

Assignments

Bookwriters: Relate Each Beat Of The Scene To Its Emotional Center

- *If you are enrolled as a bookwriter, please do this assignment only.*
- *If you are enrolled as a bookwriter/lyricist, please do this assignment first, then write the lyrics for the lyric assignment based on the monologues you create for this assignment.*
- *If you are enrolled as a bookwriter/composer, please do this assignment first, then write the music suggested by the monologues you create for this assignment.*
- *If you are enrolled as a writing team, please do this assignment first, then give it to your collaborator(s) to write the music and lyrics based on what you have created.*

Write two short scenes between an employee and a boss in an office. In the first scene, the employee is being praised and getting a promotion that includes a raise in pay. In the second scene, the employee is being downsized and will be out of a job. At the end of each scene, leave the employee alone. Choose a common workplace object – a pencil, a stapler, a phone, a computer, etc.. Write a monologue about it, as seen through the eyes of joy consistent with a promotion. For the next scene write another monologue for the same object, as seen through the eyes of loss to complete the downsizing scene. Each monologue is for the same character – that character describing the same object both times, once through the eyes of joy, once through the eyes of loss. The monologue ought to have an element of *action* in it. The character should indicate what he or she will do with the object or what he or she plans to do tomorrow because of the way the object makes the character feel. Make sure the monologue is consistent with the character as presented in the scene.

Composers: Piano-Vocal Scores

- *If you are enrolled as a composer, please write this assignment as detailed below.*
- *If you are enrolled as a composer/lyricist, please write the lyrics first in the case of the up-tempo song and the music first in the case of the ballad*

Create two 32-bar A-A-B-A tunes. One should be bouncy and rhythmic with syncopation in the melodic line, an up-tempo song. One should be smooth and legato, a ballad. The syncopated tune should reflect the state of mind of a character who is very happy, in the throes of a new love affair, just had a long-sought job promotion, etc. The ballad should reflect the state of mind of a character who has experienced a great sadness, the loss of a loved one through death or separation, the loss of a job, etc.

This is very subjective. In order to specify the music, if you will not be working with lyrics to help make the point, write a short paragraph describing the situation

in which you have decided to place each piece of music. Remember that music alone, while it may create emotional responses in the listener, is not specific. What makes one listener feel sad may make another feel quite peaceful. It is the lyric in the moment that specifies the emotional response to the music.

If you are working with a lyricist, create music that fits what the lyricist writes. Or write the music first and ask the lyricist to create lyrics to fit the music.

Lyricists: Consistent Attitude Toward the Song Topic

- *If you are enrolled as a lyricist, please do this assignment only.*
- *If you are enrolled as a bookwriter/lyricist or as a composer/lyricist, please see above for instructions, and use the bookwriter assignment to find topics rather than the character suggested below.*

Write two lyrics about a common household object (both lyrics are to be about the same object). Each lyric should have 4 stanzas, in the form A-A-B-A. The corresponding lines of each A section should scan exactly, syllable for syllable, stress for stress, like in the assignment for lesson 1. For the sake of the exercise, let the character that is singing be Kim Kardashian in both lyrics, unless you are working with a librettist, in which case you should base your lyrics on the monologues your librettist has written.

The first lyric should feature syncopated rhythms, suitable to the composition of an up-tempo song. The content of the song should be optimistic, cheerful, as if the singer is in love or has just had some very good news.

The second lyric should feature even rhythms with easily connected syllables, the sort that can be sung to a smooth, legato melody. The content of the song should be darker, more introspective, perhaps sad, as if the singer has just experienced a great loss.

The reason the singer is optimistic or sad should not appear in the lyric. Theoretically, something will have happened in the book that is likely to produce an emotional response, and the song will let us know what the emotional response is, not what caused it. Write these songs without an intro. In an actual show, an intro might be needed to connect the body of the song to the event that produced it.