HAIR FOR RENT:
HOW THE IDIOMS OF ROCK 'N' ROLL ARE SPOKEN THROUGH THE MELODIC LANGUAGE OF TWO ROCK MUSICALS

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HAIR FOR RENT:
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Thesis

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CHAPTER I
INTRODUCTION

The musical genre of rock 'n' roll is often characterized by its controversial nature, its success as an outlet for personal expression, and the rallying effects of its anthems. With its roots in rebellion, rock music would seem an opposing entity to the world of stereotypically "happy-go-lucky" musical theater. However, as any theater patron can attest, there is far more depth to this beloved American art form than meets the critical and uninformed eye. A history of rock music's influence on the theater establishes the existence of a deeper, darker side of the genre, rejecting the confinements of "happiness" and "luck" for the stimulation of raw passion. From the provocation of adversity to the agony of isolation, rock has brought that for which it stands so successfully to the stage that it has changed the evolution of musical theater forever.

To claim that this particular branch of theatrical evolution began only recently would prove erroneous. Rock has sought out a place on the Great White Way since its own establishment, succeeding in its quest as early as the 1960s. The end of the decade of peace and love brought a new musical whose innovations have consistently impacted the course of Broadway's history. Rado and Ragni's Hair: The American Tribal Love-Rock Musical does, in fact, frequently address and suggest the carefree attitude adopted by the hippie subculture of the decade of its conception, but it also explores love, loss, sexuality, self-actualization, war, civil disobedience (draft dodging), and social taboos
and pays homage to Charles Bukowski, Alan Ginsberg, and William Shakespeare, all in one two-hour performance.

Nearly three decades and a dozen rock musicals later, composer Jonathan Larson completed his newest musical, Rent, which would go on to become one of the most successful and beloved shows in Broadway history. Borrowing characters, plotlines, and one timeless melody from La Bohème, Larson brought Puccini’s opera to the turn of the twenty-first century. Shedding light on the lives of a group of friends living in New York City's Alphabet City, Rent, like Hair, not only borrows from the classics but also glorifies the underdog who has the courage to stand up to his corporate adversaries. While Hair addressed relevant social issues of the sixties, including race relations, anti-war protesting, and recreational drug use, Rent, in turn, tackles homophobia, the HIV/AIDS epidemic, and the havoc created out of heroin addiction. This illustrates how rock music, with its roots in rebellion and ability to represent and identify with social trends, influenced the Broadway stage. Within the anthems of these powerful performances lies a distinct language found throughout rock music - one that has the innate ability to impassion the listener. Though the text dominates, the music behind it plays an integral role in delivering the words to our ears, and perhaps even our souls. What is it about these melodies and their relationship with the text they convey that can so inspire an audience? What will the melodic analysis of these anthems reveal as they are examined head-to-head against ballads of the same genre? First, one has to better understand the evolution of the rock musical with particular attention to how the subjects of analysis (Hair and Rent) are involved.
CHAPTER II
BACKGROUND OF THE STUDY

A History of the Rock Musical: Defining A Generation

John Rockwell, an appropriate name for the author of the New Grove Dictionary of Opera's article on rock opera, describes the classifications of this seldom recognized genre as, "operatic work[s] in which the musical idiom is rock and roll." He goes on to say, "...they may borrow, sincerely, cynically or parodistically, the pretensions and cachet of mainstream nomenclature and styles, but for now they remain an outsider phenomenon."\(^1\) With the initial development of rock opera serving as a critical step in the metamorphosis of rock as a mainstream genre, it is hardly accurate to confine the genre to "outsider" status today, but perhaps current rock operas are simply masquerading or subsumed under other genres. How has rock opera come to define itself, and is it now, or has it ever truly been, so limited in its mainstream appeal?

Rock 'n' roll music evolved out of a generation of individuals set on rebelling against the values and image of high art. In this sense, the idea of "rock opera" is somewhat of a paradox. The genre's name forces a preconception on the listener/audience only to demonstrate its antithesis. The origin of this name is up for debate, but it is accepted that the "concept album" was its precursor. A concept album

