Orchestration Trends in a Sample of Successful Musical Theatre Works

by

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Declaration

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Abstract

Orchestration is a vital yet under-appreciated part of musical theatre. Literature on this topic is scarce, with no comprehensive study having been written, nor any guide to orchestration in musical theatre. The purpose of this study is to make a preliminary study of orchestration trends in musical theatre. Thirty musicals were selected, and three divisions became apparent: full musical theatre instrumentation (Type 1), small musical theatre instrumentation (Type 2), and rock band orchestration (Type 3). These musicals were studied, and common orchestration techniques were compiled. 121 examples were selected as typical of musical theatre orchestration practices. These trends can be broadly summarised as follows: (i) the solo voice is not typically accompanied by a full orchestra; (ii) when the vocalist sings softer, fewer instruments are used; (iii) when the orchestrator uses the full orchestra, fewer instruments are used on voice entry; (iv) when different vocalists are used in different parts of a song, each vocalist’s accompaniment is orchestrated so that each voice is clearly heard; (v) when simple rhythms and simple melodies are used, then simple orchestration is also found; (vi) when vocal clarity is required, orchestrators decrease the activity in multiple instruments; (vii) when the full chorus is used, only then is the full orchestra used as accompaniment; (viii) when the orchestrator uses polyphonic vocal lines, he or she first presents each vocal line separately; and (ix) when the orchestrator does use the full orchestra with a solo voice, then the orchestration is bare. These trends in orchestration can be identified in this sample, and provide a survey of techniques that have traditionally been found to be successful in musical theatre.
Opsomming

Orkestrasie is ’n belangrike, maar minder waardeerde faset van ’n musiekblyspel. Die literatuur op hierdie onderwerp is skaars met geen omvattende studie tot dusver geskryf, of geen riglyne vir orkestrasie in musiekblyspel. Die doel van hierdie studie is om ’n voorlopige studie van orkestrasie tendense in musiekblyspele te doen. Dertig musiekblyspele is gekies en drie divisies het uitgestaan: volle musiekblyspelinstrumentasie (Tipe 1), klein musiekblyspelinstrumentasie (Tipe 2), en ‘rock orkesinstrumentasie’ (Tipe 3). Hierdie musiekblyspele is bestudeer en algemene orkestrasie beginsels is saamgestel. 121 voorbeelde was gekies as tipiese musiekblyspel orkestrasie gebruik. Hierdie tendense kan breedweg as volg opgesom word: (i) die solostem word nie tipies begelei deur volle orkes nie; (ii) as die sanger sagter sing, word minder instrumente gebruik; (iii) as die orkestreerder die volle orkes gebruik, word minder instrumente gebruik sodra die sanger begin sing; (iv) as verskillende sangers in verskillende gedeeltes van ’n lied gebruik word, is elke stem se begeleiding georkestreer volgens die spesifieke stem sodat dit helder gehoor kan word; (v) as eenvoudige ritmes en melodieë gebruik word, word eenvoudige orkestrasie gevind; (vi) indien die stem helder hoorbaar moet wees, word die aktiviteite deur orkestreeders in verskeie instrumente verminder; (vii) slegs as die volle koor gebruik word, is die volle orkes gebruik as begeleiding; (viii) wanneer die orkestreerder polifoniese stemlyne gebruik, stel hy of sy eers die vokale lyne apart; en (ix) indien die orkestreerder die volle orkes met ’n solostem gebruik, word die orkestrasie spaarsamig gebruik. Hierdie tendense in orkestrasie kan in hierdie steekproef geïdentifiseer word en voorsien ’n oorsig van tegnieke wat tradisioneel bevind is as suksesvol in musiekblyspel.
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Chapter 1

Introduction

Despite the obvious importance of orchestration in the creative process of musical theatre, there is a lack of literature concerning orchestration. The general aim of this study is to fill this gap in the literature by observing trends in a selection of successful musicals. While the immediate aim of this thesis is to create a guide, the ultimate usefulness may reside in prompting further studies. The hope is that this thesis will be of use to young orchestrators in musical theatre. Therefore, there has been an emphasis on numerous musical examples from an extensive range of musicals, spanning various orchestra eras and types. The introductory chapter will cover the problem statement, research design, objectives and overview of this study.

1.1 Problem Statement

The focus of the research project is to observe trends in a selection of successful musicals. This requires an investigation into musicals that have already been orchestrated. Such a practical guide has not been written. Multiple musical theatre scores were examined to identify trends used by musical theatre orchestrators. These trends in orchestration technique can be used to create a future guide to orchestration. The thesis will look at trends that are observed in a surveyed sample.

1.2 Terminology

Trend. The Oxford Dictionary defines the word ‘trend’ as: ‘A general direction in which something is developing or changing or a fashion.’ The Cambridge English Dictionary Online defines the word as a ‘general development or change in a situation or in the way that people are behaving or a new development in clothing.’ For the purpose of this thesis, ‘trend’ will be defined as a technique that appears often in the scores that will be investigated. A technique
will be defined as a type of orchestration. This includes different types of accompaniments with regards to the number of voices being used.

Ensemble types. The identification of ensemble types (full musical theatre instrumentation, small musical theatre instrumentation, rock band instrumentation, and classical orchestration) does not come from the literature, but is rather made due to the instrumentation of the musicals selected for this study. It was noted that instrumentation choices typically fall into these categories, and they have therefore been used to categorise different orchestration techniques. These different ensemble types are further explained in section 1.3 below.

1.3 Research Design

The research in this thesis is qualitative in nature. First, the musicals to be examined were chosen. In order to do this, possible instrumentation was divided into four different types of instrumentation. Type 1 is full musical theatre instrumentation. This consists of three to five reed players, and occasionally includes more. Brass and a large rhythm section is included. Strings are often included as well. *Cats* (1981) is an example of a musical featuring Type 1 instrumentation. Table 1.1 shows the typical instrumentation for a full musical theatre orchestra. These types were identified as the categories that seemed to present itself when looking at the different types of instrumentation.

Type 2 is small musical theatre instrumentation. This includes two reeds or less and a small rhythm section. Strings are not often used here, but the composer or orchestrator sometimes adds a solo violin or solo cello. *Chicago* (1978) is an example of a musical with Type 2 instrumentation. This is shown in Table 1.2.

Type 3 is called the rock band. This usually consists of a small rhythm section containing drums, guitar, keyboard, and a bass guitar. Reeds, brass and strings are not commonly found in this type, however, one or two extra instruments have been used occasionally. *Mamma Mia* (1999) is an example of a musical with Type 3 instrumentation. Typical rock band orchestration is depicted in Table 1.3.

Type 4 is the classical orchestration, so named because it follows the standard instrumentation of a symphony or opera orchestra. *The Sound of Music* (1959) is an example of a musical with Type 4 instrumentation. This type of instrumentation and orchestration has been covered in other literature (Adler and Hesterman, 1989; Piston, 1955) and therefore this thesis will be limited to the first three types. Table 1.4 shows the typical instrumentation for classical orchestration.
### Table 1.1: Type 1: Full Musical Theatre Instrumentation

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### Table 1.3: Type 3: Rock Band Instrumentation

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<th>Number</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>Keyboards</td>
</tr>
<tr>
<td>0-1</td>
<td>Drums</td>
</tr>
<tr>
<td>0-2</td>
<td>Guitars</td>
</tr>
<tr>
<td>1</td>
<td>Bass Guitar</td>
</tr>
</tbody>
</table>
### Table 1.4: Type 4: Standard Classical Instrumentation

<table>
<thead>
<tr>
<th>Number</th>
<th>Instrument</th>
<th>Doubling</th>
</tr>
</thead>
<tbody>
<tr>
<td>2-4</td>
<td>Flutes</td>
<td>Piccolo/Alto Flute</td>
</tr>
<tr>
<td>2-4</td>
<td>Oboes</td>
<td>English Horn</td>
</tr>
<tr>
<td>2-4</td>
<td>Clarinets</td>
<td>Eb/Bass Clarinet</td>
</tr>
<tr>
<td>2-4</td>
<td>Bassoons</td>
<td>Contra-bassoon</td>
</tr>
<tr>
<td>2-6</td>
<td>Horns</td>
<td></td>
</tr>
<tr>
<td>2-3</td>
<td>Trumpets</td>
<td></td>
</tr>
<tr>
<td>2-3</td>
<td>Trombones</td>
<td></td>
</tr>
<tr>
<td>0-1</td>
<td>Bass Trombone</td>
<td></td>
</tr>
<tr>
<td>0-1</td>
<td>Tuba</td>
<td></td>
</tr>
<tr>
<td>1-4</td>
<td>Percussion</td>
<td></td>
</tr>
<tr>
<td>0-1</td>
<td>Piano</td>
<td></td>
</tr>
<tr>
<td>0-1</td>
<td>Harp</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Violin I</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Violin II</td>
<td></td>
</tr>
<tr>
<td>0-1</td>
<td>Violin III</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Viola</td>
<td></td>
</tr>
<tr>
<td>0-1</td>
<td>Viola II</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Cello</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Bass</td>
<td>Tuba</td>
</tr>
</tbody>
</table>
Ten pieces are chosen representing each category. A total of thirty pieces were chosen. These pieces are depicted in tables 1.5, 1.6 and 1.7. Each piece will be examined and the orchestration techniques identified will be noted. In each category the techniques will be compared to see what trends can be found. The trends found will be discussed, and reasons why these particular trends are effective will be discussed. Techniques that are uncommon will also be discussed. Reasons why a particular trend might not commonly be successful, as well as why the trend was successful in the piece that it was found in, will also be discussed.

1. Annie  1977  Charles Strouse
2. Bye Bye Birdie  1960  Charles Strouse
3. Cats  1981  Andrew Lloyd Webber
5. Evita  1978  Andrew Lloyd Webber
6. Into the Woods  1987  Stephen Sondheim
7. Les Misérables  1987  Claude-Michel Schönberg
8. The Phantom of the Opera  1988  Andrew Lloyd Webber
9. West Side Story  1957  Leonard Bernstein
10. Wicked  2003  Stephen Schwartz

**Table 1.5:** Selected Musicals for Type 1: Full Musical Theatre Instrumentation

1. 9 to 5  2009  Dolly Parton
2. Aida  2000  Elton John
3. Cabaret  1966  John Kander
4. Chicago  1975  John Kander
5. Company  1970  Stephen Sondheim
6. Fiddler on the Roof  1964  Jerry Bock
7. Grease  1972  Jim Jacobs and Warren Casey
8. How to Succeed in Business Without Really Trying  1961  Frank Loesser
9. Jesus Christ Superstar  1971  Jim Jacobs & Andrew Lloyd Webber
10. Joseph and the Amazing Technicolor Dreamcoat  1972  Andrew Lloyd Webber

**Table 1.6:** Selected Musicals for Type 2: Small Musical Theatre Instrumentation
CHAPTER 1. INTRODUCTION

Musical Date Composer
2. American Idiot 2010 Green Day
3. Avenue Q 2003 Robert Lopez and Jeff Marx
5. Mamma Mia 1999 Benny Andersson & Björn Ulvaeus
6. Next to Normal 2009 Tom Kitt
7. Rent 1996 Jonathan Larson
9. Smokey Joe’s Cage 1995 Jerry Leiber and Mike Stoler
10. Urinetown 2001 Mark Hollmann

Table 1.7: Selected Musicals for Type 3: Rock Band Instrumentation

1.4 Objectives

The objective of this research project is to survey a wide variety of musicals, in order to observe trends in orchestration. These observations not only fill an important gap in the literature, but could potentially serve as a foundation for future guides to musical orchestration. This research project will describe techniques that are common in musicals. Uncommon techniques will also be presented, and reasons for their lack of popularity will also be discussed. Each of the chosen musicals is a well-known work with successful runs on Broadway or the West End. Thus, the study aims to highlight trends found in musicals that have had commercial success.

1.5 Overview of Dissertation

The dissertation is divided into four chapters. The next chapter concerns the literature review, which is divided into articles, books, and dictionaries/encyclopaedias. The section on articles discusses both peer-reviewed and non-peer reviewed articles, such as reviews of concerts. The objective is to show that literature about musical theatre orchestration is sorely lacking. We then move onto books that mention orchestration. Guides that are targeted to musical theatre personnel such as directors and composers are also mentioned, as are guides that assist the classical orchestrator. The last section concerns dictionaries and encyclopaedias. Encyclopaedias on musical theatre are surveyed to find references to orchestration in the context of musical theatre. Dictionary definitions of orchestration, arrangement, and musical theatre will be surveyed as well.

Chapter 3 contains the presentation of data. The data is divided into three categories: full musical theatre instrumentation (Type 1), small musical theatre instrumentation (Type 2), and rock band instrumentation (Type 3).
section on Type 1 discusses how the orchestrator should accompany the voice, recitative, and spoken text. This section also discusses how the orchestra can approach image painting, reed ensembles, minimal accompaniment, *a capella* chorus, and introductions of songs and overtures. The section on Type 2 comments on accompanying the voice, recitative accompaniment, accompaniment of spoken text, image painting, use of the chorus, and overtures and introductions to songs. Type 3 discusses accompaniment of the voice, and spoken text. Also discussed are the use of the chorus in orchestration, and how the orchestrator can approach introductions to songs and overtures.

