

5/8/2014 Revised choreography notes & structural analyses of 10 songs, with number of measures (i.e. not necessarily “dance counts”)

SHAYS – This will be considerably fewer than full company, mostly men. The script instructions above the lyrics are important, concerning action on the stage and the pattern of rhythmic twists. The musical structure is in the script, down the right hand column. The INTRO is 4 measures, and each “line” of the verses and choruses corresponds to 2 measures of the printed music, **4 beats to the measure**. An important element: at some point when all are on stage, please use a chevron shape – a company front in a V pointing toward the audience, with or without more than one staggered row – to reference *Les Miserables*, at least briefly. The Arsenal, toward which they are marching, is behind the audience, but their travel leading to it could be going the equivalent of several miles, i.e. will include some L-R or diagonal marching as Marchers join along the way, thus creating an arch form visually with what happens in the **FINALE**. Someone should carry a period American flag; others carry farm tools, heavy sticks, makeshift or real weapons, and these can be used for stamping in time with the music, along with stomping/marching.

Introduction + Verse&Chorus #1 (mm 1-4 + mm 5-16) = **20 m**

Verse&Chorus #2 (mm 21 – 36) = **16 m**

Verse&Chorus #3 (mm 37 – 52) = **16 m**

Abbreviated Verse #4 (mm 53 – 56) = **4 m**

Verse&Chorus #5 (mm 57 – 72) = **16 m**

Chorus #5 + extension (mm 73 – 80) = **18 m**

Battle scene music segues to the next song.

WE MET LAST SUMMER

In swing time, **4 beats per measure**. This song is barbershop style with limited choreography/blocking, not much real dancing *per se*, and much is simple humming underscore of ongoing dialog with others in the scene. The barbershop “quartet” is comprised of 5 actors/singers, except that one among them drops out to deliver dialog lines, then returns to the song, and another drops out to carry on the dialog. At one point, three of the five drop out to join the dialog, leaving only 2 singing, and it must appear that Randolph tries to make up for the others as they vacate their music “responsibilities,” e.g. taking the physical place of each.

Tuning with a pitchpipe (or from orchestra) as Madison introduces each, building a barbershop chord.

pickup to **mm 4 – 18 = 18 m** They sing barbershop style, “We met...”

mm 19 – 35 = 17 m humming underscore for dialogue, starts with the first two lines of “Bicycle Built for Two,” then begins “We met...” tune again, still humming

mm 36 – 39 = 4 m They sing together again briefly, then mm 39 – 44 (= 6 m) end the song humming, again, as dialogue underscore. The trick is to get Hamilton off stage then, and back onstage in time for his next line.

YOUNGER LIONS and OLDER PATRIOTS cut time, **2 beats per measure**, for dance counts.

/ indicates elided measure, ending one phrase or event and beginning another

Underscored dialogue – italicized segments here – may have no dancing -- ??

||: optional SAFETY vamp measure:|| provides exit strategy getting out of underscore and into next singing section

mm 1-4 introduction = 4 m

mm 5-19 YL sing: YL theme (starts high, then descending arpeggio chord tones)

+ m 20 silent = 16 m

mm 21-27 YL sing; /27-31 elides with ascending line instrumental interlude = 11 m

pickup to mm 32 – 47 OP sing (OP theme pickup note is higher than the following downbeat, after

which the tune stays low a bit, then ascends) = 16 m

mm 48-55 instrumental for Washington's "jig" solo, dancing for the others = 8 m

mm 56-66 underscore of dialogue + ms 67 silent = 12 m

mm 68-77 underscore of dialogue + m 78 silent = 11 m

mm 79-84 instrumental underscore of dialogue

+ ||: 85 :|| optional vamp (only repeated once as counted here, but could be more in performance);

+ m 86 underscore = 8 m

pickup to mm 87-97 OP sing + interlude underscore = 11 m

mm 98-105 YL sing = 8 m

mm 106-113 + 114-125 instrumental underscore of dialogue:

106-112 YL theme; + 113 silent

+ 114-123 OP theme;

+ ||: 124 :|| optional vamp (only repeated once here, but it could be more);

+ 125 = 20 m

mm 126 -132 YL sing + m 133 silent = 8 m

mm 134 -142 instrumental underscore of dialogue

+ ||: 143 :|| optional vamp (only repeated once here, but it could be more);

+ 144 = 11 m

pickup to mm 145–160 OP & YL sing = 16 m

mm 161-180 SLOWER OP & YL sing = 20 m

A POLITICIAN Playing a stereotypic, “slick” politician, Randolph must elicit a laugh from the audience in his portrayal. The movement most likely is more mime than dance.