includes a theme throughout its series of songs, and the songs often progress through a storyline, much like the music of traditional opera. The year 1967 encompassed the rather abrupt beginnings of the new genre of rock opera with the release of The Beatles' psychedelic rock record, *Sgt. Pepper's Lonely Hearts Club Band*, the first chart-topping concept album. 1967 also brought Rado, Ragni, and MacDermot's *Hair: The American Tribal Love-Rock Musical*, and the start of another concept album, The Who's *Tommy* (though it wasn't released until 1969), about a deaf, dumb, and blind boy who discovers a prodigious talent for pinball. *Tommy* is widely known as the first rock opera, and the genre may have been named by the members of The Who after the album was transformed on the stage. The bassist, John Entwistle, commented on his own album, "I don't think Tommy was all about [what] was on the record- I think it's on the stage. The message is much stronger on stage than on record." The first professional stage production of *Tommy* was done by the Seattle Opera in 1971 with the roles of the Acid Queen (a prostitute who tries to heal Tommy with her namesake drug) and Tommy's mother played by Bette Midler. Tommy, born healthy, bore witness to the murder of his stepfather by his own parents. This occurred after his real father, presumed dead after deploying to war, returned to his home to find his wife's lover assuming his position as husband and father. Tommy is told to forget what he has seen and heard and to never speak of it. Therefore, Tommy develops the psychological "deaf, dumb, and blind"-ness we know so well from the hit single, "Pinball Wizard." The movie adaptation of *Tommy* was released in 1975, starring Roger Daltrey, and it includes cameos by members of The Who, Elton John, Eric Clapton, Jack Nicholson, and Tina Turner. The scenes of drug use

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and domestic violence toward Tommy (by his pedophilic Uncle Ernie) created a cry of 
controversy (the original concept album had previously been banned by the BBC), but 
1993 brought the Broadway adaptation, entitled *The Who's Tommy*, which went on to win 
five Tony Awards. A decade later, five years after the original concept album was 
inducted into the Grammy Hall of Fame, it was ranked number ninety-six on *Rolling 
Stone*'s list of 500 Greatest Albums of All Time (between *The Freewheelin' Bob Dylan* 
and Creedence Clearwater Revival's *Green River*). ³ It was also ranked number ninety on 
VH1’s television countdown of the 100 Greatest Albums of Rock & Roll.

Several years prior to *Tommy*’s release, writing team James Rado and Gerome 
Ragni sought out Galt MacDermot to bring life to their lyrics for a show that would 
forever alter Broadway norms. *Hair: The American Tribal Love-Rock Musical* tells the 
story of a "tribe" of young peace-loving, care-free, astrological-following, drug-using 
draft dodgers through an eclecticism of musical styles the likes of Broadway had never 
before seen. Though *Hair* is a self-titled "rock musical," the line between rock musical 
and rock opera is as blurry as a psychedelic acid trip. Opera is defined by the concepts of 
music, drama, and spectacle. It employs trained singers to use the music to set the mood 
and to carry the drama forward while surrounded by a grand and often larger-than-life 
spectacle. Everything in this description fits the classification of a Broadway musical. A 
large number of musicals are even sung-through with no spoken dialogue, meaning that 
*singspiel* operas can have more spoken dialogue than some Broadway musicals. Before 
the musical, when operas were one of the most popular and expensive forms of 
entertainment, they remained as such because the music written for them was in the


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popular ("pop") style or even borrowed from popular tunes of that time period. How
does an historian define popular music over the course of time when it is constantly
evolving? Therefore, what is a Broadway musical but an opera with popular music? As
Sir Robin, the "Not-Quite-So-Brave-as-Sir-Lancelot," from Monty Python's *Spamalot*
would say, "Broadway is a very special place / Filled with very special people, / People
who can sing and dance, / Often at the same time!" True though that may be, defining a
musical as "an opera with popular music" is indeed redundant if one accepts that operas
were created to employ "pop" music when said music was popular. Looking back on the
music of the fifties, sixties, seventies, and eighties, this collection of songs is now
referred to as "oldies" but was considered "pop" in each aforementioned decade,
respectively. Leonard Bernstein commented on his opera, *Candide*, which opened on
Broadway in 1956, that he was not even sure under which genre his work would be
placed, and that this classification was beyond his control:

> As for what it will finally be called -- operetta or comic opera or whatever - we
> must leave that to be decided by others. The particular mixture of styles and
> elements that goes into this work makes it perhaps a new kind of show. Maybe it
> will turn out to be some sort of new form; I don't know. There seems to be no
> really specific precedent for it in our theater, so time must tell.\(^4\)

Perhaps rock opera is in the same proverbial boat.