Chapter 4 concerns the analysis of the data presented in Chapter 3. A list of trends observed in the sample are identified. These trends are derived from the techniques presented in Chapter 3. These principles are applicable to all orchestration types. A few trends are for specific types of scoring such as spoken text and recitatives, but are vital to the correct orchestration of those scoring types. These select trends are still relevant for all orchestration types.
Chapter 2

Literature Review

While conducting the literature review for this study, it soon became clear that literature regarding musical theatre orchestration was lacking. Sources on musical theatre that were found did not discuss orchestration, or alternatively the literature did not apply to the modern musical theatre. Instead, these sources discuss musical theatre only in a general sense. In the following literature review articles will be discussed. The aim is to see how often and in how much detail musical theatre orchestrators are discussed. Following this, books will be discussed. The aim will be to see if the orchestrator is mentioned. Similar types of research that cover other fields pertaining to musical theatre will be discussed. Encyclopaedias and dictionaries will be reviewed to see what information these sources contain regarding musical theatre orchestration.

2.1 Articles

Not much has been written about orchestrators of musical theatre. More has been written about composers and librettists. However, a few articles about orchestrators exist. Vacha (1993: 1) states that Robert Russell Bennett is a successful orchestrator, who has orchestrated over three hundred musicals. Bennett’s tasks are vaguely mentioned as providing harmony to a melody. His main chore is assigning notes to instruments. Vacha states that if the composer changes his style over time, then the orchestrator must change his style to match the composer’s (p. 4). No mention is made of the orchestration techniques that Bennett used.

Wood (2002: 108) discusses Jonathan Tunick. This article is not peer-reviewed. Wood describes the orchestrator’s tasks as examining the piano/vocal score and assigning notes to the instruments. He mentions that Tunick would go through the score with the composer, Stephen Sondheim. When Tunick examined the score he would ask Sondheim questions about acting and staging rather than the music itself. Wood mentions one instance of orchestration where instruments are used to create a certain mood: a single woodwind sig-
CHAPTER 2. LITERATURE REVIEW

signifies unhappiness and the addition of strings signify yearning (p. 109).

Parrent (1980) does not focus on one orchestrator, but instead looks at a history of orchestration. He states that the early twentieth century pit orchestra was called the ‘fifteen and piano’ regardless of whether the orchestra had a piano or fifteen instruments (p. 32). Parrent describes the changes in instrumentation which included fewer strings and more brass, woodwinds, and percussion. Saxophones were eventually added to the orchestra.

Banfield (1994: 221) does not discuss an orchestrator or talk about orchestration, but does mention that composers do not do their own orchestrations. He also mentions the lack of full orchestral scores that are published.

The most significant article on an orchestrator is concerned with Don Walker. Purin (2010) looks at three musicals Walker orchestrated (The Pajama Game (1954), The Most Happy Fella (1956), and The Music Man (1957)) and discusses techniques used in these musicals. Orchestration is described by Purin as a ‘skilled craft that shapes the style and sound of a musical’ (p. 41). He recognises the absence of research done on musical theatre orchestration. He also recognises the need for at least one orchestrator to complete the scoring before the show starts its run.

Purin mentions that it is the orchestrator’s job to orchestrate the music during rehearsals (p. 42). In addition, the orchestrator writes the interludes as well as the overture. He also states that research on orchestration in musicals is difficult to do as a result of the lack of published full orchestral scores and because the readily available piano/vocal scores do not contain orchestrations at all. Not much has been written about well-known orchestrators such as Walker. The orchestrator has his own style of orchestrating and Walker is no different. Walker had mastered the swing sound and as a result, he used more brass than other orchestrators (Purin, 2010: 43).

Purin discusses important orchestration techniques, and I will discuss these at length. For example, ‘There Once was a Man’ from The Pajama Game is a musical comedy duet in a country and western style. The guitar is strummed using one rhythm throughout. Fills are used when the singer sings a long note and at the end of the vocal phrase. (A ‘fill’ is a small embellishment that is used in moments where there is less happening in the music. This usually occurs between vocal lines.) ‘Hey There’ from the same musical is classified by Purin as a musical comedy ballad (p. 45). A big band sound is required in this piece. Trombone slides as well as muted trumpet are techniques that Walker uses to create a big band sound. He also uses fills in response to the vocal melodies. Here fills are played by the violins when the voice is resting. Strings fills consist of soft chords.

‘Once-a-Year Day’ is up-tempo and contains fills. Fills are added within phrases as well as at the end of phrases. An instrumental downbeat on the first beat of the bar, allows the melody to come in on an off-beat. A quick melodic fragment in the brass creates an upbeat. Another technique that Walker uses is to score a melody differently when it reappears in the song. An example of
this would be a lengthy violin fill replacing a short brass fill. Differences in timbre and register are also used to create contrast. The audience can then experience variety in the orchestration while the singer sings the same melody.

*The Most Happy Fella* features the song ‘Mamma, Mamma’. This song uses clarinets to signify the correct emotion being portrayed by the librettist. Here one can see that Walker uses a different instrument than Tunick to signify ‘yearning’. This song appears before the end of the second act and uses string tremolos in octaves, harp glissandi and a full orchestral sound to signify the end of the act. ‘I Dunno Nothing About You’ uses melodic material in the horns and bass trombone. The brass moves in parallel. When the character Amy claims that she wants to get married, strings are added to suggest romance.

In ‘Joey, Joey, Joey’, the first statement of the chorus is accompanied by harp glissandi and triplet motives in the woodwinds. The second time the chorus appears, it contains a counter-melody that is played by the English horn. The last version uses fast celesta runs. These instruments are said by Purin to represent the wind that is whispering to the character Joe (p. 50).

Purin compares ‘Ya Got Trouble’ from *The Music Man* to ‘Modern Major-General’ from *Pirates of Penzance*. ‘Ya Got Trouble’ makes use of pitched speaking rather than singing and thus the orchestration must be adjusted to fit this style of singing because Purin claims that pitched speaking is less audible than singing. In ‘Modern Major-General’ the orchestration is heavier during the introduction and the chorus, including woodwinds, strings, brass and timpani. The accompaniment present during the spoken lines are soft string chords and a violin which doubles the melody. In ‘Ya Got Trouble’ the half-spoken text is accompanied by light treble instruments and the bass. Brass hits are included, but do not interfere with the vocal line. (‘Hits’ are short, loud chords.) By comparing the two songs, Purin provides the reader with an idea of how this type of musical number is scored.

Purin claims that Walker’s use of moving bass lines, instrumental fills, muted trumpets and brass hits demonstrate his jazz influences. While this article is an improvement on the current lack of texts discussing musical theatre orchestration, more than three musicals must be discussed in order to give the orchestrator a fuller picture of what orchestration techniques are available. This article is the closest example of a comprehensive study of orchestration techniques.

Articles that are not peer-reviewed, such as reviews of shows that appear in newspapers or journals, frequently do not mention the orchestrator or his work. Smith’s (2007: 2) review of *A Gentleman’s Guide to Love and Murder* mentions that the orchestrations were done by Jonathan Tunick. Sheehan’s (1993: 56) review of *The Lost Boys of Syracuse* mentions that Hans Spialek was the orchestrator. Sheehan (1993) mentions previous changes that were made to Spialek’s orchestrations. He also mentions that the orchestrations were done during rehearsals. These types of details are rarely mentioned in reviews. Cushman (2016:B6) reviews Sweeney Todd and mentions the strings
in the opening.

McHugh (2015: 614) discusses the collaboration between the composer and the orchestrator. He defines the orchestrator’s task as sometimes adding articulation, expanding on dynamic ranges and developing tempo markings. The orchestrator also writes overtures and interludes. The composer sometimes writes specifications on the score for the orchestrator to follow. He includes an example where George Forrest required flute, piccolo, and xylophone in a certain section of the music (p. 644). Another example consists of the composer asking the orchestrator to write a four bar introduction.

In the articles discussed above, reviews of productions were sometimes found to mention the orchestrator. Peer-reviewed articles discussed musical theatre generally, but did not mention orchestration. Only one article discussed orchestration in detail. This demonstrates the lack of information on orchestration in musical theatre.

2.2 Books

Book material on musical theatre orchestration is also sparse. Banfield (1993) contains a short chapter on orchestration. He points out the orchestra is not prioritized. The orchestration must be done quickly. He discusses Sondheim’s relationship with Jonathan Tunick, his orchestrator (p. 80). Sondheim did not specify which instruments were to be used. He rather described the emotions he wanted the music to portray. Jonathan Tunick preferred it this way as well. They used a different instrumentation for each show. Sondheim describes Tunick’s work as sometimes just writing the instruments on the score and other times having to use more complex orchestration (p. 81). Tunick wrote the solo clarinet introduction in ‘Send in the Clowns’ as well as the quodlibet in ‘Being Alive’. This is the limited extent to which orchestration is mentioned in this book.

Gradenwitz (1987: 201) briefly discusses orchestration. He mentions that Sid Ramin and Irwin Kostal orchestrated West Side Story (1957) despite Leonard Bernstein being well versed in orchestration himself. Gradenwitz describes some orchestration in Facsimile (1946), a ballet (p. 173). He mentions an oboe solo that is taken up by a solo flute and strings. When referring to the orchestration of the ballet scenes, the author describes them as ‘colourful’ instead of speaking about the instruments or techniques as he did previously when talking about Facsimile. It is clear from the treatment of the orchestration by the author that orchestration in Sondheim’s musicals is considered to be less important than the orchestration in his classical works.

Suskin (2011: 3) gives various definitions of musical theatre orchestration. Don Walker describes orchestration as:

the clothing of a musical thought, whether original or not, in the
colours of musical instruments and voices. The composer creates the basic themes of a composition. The arranger develops the basic themes into the desired form. The orchestrator adjusts the arrangement to fit the size and composition of whatever orchestral combination has been selected.

Russell Bennett describes orchestration as follows:

You are engaged to work with a composer and put his melodies into shape for a performance in the theatre. Your task is to be a part of him - the part that is missing. He may be capable of doing the whole score himself or he may not know a G clef from a gargoyle. Your job is to bring in whatever he doesn’t, and make it feel like it belongs there.

Hans Spialek discusses orchestration in these terms:

An artist having an idea for a painting, draws a sketch before putting the actual picture in all its contemplated colour harmonies and combinations on canvas. Painting a musical picture follows the same procedure, with the exception that in musical theatre one man (the composer) furnishes the sketch from which another man (arranger) paints the musical picture an audience actually hears. While the painter works either in oil, pastel or watercolours, the arranger uses the tone colours of the individual orchestra instruments.

Philip Lang describes orchestration as follows:

Like a construction manager, you get the right instrumentation; you understand the limits of the artisan and the technology; and you build something that lasts.

Ralph Burns describes orchestrators as:

good, high-priced whores. You’re paid to make people look good. You may think of a better idea, but you try the best way that you can to do it their way and make them look good.

Suskin (2011: 9 & 178) quite adamantly states that his book is not meant to be a guide. The classical orchestra differs from the musical orchestra in several aspects (p. 176). Classical composers orchestrate their own music. Musical theatre composers simply write the melodies and perhaps the harmonies of each song. The orchestrator will orchestrate the music. These orchestrations happen while the rehearsals are under way. A classical composer’s score is
completed before rehearsals begin. Often multiple orchestrators will work on one musical because of time constraints.

Robert Russell Bennett described basic orchestration as using the ‘oom-pah’ system, or ‘oom-pah-pah’ for a waltz (p. 212). He said that ‘ooms’ were mostly played by bass, bassoon, trombones, and possibly cellos. Cellos would sometimes play a counter-melody. The first violins and oboe played the melody with the first trumpets playing the melody later. The second and third trumpets played harmonies of the melody. ‘Pahs’ were played by second violins, violas, sometimes bassoons as well as horns. Flutes and clarinets played what Bennett called flourishes.

The instruments of the orchestra are briefly described (p. 214). This description does not include the ranges of instruments or any of their capabilities. Techniques that apply to certain instruments such as harmonics and mutes on a brass instrument, is not discussed. He does include traditional instruments that sometimes make their appearance in musicals. He also discusses the unconventional doubling of the woodwinds used in an orchestration. This is the first mention of woodwinds that has resulted from the review so far. Suskin briefly describes orchestration techniques that are given to the accompaniment, melody and ornaments (p. 260). He discusses the orchestration of twelve musicals. While this book provides a great insight into the orchestration world, the skills and techniques needed to orchestrate musicals are not discussed at all. Suskin specifically states that the purpose of the book is not to discuss orchestration techniques (p. 18). Rather it discusses the process of changing the piano/vocal score to a full orchestral score.

Bennett (1999) is the only musical theatre orchestrator that has a book written about him. He wrote his autobiography. He, however, focuses on his career and the nature of the musical theatre industry. Bennett states that the knowledge necessary to orchestrate a musical does not exist in literature (p. 307). While his autobiography makes no mention of orchestration techniques, the eight essays included in the book contain snippets of such techniques.

Bennett mentions the importance of brass in musical theatre orchestras (p. 282). He does not give techniques that justify the importance of the brass section. Bennett’s basic formula for musical theatre orchestration that was described earlier, is found in this book (p. 286). This formula is called the ‘oom-pah’ method. The ‘oom-pah’ method consists of assigning the bass instruments to the ‘ooms’ and the rest to the ‘pahs’. This is the extent to which Bennett discusses orchestration techniques.

Collinson (1949) provides a guide to theatre orchestration. This book, however, is outdated. Collinson mentions the lack of material on theatre orchestration. He states, for example, that microphones and amplification are not used in the theatre (p. 12). This statement, while it is still true for opera and operetta, is no longer valid in the context of musical theatre. As will be seen in the addendum, several of the orchestras or bands contain electric guitars, bass guitars, and keyboards, all of which need amplification in order
to work. The musical theatre hall is not built with the same acoustics as an opera hall, and thus amplification is needed so that the singers can be heard. The halls are often fitted with hanging microphones and all those playing lead characters use head microphones. Opera singers are trained to project in large halls while musical theatre singers use different vocal techniques and thus need microphones.