/ indicates elided measure, ending one phrase or event and beginning another

mm 1-2 introduction = 2 m (4/4 then 2/4, only 6 beats)

/m 3 Randolph singing in introduction, starting verse = 1 m (4/4)

mm 4 -21 verse – The first phrase very fast, then wildly variable in tempi. Randolph is supposed to go very fast, very slow, and in between, per his interpretation. It will eventually settle into how he takes it routinely. M 18 is an instrumental repeat of m 17, during which Randolph should make some flourish dance move, showing off, confident in himself. M 21 is **2/4**
= 18 m (68 + 2 beats)

/ Pickup to **mm 22 – 44** chorus. There is a Grand Pause at ms 26½ - 27 during which attention turns to Wythe: “Gentlemen, I believe we have our man!” **m 30 is 2/4.**

= 18 m (36 + 2 + 36 beats)

There is a pause for start of applause, then **mm 29 – 30 tag ending** for Randolph’s strut-dance exit

= 2 m (8 beats)

GRUMBLETONIANS

Mason stuck with a “bunch of idiots” – comical, sea chantey, cut time (2 beats per measure)

mm 1-2 introduction = 2 m (4 beats) – safety vamp repeat, e.g. 3 times (= 12 beats)

mm 3-12 verse 1 (2-measure lead-in, with Lansing & Yates at the end of each verse) = 10 m (20 beats)

mm 13-20 verse 2 = 8 m (16 beats)

mm 19-34 verse 3 (extended) = 16 m (32 beats)

mm 35-38 codetta including silent final measure = 4 m (8 beats)

The 38th measure – empty of any music – is there for them to react to what they’ve just said.

MORE LIKE THE BRITISH

Hamilton solo. He is full of himself. Historians still argue whether he was genuine in his recommendation or he intentionally pushed the delegates too far, to get them to come back toward center. When Hamilton starts a third verse, the other delegates boo him to abrupt silence.

“British Grenadiers” tune, *March* tempo, very simple structure: Each verse has a 2-measure introduction/interlude, “A” phrase (4 measures), “A” phrase (4 measures) “B” phrase (4 measures), “A” phrase (4 measures). = **16 m** per verse.

A “La Marseillaise” (first performed in 1792) musical quote suggests the later impact, of American Revolution success, upon subsequent revolutions elsewhere.

After two verses, we only get the introduction/interlude and just a start of verse 3 before a cut-off.

MISTER ROGER SHERMAN – 12/8 time, counted as 4 beats per measure, *soft shoe*

mm 1 – 2 introduction = 2 m

mm 3 – 10 verse 1 = 8 m Franklin solo

mm 11 – 18 verse 2 = 8 m G Morris solo

mm 19 – 26 verse 3 = 8 m several solos

mm 27 – 38 chorus + tag = 12 m chorus

instrumental coda tag – begins during the applause, during which delegates make their way back to their seats.

HE'S GONE [parody setting to Mozart's "Eine Kleine Nachtmusik," truncated] 4/4 time

Lansing and Yates, very comical, sort of Gilbert & Sullivan style. The two are over-the-top irresponsible. Tweedle-Dee and Tweedle-Dum come to mind. They are thrilled to have learned that Hamilton has left Philadelphia.

mm 1-2 introduction = 2 m

mm 3-12 theme A = 10 m

mm 13-29 theme B + transition = 17 m

mm 30-49 theme C = 20 m

mm 50-69 development section, using theme A materials = 20 m

mm 70-80 Coda = 11 ms

They will have only the start of a short tag to dance off stage, then lights out for scene change.

IN COMMITTEE mostly in 4/4 time, a dance suite structure having very short suite movements, but most sections are sung. It uses several contrasting styles and tempos. Each featured committee takes "center" stage in turn, so each such small ensemble begins moving into position well in advance, and the just-finished committee must make way for them quickly during the interlude which serves as introduction for the next "dance movement." Nearly every suite movement culminates with an "In Committee!" refrain for all the delegates, in overt reference to "Tradition" from *Fiddler on the Roof*, for which the ensemble should have a consistent gesture, repeated each time. The remaining ensemble may have "back-up" choreography during each featured group.

Introduction – allows for instrumental transition into the song, with optional safety vamp repeat, then Barbershop-style lead-in "tuning" chord. **Mason, Randolph, Dickinson, Hamilton.**

pickup to mm 14 - 16 *Moderato* = 3 m Sherman – functionally continuing the **introduction**, declamatory, brief **solo**.

m 17 *Stately* = 1 m interlude/next introduction to...

mm 18-20 = 3 m Rules Committee – a bit slower, stately, demanding, decisive; 'first time the chorus chimes in with "In Committee!" **Wythe, Pinckney, Hamilton.**

m 21 *Slowly* = **1 m** interlude/next introduction to...

mm 23-28 = **6 m Grand Committee** – slower still, with grand gestures. The committee has a big rest in the middle of a word to take a big, audible breath – while waiting for Franklin – then sings again to continue the sustained chord while Franklin is still coming out of his chair for his solo word. All nod in unison. No “In Committee!” refrain.

Rutledge, Mason, Baldwin, Gerry, Sherman, Paterson, Bedford, Martin, Franklin.

mm 29-31 *Islands Style* = **3 m** interlude/next introduction to...

mm 32-35 = **4 m Committee of Five** – moderate tempo, with characteristic syncopation alluding to music of the Caribbean. One *not* in the committee can be assigned to provide minimal vocal percussion as part of the instrumental accompaniment. “In Committee!” refrain remains in the context of the style, ending the verse.