If the name "rock opera," which is really synonymous with "rock musical," was
accepted as one of the subgenres of Broadway, it would surely be capable of finding its
place alongside such specializations as the "agitprop musical" and the "jukebox musical."
An agitprop musical is one dealing with political issues like Andrew Lloyd Webber's
*Evita* and Sir Elton John and Lee Hall's *Billy Elliot*, while a jukebox musical borrows all

\(^4\) Humphrey Burton. Excerpt from *Leonard Bernstein, a biography.*
<http://www.sondheimguide.com/Candide/writings01.html#LB>. 
of its songs from popular music, often by the same artist, to create what is essentially the reverse process of a concept album. That is, jukebox musicals often take the music of one artist and create a story by organizing their music into a coherent plotline. Examples include: *Mamma Mia!*, based on the music of Abba; *Movin' Out*, inspired by the music of Billy Joel; *Jersey Boys*, with the selections of Frankie Valli and the Four Seasons; *Million Dollar Quartet*, based on the true-life event of a jam session that occurred on December 4, 1956 with Elvis Presley, Johnny Cash, Carl Perkins, and Jerry Lee Lewis; and *American Idiot*, the staged version of a concept album of the same name by punk band Green Day. Compiling a list of rock operas with *Tommy* and *Hair* leading by example would be simple, starting with Andrew Lloyd Webber and Tim Rice's *Jesus Christ Superstar*. This work is commonly called a rock opera to this day, even in other countries, with evidence of a 2006 recording by a German orchestra with English cast, subtitled, "Rockoper." What began as a concept album in 1969 made it to the Broadway stage two years later, but *Jesus Christ Superstar* was not without its protestors. Religious groups denounced it for characterizing Jesus as a "man at the right place at the right time" and for sympathizing too much with Judas' character. The selection, "King Herod's Song," is considered one of the most controversial. It has a ragtime feel and is sung by King Herod to Jesus (curiously, in the aforementioned 2006 recording, King Herod is played by a woman) with lyrics such as, "So, you are the Christ, / You're the great Jesus Christ / Prove to me that you're divine, / Change my water into wine / That's all you need do / Then I'll know it's all true / Come on, King of the Jews!" Despite the cries of blasphemy, *Jesus Christ Superstar* flourished from its five Tony Award nominations in

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5 Orchester der Vereinigten Bühnen Wien. *Jesus Christ Superstar (Rockoper) [Aufnahme der konzertanten Aufführung in englischer Sprache]*. Hitsquad Records, 2006. CD.
1972, to its 1973 film adaptation with two Golden Globe nominations, to its 2000 film, winner of the 2001 Emmy for Best Performing Arts Film. It was also revived on Broadway in 2000, and received a nomination for Best Revival of a Musical at the Tonys. Andrew Lloyd Webber and Tim Rice went on to stage *Joseph and the Amazing Technicolor Dreamcoat* and *Evita*, both containing a rock idiom and a sense of rebellion/controversial issues (for example, critics accused the musical of treating Che Guevara's character, who narrates throughout *Evita*, the same way Judas' character was treated in *JCS*, i.e., with too much sympathy).

Webber's *Evita*, based on the not-so-public aspects of the life of Juan and Eva Peron, opens with Eva's lavish funeral. Following the "Requiem for Evita," Che fiercely confronts the crowd of mourners,

*Oh what a circus! Oh what a show!*
*Argentina has gone to town*
*Over the death of an actress called Eva Peron...*

*She had her moments--she had some style*
*The best show in town was the crowd*
*Outside the Casa Rosada crying, "Eva Peron!"
*But that's all gone now*
*As soon as the smoke from the funeral clears*
*We're all going to see how she did nothing for years!...*

*You let down your people, Evita*
*You were supposed to have been immortal*
*That's all they wanted*
*Not much to ask for*
*But in the end you could not deliver...*

*Instead of government we had a stage*
*Instead of ideas a prima donna's rage*
*Instead of help we were given a crowd*
*She didn't say much but she said it loud*
*And who am I who dares to keep*
*His head held high while millions weep?*
*Why the exception to the rule?
Opportunist? Traitor? Fool?
Or just a man who grew and saw
From seventeen to twenty-four
His country bled, crucified
She's not the only one who's died!

Sing you fools! But, you got it wrong
Enjoy your prayers because you haven't got long
Your queen is dead, your king is through
She's not coming back to you!

Consequently, the original Broadway cast, starring Patti Lupone and Mandy Patinkin as Eva and Che, won seven out of eleven Tony nominations in 1980, and the 1996 film adaptation, starring Madonna and Antonio Banderas, won an Academy Award.