Strings, when divided, become weaker compared to the brass and woodwind sections (Collinson, 1949: 23). This cannot be done when the full orchestra is used as the balance is upset. A good balance can be achieved by the sound technician as the instruments are often amplified. The balance, however, cannot be completely ignored by the orchestrator, as this creates too much work for the sound technician.

Collinson states that when a melody is given to the violins, it should not be played by less than three violins (p. 27). This is necessary for an orchestral sound. This small number is in contrast to the author’s earlier statement that the strings should not be divided as it weakens the sound. Although three violins would give the desired orchestral sound, the melody would be weak in contrast to the rest of the accompaniment especially if a full orchestration is used. Collinson, therefore, indirectly suggests that the orchestra should not have a small string section as it will be too weak against the rest of the orchestra.

Collinson constantly emphasizes the importance of the strings and treats the brass as less important. In his view brass is used to blend in with the rest of the orchestra (p. 142, 147). Currently, strings are not viewed as the most important section of the musical theatre orchestra. Often orchestrators will omit the strings in a musical. This can be seen in some of the instrumentations in Addendum I. These examples provide evidence that this book is outdated and cannot be used to orchestrate for today’s orchestras and bands.

Guides for other disciplines that are necessary in musical theatre exist. Frankel (2009) provides a guide for composers wanting to compose a musical. Numerous guides are available for the singer/actor, including Deer and Vera (2015), Melton (2013), Moore and Bergman (2016), and Clark (2015). For those who want to perfect their audition, Flom (2016) and Oliver (1988) provide guides for assistance. The director can use Miller (1996) and the stage director can use Peithman and Offen (2002). The choreographer can use Berkson (1990). There is, however, no comparable guide for the orchestrator.

Orchestration books for classical/opera orchestration are fairly common (Piston, 1955; Adler and Hesterman, 1989; Forsyth, 1935; Sevsay, 2013; Blatter, 1997; Casella et al., 2004; Rimsky-Korsakov, 1964). None of these books, however, consider orchestration in musical theatre. Some of the books (such as Adler and Blatter) discuss saxophones, but do not discuss the saxophone in terms of the orchestra. The saxophone is mainly seen as a solo or jazz instrument. This shows that other styles of orchestration including jazz and musical theatre are not discussed in these books.
Books dealing with classical orchestration are plentiful as can be seen in the review above. This cannot be said for musical theatre orchestration. A guide to musical theatre orchestration does not exist, while guides do exist for other fields in musical theatre. This review demonstrates the need for such a guide.

2.3 Dictionaries and Encyclopaedias

Orchestration is not discussed in encyclopaedias. Gänzel’s (1988) entries consist of Broadway shows between 1865 and 1964. Each entry contains details about the composers and librettists that were involved in the show and a synopsis is given, but the orchestrators are not mentioned. Entries of musicals and important people involved in musicals can be found in Vallance (1970). These included entries on actors and actresses, directors, and composers. These entries do not include orchestrators.

Green’s (2009) entries consist of musicals. The production details are given. These include the people that were involved in the production including the orchestrators. Other entries include important songs from musicals, composers, librettists, directors, and choreographers. While the orchestrator is mentioned in the production details of musical show entries, no entries are found on the orchestrator.

According to Kreitner (2016: 12), musical theatre is seen as having evolved from other theatre forms such as operetta and vaudeville. The article further deals with the changes in instrumentation through the decades. The rhythm section was added during the 1920s and 1930s. This included piano, bass, drums, and guitar. Saxophones were also added. In the 1940s, orchestrators sought to create individual sounds for each musical. Different instrumentations were required for each. Reeds were required to double on any instrument in the woodwind section by the 1950s. Removing the strings became more common. Amplification also affected the sound of orchestration. Orchestras have grown smaller since the 1970s.

The entry on ‘Arrangement’ discusses no mention of musical theatre arrangement or how it affects the orchestration process (Boyd, 2016). Similarly, the definition of ‘Musical Theatre’ has no mention of orchestration (Block, 2016).

Encyclopaedias dealing with musical theatre are lacking. Musical theatre orchestrators are mentioned in only one of the encyclopaedias discussed above. Dictionaries are similarly problematic. The definition of musical theatre did not deal with orchestration and the definition of orchestration did not mention musical theatre.
Chapter 3

Presentation of Data

This chapter details orchestration techniques found in the thirty musicals selected for study. The presentation of data is categorised by instrumentation type (see section 1.3). Within each instrumentation type, various trends have been identified. The reader will note that there are both similarities and differences in orchestration technique across these difference instrumentation types. However, in general it can be observed that foremost in the mind of orchestrators is ensuring that the vocal part is not overshadowed by the ensemble. Any attempts at making orchestration interesting or innovative always comes second to this aim. The examples, as presented in this chapter, fulfil the objectives of the study: they provide a survey of orchestration techniques across a representative sample of successful musical theatre works.

3.1 Type 1 - Full Musical Theatre Instrumentation

The orchestrator has a full range of instruments to work with in full musical theatre instrumentation. These instruments can be found in table 1.5. The orchestrator must remember that each member of the orchestra does not have to play all the time. The techniques that follow, show the orchestrator which instruments can be used at different moments in the musical number.

3.1.1 Accompanying the voice

Opera voices are trained to project in large theatres without microphones. Musical theatre voices are typically much softer and depend on the aid of microphones and amplification. Even so, the female and male voices can be soft. The first priority of the orchestrator is to make sure the voice can be heard clearly. This might seem to be common sense, however, this principle is not always applied.
The full orchestra is almost never used when a voice is present. In figure 3.1 (‘Little Girls’ from Annie) the accompaniment is *staccato*. The tuba, bass drum and double bass play on the strong beats. The guitar, cowbell, xylophone and keyboard play on the weak beats. The baritone saxophone is the only instrument that plays a long note. By using the orchestra to play short notes on different beats, the orchestrator can use more instruments, without overpowering the singer.

In ‘One Boy’ from *Bye Bye Birdie*, the orchestrator Robert Ginzler uses both longer and shorter notes. The cello and horn play long notes while the reeds play sighing motives. This is illustrated in figure 3.2, where one can see that a flute and three clarinets are used, as they have softer timbres that allow the voice to be heard. Using brass might have drowned out the singer.

David Cullen and Andrew Lloyd Webber use softer instruments in order to use more instruments. Figure 3.3 (‘Moments of Happiness’ from Cats) shows that a clarinet and cello play long notes along with the vibraphone and bass guitar. The three keyboards play arpeggios instead of chords in order to make the accompaniment less dense. This allows the orchestrator to use three keyboards instead of one. A wider array of colours can then be used to make the orchestration more interesting.

On the other hand, the orchestra does not have to be used at all. ‘Gus: The Theatre Cat’ from Cats contains only a single keyboard with a Pop Rhodes sound sample, as seen in figure 3.4. This allows the singer to sing softer, to create the atmosphere that is needed in this particular song while still being audible. Simple chords are used with no fills to interfere with the continuous melody.

One can also leave out the harmony and simply use the bass line. In figure 3.5 (‘Macavity: The Mystery Cat’ from Cats), the left hand of the keyboard and the bass guitar play the bass line as an accompaniment to the voice. The drummer plays a simple rhythm on the hi-hat. This allows the lower notes of the vocal line to be heard and allows the higher notes to stand out.

The orchestrator can use the full orchestra and then use fewer instruments when the voice enters. ‘I Know Things Now’ from *Into The Woods* (figure 3.6) uses a full orchestra, but only uses the right hands of two keyboards playing a long chord while the text is being sung. The text is interjected by a fill played by the full orchestra. It is very important to refrain from using the full orchestra when a child is singing.

*Les Misérables* (1987) features the same technique. The full orchestra is used, but drops out when the vocals enter. This allows the orchestra to be loud and the vocals to be heard clearly. The vocals are fast and need to be relatively unaccompanied so that each word is heard clearly. Figure 3.7 shows the contrast between the vocals and the large orchestral fill.

Lloyd Webber changes the accompaniment to fit the fach that is being used. In ‘Angel of Music’ from *Phantom of the Opera*, Meg and Christine sing a dialogue. Meg has a lyric fach and thus is only accompanied by the harp and
keyboard II. This can be seen in figure 3.8. In figure 3.9 (‘Angel of Music’), Christine sings and is accompanied by the harp and string section as her voice is dramatic and can be accompanied by more instruments. The different timbres also suit the different voices. The Soft Phantom Pad on keyboard II and the gentle harp chords go well with Meg’s softer alto voice while the strings and harp arpeggios bring out the focused quality of Christine’s voice.

Leonard Bernstein, Sid Ramin and Irwin Kostal used the full orchestra for the introduction of ‘A Boy Like That’ from *West Side Story*. The same rhythmic pattern is used as the accompaniment when the voice comes in, but only in the reeds and strings. Again, instrumentation is reduced when vocals enter. The large and loud brass section is removed so that the voice can be heard in figure 3.10.
Figure 3.1: Annie - ‘Little Girls’ - Accompanying the voice. The orchestrator uses different instruments on different beats to make the orchestration sparse.
**Figure 3.2:** *Bye Bye Birdie* - ‘One Boy’ - Accompanying the voice. Short notes on every second beat in the reeds allow the voice to be heard.
Figure 3.3: *Cats* - ‘Moments of Happiness’ - Accompanying the voice. Arpeggios are less dense than chords.
Figure 3.4: *Cats* - ‘Gus: The Theatre Cat’ - Accompanying the voice. The vocal line is only accompanied by a keyboard.

Figure 3.5: *Cats* - ‘Macavity: The Mystery Cat’ - Accompanying the voice. The vocal line is simply accompanied by bass and drums.
Figure 3.6: Into the Woods - ‘I Know Things Now’ - Accompanying the voice. When the voice enters, several instruments drop out.
Figure 3.7: *Les Misérables* - ‘At the End of the Day’ - Accompanying the voice. The full orchestra plays when the vocalist is not singing.
Figure 3.8: *The Phantom of the Opera* - ‘Angel of Music’ - Accompanying the voice. Meg’s lighter voice is accompanied by a keyboard and a harp.
Figure 3.9: *The Phantom of the Opera* - ‘Angel of Music’ - Accompanying the voice. Christine’s slightly bigger voice is accompanied by a harp and strings.
Figure 3.10: West Side Story - ‘A Boy Like That’ - Accompanying the voice. The introduction features the full orchestra, while only the reeds and strings continue to play when the voice enters.
3.1.2 Recitative accompaniment

Recitative is a common occurrence in opera. However, the practice of using recitatives is quite common in musicals as well. In a recitative, the singer sings in the rhythm of natural speech. The singer can alter the rhythm to fit his/her natural speaking rhythm. It is therefore important that the orchestra does not have challenging rhythms, as that will make it difficult for the conductor to keep the orchestra and the singer together. In most cases the orchestrator will accompany the recitative with a long chord. In musical theatre, recitatives are often less free, as the composer has written the vocal part in a general speaking rhythm. This allows the conductor to have more control of the orchestra. A greater variety of instruments can be used, but the orchestrator must still be aware of the challenges of singing recitative material. The orchestrator must also be aware that recitatives often do not have introductions, and thus need a chord or note as a harmonic reference for the singer to start on.

In ‘Easy Street’ from Annie, Philip J. Lang uses two saxophones and a trombone to play long chords with small fills in between. Figure 3.11 shows that these fills can occur at the end of phrases. Bells and a glockenspiel give the initial chord so that the singer has her starting note.

‘Spanish Rose’ from Bye Bye Birdie uses a clarinet and bass clarinet. As seen in figure 3.12, both instruments start on a G. This provides the singer with her starting note. The harmonic basis is very simple, and the melody consists of one pitch as well.

In ‘How Lovely to Be a Woman’ from Bye Bye Birdie, Charles Strouse uses consecutive minims played by the flute and vibraphone. In figure 3.13 the horn plays a long note that provides a pedal point. The horn starts before the other instruments and provides the reference note for the singer. The singer fits her rhythms into this rhythmic frame. The melody consists mostly of one pitch. This puts the focus on the rhythmic structure of the melody.

Bernstein wrote the melody of the recitative in ‘Maria’ from West Side Story using mostly a single pitch. The last two notes of the phrase change. This is similar to the previous example, but the two changing notes serve a different purpose. Figure 3.14 shows that the bassoon plays falling crotchets. The accompaniment consists of the bassoon and two horns playing different slow rhythms. This does not interfere with the singer, as the same melodic note gives the singer the freedom to vary his rhythms within the rhythmic structure. The last two changing notes are important as they emphasise the two syllables and thus allow the singer to fall back into a strict rhythm.

‘The Chorus Girl Hasn’t Learned’ from Evita has a more fixed rhythm. Figure 3.15 features two keyboards and strings playing long notes, while violin I doubles the melody pizzicato. This forces the voice to adhere to rhythms the composer has written. This benefits the conductor, but creates a less-than-natural speaking rhythm. The recitative could have been written without the pizzicato and would have provided the singer with more freedom. However,
recitatives are often less free in musicals and thus the technique works with the doubling, and can also work without it.

‘What Have I Done’ from Les Misérables contains long notes in the guitar, bass guitar, percussion, cello, and keyboard II. All these instruments play tremolos. John Cameron could have left the accompaniment of the recitative with the tremolos, decided to add a small rhythm into keyboard I. This can be seen in figure 3.16 and does not interfere with the melodic line. This technique works with the keyboard figure and without it. This specific rhythm ensures that the first beat of the bar is clear. The singer has a small amount of freedom in each bar, but the conductor can also conduct the orchestra effectively. Either way the vocal line can still be heard.

