix}$

A = ab

B = ccda₁

$$B_1 = c_1 c_1 d a_2$$

The a-motive is somewhat of a motto which frames the patter-like c and d material. The style and form are very similar to the previous song. The c-motive could quite easily be used to expand the song additively as in "I've Come to Wive It Wealthily in Padua", but it is not. Instead of expansion or varied repetition, the song is repeated exactly.

Harmony: The harmony is again simple. The harmony shifts every two beats and is composed mostly of parallel thirds or triads. The most interesting harmonic points are in the two-bar introduction and the transition to the second refrain. These points use the motto motive as the basis for a complex four-chord progression. In the key of D-minor the progression is $N-\flat V^{\flat 5}-III-V--i$. However, one hardly feels any key at all until the tonic chord.

Rhythm: Most of the song is in patter style and consists of constant eighth-notes. The motto motive, in its original statement, is composed of half-notes. In its variations, these half-notes are altered to include eighth-note melismas.

Comments: The song is a musical and dramatic companion piece to "I've Come to Wive It Wealthily in Padua". The similarity of style and form strengthen this connection.

10. Were Thine that Special Face

Sung by: Petruchio

Layout: Refrain-Trio-Refrain-Dance (beguine, 2 refrains)

Other appearances: Entr'acte (no. 14)

Tempo: Andantino (refrain)-Quasi recitativo (trio)

Meter: 2/2

Key: B^b-minor (refrain)--D^b-major (trio)

Form/melody:

B^b_m

 Refrain: A(8) A₁(16) A B(8)

D^b_M

 Trio: C(8) D(9)

A = ab

A₁ = ab₁b₂b₃

B = cd

C = repeated notes in speech rhythm


D = free lyrical material

The refrain shows another way in which expansion can take place in phrase-based songs like this. Instead of ending the A₁-phrase at the same point as the A-phrase, Porter expanded the phrase with two variations of the b-motive. The nature of the refrain and trio are completely different. The trio is labeled "quasi recitativo" and essentially works as a recitative.³⁰ The refrain is

30. Siebert calls the trio a verse (Siebert, "Five Shows", p. 285). Perhaps this label is based on the sheet music format. However, since the section comes between two refrains in the full score and since it is

extremely lyrical despite frequent jumps and skips.

Harmony: True to the Shrew style, the harmony is simple. The mostly diatonic harmonies change with each beat. Unlike many of the songs in the show, the key and mode do not stray within each section. The variety of key and mode comes only at the break between refrains and trio.

Rhythm: The most important rhythm is  which appears in all the refrain motives except for the d-motive. In the second refrain, the song is performed in beguine style.³¹

Comments: The song could have belonged to either part of the show. Except for a very few lyrics, there is little to suggest Shakespeare.

12. I Sing of Love

Sung by: Shakespearean chorus

Layout: Intro (approximately a half refrain)-Refrain-Trio-Refrain-Dance (tarantella, approximately 5 refrains)

Other appearances: Where Is the Life that Late
I Led (no. 16, verse, briefly)

patter-like in nature, I have labeled it a trio. The distinction in this case is unimportant.

31. According to Alfred Drake in an interview for the BBC tape "The Making of Kiss Me, Kate" (23 December 1970), he and Hanya Holm, the choreographer, convinced Porter to add the beguine rhythms. (Siebert, "Five Shows", p. 286.)

Tempo: Allegro con gioia

Meter: 6/8 (refrain)--4/4 (trio)

Key: C-minor/C-major (refrain)--G-major (trio)

Form/melody:

Refrain: $\begin{matrix} \text{Cm/CM} & \text{GM} & \text{Cm/CM} \\ \text{A}(16) & \text{B}(18) & \text{A}_1(8) \end{matrix}$

Trio: $\begin{matrix} \text{CM} & \text{GM} \\ \text{Intro}(2) & \text{C}(8) & \text{C}_1(8) \end{matrix}$

A = aa₁ab

B = ccc₁c₂

A₁ = ab₁

C = dd₁ef

D = d₂d₃gh

The song uses very little material in the refrain, and because of the rhythm even the contrasting material sounds related. From the chart above, one can clearly see the unusual proportions of the refrain. This is combined with an unusual overall shape as well. The A-phrase moves generally downward, the B-phrase moves upward, and the final phrase starts at the bottom and moves up again. The resulting overall shape is not nearly as balanced as other songs in the show. The trio is balanced more clearly. Again the material is limited, being related throughout with a distinct rhythmic pattern. The melodic style is that of a patter. There are numerous repeated notes interspersed with wide leaps for interest.