1996 brought the crowning achievement of the rock opera genre, Jonathan Larson's *Rent*. Borrowing the plot and characters from Puccini's *La Bohème*, *Rent* paints a picture of the starving artists of Puccini's opera but transports them forward in time to the turn of the last century and places them in the bohemian Alphabet City of The Big Apple. The electric guitar and keyboard-laden rock melodies portray a story about friendship, love, and loss. Underneath the powerful message, "No day but today," are issues of the HIV/AIDS virus, drug use, and suicide, not to mention the themes of gay and lesbianism, bisexuality (and "trisexuality" according to a lyric from the song, "La Vie Bohème"), drag queens, strippers, protests, homelessness, and unemployment. Not only did *Rent* win four out of ten Tony nominations in 1996, but it also won the Pulitzer Prize for Drama, and it remained on Broadway for an astonishing twelve years and 5,124 performances. The real tragedy is that Jonathan Larson died of a brain aneurism three months before *Rent* opened on Broadway. With such a huge loss to the Broadway community, it only reinforces his message of "no day but today" - to strive toward taking for granted as few as possible of the 525,600 minutes in a year.
Following in *Rent's* (and *Hair's*) footsteps is Steven Sater and Duncan Sheik's *Spring Awakening*, based on the 1892 German play of the same name by Frank Wedekind. *Spring Awakening* literally "boasts" themes of teenage sexuality and the anguish and angst that ensues, homosexuality, suicide, child abuse, rape, and abortion. It's in your face; it's powerful; it's brutal; it's honest; but, most of all, it's brilliant. With scenes of nudity and masturbation and songs like "Totally Fucked" and "The Bitch of Living" (commenting on hormones creating distractions throughout the students' everyday lives), it is easy to see why rock music is the ultimate choice for bringing the play to the stage of Broadway. Lyricist Steven Sater affirmed,

> From the beginning, we conceived *Spring Awakening* as both a piece of musical theater and a pop/rock album. And that felt appropriate too. Over the past few decades, rock music - pop music - seems to be the place where young people have found the expression of - and sought relief from - the anguished longing which Wedekind's youthful characters feel so profoundly, and yet must remain mute about.6

Though *Spring Awakening* seems to be the most controversial of works yet, it has not failed because of these issues, but flourished, winning eight out of eleven 2007 Tony Award nominations. It is also guilty of rehashing an event which *Hair* pioneered, the "Be-In" finale. The finale of *Hair* invites audience members on stage to join the cast, while *Spring Awakening* allows the first few rows of audience members seats directly on stage, bleacher-style, facing one another at opposite ends of the stage - proof of Ellen Stewart's testimony that *Hair* influenced everything on Broadway, and it continues to do so.

Concluding the (non-cumulative) list of heterodox works that may or may not be considered rock opera to the public is the previously mentioned jukebox musical,

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American Idiot by Green Day. Like so many rock operas before it, American Idiot began as a concept album, released in 2004. Like the themes of war and protestation in Hair, both the concept album and the Broadway version of American Idiot, which opened in 2010, deal with life after our nation was devastated by the acts of September 11. Director Michael Mayer summarizes it best:

Green Day's iconic American Idiot is one of the most brutally humorous, honest, and eloquent responses to the post-9/11 world that I have encountered....This work of passion and vision and fierce intelligence seemed to me like the heartbeat of a generation of Americans; these amazing songs the articulation of their frustration, anger, and longing for a better world.7

With music by Green Day and book and lyrics by Green Day's lead singer, Billy Joe Armstrong, American Idiot won two out of three 2010 Tony Awards and a Grammy for Best Musical Show Album. In Peter Travers' review of the show from Rolling Stone magazine, he concludes, "Though American Idiot carries echoes of such rock musicals as Tommy, Hair, Rent and Spring Awakening, it cuts its own path to the heart. You won’t know what hit you. American Idiot knows no limits — it's a global knockout."8 Ergo, the idea that these shows share enough to be able to be grouped together is no secret, even to the public. The question is, can we define this generation? Where do we stop specializing, and will it all matter in fifty years? Perhaps the addition of more genres is moot, but one thing is for sure: rock opera is supported by far more of the population than just the "outsiders" and it is certainly not dead as a genre. Rock is here to stay; with good reason, it was just caught, like so many of us, under the bright lights of Old Broadway.