Figure 3.17 (‘Opening’ from Wicked) shows a similar method of dealing with the recitative as is shown in the previous example. The violin, cello, and keyboards use long tremolos. The harp glissando gives the singer her note. The guitar plays a pedal point, and the vibraphone plays minims. This has the same function as keyboard I in the previous example.

![Musical notation](image-url)

**Figure 3.11:** Annie - ‘Easy Street’ - Recitative accompaniment. Bells and a glockenspiel provide a reference chord. The recitative is simply accompanied by a baritone saxophone, tenor saxophone, and trombone.
Figure 3.12: *Bye Bye Birdie* - ‘Spanish Rose’ - Recitative accompaniment. The reference chord and accompaniment is provided only by a clarinet and bass clarinet.

Figure 3.13: *Bye Bye Birdie* - ‘How Lovely to be a Woman’ - Recitative accompaniment. The reference note is provided by the horn, while the vibraphone and flute provide the accompaniment, along with the horn.
Figure 3.14: *West Side Story* - ‘Maria’ - Recitative accompaniment.
Figure 3.15: *Evita* - ‘The Chorus Girl Hasn’t Learned’ - Recitative accompaniment.
Figure 3.16: Les Misérables - ‘What Have I Done’ - Recitative accompaniment.
Figure 3.17: *Wicked* - ‘Opening’ - Recitative accompaniment.
3.1.3 Accompaniment of Spoken Text

Accompanied spoken text is a common occurrence in musical theatre. The text is given a rhythmic component, but not a melody. The notes are usually written with cross noteheads. Some composers also use one pitch in the melody. This is different from the recitative as the rhythm is exact and the spoken text is sometimes performed by the chorus. This offers no room for freedom.

‘The Naming of Cats’ from Cats contains cross noteheads. The chorus speaks the text in soft voices. The accompaniment is thus extremely rhythmic with no long notes or chords. In figure 3.18 the right-hand of keyboard II and the left-hand of keyboard III play the same part, providing the rhythmic basis for the song. This accompaniment figure continues throughout the song. The cello and percussion play small rhythmical motives to colour the song. These small motives are not played by the cello and percussion at the same time and are also staccato and sparse. This does not distract from the voice.

‘Act I Opening Part 4′ from Into the Woods uses a different approach. The accompaniment consists of two different rhythmic components. Figure 3.19 shows that the right-hand of the keyboard and synthesizer play chords on every beat in the bar. The left-hand of the keyboard, as well as bassoon, cello and double bass, play a different rhythm to the first rhythm. In addition, the violins and violas play a secondary rhythm. These polyrhythms create the accompaniment for the spoken text. They create a strict rhythmical environment that leaves no freedom for the singer. The polyrhythms do not seem to interfere with the vocal line as the basic structure of the rhythms combined create quavers. Assigning different quavers to different instruments create a bare accompaniment. Using the whole orchestra to play on every quaver in the bar would be much louder, and would overpower the vocal line.
Figure 3.18: *Cats* - ‘The Naming of Cats’ - Accompaniment of spoken text. The accompaniment of the spoken text is orchestrated sparsely.
Figure 3.19: *Into the Woods* - ‘Act 1 Opening Part 4’ - Accompaniment of spoken text.
3.1.4 Image painting

Using the orchestra to reflect the imagery that the librettist attempted to portray can help bring the story to life. There may not be a set recipe for image painting, but looking at examples of image painting may give the reader an idea of how it is done.

In ‘Maybe’ from *Annie*, Annie sings without accompaniment. This can be seen as an expression of loneliness as Annie clings onto the dying dream of her parents coming to find her. This phrase is seen in figure 3.20 and appears at the end of the song. The song itself is optimistic, but the ending signifies how lonely Annie feels. Annie sings the word ‘maybe’ without accompaniment as if she is trying to convince herself that her parents are coming to fetch her. The orchestra enters as Annie once again becomes optimistic. Image painting can depict abstract emotions such as loneliness, or physical attributes.

In *Cats*, David Cullen and Andrew Lloyd Webber use low instruments in parallel to create a sense of mystery or suspense. In ‘Grizabella: The Glamour Cat’ the low notes are in unison. The two horns, trombone, cello, three keyboards, guitar and bass guitar are all playing the exact same notes. In ‘Macavity: The Mystery Cat’ the low note melody is in parallel fifths, played by the bass guitar and the left-hands of both keyboards. In both instances low instruments are used. This effect also depends on the pace of the music. In both cases the music is played slowly. Other techniques can be used to create the same effect, but this technique compliments the songs presented above. Using a technique such as fast passages of high notes in the strings might not work because it does not match the song. This is because both songs are slow and thus fast figures might feel out of place. This is shown in figures 3.21 and 3.22. In either case it is up to the orchestrator to decide whether to use higher instruments or lower instruments. Both can create suspense and mystery.

‘Where I Want to Be’ from *Chess* (figure 3.23) is about a man who has everything, but is unhappy. The solo vocal line with the keyboard playing in its high register sounds similar to a music box. The music thus sounds like a lonely rich child who longs for the company of others.

In ‘Giants in the Sky’ from *Into the Woods* (1987), Jonathan Tunick uses loud low notes on the first beat of the bar to create the sound of a giant’s footsteps. The full orchestra is used here to give a full, heavy sound. The instruments are marked *fortepiano* to create the impression that the sound of the giant’s footsteps are so heavy that it sounds like an echo. This is shown in figure 3.24.

‘The Second Attack’ from *Les Misérables* (1987) portrays a battlefield. In figure 3.25, a voice shouts ‘fire!’ The full orchestra is used as no vocalists are singing during this section. Keyboards 1 and 2 as well as the violins and violas contain rapidly moving triplets. This evokes the continuous chaos of the battlefield. The brass and woodwinds play figures in pairs of threes following each other in the same way that gunshots follow each other. Brass
and woodwinds have more focused timbres and are thus effective instruments to use when depicting gunshots. Strings would not work because of the warmer timbre.

Lloyd Webber and Kay use the *a capella* chorus to portray unity in *Evita* (1978). Figures 3.26 (‘Perón’s Latest Flame’) and 3.27 (‘The Chorus Girl Hasn’t Learned’) shows examples of this technique. More intricate harmonies are used here and the chorus sings in five-part harmony instead of four. The entirety of the songs are not *a capella*, but it is *a capella* when the people of Argentina are singing.

‘Music of the Night’ from *The Phantom of the Opera* (1988) contains simple reed chords as accompaniment with the voice being doubled by the flute. Figure 3.28 shows that Cullen and Webber bring in chromatic string lines that are played *sul tasto*. This creates an eerie effect due to the timbre and shows the character’s dark side. The lyrics also contribute to this, while the melody does not reflect the darkness that the orchestration shows.

The two characters sing about light in ‘Tonight’ from *West Side Story*. At this point in the song Bernstein, Ramin, and Kostal added very soft string tremolos as well as vibraphone tremolos. This creates a shimmering effect that reminds us of light. Figure 3.29 shows this.

In ‘For Good’ from *Wicked* (2003), William David Brohn added a tremolo on the cymbal. In figure 3.30, the drummer stops playing the tremolo on the word ‘comet’, but lets the sound vibrate. This creates the sound of a comet typically used in cinema foley. The audience might not even notice this, but the cymbal is quite effective here without the hidden meaning as it leads to the chorus of the song.
Figure 3.20: Annie - ‘Maybe’ - Image painting. The vocalist singing alone portrays loneliness.
Figure 3.21: *Cats* - ‘Grizabella: The Glamour Cat’ - Image painting. Low instruments portray suspense.
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Figure 3.22: *Cats* - ‘Macavity: The Mystery Cat’ - Image painting. Low keyboards and bass portray suspense.

Figure 3.23: *Chess* - ‘Where I Want to Be’ - Image painting. The lone keyboard portrays the lonely character.
Figure 3.24: *Into the Woods* - ‘Giants in the Sky’ - Image painting. The low instruments playing loudly portray the giants walking.
Figure 3.25: Les Misérables - ‘The Second Attack’ - Image painting. The triplet figures in keyboard 1, keyboard 3, violin, and viola recreate the chaos on the battlefield, while the woodwinds emulate rapid gunfire.
Figure 3.26: *Evita* - ‘Perón’s Latest Flame’ - Image Painting.

Figure 3.27: *Evita* - ‘The Chorus Girl Hasn’t Learned’ - Image Painting. The orchestrator uses an *a capella* chorus to portray unity among the people of Argentina.
Figure 3.28: *The Phantom of the Opera* - ‘The Music of the Night’ - Image painting. The chromatic passages in the strings portray the eeriness of the character.
Figure 3.29: West Side Story - ‘Tonight’ - Image painting. The word ‘light’ is portrayed in the strings with soft tremolos.
Figure 3.30: *Wicked* - ‘For Good’ - Image painting. The word ‘comet’ is portrayed in the drum-set similar to film stereotypes.
3.1.5 Reed ensembles

Woodwind musicians in theatre settings are often expected to play a variety of instruments competently. The advantage of having reed players that can play most or all of the woodwind instruments is that a choir of one type of reed is possible given the available players. Orchestrators are aware that the woodwinds are the least homogeneous section of the orchestra, as the timbres of single reeds sound different to double reed instruments. These reeds also sound very different to the flutes, which makes it difficult to blend. Using a choir of one type of reed creates a more homogeneous sound, especially if the orchestra does not have strings. In most cases this just adds to the palette that the orchestrator has to work with. Clarinets are commonly used in a choir.

Lang, in ‘Tomorrow’ from Annie, uses two clarinets and a bass clarinet (figure 3.31). The advantage of using clarinets is that the range can easily cover the full range of the orchestra. (The bass clarinet obviously contributes to the lower end of the clarinet choir.)

In ‘Maybe’ from Annie, three clarinets are used again. Using the same instrument family also ensures that the articulation will be exactly the same. In figure 3.32, the clarinets play the chords with strings. The articulation is very specific and this creates a homogeneous sound.

In figure 3.33 (‘A Lot of Livin’ to Do’ from Bye Bye Birdie), the clarinets play staccato figures with trumpet 2, along with cello and bass pizzicatos. The short notes of the clarinets and the ability of the players to play extremely softly allows the vocal line to be heard clearly. Figure 3.34 (‘Merano’ from Chess) shows that clarinets and strings are used with the chorus in unison. Clarinets and strings are soft and light, and do not overpower the vocals.

Saxophones can also be used in a chorus. The soprano, alto, tenor, and baritone cover the range of the orchestra. In ‘Little Girls’ from Annie (figure 3.35) the saxophones play long notes while the strings play shorter notes on every beat. The saxophones carry the harmony. Lang uses a soprano saxophone, baritone saxophone, and tenor saxophone.
Figure 3.31: Annie - ‘Tomorrow’ - Reed ensembles. The orchestrator uses clarinets.

Figure 3.32: Annie - ‘Maybe’ - Reed ensembles.
Figure 3.33: *Bye Bye Birdie* - ‘A Lot of Livin’ To Do’ - Reed ensembles.
Figure 3.34: *Chess* - ‘Merano’ - Reed ensembles.
**Figure 3.35:** *Annie* - ‘Little Girls’ - Reed ensembles. The orchestrator uses saxophones.
3.1.6 Almost no accompaniment

Accompaniment often consists of three components: the doubling of the melody, the harmony, and the bass line. Sometimes it is more effective to use only one of these components. The bass line or harmony can simply be left out, and the accompaniment can consist of the melody alone.

Cullen and Lloyd Webber did this in ‘Growltiger’s Last Stand’ from *Cats*. The vocals are doubled by keyboard I, the guitar and the bass guitar. This ensures that the melody is audible, and is especially useful if the melody is difficult to sing. This can be seen in figure 3.36.

Lloyd Webber took this a step further in ‘On This Night’ from *Evita* along with Hershay Kay. The vocals are simply accompanied by the double bass, effectively doubling the melody. The melody as seen in figure 3.37 is therefore easier to sing.

**Figure 3.36: Cats - ‘Growltiger’s Last Stand’ - Almost no accompaniment.** The melody is doubled by keyboard, guitar, and bass guitar. No bass or harmony is used.
Figure 3.37: *Evita* - ‘On This Night’ - Almost no accompaniment. The voice is accompanied by a drum-set. The melody is doubled by the double bass.
3.1.7 *A capella* chorus

The chorus is a powerful part of a musical. The orchestrator can use the chorus to simply add harmony under the lead singer or in a dance break. Using the chorus in *a capella* is an effective way to display certain emotions and images.

In ‘Hymn to Chess’, the chorus is used in *a capella*. In figure 3.38 the song sounds like a hymn or anthem because of the I-IV-V-I harmonic structure, as well as the rhythmic structure. A similar technique is used in ‘Dear Old Shiz’ from *Wicked*, as seen in figure 3.39. The song is meant to be a school anthem and the *a capella* vocals convey this.

Cameron uses the *a capella* chorus in *Les Misérables*. The chorus sings the melody with no harmonies. This appears in the beginning of the Finale (figure 3.40). It is the dead soldiers and victims of war singing. The *a capella* chorus depicts a positive energy in the midst of death. This can also be seen as image painting.

**Figure 3.38:** *Chess* - ‘Hymn to Chess’ - *A capella* chorus.

**Figure 3.39:** *Wicked* - ‘Dear Old Shiz’ - *A capella* chorus.
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3.1.8 Overtures and Introductions to Songs

Overtures and introductions to songs are perfect opportunities to show off the orchestra. While the overture or introduction of a number often starts with full orchestra, using fewer instruments to show off certain instruments or set the tone can work as well. The overture to *Annie* (1977), for example, starts with the trumpet I playing the melody of ‘Tomorrow’, as seen in figure 3.41.