Harmony: The harmonic interest of the song is in

the shifting of key and mode. The mode of the A-type phrases is constantly shifting, and the key changes for the second half of the bridge and for the trio. Surprisingly enough, even though the key, melody, and meter all change at the trio, the mostly diatonic nature and even the accompanimental pattern stays nearly the same.

Rhythm: The triple rhythm in the refrain is partially responsible for the Mediterranean feel of the song. The trio uses a predominant marziale rhythm which is in complete contrast to the refrain.

Comments: In both music and lyric the song is of unusually poor quality for Porter. The melody of the refrain is unbalanced and insipid, and its lyrics are childish. There is more interest in the trio. It is a pity that this song was retained in an otherwise excellent score.

13. Finale Act I

Sung by: Shakespearean characters

Tempo: Varied

Meter: Varied

Key: B^b-major

Form/melody:

Approximate outline: A(4) A₁(4) A A₁ext(8) Exp1(3) Exp2(8)
Exp3(16) Ext/Trans(3) Cadenza(9) Closing(8+8+12)

A = ab

$$A_1 = a_1c.$$

$$A_1\text{ext} = a_1 - cc_1cc_1$$

Exp1 = from end of c_1

Exp2 = new material, related to c

Exp3 = new material, similar to some of Exp2

The initial melodic material is the only really melodic material in the finale. The two short phrases, AA_1 , could have easily been used as the initial phrase for a conventionally structured song. Instead they are used as the head section of an extended dramatic finale. The expansions indicated above are sometimes no more than alterations of two notes suggested by some small figure in the previous section.

Harmony: The harmony is generally simple and diatonic. However, there are some color chords thrown in, especially near the end. The harmony in the expansion points is sometimes even more static than the melody. The harmony in these points sometimes only changes after two or three measures.

Rhythm: The rhythm really varies too much to make general remarks about. In most of the central expansions the rhythm consists primarily of straight eighth-notes. The lyrical head-phrase emphasizes dotted rhythms and triplets.

14. Entr'acte

Why Can't You Behave?
 Wunderbar
 Why Can't You Behave?
 Were Thine that Special Face

15. Too Darn Hot

Sung by: Paul and male chorus (second refrain)

Layout: Intro (from first refrain)-First refrain-
 Second refrain-First refrain-Second refrain-Dance (approx-
 imately 1 first refrain)-Bows (second refrain as needed)-

Other appearances: Overture

Tempo: Allegro

Meter: 2/2

Key: E-minor (first refrain)--E-major (second refrain)

Form/melody:

First refrain: $3//: A(20) ://$ ^{Em/M}

Second refrain: $B(8) C(8x) A_1(8)$ ^{EM}

$A = aa, bb, b_b b_1 b_2 a_1$

$B = cc_1$

$C = def-$

$A_1 = a_2 a_2 a_3$

The repeat signs have been included in the above chart because the first refrain cannot stand as a single phrase. Its complete structure is therefore AAA. The small letter analysis is somewhat confusing because the

motives are not evenly constructed. In the A-phrase breakdown, I have inserted commas to indicate groupings of motives. In the first refrain the melody is patter-like except for the head-motive. The b_b -motive begins a quick upward sequence which breaks momentarily out of the minor. The second refrain is also very rhythmic, but not as a patter song. It bears some resemblance to the old Porter classic "Anything Goes". In the beginning of the second refrain, a simple melodic pattern is given interest by syncopated repetition. The beginning of the C-phrase contains more melodic interest and leads into the patter-like f-motive (similar in style to the previous refrain). The C-phrase is expandable by repetition of the f-motive. In the second time through the refrain, the f-motive is heard three times.

Harmony: Because of the rhythmic drive and repetitive nature of both sections of the song, the harmony is used primarily for color. The harmony in the first part is more open in the second. It is also fairly repetitive, partially because the head-motive is constantly repeated in the accompaniment throughout the song. In the second refrain the harmony becomes thicker and faster, and chromatic chords appear frequently.

