

Assignment Name: Musical Modeling

Date Taken: March 8, 2024

ASSIGNMENT DETAILS:

— Musical Modelling

Study your model score from the first unit.

- How is underscoring used?
- Is it densely or sparsely written?
- How does it interact with the scene?
- Is there a lot or a little of it?
- What kind of orchestration is used?

Write a short paragraph to submit

In the opening, the quarter notes keep the rhythm steady for the song, with left hand accents. Not dense or sparse. Carries it through all of the openings

It is used to introduce Jack's mother still with quarters but more movement in the melody the clang fitting in

Used to depict grave, half steps every then light underscoring in the song same as accompaniment for song

Wolf underscoring with the augmented melodic triad

3A sparse emphasizing dialogue

Jack goodbye underscore using melody of song

Many use of motives, riffing off of Rapunzels theme

5A uses magic for underscoring, then Rapunzel melody echoed after she sings it

Grandmother house – mysterious, spooky, sparse more Rapunzel

6B- thick repeated pattern magical from the ball for Cinderella

A very nice prince underscoring comes from the song accomp

9A- witch spell chords then motif=vic

Agony payoff similar to accomp

Jack spells motivic 10-A-2 jakcs mother too the motive for the opening comes back a lot

10-A-3 Rapunzel ah is underscore

10B back to Cinderella same underscore coming back from the ball

Very nice prince accomp continues into underscore dialogue

Cow chimes then atonal chord cow dies

Sometimes sparse

Eighths during witch underscore stay with me

Rapunzel screams witch cuts hair atonal cluster then dragging off music

12B red riding hood music

13A sparse golden harp that sings diatonic sound I imagine it's a harp actually

14- potion gulp chimes milk sounds, sparse chords then furioso accented dissonant witch interrogating bakers wife dramatic use momentum under dialogue with the quarter notes and odd eighths often the case

Finale part 1 quarter notes then cinerella gesture when prince coming

Step sisters have heavy bass accents trying on shoes, like stepping

Ascending chords as she cuts off toe

Then cinerella music

Finale part 2

Dissonant chords for witches spells

Finale part 3 expands Cinderellas motive with prince they are married

Dissonant chords ascending poking eyes out of sisters

Finale part 4 eighths and bass sync it's a faster duration for the happily ever after

Act 2

16c opening a little more thick

Fanfare moves the story on page 191

Jacks mother her own underscore

Then riding hood motive on 193 then Cinderella

Bakers wife

Clang sounds for the giant

Fanfares for the princes

18A cues bass drum roll glisses percussion for striking Rapunzel gets stepped on entrance

Carrying off jacks mother slower heavy version of opening accomp underscoring

19A 110 Paces repeater whole steps alternating

227

Giant steps very low bass whole notes

These underscores have a repeated motive that seems to represent continue journeying

Witch enters with big dissonant chord

271 attack of the birds right hand sounds like an attack with clashing harmonies and left hand trill sound like bird

Finale has similar underscoring to opening

Finale 2 happy music with leagot eithgts and melody as everything is resoloving

The answer to your questions

Unit 5- assignment 1- Rusti Stern

There is a lot of underscoring. Several cues are just underscoring and within most of the songs there is also underscoring the dialogue and action. There are instances of sparsely written, densely written and in between throughout the score. Underscoring is used to interact with the scene. By providing the undercurrent or subtext, the energy, the drama of what is going on. This is done using repeated motives that connect to certain characters and songs. Sometimes with an continuing rhythmic pattern. Other times there are sparse notes, sounds, etc that depict or bring out a moment. The orchestration is about 15 parts representing all orchestral sections. The percussive element carries through a lot of the momentum of the characters and is brought out with the piano and percussion. And really the other instruments have articulations that are percussive and add to the suspense and adventure of the fairy tale in the woods, balancing with more legato magical sections with the princes and princesses, etc. He utilizes many colors from all of these instruments to bring out the dramatic moment.

Some examples of dramatic uses:

A quarter note chord repeated in the right hand with some syncopated accents in the left hand are used through the different sections of the opening, which carries the action through as we meet most of the characters. At different points in the show this comes back as does the triplet melodic motive.

Rapunzel's melody is used as underscore, and is riffed on for some of the witches moments.

Often when the witch enters there is a dissonant staccato chord. There is a clang for the giant's steps. There are half steps in an eery way depicting the grace, an augmented melodic figure represents the wolf, grandmother's house is mysterious and spooky, more sparse. In 6B Cinderella has a short figure that has a richness to it, a beauty and it is repeated, and comes back a lot later. The spells have a motific figure. There are chimes for the cows death moment with an atonal chord happening when it dies. Rapunzel screams when witch cuts off her hair, to an atonal cluster and then a dragging off musically. There is the golden harp diatonial scale up and down. Very low sustained bass notes represent the giant as well. The music at the end has underscoring with quicker eighth notes as everyone is excited and happy. I wrote down all of these things for the entire show, but I know you wanted only one paragraph. So this example section is just to show how he used underscoring to create effects of certain dramatic moment.