In figure 3.42, the introduction to ‘Jellicle Songs for Jellicle Cats’ from *Cats* (1981) starts with a short clarinet motive accompanied by a *pizzicato* cello chord. This is followed by two bars of silence and then a flute motive also with cello *pizzicato*. This type of bare orchestration works with the atonal notes of the clarinet and flute motives. These motives and the two bars of silence create an atmosphere of expectation. This creates anticipation for the entry of the rest of the orchestra.

‘The Telephone Hour’ from *Bye Bye Birdie* (1960) does not have an introduction. Instead, the vocals begin the song with the simple accompaniment of a hihat. At the beginning of this song, the text is sung without accompaniment. As more voices are added, more instruments are added as well. The song undergoes a continuous build-up that is facilitated by the beginning, which features no instruments. *West Side Story* (1957) contains a similar effect. The vocals start alone. The cello enters with a slow melody that is later divided between the cello and violin as shown in figure 3.44. The purpose of this song, however, is not to build-up. The lack of instruments in the beginning of ‘Somewhere’ allows the rest of song to remain uncluttered by too many instruments. A longer introduction may require the rest of the song to use a full orchestra, and this may have overpowered the voice.
Figure 3.41: *Annie* - ‘Overture’ - Overtures/Introductions. The overture begins with a solo trumpet, later joined by a trombone.

Figure 3.42: *Cats* - ‘Jellicle Songs for Jellicle Cats’ - Overtures/Introductions. The introduction begins with a clarinet motive followed by a flute motive.
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Figure 3.43: *Bye Bye Birdie* - ‘The Telephone Hour’ - Overtures/Introductions. The introduction consists of vocals accompanied by the hihat.

Figure 3.44: *West Side Story* - ‘Somewhere’ - Overtures/Introductions. The voice begins alone. The cello enters a bar later.
3.2 Type 2 - Small Musical Theatre Instrumentation

Fewer instruments create fewer options in terms of orchestration. Small musical theatre orchestration consists of a maximum of two reed instruments. Often no strings are used, and the brass section is smaller as well. Keyboards, guitars, bass guitars and drums are sometimes used in these types of orchestras where they were not used before. The instrumentation can be seen in table 1.6. Some techniques change, but most remain the same. The fundamental principles of orchestration are common no matter which type of ensemble or orchestra is being used. The techniques that follow are adjusted for small musical theatre instrumentation.

3.2.1 Accompanying the voice

A smaller ensemble calls for a different way of applying orchestration techniques. One such technique is using the small band within the orchestra. Most small musical orchestras contain drums, guitar, bass guitar and keyboards. This means that the full orchestra can be used for bigger chorus numbers, and the band can be used for solos and smaller vocal ensemble items. In ‘Here for You’ from 9 to 5 (2009) (figure 3.45), the drums, bass guitar, guitar 2 and keyboard 2 are playing. These instruments are playing light staccatos and the drummer only plays the hi-hat. This ensures that the voice is clearly heard. Later, in figure 3.46, the melody is higher and louder. Bruce Coughlin therefore uses the full orchestra. Immediately after this initial line the vocalist sings slightly lower, and for this reason the reeds and brass are omitted. The same technique can be seen in ‘Heart to Hart’ from 9 to 5. In figure 3.47, the voice is accompanied by bass and drums. In figure 3.48, the full orchestra plays on the B♮ that the vocalist sings. Coughlin simply uses the full orchestra on the one high note that the vocalist sings.

In Aida (2000), Steve Margoshes uses the same technique. ‘My Strongest Suit’ (figure 3.49) and ‘Elaborate Lives’ (figure 3.50) both contain minimal orchestration: ‘My Strongest Suit’ uses guitar, bass, and drums, while ‘Elaborate Lives’ simply uses a keyboard. In both cases the voice is clearly heard and the orchestrator uses instruments that generally do not appear in full musical theatre instrumentation. The orchestrator has fewer orchestral instruments to use, but has new electric instruments in his palette. ‘A Step Too Far’ from Aida (figure 3.51) contains three voices in polyphony. Three keyboards are used in addition to bass and drums. Keyboards 2 and 3 play long notes. All vocal parts can be clearly heard, even though all three vocal parts are in their middle register. While vocal polyphony is not as common as recitatives and spoken text, they happen enough to be mentioned. This type of orchestration falls under vocal accompaniment.
Don Walker uses an effective technique in *Cabaret* (1966). In ‘Don’t Tell Mama’ (figure 3.52), the full orchestra plays on the second and third beat, while the vocalist sings on the first and second beat. The vocalist, therefore, sings alone and the full orchestra is used, but not at the same time. Immediately after this, the reeds play the melody along with the vocalist. Walker thus ensures that the melody is heard at all times. This same technique is used in ‘Perfectly Marvellous’ and ‘Two Ladies’ from *Cabaret*, as shown in figures 3.53 and 3.54.

A similar technique can be seen in ‘Married’ from *Cabaret*. In figure 3.55, the bass plays on the first beat and two clarinets play on the second. The instruments do not interfere with the vocals because the rhythm of the melody consists of notes on the first and third beat. In figure 3.56 (‘I Don’t Care Much’ from *Cabaret*), the left-hand of the keyboard plays the first beat, while the right-hand plays the second and third. The melody falls on the first beat with the bass, and thus is clearly heard.

In ‘Roxie’ from *Chicago* (1975), Ralph Burns simply uses the orchestra on the first beat, and then uses the bass and left-hand of the keyboard with the vocal line that comes in on the second beat. This can be seen in figure 3.57.

‘Tradition’ from *Fiddler on the Roof* (1964) contains four vocal parts. In figure 3.58, the vocals are unaccompanied and this makes it easier to hear the polyphony. In ‘Shaking at the High School Hop’ from *Grease* (1972), the solo vocal line remains unaccompanied for the most part. This can be seen in figure 3.59. The orchestra simply plays a chord on the first beat of every second bar. A similar use of the orchestra can be seen in ‘Brotherhood of Man’ from *How to Succeed in Business Without Really Trying* (1961). Here an additional chord is added as can be seen in figure 3.60.

Another effective technique is to make sure that the melody is repeated by the instruments after it is sung. The reader is reminded that adding material and creating accompanimental material falls into the orchestrator’s domain. This ensures that the melody is heard even if the audience misses it the first time. A refrain is most often repeated. In ‘What Would You Do’ from *Cabaret* (figure 3.61) the refrain ‘What would you do?’ is repeated by the clarinet and accordion, while the rest of the orchestra keeps quiet.

‘Strange Thing, Mystifying’ and ‘Gethsemane’ from *Jesus Christ Superstar* (1971) are simply accompanied by the band portion of the orchestra. This can be seen in figures 3.62 and 3.63. ‘Portiphar’ from *Joseph and the Amazing Technicolor Dreamcoat* (1972) uses tuba, percussion and drums as the band. Using the band of the orchestra, which often consists of guitar, keyboard, bass, and drums, allows the vocalist to be heard clearly. As the full orchestra is not being used, there is no need for the vocal line to be doubled by another instrument.
Figure 3.45: 9 to 5 - ‘Here For You’ - Accompanying the voice. Only a keyboard, guitars, and drums accompany the voice.
**Figure 3.46:** *9 to 5* - ‘Here For You’ - Accompanying the voice. Full orchestra plays only on the highest point in the melody.
Figure 3.47: 9 to 5 - ‘Heart to Hart’ - Accompanying the voice. The voice is accompanied by the bass guitar and drum-set.
Figure 3.48: *9 to 5* - ‘Heart to Hart’ - Accompanying the voice. The full orchestra only plays on the high note for the word ‘open’.
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Figure 3.49: *Aida* - ‘My Strongest Suit’ - Accompanying the voice. The voice is simply accompanied by a guitar, bass guitar, and drums.

Figure 3.50: *Aida* - ‘Elaborate Lives’ - Accompanying the voice. Here the voice is only accompanied by a keyboard.
Figure 3.51: *Aida* - ‘A Step Too Far’ - Accompanying the voice. Three vocal lines are accompanied by three keyboards, bass, and drums, allowing all voices to be heard.
Figure 3.52: *Cabaret* - ‘Don’t Tell Mama’ - Accompanying the voice. The voice sings on the first and third beat, while the orchestra plays on every other beat.
Figure 3.53: *Cabaret* - ‘Perfectly Marvellous’. Accompanying the voice.
Figure 3.54: Cabaret - ‘Two Ladies’ - Accompanying the voice.
Figure 3.55: *Cabaret* - ‘Married’ - Accompanying the voice. The accompaniment falls on the second beat of the bar, while the vocalist sings on the first and third beat.

Figure 3.56: *Cabaret* - ‘I Don’t Care Much’ - Accompanying the voice.
Figure 3.57: Chicago - ‘Roxie’ - Accompanying the voice. The full orchestra plays a chord on the first beat, and the vocalist starts singing on the second beat.
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Figure 3.58: *Fiddler on the Roof* - ‘Tradition’ - Accompanying the voice. The first statements of the polyphonic voices are *a capella*.
**Figure 3.59:** *Grease* - ‘Shaking at the High School Hop’ - Accompanying the voice. The full orchestra plays, but only on the first beat of every second bar.
Figure 3.60: *How to Succeed in Business Without Really Trying* - ‘Brotherhood of Man’ - Accompanying the voice.
Figure 3.61: *Cabaret* - ‘What Would You Do’ - Accompanying the voice. The melody is echoed in the clarinet and keyboard 2.

Figure 3.62: *Jesus Christ Superstar* - ‘Strange Thing, Mystifying’ - Accompanying the voice. The vocal is accompanied only by the band.
Figure 3.63: *Jesus Christ Superstar* - ‘Gethsemane’ - Accompanying the voice.

Figure 3.64: *Joseph and the Amazing Technicolor Dreamcoat* - ‘Potiphar’ - Accompanying the voice.
3.2.2 Recitative Accompaniment

Recitatives in opera are usually accompanied by a smaller ensemble. For example, the recitatives in *Die Zauberflöte* (1791) are simply accompanied by the strings and not the full orchestra. ‘Mein Herr’ from *Cabaret* and ‘This Jesus Must Die’ from *Jesus Christ Superstar* are close to the conventional style of recitative writing. Figure 3.65 (‘Mein Herr’) simply features piano accompaniment. Figure 3.66 (‘This Jesus Must Die’) uses two keyboards and long timpani notes.

‘Fortune Favors the Brave’ from *Aida* features a different technique. In figure 3.67, the full orchestra is used, but only on the first beat of the bar. The vocalist sings between these short orchestral chords. Figure 3.68 (‘Cinderella, Darling’ from *How to Succeed in Business Without Really Trying*) also uses the full orchestra. The chord is held, but the initial attack is accentuated. This creates a similar effect to the previous example, with the exception that the vocals are accompanied by the decaying chord.

![Figure 3.65](https://scholar.sun.ac.za)

**Figure 3.65: Cabaret - ‘Mein Herr’ - Recitative accompaniment.** The recitative is simply accompanied by the piano.
Figure 3.66: *Jesus Christ Superstar* - ‘This Jesus Must Die’ - Recitative accompaniment. The recitative is accompanied by two keyboards and timpani.
Figure 3.67: *Aida* - ‘Fortune Favors the Brave’ - Recitative accompaniment. This recitative simply features *staccato* chords at the beginning of every bar.
Figure 3.68: How to Succeed in Business Without Really Trying - ‘Cinderella, Darling’ - Recitative accompaniment. The recitative is accompanied by long notes in the reeds, brass, and band.
3.2.3 Accompaniment of Spoken Text

Much like the accompanied recitative, accompanied spoken text is also found more often in smaller orchestras. Spoken text does not have pitches as recitatives do. Writing the rhythm in the vocal line with a series of cross note-heads was found to be the most common method of notating spoken text. ‘So What’ from Cabaret contains a solo voice speaking the given text. Figure 3.69 shows that the vocal line is only accompanied by two clarinets, a trombone and a double bass. The trombone plays with a solo tone mute and the double bass plays arco. The four instruments play the exact same rhythm making the accompaniment bare, and thus the vocal line is easily heard. ‘We Go Together’ and ‘Born to Hand Jive’ from Grease both use the chorus to speak the text. In ‘We Go Together’ the text is ‘Ramalamalamaka dingity ding dedong, shoo bop sha wada wada yippity boom de boom’. Figure 3.70 (‘We Go Together’) is simply accompanied by the drums. The text in ‘Born to Hand Jive’ is simply the phrase ‘Born to Hand Jive’ repeated. Figure 3.71 (‘Born to Hand Jive’) is accompanied by drums and guitar. The guitar uses mute with wah pedal, which creates a percussive effect. The spoken text is later joined by a sung vocal line that is doubled by the alto saxophone.

Another way of notating the text is to simply write it in a block between the instruments, as in figures 3.72 and 3.73. This indicates the text is in the speaker’s own time and that it serves as a narration, rather than being part of the music. Typically, more instruments are used in this situation. ‘Cell Block Tango’ from Chicago (figure 3.72) contains two reeds, drums, violin, and mandolin. The drummer only uses the snare, and this does not interfere with the spoken text. In addition to the instruments, the chorus also sings in whispery voices while the text is being spoken. ‘Dear Reader’ from How to Succeed in Business Without Really Trying (figure 3.73) contains more instruments than the previous example: two reeds, guitar, keyboard, bass guitar, percussion and drums. The drummer only uses the hi-hat, which is typically even softer than the snare drum. This allows for the use of a shaker or cabasa from the percussionist. The rest of the instruments are playing the same rhythm. This allows the voice to be clearly heard.