When *Hair*'s creators, James Rado and Gerome Ragni, approached composer Galt MacDermot about bringing their poetic texts to life and informed him of their conception of an all rock 'n' roll show encompassing the characteristics of the hippie generation of the 1960s, he recalled, "I had short hair, a wife, and, at that point, four children, and I lived on Staten Island. I [had] never even heard of a hippie when I met Rado and Ragni." The then forty-year-old MacDermot told *The New York Times* in 1969,

> My main objection to musicals these days is that people have lost faith in music - they don’t really believe that music is what people want to hear. I think people really like to hear songs, and in that case you have to forget about the book...There’s nothing wrong with a book, but if the music doesn’t carry a musical, it’s just a play with music.

MacDermot was tasked with voicing the first true rock musical, and he succeeded with flying colors (and not the psychedelic hallucinatory kind, unlike his book-writing counterparts). Before *Hair*, rock music on Broadway was confined to one or two songs out of a dozen or more in musicals such as *Ziegfeld Follies* and the handful of rockabilly/Elvis-style tunes of *Bye, Bye Birdie*. *Hair*, whose first score version was completed in three weeks and boasted more than thirty songs, was "steeped in the harmonies, rhythms, and instrumentations of rock music from beginning to end." It was a breakthrough wholly unique to the likes of Broadway. *Hair* also boasted another Broadway first - the scene concluding Act One in which all the cast members embrace their most primitive roots and appear on stage fully nude. The man responsible for funding *Hair*'s ascent to the Broadways stage, producer Michael Butler (deemed "the

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millionaire hippie” by the press) dug deeply into Broadway's burlesque history, and declared it permissible to appear nude on stage - as long as all participants remain motionless. Joe Garry, Broadway expert and current guest lecturer for Cleveland's Playhouse Square Broadway productions (Ohio's largest theater district, second only to New York's Lincoln Center), portrayed New York's mayor at the time, John Lindsay, as reacting to this revelation to the tune of, "We're closing this show down; it's never going to open. Nudity on the Broadway stage! Not possible! The world will come to an end!"\(^{12}\) Thankfully, this prediction proved erroneous, but, as with all progressive art forms, the controversial subject matter could only mean the critics were not far behind. *Hair* was reprimanded for its profane language, drug use, overt sexuality, blunt and satirical commentary demonstrating support for racial equality, disrespect for the American flag, and, of course, the aforementioned literal stripping-down to one's most natural form. Perhaps that famous scene frightened off Leonard Bernstein, who is rumored to have left at intermission, finding the songs to be merely "laundry lists."\(^{13}\)

Despite the critics, by 1970, there would be over 700 recordings of songs from *Hair*, including the immensely popular "Aquarius/Let The Sunshine In" by The 5th Dimension. The "spacy" lyrics, citing astrology, describe the dawning of a new age, and one to which the characters in *Hair* wish to ascend:

\[
\text{When the moon is in the seventh house} \\
\text{And Jupiter aligns with Mars} \\
\text{Then peace will guide the planets} \\
\text{And love with steer the stars}
\]

\[
\text{This is the dawning of the age of Aquarius...}
\]

\(^{12}\) Joe Garry, Broadway Buzz Lecture, 21 January 2012. \\
Harmony and understanding
Sympathy and trust abounding
No more falsehood or derision
Golden living dreams of visions
Mystic crystal revelation
And the mind's true liberation...

Lyricist James Rado commented on his text, saying, "When one age gives way to another, there's a period where they overlap, which is called the cusp or the dawning. It lasts about 200 years, so the song still works for a while." 14 Another popular tune was "Good Morning Starshine," made popular by the American singer, Oliver, in 1969. Rado also recollected the emotionally enhanced mental state behind the creation of this song, "The love for humanity emanates from the entire show. You know how when you love someone, you love the whole world? This expands it even further. You love the whole universe." 15 The meaningless made-up phrases of the chorus (shown below) reflect not only the mind of one in love with the universe, but also the total freedom and drug-addled cliché of the sixties:

Good morning starshine
You lead us along
My love and me as we sing
Our early morning singing song

Gliddy glup gloopy
Nibby nabby noopy
La la la lo lo
Sabba sibby sabba
Nooby abba nabba
Lee Lee lo lo
Tooby ooby walla
Nooby abba nabba
Early morning singing song

14 Grode 27.
15 Grode 92.
In 1969, a subsequent album was released, entitled *DisinHAIRited*, and it was dedicated to the songs that were removed from or never found their place in the final revisions of *Broadway*. This album is the first and one of a very few of what would be referred to now as "extended edition" in the history of *Broadway* shows. The words of theater director and producer, Ellen Stewart, testify to *Hair*'s triumph, "*Hair*...has influenced every single thing that you see on Broadway, off-Broadway, off-off-Broadway, anywhere in the world, you will see elements of the experimental techniques that *Hair* brought not just to Broadway, but to the entire world."16