Rhythm: The most important rhythmic patterns are shown below. The first pattern is from the important head-motive which is used in both refrains. The second

Refrain: ^{FM} C(8) C₁(8) D(8) C₂(7, final ending 8+8)

Trio: ^{FM} E(4) ^{Dm} E₁(4) ^{DM} E₂(4) ^{CM} E₃(4)

A = aa₁ab

B = cc₁

C = de

C₁ = de₁

D = fg

C₂ = dd₁

E = hi

E₁ = h₁i₁

E₂ = h₂i₂

E₃ = h₃i₃




The construction of the verse is rather interesting.

The verse uses phrases from previous songs as recollection motives. The A-phrase is also the A-phrase from "I Sing of Love" which creates an association between the earlier song's carefree praise of love and Petruchio's memory of his own past love-life. The B-phrase is the A-phrase from "I've Come to Wive It Wealthily in Padua", associating the events spoken of in that song with Petruchio's present state. The refrain is constructed conventionally but with surprisingly short phrases considering the tempo. However, considering the long layout, this brevity is necessary. As part of Petruchio's musical characterization, the refrain recalls the bouncy nature of "Where Is the

Life that Late I Led?" while being in a completely different meter. The trio material is patter-like, but by taking the tempo ad lib in performance, one can add a mournful note to the section. In a trio with so many repetitions of limited material, it is interesting to see how Porter managed to create constant variety and to so easily shift keys.

Harmony: The harmonic nature is similar to the other Shrew songs. There are few non-diatonic chords, seventh chords, etc. The harmonic interest is generated by the variation of rhythm and accompanimental patterns from section to section and through the variety of key areas provided in the trio.

Rhythm: The most important rhythms are shown below. Note once again the use of triple rhythms to suggest the time and place setting. In the rhythms from the trio, the first pattern is usually slowed down to create the melancholy feel, and the second pattern returns to the regular patter tempo.

d-motive: 
 h-type motives: 
 i-type motives: 

Comments: The recollection concept of the verse is very clever. It is a pity that "I Sing of Love" is such a bad song and so weakens the recollection.

17. Always True to You in My Fashion

Sung by: Lois

Layout: Verse-2 refrains-First encore (refrain)-

Second encore (refrain)

Other appearances: None

Tempo: Moderato (verse)--Medium bounce (refrain)

Meter: 2/2

Key: A-major

Form/melody:

AM

Verse: A(16)

AM

Refrain: B(8) C(8) B C D(8) C(8, final ending C₁(12))A = aa₁b--B = ccc₁--C = dd₁D = ee₁h-C₁ = dd₂

The verse uses a similar technique to that used in the last song. The A-phrase begins what appears at first to be a reprise of "Why Can't You Behave?". However, after getting through nearly a phrase of that song, the A-phrase breaks down into what can only be described as recitative. The tenderness of the verse makes the jazzy, unsentimental patter-refrain a complete surprise. The refrain is really constructed more like BBB₁ with each two phrases being coupled. One does not even feel

that the D-phrase is very far from being a variant of B. Although the notes and rhythms are altered, the structure, direction, and feel are exactly the same.

Harmony: In the refrain, the harmony is used mostly to propel the patter along. Much of the harmony is composed of a simple oompah bassline with simple block chords above. However, there are numerous points at which chromatic color chords, seventh chords, etc. appear. These are especially frequent in the free spaces between phrases and underneath repeated notes in the melody.

Rhythm: The most prevalent rhythm of the patter is shown below. This is the rhythm of the d-motive which sets the title lyric.

d-motive: 

18. Bianca .

Sung by: Various messengers and female chorus (introduction)--Bill (verse and refrain) with female chorus (second refrain)

Layout: Intro (refrain phrase) - Long vocal intro-Verse-2 refrains-Dance (refrain)

Other appearances: Overture

Tempo: Allegro agitato (intro)--Allegretto (verse)--Soft shoe tempo (refrain)

Meter: 2/2

Key: C-major--F-major (intro)--F-minor/F-major (verse)--F-major (refrain)

Form/melody:

Intro: $\begin{matrix} \text{CM} & & \text{FM} \\ \text{A}(8) & \text{A}_1(8) & \text{A}_2(18) \end{matrix}$ Trans(2)

Verse: $\begin{matrix} \text{Fm} & \text{FM} \\ \text{B}(8) & \text{B}(8) \end{matrix}$ Ext/Trans(2)

Refrain: $\begin{matrix} \text{FM} \\ \text{C}(8) & \text{D}(8) & \text{C} & \text{E}(8) \end{matrix}$