‘Getting Married Today’ from Company (1970) is an example of what is known as a patter song. A patter song is usually a song with a simple melody and a text that gets sung very quickly. The melody usually moves stepwise as the fast pace of the text makes the melody difficult to be sung properly. The melody is often not heard and thus should be doubled by another instrument. Figure 3.74 (‘Getting Married Today’) features a melody that is doubled by the strings. The bass guitar, drums and trombone are the other instruments used to play very repetitive accompaniment. The patter song can be seen as spoken text, as it is half sung half spoken. Another good example of a patter song is ‘Modern-Major-General’ from the musical Pirates of Penzance (1879). The difference between the patter song and a recitative is that a recitative is
sung in a free rhythm that resembles speaking, while the patter song is in a strict rhythm and extremely fast.

Figure 3.69: *Cabaret* - ‘So What’ - Accompaniment of spoken text. The text is only accompanied by two clarinets, a trombone, and a double bass.
Figure 3.70: *Grease* - ‘We Go Together’ - Accompaniment of spoken text. The text is spoken alone, with the orchestra only playing a *staccato* chord on the first syllable.
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Figure 3.71: *Grease* - ‘Born to Hand Jive’ - Accompaniment of spoken text. The text is accompanied by drums and guitar.
Figure 3.72: *Chicago* - ‘Cell Block Tango’ - Accompaniment of spoken text.
Figure 3.73: *How to Succeed in Business Without Really Trying* - ‘Dear Reader’
- Accompaniment of spoken text. The accompaniment consists of *staccato* notes creating a bare accompaniment that ensures that the text is audible.
Figure 3.74: *Company* - ‘Getting Married Today’ - Accompaniment of spoken text.
3.2.4 Image Painting

Fewer examples of image painting were found in musicals with smaller orchestras, as the orchestrator does not have a full palette of instruments at his disposal. The first example does not use instruments, but is rather notable for the way in which Steve Margoshes orchestrated the vocals in ‘The Gods Love Nubia’ from Aida. Figure 3.75 begins with Aida, the lead character, trying to convince her people to band together to overcome their enslavement. One by one people join her. This is indicated by the Nubians beginning to sing with Aida. The Nubians sing on the consonant ‘mmm’ as if agreeing with Aida. Later in the song (figure 3.76), when Aida has rallied everyone together, the whole chorus sings together in harmony. This arguably depicts the united Nubians.

Don Walker uses reed instruments to imitate poultry. In ‘If I Were A Rich Man’ from Fiddler on the Roof, Tevye sings ‘Squawking just as noisily as they can’, and then a flute, two clarinets, a bassoon and an English horn play a melody in unison that sounds similar to ducks and chickens squawking. This can be seen in figure 3.77. Multiple instruments are used to show that Tevye is rich, as he has a lot of poultry.

In ‘One More Angel in Heaven’ from Joseph and the Amazing Technicolor Dreamcoat (figure 3.78), Martin Silvestri uses the vocals to create the image of angels. The brothers of Joseph are telling their father that Joseph is dead. When they sing: ‘There’s one more angel in heaven,’ this line is immediately followed by children’s voices singing a melody that is reminiscent of angelic voices. This portrays the angels that the brothers are talking about.
**Figure 3.75:** *Aida* - ‘The Gods Love Nubia’ - Image painting. The first vocal line emulates a leader gathering support. The remaining vocal lines emulate the people joining their leader.
Figure 3.76: *Aida* - ‘The Gods Love Nubia’ - Image painting. The chorus here signifies unity.
**Figure 3.77:** *Fiddler on the Roof* - ‘If I Were A Rich Man’ - Image painting. The reeds in the third bar imitate the sound of ducks and chickens.
Figure 3.78: *Joseph and the Amazing Technicolor Dreamcoat* - ‘One More Angel in Heaven’ - Image painting. The third vocal line portrays angels singing.
3.2.5 Using the Chorus

Because the Type 2 orchestra has fewer instruments for the orchestrator to use, the chorus becomes a useful tool in orchestration. A useful technique when a singer with a softer timbre is singing is to double some of the vocalist’s lines with chorus. In ‘Around Here’ from 9 to 5, the orchestrator doubles every second line with chorus in unison (figure 3.79). Later, in ‘One of the Boys’, the orchestrator uses the chorus to echo the vocalist. The chorus sings in four-part harmony in figure 3.80. ‘Cell Block Tango’ from Chicago uses spoken text for the verse and uses full chorus for the chorus of the song. The full chorus in unison allows the vocal line to be accompanied by the full orchestra. This can be seen in figure 3.81. In ‘Those Magic Changes’ from Grease, the orchestrator uses the chorus to provide the harmonic basis for the solo vocal line along with the guitar and keyboards. In figure 3.82, vocals 2 and 3 sing chords on the vowel ‘oo’.
Figure 3.79: *9 to 5* - ‘Around Here’ - Using the chorus. The chorus doubles part of the vocal line.
Figure 3.80: 9 to 5 - ‘One of the Boys’ - Using the chorus. The chorus echoes the voice.
Figure 3.81: Chicago - ‘Cell Block Tango’ - Using the chorus. The chorus sings the melody allowing it to be heard, even though the full orchestra is playing.
Figure 3.82: *Grease* - ‘Those Magic Changes’ - Using the chorus. The chorus provides additional harmony.
3.2.6 Overtures and Introductions to songs

Overtures and introductions to songs often use the full ensemble, as mentioned in Section 3.1.8. The overture is often loud and thickly orchestrated, as this is where the orchestrator does not need to worry about voices. This, however, is not the only way to orchestrate an overture or the introduction to a song.

The overture to *Company* (figure 3.83) uses vocals only. It begins with two singers in unison. Two more singers join two bars later with different material. Jonathan Tunick simply uses polyphonic voices in the overture. The voices even fall into the same rhythm leading to the last two chords of the overture. Another unconventional overture is that of *Fiddler on the Roof*. In figure 3.84, the violin plays a solo melody. The flute joins nine bars later with a counter-melody. Overtures do not often begin with solos. These examples are exceptions: most overtures start with the orchestra.
Figure 3.83: *Company* - ‘Overture’ - Overtures and introductions to songs. The overture consists only of voices.
Figure 3.84: *Fiddler on the Roof* - ‘Prologue’ - Overtures and introductions to songs. The introduction starts with a solo violin, joined later by a flute.
3.3 Type 3 - Rock Band Instrumentation

Rock band instrumentation consists mainly of guitars, keyboards, as well and a bass guitar and drums. This instrumentation can be seen in table 1.7. When using rock band instrumentation, most of the instruments are electric and are thus amplified. This makes it easy for the sound technician to create a balance between the band and the voices. It is still important, however, to make sure, as the orchestrator, that the voice is always clearly heard. The orchestrator cannot rely on the sound technician as he may not have the necessary skill to ensure that the balance is correct.

3.3.1 Accompanying the voice

In ‘If That’s What It Is’ from 13 (2008), Jason Robert Brown presents the vocal line alone and only then brings the band in. This can be seen in figure 3.85. The same technique is used in ‘It’s A Privilege to Pee’ from Urinetown (2001) (figure 3.86). Tom Kitt uses a similar technique in ‘American Idiot’ from American Idiot (figure 3.87), where he simply uses the bass drum with the vocal line and brings the band in on the last note of the vocal line. This ensures the vocal line will be clearly heard as no instruments are obstructing it. In ‘Jesus of Suburbia’ from American Idiot (figure 3.88), the band is presented first, followed by the vocal line alone. In figure 3.89 (‘St Jimmy’ from American Idiot) the band plays a single chord on the first beat of the bar and the vocal line comes in on the second beat, only accompanied by guitar I playing with palm mute. The orchestrators simply take the band out when the vocal is singing. This allows the voice to be heard, especially when the full band is being used.

Using the above technique for most of a musical would make it sound very empty. The orchestrator can remove half of the instruments playing when the vocal line enters. This is difficult when there are so few instruments in the band, but is still possible. In figure 3.90 (‘If You Were Gay’ from Avenue Q (2003)), the vocal line is accompanied by the bass guitar, and both keyboards. The drum-set provides the rhythm. When the vocal line drops out the clarinet and right-hand of keyboard I is added. Similarly, keyboards II and IV are removed, albeit not completely, when the vocal line enters in ‘Mamma Mia’ from Mamma Mia (1999). The vocal line is still accompanied, however, by keyboard I, bass guitar and drums, as can be seen in figure 3.91. In ‘Song of Forgetting’ from Next to Normal (2009), the strings are added when the voice drops out. While this looks like a small addition in figure 3.92, the aural effect is a much fuller sound that could have overpowered the vocal line had the strings played. Using half the band is also an effective way to ensure the vocal line is heard.

A technique that is more common in rock band instrumentation than in other instrumentation types, is simply accompanying the vocal line with an
acoustic guitar or a piano. The reason for this is that the band has limited options in terms of accompaniment choices, and thus a technique such as this is used more often. ‘Boulevard of Broken Dreams’ (figure 3.93) and ‘Give Me Novocaine’ (figure 3.94) from *American Idiot* both contain vocals that are accompanied by acoustic guitars. ‘Whatsername’ from *American Idiot* (figure 3.95) contains an example of a vocal line that is accompanied by piano.

The vocal line can also be accompanied by bass and drums. This especially makes the voice stand out, as the low pitches of the bass and drums do not interfere with the higher pitches of the voice. Figure 3.96 (‘Special’ from *Avenue Q*) shows the vocal line accompanied by bass and drums. In ‘Money Money’ from Mamma Mia (figure 3.97), the vocal line is accompanied by the keyboard in addition to the bass and drums. In ‘Over At The Frankenstein Place’ from *Rocky Horror Show* (1973) (figure 3.98) the vocal line is only accompanied by the bass. Using bass and drums to accompany the vocal line is extremely effective, as the voice is quite audible.

![Figure 3.85: If That’s What It Is - Accompanying the voice. The accompaniment does not occur with the voice.](https://scholar.sun.ac.za)
Figure 3.86: *Urinetown* - ‘It’s A Privilege to Pee’ - Accompanying the voice.
Figure 3.87: *American Idiot* - ‘American Idiot’ - Accompanying the voice.

Figure 3.88: *American Idiot* - ‘Jesus of Suburbia’ - Accompanying the voice.
Figure 3.89: *American Idiot* - ‘St Jimmy’ - Accompanying the voice.
Figure 3.90: *Avenue Q* - ‘If You Were Gay’ - Accompanying the voice. When the voice enters, some instruments drop out.
Figure 3.91: *Mamma Mia* - ‘Mamma Mia’ - Accompanying the voice.
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Figure 3.92: Next to Normal - ‘Song of Forgetting’ - Accompanying the voice.

Figure 3.93: American Idiot - ‘Boulevard of Broken Dreams’ - Accompanying the voice. The voice is simply accompanied by an acoustic guitar.
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Figure 3.94: *American Idiot* - ‘Give Me Novocaine’ - Accompanying the voice.

Figure 3.95: *American Idiot* - ‘Whatsername’ - Accompanying the voice. The voice is simply accompanied by a piano.

Figure 3.96: *Avenue Q* - ‘Special’ - Accompanying the voice.
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Figure 3.97: *Mamma Mia* - ‘Money Money’ - Accompanying the voice.

Figure 3.98: *Rocky Horror Show* - ‘Over At The Frankenstein Place’ - Accompanying the voice.
3.3.2 Accompaniment of Spoken Text

Spoken text is softer than singing and needs to be treated as such. The full band can never accompany a spoken text, even if it is delivered by the chorus. Spoken text is usually accompanied by bass and drums. The low pitches of the bass instruments do not interfere with the higher pitches of the voice.

In figure 3.99 ('All Hail The Brain’ from Urinetown), the vocal line is accompanied only by the drums. The same text is performed by different groups. These groups each come in one bar after the other. It seems as if the orchestrator put emphasis on the polyphony displayed here, and thus it would make sense to use drums alone. The same idea is used in ‘Cop Song’ from Urinetown (figure 3.101). In ‘Opportunity’ from Urinetown, the drums once again accompany the spoken text. It can be seen in figure 3.100 that the guitar and bass guitar enter when the spoken text is repeated. That is, the orchestrator makes sure the text is understood before bringing in more instruments. A pre-recorded drum machine is used in ‘Today for You’ from Rent (1996). This can be seen in figure 3.102. Pre-recorded material is not often used as the tempo of the music is fixed. Live musicians allow for songs to be performed faster or slower depending on the preference of the performer, director or conductor. Whether the material is pre-recorded or not, it is still drums being used and this allows the spoken text to be heard. In ‘Sante Fe’ from Rent (figure 3.103), the bass accompanies the spoken text. All these examples use cross-heads to depict the rhythm of the spoken text. The composer thus wants a specific rhythm to be spoken.

‘Urinetown’ from Urinetown opens with a narrator introducing the musical. The text is thus written out with no definite rhythm, as depicted in figure 3.104. The text is accompanied by bass guitar as well as the left hand of the keyboard, which supports the bass. In addition, the timpani is used, rather than a drum-set, reinforcing the bass. The right hand of the keyboard provides the only harmonic material. This example depicts the importance of the bass over the harmony and reinforces the ideas that the bass is commonly used to accompany spoken text. ‘Holiday’ from American Idiot also uses the left-hand of the keyboard to support the bass guitar. Figure 3.105 also shows that there are drums in addition to the bass.