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It has been said (and sung) countless different ways: "Live in the moment," "Live for now," "Live like today is your last day," and Rent's own anthem, "No Day But Today" - Life-altering statements that force one to assess the age old questions, "Why am I here?" and "What is the meaning of life?" Though a healthy percentage of the population familiar with Douglas Adams' The Hitchhiker's Guide To The Galaxy may believe the answer to the latter to be forty-two, Jonathan Larson had a different idea. His music boasts lessons urging the celebration of life with a propensity for spontaneity and even risk, in lieu, or perhaps in defiance, of the human condition. Julie Larson McCollum, Jonathan's sister, recalls, "...he quoted Thornton Wilder's Our Town: 'Does anyone really appreciate life when they're living it?' He was one of the few people I know who actually did that. He could take nothing and make it into something fun." Larson was a man who truly understood and tried to honor this mentality, unaware of how much its meaning would grow after his sudden death at age thirty-five. On the eve of the Broadway preview premier of what would become his most accomplished project, Rent (it officially opened at Broadway's Nederlander Theatre three months later), Larson was alone in his East Village apartment in New York making tea when he suffered a brain aneurysm and fell to the floor, dead on impact. The nightmare of a character he created in Rent, the documentary filmmaker, Mark (based on the painter, Marcello, of La Bohème), had come true: the idea of ending up alone without having accomplished a work of art that would truly change lives. As Mark assesses his own life's meaning in the song, "Halloween," he asks in sudden picturesque descending chromaticism, "Why am I the witness / And when

I capture it on film / Will it mean that it's the end / And I'm alone?" After dancing around the idea of using his footage and "selling out" to a local news station, Mark finally finishes his pièce de résistance: a documentary honoring the friendship and love shared among himself and the other main characters - his fellow bohemians - including an homage to the memory of Angel, who, during the course of the show, loses his battle with AIDS. If Larson only knew how surrounded by passion his memory would become and how much of an impact his semi-autobiographical masterpiece would have on millions of theatergoers, students, and starving artists alike. It is with sincerest hope that Larson identified with Mark in the anthem against mainstream culture, "What You Own," in which he and his songwriter roommate, Roger (based on La Bohème's poet, Rodolfo) end singing, "But when you're dying in America / At the end of the millennium / You're not alone... / I'm not alone."

Larson inserted himself not only in Mark and Roger (whose entire existence during the show revolves around writing "one great song"), but also in the general sense of the trials and tribulations of the anti-establishment lifestyle of the bohemians and the HIV/AIDS outbreak. According to Jonathan's mother, Nan Larson, "The concept of Roger looking for one great song, for a breakthrough in his career - that certainly was Jonathan. And Mark is Jonathan to a certain extent: obsessed with work and everything else. There's a bit of Jonathan all over the place." Similarly, one of Jonathan's roommates recollects on the lifestyle of the community in which they lived on the Lower East Side of Manhattan,

It was open - open to friends, lovers, creativity. When I decided to raise kids, my life had to go a different direction. Jon, if anything, stayed truer. He sacrificed

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18 McDonnell 13.
The other casualty in Rent, aside from that of "living in the mainstream," is the endearing Angel Dumott Schunard, who is not only an idealist, a romantic, and a street percussionist, but also a gay drag queen based (however loosely) on La Bohème's musician, Schaunard. (Larson chose to keep Mimi - the heroine-addicted stripper and fellow HIV sufferer who shares the same name as her La Bohème counterpart - alive, as opposed to La Bohème's Mimi, the seamstress who perishes from tuberculosis.) When Rent's Mimi is on her deathbed after a worsening struggle with her drug addiction, Roger, who is her love interest throughout the show, finally finishes his "one great song," entitled, "Your Eyes," and begins to sing it to her seemingly lifeless body, "You were the song all along / And before the song dies / I should tell you, I should tell you / I have always loved you / You can see it in my eyes." As soon as Roger hits the tonic note in a textbook perfect authentic cadence with the word, "eyes," the accompaniment from his guitar segues into the theme from Musetta's Waltz, finalizing the coda of his masterpiece. Mimi then retreats from a "white light" after she sees the image of Angel telling her to "Turn around, girlfriend, and listen to that boy's song." Upon regaining consciousness, Mimi seeks out Angel's boyfriend, Tom Collins, a former professor at NYU (and complement to Bohème's philosopher, Colline), and tells him, "...Angel was there...and she looked good." The inspiration for Angel was drawn from Larson's childhood friend and classmate, Matthew O'Grady, who confessed his homosexuality to Jonathan their senior year of high school. O'Grady contracted HIV later in life, and Jonathan supported him by attending group therapy sessions at an organization called Friends in Deed.  