A = abc

$\text{A}_1 = \text{ab}_1\text{c}_1$

$\text{A}_2 = \text{a}_2\text{a}_3\text{a}_4\text{c}_2\text{c}_3\text{b}_2$

B = dd_1ed_2

C = fg


D = f_1h

E = ij

The vocal introduction is rather freely constructed upon the dramatic material. The a-type motives are the messenger boys announcing another "Package for Miss Lois Lane." The b-type motives are the chorus girls mocking Bill, and the c-type motives are their laughter. The verse is melodramatically lyrical, befitting the lyrics. The familiar minor-to-major modal shift is again present. The lyric and melody of the verse is deliberately tacky since Bill is a sincere but not exceedingly bright boy. The lilting soft-shoe refrain is similarly banal. Siebert claims that the banal style is a parody of advertising jingles, noting the mention of "Sanka" in the lyric, as well as the tune's resemblance to the Gillette Blue

Blade jingle and others.³³ This could explain the presence of whistling in the refrain.

Harmony: The harmony is far more sophisticated than one would expect from a pseudo-jingle of this sort. The rhythm usually changes on each melodic note. The chords are almost always seventh chords, and there are frequent chromatic lines.

Rhythm: The most prevalent rhythm in the refrain is
 . This rhythm is also seen occasionally in the introduction as well.

20. Brush Up Your Shakespeare

Sung by: The two gangsters

Layout: Verse-3 refrains-First encore (refrain)-
 Second encore (refrain)

Other appearances: Grand finale (no. 24a)

Tempo: Bowery waltz tempo

Meter: 3/4

Key: F-major

Form/melody:

FM CM
 Verse: A(16) A B(16)

FM
 Refrain: C(16) C_C(16) C₁(16) Ext(8)

A = aa₁a₂b

B = cccd

33. Siebert, "Five Shows", pp. 308-309.

$$C = ee_1e_2f$$

$$C_C = e_e e_{e1} e_{e2} f_1$$

$$C_1 = e_e e_3 eg$$

$$\text{Ext} = gg$$

The melody in the verse and refrain is basically a framework on which to hang the humorous lyrics. The verse is simply constructed from simple motives. The a-type motives, for example, are mostly repeated notes. The construction of the refrain is interesting in that there is not true contrasting material. Instead of new material, Porter filled in the rhythm (see below) of the old material. This creates an illusion of faster forward motion and contrast so that when the e-motive returns in the C_2 -phrase there is a sense of recapitulation.

Harmony: The harmony is very simple with even very few seventh chords being present. In some places the harmony consists of little more than parallel sixths with the melody.

Rhythm: The two examples below show the manner in which Porter filled in the rhythms in the second phrase. The first rhythmic pattern is the beginning of the refrain, and the second pattern is from the corresponding point in the C_C -phrase.

e-motive: 

e_e -motive: 

Comments: Siebert notes the paradisiac nature of

this song. She notes the resemblance between this song and a number of popular 19th-century waltz classics, including "Sidewalks of New York" (1894), "Daisy Bell" (1892), and "In the Good Old Summertime" (1902).³⁴

22. I Am Ashamed that Women Are so Simple

Sung by: Kate

Layout: Once through

Other appearances: None

Tempo: Andantino

Meter: 4/4

Key: E^b -major

Form/melody:

$E^b_M \quad G^b_M \quad E^b_M$

Through composed = $A(8) \quad A_1(8) \quad B(11)$

$A = aaa_1b$

$A_1 = aaa_1b_1$ (aa in G^b_M , a_1b_1 in E^b_M)

$B = cca_2de$

As the diagram above shows, although the song is through-composed there is a great deal of repeated material. The melodic nature is very free since the number is really a recitative prior to the finale (the finale follows attacca).

Harmony: In accordance with the recitative nature, the harmonic emphasis is upon a simple support of the melodic line.

34. Siebert, "Five Shows", p. 311.

Rhythm: The rhythm is rather free. The song is composed mostly of eighth-notes in the first two phrases, with some broadening out in the final phrase.

Comments: The lyrics are from Shakespeare.

23. Shrew Finale--So Kiss Me, Kate

Sung by: Shakespearean characters

Layout: Finale followed by dance

Tempo: Moderato-Fast Waltz

Meter: 3/4

Key: B^b-major

Form/melody:

Approximate outline: Intro(2) A(8) A₁(4+8) Exp(4) Closing(7)

The basic material of this finale is the same as in the previous act. The phrases are doubled in length because they have been put into a different meter. The same principles of expansion are used as well, though not to such a great extent.