‘Hey Kendra’ from Urinetown presents an interesting case of spoken text. In this example the spoken text is placed in the rests between the singer’s lines. As figure 3.106 shows, the vocal line is repeated by another character. The imitation, however, is spoken rather than sung. Here, the importance of the spoken text is minimal and the full band is used. The repetition of the text ensures that the audience can hear what is said even if the text was not heard the first time.

If the orchestrator wants to use the whole band to accompany the text, he must orchestrate carefully so that the vocal line is heard. In figure 3.107 (‘You’ll See’ from Rent), the piano and guitar play on the first beat of the
bar, allowing the vocals to be heard for the rest of the bar. It is interesting to note that this orchestrator uses cross-heads as well as written text in the span of four bars. The orchestrator mostly chooses between cross-heads and written text, but in this example the two different types of spoken text portray the different characters’ personalities. While the piano and guitar are not the full band playing, this technique would be effective for the orchestrator to use with a full band. ‘Cop Song’ from Urinetown uses the full band. Each instrument plays extremely short notes. The left hand of the keyboard and the bass guitar both play *staccatissimos* creating very little sound. The right hand of the keyboard and the left hand do not play together, thus creating sparse accompaniment. The spoken text can thus be heard above the band.

Another way to utilize the full band with spoken text is to ensure that the spoken text and the band do not happen at the same time. In ‘Sweet Transvestite’ and ‘Time Warp’ from Rocky Horror Show (1973), the orchestrator uses this technique. In figure 3.109 (‘Sweet Transvestite’), the text is spoken and the band follows with an accented chord in the last beat of the bar. In figure 3.110, the text is spoken and then the band enters and the melody is sung with accompaniment. This allows this text to be clearly heard. This technique is very effective, and can create variety in the music.

![Figure 3.99: 'All Hail The Brain' - Accompaniment of spoken text. The text is accompanied by a drum-set.](image)

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Figure 3.100: 13 - ‘Opportunity’ - Accompaniment of spoken text. Here the text is accompanied by drums and bass. The guitar functions as a bass.

Figure 3.101: Urinetown - ‘Cop Song’ - Accompaniment of spoken text. Here the text is accompanied by a drum-set.
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Figure 3.102: *Rent* - ‘Today for You’ - Accompaniment of spoken text. The text is accompanied by a pre-recorded drum machine.

Figure 3.103: *Rent* - ‘Sante Fe’ - Accompaniment of spoken text. The text is simply accompanied by the bass.
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Figure 3.104: Urinetown - ‘Urinetown’ - Accompaniment of spoken text. Here the text is accompanied by chords in the keyboard, bass, and timpani.

Figure 3.105: American Idiot - ‘Holiday’ - Accompaniment of spoken text. The text is accompanied by bass and drums.
Figure 3.106: *Hey Kendra* - Accompaniment of spoken text. The text appears after each vocal line.

Figure 3.107: *Rent - You’ll See* - Accompaniment of spoken text. Here a chord in the beginning of the bar, is played only by the piano and guitar.
Figure 3.108: Urinetown - ‘Cop Song’ - Accompaniment of spoken text.
Figure 3.109: Rocky Horror Show - ‘Sweet Transvestite’ - Accompaniment of spoken text. The text is not spoken at the same time that the band plays.
Figure 3.110: Rocky Horror Show - ‘Time Warp’ - Accompaniment of spoken text.
3.3.3 Using the Chorus

When using rock band instrumentation, the chorus can be a valuable aid to the band, especially when there are fewer instruments. Using the whole chorus to sing the melody in unison can be useful when the orchestrator wants to use the full band. This can be seen in figure 3.111 (‘Thirteen’ from 13). Here, the orchestrator uses two guitars, as well as two keyboards, among other instruments in the band. Thus using the chorus allows the orchestrator to use the full band.

The chorus can also be used to provide harmony and accompaniment for the solo vocal line. In ‘The Name of the Game’ from Mamma Mia (figure 3.112), the vocal line is accompanied by the chorus in five-part harmony. Similarly, in figure 3.113 (‘Young Blood’ from Smokey Joe’s Café (1995)), the band plays a chord on the first beat of the bar, and then the chorus accompanies the vocal line for the rest of the phrase in two-part harmony. In ‘Run Freedom Run’ from Urinetown (figure 3.114), the chorus does not sing with the solo vocal line, but immediately after in four-part harmony. The chorus thus provides the harmonic background with no further help from the band.

The chorus can also be used as an instrument that doubles the vocal line to reinforce the melody. In ‘Thirteen’ from 13, the chorus doubles the vocal line on the word ‘thirteen’. This is important, because after two beats of silence the band enters again on the word ‘thirteen’, and thus the voice needs to be doubled in order to be heard. This can be seen in figure 3.115. In ‘Boulevard of Broken Dreams’ from American Idiot (figure 3.116), the chorus doubles the second half of the phrase sung by the soloist.
Figure 3.111: 13 - ‘Thirteen’ - Using the chorus. The chorus sings the melody in unison, and is accompanied by the full band.
Figure 3.112: *Mamma Mia* - ‘The Name of the Game’ - Using the chorus. The chorus provides the harmony and accompanies the voice.
Figure 3.113: Smokey Joe’s Café - ‘Young Blood’ - Using the chorus. Here the chorus serves as accompaniment.
Figure 3.114: Urinetown - ‘Run Freedom Run’ - Using the chorus.
Figure 3.115: 13 - ‘Thirteen’ - Using the chorus. The chorus doubles the voice on the word ‘thirteen’, where the band plays as well.
Figure 3.116: *American Idiot* - ‘Boulevard of Broken Dreams’ - Using the chorus. The chorus doubles the voice on the second half of the vocal line.
3.3.4 Overtures and Introductions to songs

Introductions to songs are different when fewer instruments are used. There are fewer instruments that can play a melody and thus introductions often consist of basic chords. There are, however, some techniques to make the introductions to songs more interesting, and to have them vary from song to song.

‘Thirteen’ from 13 (3.117) simply uses drums in the introduction. ‘Terminal Illness’ from 13 (3.118) contains no introduction at all and the vocal line starts immediately. In figure 3.119 (‘Super Trouper’ from Mamma Mia), the introduction consists of an a capella chorus singing the melody of the chorus. These are examples of different techniques that one can use to create introductions. The orchestrator can use the drums or bass in the introduction alone. One can also use an a capella chorus in the introduction, or simply have no introduction at all.

A solo voice can also be used in the introduction. The following examples all begin with the a solo vocalist singing with no accompaniment at all: ‘Prepare Ye’ (figure 3.120) from Godspell (1971), and ‘Keep Rollin’ from Smokey Joe’s Café. This technique makes for an interesting introduction, as well as making sure that the vocal line used in the introduction is audible.
Figure 3.117: 13 - ‘Thirteen’ - Overtures and introductions to songs. The introduction consists only of drums.
Figure 3.118: 13 - ‘Terminal Illness’ - Overtures and introductions to songs. There is no introduction.
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Figure 3.119: *Mamma Mia* - ‘Super Trouper’ - Overtures and introductions to songs. The introduction consists of an *a capella* chorus.

Figure 3.120: *Godspell* - ‘Prepare Ye’ - Overtures and introductions to songs. The introduction consists of the voice alone.
In closing, the techniques presented in this chapter are all from well-established musicals. These orchestration techniques have been used before by multiple orchestrators, and therefore have been proven to work. Using these techniques will ensure that the future musical will be interesting in its orchestration, and most importantly, that the voice will always be heard.
Chapter 4

Assessment of Data

4.1 General Trends observed in the sample of Orchestration

The most important trend, as is reiterated throughout the previous chapter, is that the voice is the most important instrument and must be clearly heard at all times. A few trends observed in the sample are important in orchestrating for musical theatre and all techniques found adhere to these principles. The following are trends that were gathered from the data that was presented in the previous chapter:

1. Orchestrators often avoid accompanying the solo voice with full orchestra. Often, the solo voice is heard over the orchestra, even if the voice is amplified.

2. If the vocalist sings softer, fewer instruments are often used. Simply making the instruments softer is not as effective as using fewer instruments. This is because some instruments, such as brass, are still louder than the voice even if they are played at a soft dynamic level. The orchestrator can also create a different timbre by using fewer, as well as different instruments.

3. If the orchestrator wants to use the full orchestra, orchestrators usually use fewer instruments. The orchestrator can use the full orchestra in overtures, introductions of songs, dance breaks and interludes in songs. There is plenty of opportunity to use the full orchestra, but when the voice enters, then the full orchestra is not used.

4. If multiple vocalists are used in a song, each vocalist’s accompaniment is orchestrated so that each voice is heard and each orchestration suits the voice being accompanied. As shown in the previous chapter, the accompaniment of Christine and Meg from *The Phantom of the Opera* (figures 3.8 and 3.9) are scored differently so that each voice is heard.
Meg’s character requires a lyric voice and should be scored with softer instruments such as a harp.

5. If simple rhythms and melodies are used, it was found that simple orchestration is also used. Complex orchestration can create too much activity, and this leads to the orchestration over powering the simplistic vocals. Instruments should play longer notes and the orchestration should not be too rhythmic. Simple chords and arpeggios are useful if the melody is very simple.

6. If vocal clarity is required, orchestrators decrease the activity in multiple instruments. The instruments playing often play more or less the same thing. Too many layers of different rhythmic and melodic elements overpower the voice and thus vocal clarity is lost.

7. If the full chorus is used, then the full orchestra is often used as accompaniment. A chorus, especially when singing in unison, can easily be heard above the orchestra. More voices result in a clearer vocal line.

8. Each vocal line is presented separately before the lines are combined to form polyphony. Orchestrators often use polyphony in musicals, however each vocal line is sung alone before the orchestrator puts them all together. Using polyphony without presenting each line first will leave the audience confused and unable to hear what the song is about.

9. If the orchestrator wants to use the full orchestra with a solo voice, he could orchestrate in such a way that the orchestration is bare. Orchestrators who have successfully used this technique have been extremely experienced in musical theatre orchestration, such as Philip J. Lang who orchestrated *Annie* (figure 3.1).

A few trends that were observed are dependent on specific types of scoring. In recitatives the following trends were found:

1. Orchestrators use a reference chord for the singer in recitatives. If a reference chord is not present then the singer will most likely not sing in the correct key when the accompaniment enters. This is especially important if the previous song is in another key or there is a considerable amount of time between the recitative and the previous song.

2. Recitatives are often accompanied by simply orchestrated melodies and rhythms. Simple chords are most commonly used, but this is not the only method. Its common use shows that it is the most dependable method, however, the use of more complex chords is a possibility.

Spoken text also has certain trends:
1. If the full chorus is delivering spoken text, a full orchestra not usually used, as spoken text is softer than singing.

2. If the words are not important in spoken text and a full chorus is delivering the text, orchestrator use the full orchestra. This means that the text must have been presented audibly before or that the same text is repeated.

One important trend that was observed is found in a capella settings:

1. The chorus does not replace the orchestra, and is only be used for a short period of time. While the chorus can create interesting imagery (as seen in figures 3.75 and 3.76), overuse of this technique can make the musical boring.

4.2 Conclusion

There are different types of orchestras used in musical theatre. In this study, full musical theatre instrumentation, small musical theatre instrumentation, and rock band instrumentation were discussed. Each type of instrumentation features a variety of techniques, with some of the techniques overlapping. Most of these techniques are found in more than one type of instrumentation group. The rest of the techniques are a result of the type of instrumentation. For example, reed ensembles can only occur in full musical theatre instrumentation, because this is the only group of instrumentation that contains a large group of reed instruments. The most important aspect of all of these techniques, is that the voice is clearly heard at all times. These techniques can be described in the form of the general trends that were observed throughout this study. With knowledge of these techniques, the orchestrator is able to emulate orchestration trends commonly found in musical theatre.
Appendices
Appendix A

Instrumentations

A.1 Type 1 - Full Musical Theatre Instrumentation

A.1.1 Annie

Music: Charles Strouse
Orchestrations: Philip J. Lang
Broadway Première: April 21, 1977
Ran: 2377 performances
West End Première: May 2, 1978
Ran: 1485 performances

Reed 1: Flute/Soprano Sax/Alto Sax/Clarinet
Reed 2: Baritone Sax/Alto Sax/Clarinet/Flute
Reed 3: Clarinet/Tenor Sax/Bass Clarinet
Reed 4: Piccolo/Flute
Reed 5: Flute/Clarinet
Trumpet 1
Trumpet 2
Trombone 1
Trombone 2
Tuba
Piano
Guitar
Violin
Cello
Bass
Percussion 1
Percussion 2
Keyboard 1
APPENDIX A. INSTRUMENTATIONS

Keyboard 2
A.1.2 Bye Bye Birdie

Music: Charles Strouse
Orchestrations: Robert Ginzler
Broadway Première: April 14, 1960
Ran: 607 performances
West End Première: June 15, 1961
Ran: 269 performances

Reed 1: Flute/Piccolo/Clarinet/Alto Sax
Reed 2: Clarinet/Alto Sax
Reed 3: Clarinet/ Tenor Sax
Reed 4: Clarinet/ Bass Clarinet/Baritone Sax
Horn
Trumpet 1 & 2
Trumpet 3
Trombone 1
Trombone 2
Percussion 1
Percussion 2
Guitar/Banjo
Piano
Violin
Cello
Bass
A.1.3 Cats

Music: Andrew Lloyd Webber
Orchestrations: David Cullen and Andrew Lloyd Webber
West End Première: May 11, 1981
Ran: 8949 performances
Broadway Première: October 7, 1982
Ran: 7485 performances