19 McDonnell 11.
reflected in the scene and song, "Life Support," in which Mark tries to gather footage of the support group meeting Angel and Collins frequent, but who does so rather awkwardly, as he feels out of place as one free from disease. O'Grady reflected on his own experience,

> I definitely picked up from Friends in Deed that you don't have to choose fear. My life may not be as long as I want it to be, but it's a really good life. Jonathan saw me evolving towards that. I didn't have lofty intellectual or spiritual aspirations, but when you're confronted with the fact that you're going to die, you get your shit together pretty quickly, because you want your time here to be good. It's not about having HIV; it's about having a good life. It's about love. I'm so honored that he took all that and put it together.20

Larson took his homage a step further in the notes that appear among stage directions in Rent's book, instructing future casts that, "the names of the HIV support group members should change every night and should honor actual friends of the company who have died of AIDS."21

Through the trials and tribulation of the characters of Rent, Larson uses a diverse musical palette, from ballads to love songs, to borrowed melodies from classical operas, to anthems steeped in the idioms of indifference to the human condition, of defiance toward "the Man" for which rock music is notorious. Like Hair, Rent's twenty-year predecessor, it is this musical language that defines what melodies mean to us, how they both emulate and influence our moods and emotions - a universal language with the ability to take the written word and amplify its meaning. The following study will attempt to conclude how the act of putting raw emotion into song influences melodic choices and whether these choices span generations.

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20 McDonnell 20.
CHAPTER III
EDITORIAL METHOD

Intervallic Analysis

The intervallic analysis of the melodies of Hair and Rent was completed in two ways: Tables 1 and 3 show each song dissected into phrases and further reduced to every melodic interval occurring within said phrases; Tables 2 and 4 present the same phrase dissections but offer the intervallic data as numbers pertaining to the amount of half-steps present in each interval presented in Tables 1 and 3. Tables 2 and 4 also conclude the Total Average Interval (TAI) of each song. Tables 5 and 6 list all analyzed songs from each musical in order of least TAI to most TAI.

The intervallic analysis of Tables 1 and 3 began by first selecting a formal structure for each song. The forms listed do not necessarily correspond to textbook theoretical analysis. Discretion was used to facilitate melodic analysis and maintain an authentic data sample. Each phrase and subphrase is listed in the initial formal structure, but the intervallic analysis only applies to the first time any repeated phrase occurs. Within each phrase is a series of entries corresponding to every melodic interval present. Unisons are represented by hyphens, as no melodic movement occurs, but their presence requires notation as a melodic entry which will later be used to calculate the TAI. Because the purpose of the analysis is to be able to visually recognize non-diatonic intervals (i.e. anything above a whole step), minor seconds are represented by "H," as in
"half-step," while major seconds are illustrated by "W," or "whole step." All other intervals are listed in brackets because they require two entries, one of quality (i.e. major, minor, perfect, diminished, and augmented), and one of numeric distance. Therefore, an entry of [m3] would read as "minor third", while an entry of [M6] would read as "major sixth." Octaves are portrayed as "[8va]," but when converted to half steps, as in Tables 2 and 4, their numerical value is zero rather than twelve because they function as the same note in a solfege setting, which is from where all melodies are derived. Because this is a melodic analysis, any harmony present in the score is not accounted for, and any footnotes containing information about recorded sound contradicting printed notation apply to singular melodic entries and do not address improvisation. As the TAI corresponds to the melody of each song as a whole, rather than each phrase, the parenthetical entries occurring at the beginning and/or end of phrases correspond to the interval floating in purgatory between two phrases. In instances where there is a parenthetical interval at the beginning and end of a phrase, it is known that this phrase is one that is repeated within the song. Therefore, the interval at the end of the phrase corresponds to the differentiation between each time the phrase occurs and continues to a different section of the song, generating the need for representation of both cadential intervals. The only entries within the lines of analysis that do not correspond to an interval or a melodic entry are the shorthand parenthetical entries that occur after a series of hyphens (or repeated melodic entries). These parenthetical entries contain a number over five followed by an x and correspond to the number of hyphens that precede them (i.e. "(7x)" would translate that there are seven hyphens occurring directly before, and, therefore, seven instances of repeated melodic pitches), as it is often difficult to
distinguish a large number of hyphens in succession. Any other important explanations of editorial methodology are specific examples and are included in footnote citations within the following tables of analysis.
Table 1