24. Finale Dance

The dance is very reminiscent of "I Sing of Love" and the tarantella based on it. The triple rhythms (the meter is 6/8) are again evocative of the Shrew setting. Like the "Rose Dance" the number is easily broken into segments. An approximate outline is shown below.

^b B M	^b G M DM	^b B M
A(4)	A A A A B(4)	B B ₁ (4) C(4) A A B ₁ B(4+1)

Appendix A

Shows by Richard Rodgers and Lorenz Hart³⁵

Important amateur productions

You'd Be Surprised (1920 for The Akron Club; lyrics
by Hart and Milton Bender)

Fly with Me (1920, Columbia Varsity Show)

Say Mama! (1921 for The Akron Club)

You'll Never Know (1921, Columbia Varsity Show)

1920

Poor Little Ritz Girl (half of songs by Romberg)

1924

The Melody Man (2 songs; film 1930)

1925

The Garrick Gaieties (revue)

Dearest Enemy (TV production 1955)

1926

Fifth Avenue Follies (nightclub revue)

The Girl Friend

The Garrick Gaieties (second edition)

Lido Lady (English production)

Peggy-Ann

Betsy

1927

One Dam Thing after Another (English revue)

A Connecticut Yankee

1928

She's My Baby

Present Arms (film 1930)

Chee-Chee

1929

Spring Is Here (film 1930)

Heads Up! (film 1930)

1930

Simple Simon

Ever Green (English production; film 1934)

35. Including only shows written together.

1931

America's Sweetheart
The Hot Heiress (film; 3 songs)

1932

Love Me Tonight (film)
The Phantom President (film; 4 songs)

1933

Hallelujah, I'm a Bum (film)

1934

Hollywood Party (film; 3 songs)

1935

Mississippi (film; 4 songs)
Jumbo (film 1962)

1936

On Your Toes (film 1939)
Dancing Pirate (film; 2 songs)

1937

Babes in Arms (film 1939)
I'd Rather Be Right

1938

Fools for Scandal (film; 3 songs)
I Married an Angel (film 1942)
The Boys from Syracuse (film 1940)

1939

Too Many Girls (film 1940)

1940

Higher and Higher (film 1944)
Pal Joey (film 1957)

1941

They Met in Argentina (film)

1942

By Jupiter

1943

A Connecticut Yankee (new production with 6 new songs;
TV production 1955)

Appendix B

Shows by Cole Porter

Amateur productions

Cora (1911 for DKE fraternity, Yale)
And the Villain Still Pursued Her (1912 for the Yale
 Dramatic Association)
The Pot of Gold (1912 for DKE, Yale)
The Kaleidoscope (1913 for the YDA)
Paranoia, or Chester of the Y.D.A. (1914 for the YDA)
We're All Dressed up and We Don't Know Huerta Go (1914
 for the YDA)

1916

See America First

1919

Hitch-Koo of 1919 (revue)

1920

A Night Out (English production; 3 songs)

1922

Mayfair and Montmartre (English revue)
Hitchy-Koo of 1922 (revue)

1923

Within the Quota (ballet for Ballets Suédois, Paris)

1924

Greenwich Village Follies (revue)

1925

Out O' Luck (for YDA)

1928

La Revue des Ambassadeurs (Paris nightclub revue)
Paris

1929

Wake Up and Dream
Fifty Million Frenchmen (film 1931)
The Battle of Paris (film; 2 songs)

1930

The New Yorkers (revue)

1932

Gay Divorce (film 1934, The Gay Divorcee)

1933

Nymph Errant (English production)
Once Upon a Time (Ever Yours) (unproduced musical)

1934

Anything Goes (films 1936 and 1956)
Adios Argentina (unproduced film)

1935

Jubilee

1936

Born to Dance (film)
Red, Hot and Blue!