Reed 1: Flute/Tenor Sax/Soprano Sax
Reed 2: Clarinet/Baritone Sax/Flute
Reed 3: Oboe/English Horn
Horn 1
Horn 2
Trumpet 1
Trumpet 2
Trombone
Cello
Keyboard 1
Keyboard 2
Percussion
Drums
Guitar
Bass
A.1.4 Chess

Music: Benny Andersson and Bjorn Ulvaeus
Orchestrations: Anders Eljas
West End Première: May 14, 1986
Ran: 1986 performances
Broadway Première: April 28, 1988
Ran: 68 performances

Reed 1: Flute/Piccolo
Reed 2: Oboe/English Horn
Reed 3: Clarinet
Reed 4: Clarinet/Bass Clarinet
Reed 5: Flute/Clarinet/Baritone Sax
Reed 6: Bassoon/Contra Bassoon
Horn 1
Horn 2
Trumpet 1
Trumpet 2
Trumpet 3
Trombone 1
Trombone 2
Trombone 3
Percussion
Drums
Guitar
Contrabass
Keyboard 1
Keyboard 2
Harp
Organ
Violin A
Violin B
Cello A
Cello B
A.1.5 Evita

Music: Andrew Lloyd Webber
Orchestrations: Andrew Lloyd Webber and Hershy Kay
West End Première: June 21, 1978
Ran: 2900 performances
Broadway Première: September 25, 1979
Ran: 1567 performances

Reed 1: Flute/Piccolo/Alto Flute
Reed 2: Clarinet/ Bass Clarinet/Tenor Sax
Horn
Trumpet 1 & 2
Trombone
Drums
Percussion
Keyboard 1
Keyboard 2
Keyboard 3
Violin 1
Violin 2
Viola
Cello
Contrabass/Bass Guitar
APPENDIX A. INSTRUMENTATIONS

A.1.6 Into The Woods

Music: Stephen Sondheim
Orchestrations: Jonathan Tunick
Broadway Première: November 5, 1987
Ran: 765 performances
West End Première: September 25, 1990
Ran: 197 performances

Flute
Clarinet
Bassoon
Horn 1
Horn 2
Trumpet
Percussion
Piano
Synthesizer
Violin 1
Violin 2
Viola 1
Viola 2
Cello
Bass
Appendix A. Instrumentations

A.1.7 Les Misérables

Music: Claude-Michel Schönberg
Orchestrations: John Cameron
Broadway Première: May 12, 1987
Ran: 6680 performances
West End Première: October 8, 1985
Ran: Currently running/ 13000 performances as of May 14, 2017

Reed 1: Flute/Clarinet
Reed 2: Oboe/English Horn
Horn 1
Horn 2
Trumpet 1
Trumpet 2
Trombone
Keyboard 1
Keyboard 2
Keyboard 3
Guitar
Bass Guitar
Drums
Percussion
Violin
Viola
Cello
APPENDIX A. INSTRUMENTATIONS

A.1.8 The Phantom of the Opera

Music: Andrew Lloyd Webber
Orchestration: David Cullen and Andrew Lloyd Webber
West End Première: October 9, 1988
Ran: Currently running/ 12552 performances as of May 14, 2017
Broadway Première: January 1, 1988
Ran: Currently running/ 12238 performances as of June 25, 2017

Reed 1: Flute/Piccolo
Reed 2: Flute/Clarinet
Reed 3: Oboe/English Horn
Reed 4: Clarinet/Bass Clarinet
Reed 5: Bassoon
Horn 1 & 2
Horn 3
Trumpet
Trombone
Harp
Piano
Synth
Percussion
Violin
Viola
Cello
Bass
A.1.9 West Side Story

Music: Leonard Bernstein
Orchestrations: Leonard Bernstein, Sid Ramin and Irwin Kostal
Broadway Première: September 26, 1957
Ran: 734 performances
West End Première: December 12, 1958
Ran: 1039 performances

Reed 1: Piccolo/Flute/Alto Sax/Clarinet/Bass Clarinet
Reed 2: Eb Clarinet/Clarinet/Bass Clarinet
Reed 3: Piccolo/Flute/Oboe/English Horn/Tenor Sax/Baritone Sax/Clarinet/Bass Clarinet
Reed 4: Piccolo/Flute/Soprano Sax/Bass Sax/Clarinet/Bass Clarinet
Reed 5: Bassoon
Horn 1
Horn 2
Trumpet 1
Trumpet 2
Trumpet 3
Trombone 1
Trombone 2
Timpani
Percussion
Piano/Celeste
Electric Guitar/Spanish Guitar/Mandolin
Violin 1-7
Cello 1-4
Contrabass
A.1.10  Wicked

Music: Stephen Schwartz
Orchestrations: William David Brohn
Broadway Première: October 30, 2003
Ran: Currently running/ 5697 performances as of June 25, 2017
West End Première: September 27, 2006
Ran: Currently running/ 4291 performances as of May 14, 2017

Reed 1: Piccolo/Flute/Alto Flute
Reed 2: Oboe/English Horn
Reed 3: Soprano Sax/Eb Clarinet/Clarinet/Bass Clarinet
Horn
Trumpet 1
Trumpet 2
Trombone
Percussion
Drums
Guitar
Keyboard 1
Keyboard 2
Keyboard 3
Keyboard 4
Violin
Cello
Bass
A.2 Type 2 - Small Musical Theatre Instrumentation

A.2.1 9 to 5

Music: Dolly Parton
Orchestrations: Bruce Coughlin
Additional Orchestrations: Alex Lacamoire and Stephen Oremus
Broadway Première: April 30, 2009
Run: 148 performances

Reed 1: Alto Sax/Clarinet/Flute/Piccolo
Reed 2: Baritone Sax/Tenor Sax/Clarinet/Flute/Bass Clarinet
Trumpet 1
Trumpet 2
Trombone
Keyboard 1
Keyboard 2
Guitar 1
Guitar 2
Bass Guitar
Drums
Percussion
A.2.2 Aida

Music: Elton John  
Orchestrations: Steve Margoshes  
Broadway Première: March 23, 2000  
Run: 1852 performances

Reed 1: Flute/Alto Flute/Big Bamboo Flute in F/Big Bamboo Flute in G/Small Bamboo Flute in Bb  
Reed 2: Oboe/English Horn  
Horn  
Keyboard 1  
Keyboard 2  
Keyboard 3  
Percussion  
Drums  
Guitar 1  
Guitar 2  
Violins  
Viola  
Cello  
Bass
A.2.3 Cabaret

Music: John Kander
Orchestrations: Don Walker
Broadway Première: November 20, 1966
Ran: 1166 performances

Flute
Reed 1: Clarinet/Alto Sax
Reed 2: Clarinet/Tenor Sax
Trumpet
Trombone
Banjo/Guitar
Bass
Drums
Synthesizer
A.2.4 Chicago

Music: John Kander
Orchestrations: Ralph Burns
Broadway Première: June 3, 1975
Ran: 936 performances

Reed 1: Soprano Sax/Alto Sax/Clarinet/Piccolo
Reed 2: Soprano Sax/Tenor Sax/Piccolo/Clarinet/Bass Clarinet
Reed 3: Soprano Sax/Tenor Sax/Baritone Sax/Clarinet/Bass Clarinet
Trumpet 1 & 2
Trombone 1
Trombone 2
Percussion
Violin
Banjo
Keyboard
Keyboard 2
Tuba/Bass
A.2.5 Company

Music: Stephen Sondheim
Orchestrations: Jonathan Tunick
Broadway Première: April 26, 1970
Ran: 705 performances
West End Première: April 18, 1972
Ran: 344 performances

Reed 1: Piccolo/Flute/Alto Sax/Clarinet/Eb Clarinet/Alto Flute
Reed 2: Tenor Sax/Clarinet/Oboe/English Horn
Reed 3: Baritone Sax/Clarinet/Bassoon/Bass Clarinet
Trumpet
Trombone
Drums
Keyboard 1
Keyboard 2
Violin 1 & 2
Viola
Cello
Bass
A.2.6  Fiddler on the Roof

Music: Jerry Bock
Orchestrations: Don Walker
Broadway Première: September 22, 1964
Ran: 3242 performances
West End Première: February 16, 1967
Ran: 2030 performances

Reed 1: Flute/Piccolo
Reed 2: Clarinet
Reed 3: Bass Clarinet/Clarinet
Reed 4: Bassoon
Reed 5: English Horn/Oboe
Trumpet 1 & 2
Accordion
Guitar
Percussion
Piano
Violins
A.2.7 Grease

Music: Jim Jacobs and Warren Casey
Orchestrations: Michael Leonard
Broadway Première: February 14, 1972
Ran: 3388 performances

Reed 1: Flute/Piccolo/Alto Sax/Tenor Sax
Reed 2: Soprano Sax/Alto Sax/Tenor Sax
Trumpet
Trombone
Bass
Drums
Guitar
Keyboard 1
Keyboard 2
A.2.8 How to Succeed in Business Without Really Trying

Music: Frank Loesser
Orchestrations: Robert Ginzler
Broadway Première: October 14, 1961
Ran: 1417
West End Première: March 28, 1963
Ran: 520 performances

Reed 1: Alto Flute/Alto Sax/Clarinet/Flute/Kazoo/Piccolo
Reed 2: English Horn/Kazoo/Oboe/Tenor Sax
Reed 3: Alto Sax/Bass Clarinet/Clarinet/Eb Clarinet/Kazoo
Reed 4: Baritone Sax/Bassoon/Clarinet/Kazoo

Trumpet
Trombone
Contrabass
Drums
Piano
Piano/Celeste
A.2.9 Jesus Christ Superstar

Music: Andrew Lloyd Webber
Orchestrations: Andrew Lloyd Webber
Broadway Première: October 12, 1971
Ran: 711 performances
West End Première: August 9, 1972
Ran: 3358 performances

Reed 1: Piccolo/Flute
Reed 2: Clarinet/Soprano Sax/Flute/Tenor Sax
Horn 1 & 2
Trumpet 1 & 2
Trumpet 3
Trombone 1 & 2
Trombone 3
Keyboard 1
Keyboard 2
Keyboard 3
Percussion
Guitar 1
Guitar 2
Bass Guitar
Drums
APPENDIX A. INSTRUMENTATIONS

A.2.10 Joseph and the Amazing Technicolor Dreamcoat

Music: Andrew Lloyd Webber
Orchestrations: Martin Silvestri
West End Première: October 16, 1972
Ran: 259 performances
Broadway Première: January 27, 1982
Ran 747 performances

Reed 1: Flute/Piccolo
Reed 2: Clarinet/Soprano Sax
Reed 3: Clarinet/Bass Clarinet
Trumpet
Trombone
Guitar
Bass Guitar
Piano/Harpsichord
Drums
Percussion
A.3 Type 3 - Rock Band Instrumentation

A.3.1 13 The Musical

Music: Jason Robert Brown
Orchestrations: Jason Robert Brown
Broadway Première: October 5, 2008
Ran: 105 performances

Bass
Drum
Guitar 1
Guitar 2
Keyboard 1
Keyboard 2

Type 3
A.3.2 American Idiot

Music: Green Day
Orchestrations: Tom Kitt
Broadway Première: April 20, 2010
Ran: 421 performances

Guitar 1
Guitar 2
On Stage Guitar
Keyboard
Drums
Violin
Viola
Cello
Bass
A.3.3 Avenue Q

Music: Robert Lopez and Jeff Marx
Orchestration: Stephen Oremus
Broadway Première: July 31, 2003
Ran: 2534 performances

Reed: Flute/Clarinet/Alto Saxophone
Bass Drums
Guitar
Keyboard 1
Keyboard 2
A.3.4 Godspell

Music: Stephen Schwartz
Orchestrations: Michael Holland
Off-Broadway Première: May 17, 1971
Ran: 2651 performances
West End Première: January 26, 1792
Ran: 1128 performances
Broadway Première
June 22, 1976
Ran: 527 performances

Bass
Drums
Guitar 1
Guitar 2
Guitar 3/Keyboard
A.3.5 Mamma Mia

Music: Benny Andersson and Björn Ulvaeus
Orchestrations: Benny Andersson, Björn Ulvaeus and Martin Koch
West End Première: April 6, 1999
Ran: Currently running/ 7409 performances as of March 14, 2017
Broadway Première: October 18, 2001
Ran: 5765 performances

Keyboard 1
Keyboard 2
Keyboard 3
Keyboard 4
Guitar 1
Guitar 2
Bass Guitar
Drums
Percussion
A.3.6 Next to Normal

Music: Tom Kitt
Orchestrations: Michael Starobin
Broadway Première: April 15, 2009
Ran: 733 performances

Piano
Guitar
Bass
Percussion
Violin
Cello
A.3.7 Rent

Music: Jonathan Larson
Orchestration: Steve Skinner
Broadway Première: April 29, 1996
Ran: 5123

Bass
Drums
Guitar 1
Guitar 2/Keyboard
A.3.8 Rocky Horror Show

Music: Richard O'Brien
Orchestration: Richard Hartley
West End Première: June 19, 1973
Ran: 2960 performances
Broadway Première: March 10, 1975
Ran 32 performances

Tenor Saxophone
Bass Drums
Guitar
Piano
Synth
A.3.9 Smokey Joe’s Cafe

Music: Jerry Leiber and Mike Stoler
Orchestration: Steve Margoshes
Broadway Première: March 2, 1995
Ran: 2036 performances

Saxophone
Bass
Drums
Guitar
Percussion
Synth
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A.3.10 Urinetown

Music: Mark Hollmann
Orchestrations: Bruce Coughlin
Broadway Première: September 20, 2001
Ran: 965 performances

Reed: Soprano Sax/Alto Sax/Clarinet/Bass Clarinet
Trombone
Percussion
Bass
Piano
References