G Morris, Gorham, Randolph, Rutledge, King.

mm 36-37 *Stately* = **2 m** interlude/next introduction to...

mm 38-42 = **5 m Committee of Eleven** – minor mode, very slow, with strong beats and dotted rhythms. Paterson makes a count of only ten, counting himself last, and turns – in time – to see where #11 should be, perplexed, after which time there is...

mm 43-50 *Moderato* = **8 m** a brief dialogue, underscored, at moderately faster tempo, offering explanation of the missing member. Then Jenifer and King elaborate – their melody is lyrical and in contrast: major mode, no dotted rhythms. Baldwin’s next line returns to the minor mode, dotted rhythms; then “In Committee!” refrain.

King, Sherman, G Morris, Bedford, Madison, Jenifer, Baldwin, Paterson, Rutledge, Blount, (Yates absent).

m 51 *March* = **1 m** interlude/introduction to...

mm 52-60 = **9 m Committee of Detail** – brisk, march-like. The “to insure...” bit references the Munchkinland City Fathers from *Wizard of Oz*. No “In Committee!” refrain. Wilson, Gorham, Rutledge, Randolph.

G.P.

mm 61-62 *Brisk* = **2 m** interlude/introduction to...

mm 63-78 = **16 m Hornpipe dance feature** – very quick and light, instrumental, with a triple subdivision. Not one of the committees *per se*, this is a dance feature – not a song – for good dancers selected from among the delegates, and a special dance feature for Washington, displaying his high level of dance skill, for which he was well known. If the Washington actor is not a highly skilled dancer, he must be made to appear as if highly skilled.

Washington with others selected from the ensemble.

mm 79-80 *Slow Waltz* = **2 m** interlude/introduction to...

mm 81-93 = **13 m Committee of Style** – Slow waltz; highly stylized dance: imagery can include dancing around an imaginary Maypole. Refrain stays in context of the waltz style. G Morris, Madison, King, Hamilton.

mm 93-105 *Urgently* = **13 m** returns to 4/4 meter – faster, somewhat frenetic for ALL, tying up loose ends, crowding in the remaining issues, details, ...

G.P. a grand pause allows for brief dialog interjection, then the same urgent style resumes...

mm 106-112 = **7 m** more issues and Committee on Postponed Matters – Langdon.

mm 113-119 *a bit Slower* = **7 m** At the tempo change to Slower, the 3 staccato notes of the orchestra provide the impetus for the other delegates to snap their heads, looking at [Martin, one another, a quizzical shrug to the audience or one another, or back to Martin’s exit, etc., as determined for the choreography]; they may even pause to applaud Martin’s exit before continuing; then a brief choral coda, ending with a final “In Committee!”

AMERICANS ARE WE FINALE – This is a full company production number and should provide “spectacle.” Please refer to instructions in the script: it is complicated until one understands what is happening structurally. In short, a trio starts, then additional small groups are added sequentially, each group entering the stage prior to starting the next song. As more groups enter, the stage should become very “busy” with people marching in different directions, etc., reflecting the additive synthesis of the tunes in counterpoint; then the action should calm down as, symbolically, all the groups come together, united. A current American flag can be included – prop or projection, for instance – along with or without a period flag of 13 stars, suggesting the “then” and “now” Americans served by the Constitution.

The brace { indicates lines in the script that are simultaneous, in musical counterpoint. The underlined lyrics are the lines that must be heard above all the others – these sub-groups should be facing forward for those lines. Groups are assigned to reflect identity in the story, and additional chorus members are added through Chorus #2 and Verse #3. From the delay/calming section to the Coda, all likely are facing forward, though not necessarily standing still the entire time. The musical structure is detailed in the script, again, down the right hand side of the page. The general structure:

Introduction

Verse #1 (mm 3-18) lines 1, 2, 3, 4 (<u>16 m</u>)	1 tune, homophony
Chorus #1 (mm 19-29) lines 1, 2, 3 (<u>11 m</u>)	homophony
Verse #2 (mm 30-45) lines 1, 2, 3, 4 (<u>16 m</u>)	2 tunes together, counterpoint
Chorus #2 (mm 46-56) lines 1, 2, 3 (<u>11 m</u>)	homophony
Verse #3 (mm 57-72) lines 1, 2, 3, 4 (<u>16 m</u>)	3 tunes, then 4 tunes together, counterpoint
Chorus + extension (mm 73-95) lines 1, 2, 3, 4 (longer), 5 (<u>23 m</u>)	homophony through the end
Chorus delay/calming section (mm 96-103) lines 1, 2 (<u>8 m</u>)	
Chorus delay extension (mm 104-111) lines 1, 2, getting louder (<u>8 m</u>)	
Coda (mm 112-127) lines 1, 2, 3, 4, 5 (<u>16 m</u>)	