1937

Rosalie (film)
Greek to You (unproduced musical)

1938

You Never Know
Leave It to Me

1939

Broadway Melody of 1940 (film)
DuBarry Was a Lady (film 1943)

1940

Panama Hattie (film 1942)

1941

You'll Never Get Rich (film)
Let's Face It

1942

Something to Shout About (film)

1943

Something for the Boys
Mississippi Belle (unproduced film)

1944

Mexican Hayride
Seven Lively Arts (revue)

1946

Around the World in Eighty Days

1948

The Pirate (film)
Kiss Me, Kate (film 1953)

1950

Out of this World

1953

Can-Can (film 1960)

1955

Silk Stockings (film 1957)

1956

High Society (film)

1957

Les Girls (film)

1958

Aladdin (TV production)

Appendix C

Pal Joey Production InformationOriginal production (1940)

Production and direction: George Abbott
Choreography: Robert Alton
Orchestration: Hans Spialek

New York run: 374 performances, beginning 25 December 1940

Principal cast members:

Joey Evans: Gene Kelly
Mike Spears: Robert J. Mulligan
Gladys Bumps: June Havoc
Linda English: Leila Ernst
Vera Simpson: Vivienne Segal
Melba Snyder: Jean Castro
Ludlow Lowell: Jack Durant

Revival (1952)

Presentation: Jule Styne and Leonard Key in association
with Anthony B. Farrell
Book direction: David Alexander
Choreography and musical direction: Robert Alton
Orchestration: Don Walker and Hans Spialek

New York run: 542 performances, beginning 3 January 1952

Principal cast members:

Joey Evans: Harold Lang
Mike Spears: Jack Waldron
Gladys Bumps: Helen Gallagher
Linda English: Patricia Northrop
Vera Simpson: Vivienne Segal
Melba Snyder: Elaine Stritch
Ludlow Lowell: Lionel Stander

Musical program: same as original

Film (1957)

Columbia Pictures
Production: Fred Kohlmar
Direction: George Sidney
Screenplay: Dorothy Kingsley
Choreography: Hermes Pan

Orchestration: Nelson Riddle

Music adaptation: Nelson Riddle and George Dunning

Released: 9 September 1957

Principal stars:

Joey Evans: Frank Sinatra

Linda English: Kim Novak (sung by Trudy Ewen)

Vera Simpson: Rita Hayworth (sung by Jo Ann Greer)

Musical program: 5 songs from the original show plus 4
songs from other Rodgers and Hart musicals

Appendix D

Kiss Me, Kate Production InformationOriginal production (1948)

Production: Arnold Saint Subber and Lemuel Ayers
Book direction: John C. Wilson
Musical direction: Pembroke Davenport
Choreography: Hanya Holm
Orchestration: Robert Russell Bennett

New York run: 1,077 performances, beginning 30 December
1948

Principal cast members:

Fred Graham/Petruchio: Alfred Drake
Lilli Vanessi/Kate: Patricia Morison
Lois Lane/Bianca: Lisa Kirk
Bill Calhoun/Lucentio: Harold Lang
Paul: Lorenzo Fuller
First man: Harry Clark
Second man: Jack Diamond

Film (1953)

MGM

Production: Jack Cummings
Direction: George Sidney
Screenplay: Dorothy Kingsley

Principal stars:

Fred Graham: Howard Keel
Lilli Vanessi: Kathryn Grayson
Lois Lane: Ann Miller
Others: Keenan Wynn, James Whitmore, Kurt Kaznar

Musical program: included most of original score plus
"From this Moment On" dropped from the score to
Out of this World

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RCDGERS AND HART AND COLE PORTER:
A STUDY OF PAL JOEY AND KISS ME, KATE

by

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AN ABSTRACT OF A MASTER'S REPORT

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During the latter part of the nineteenth century, the importation of European operettas into America began to influence already present American musical entertainments such as the extravaganza. The result was the creation of a distinctly American form of musical entertainment--the American musical comedy. In the first half of the twentieth century, musical comedies developed from loosely bound fairy tales to highly integrated shows. If these shows were not always very complex in their musical and dramatic content, they did reflect the sophistication of the generally higher-class society in which they developed. The production of Oklahoma! (1943) brought an end to this sophisticated age of the musical comedy.

Two of the most important composers of the sophisticated age were Richard Rodgers (with Lorenz Hart, lyricist) and Cole Porter. These men were active throughout much of the era, and their shows Pal Joey (1940, Rodgers and Hart) and Kiss Me, Kate (1948, Porter) represent culminating masterpieces of this era. These shows displayed some of the most advanced music-plot integration of their times, as well as high-class lyrics and melodies. This report examines these two shows with a short history of their genre and composers. Brief analyses of each of the songs in the shows are also given.