Intervallic Analysis: *Hair*

A. "Aquarius"
(Intro A[a,a'] B[a,b,c,b] A [a,a'] B[a,b])

   Aa: WHWWHWWWWWW-W-WW
   Aa': (W)HWWHWW-WWWW- -H-
   Ba: (W)W[M3]WHHH-HHWWWW-HHWWW
   Bb: W[m3]WWW[m3]
   Bc: (W)WWW[M3]HHWWHWWWW[m3]W
       [M3]WWW(W)

B. "Ain't Got No"
(Intro A[aaaa])

       HH[M3][M3]HH[M3]-WW
C. "Air"
(Intro A[a,(ext),a,(ext),a',a,(ext)])

Aa: [m3]-WWHW-[m3]-WWHWW--HHW[P4]W[M3](M6)

A ext: [m3][m3]WWW[P4](P5)


D. "I Got Life"
(A[a,a'] B[a,a,b] A[a,a'] B[a,a,b] Coda)

Aa: [m3]W[P4][m3][m3][m3][M3][M3][M3][M3][M3][m3]WWW[P4][m3]WW[P4]

Aa': (P4)[m3]WWW[P4][m3][m3][M3]WWWW[M3][M3][M3][M3][m3]W[P4][m3]WW[M3]-WWW

Ba: (P5)-[m3]W-W[m3]- --[m3]W-W[m3]- --[m3]W-W[m3]- -[M3][m3]WWW

Bb: (-)-W- - W[m3]- -[m3]W- -W[m3]- -[m3]W- -W[m3]- -[m3][m3]WW-[M3]

Coda: [M3][m3][m3][m3]WW- -[m3]- - - - - - (7x)
E. "Hair"

(Intro A[a,a',b,a,a',b] B[a,b] A[a,a',b,(ext)])


Aa: (W)WW- - - WW[M3]-WW[M3][m3][m3]- - - - - - -(7x)WW

Aa': (P5)- - HW[m3]-HW[m3][M3][M3]HW[m3]HW[m3]- - WWWWW

Ab: (H)- - - - - - -(7x)[m3]WWW[P4][m3][M3][m3]WH[m3]WWW

Bb: (P5)WWWWW[P5][P5]WWWWWWWWWWWWWWWWWWWWWWW(16x)[m3]

F. "Easy To Be Hard"


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1 In the recording, the sub phrase with the text, "Easy To Be Hard, Easy to be cold" in m8 is sung an octave below what is written, making the interval between beats two and three a P4 instead of P5.
G. "Frank Mills"
(Intro A[a,a] B[a,b] A[a', coda])

Aa: - - - [m3][P4]- W[m3][P4]- -[M3][P5]- -WH[m3]W- [P4][P4]WHH[P5][m3]WWWH  
Bb: [M6]- - - W-W- - -WW-HWW-[m3][m3][P4]WWWWWW(m6)  
Aa': - - [m3][P4]- - -W[m3][P4]- W^2W[P5]WH[P4]- -HH[P4][P4][P4][P4](P5)  

H. "Where Do I Go?"
(Intro A[a,b,a,b] B[a,a'] A[a,b,ext])

Aa: H[m3][P4]- WW[m3]WH[m3][P4]- WHW  
Ab: (m3)H[m3][P4] - -WWWH-H[m3][P4]WWHWWWW  
Ba: (W)WWW[m3]-[M3]WWHH[M3]WWWW-WWW  
Ba': (m3)WW[m3]WW[M3][M3]WWHH[M3]WWHHHHWW  
A ext: (m3)HWWWWW[m3]HWW

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2 The original recording (and the 2009 revival version) sounds a concert D instead of the C in the score on beat three of m39.
3 m47, beat 3 sounds as a D in both recordings
I. "What A Piece Of Work Is Man"
(Intro A[a,b,a',ext] B[a,b] A[a,b,a',ext])

[M6][M3]W[P4][m3]WW[m3][m3][m3]W


Aa' ext: (M3)-[M3]W[P4][m3][M3]-[M3]W[P4][m3]- -

Ba: (P4)- - -[P8]-WHW-WHH- - - - - - - - (7x)WW[m3]WW[m3]WW- -

Bb: (M3)- - - -WW[M3]W- - - - - -WHW- - - - - - - - (6x)WW- -WW[M3]

J. "Good Morning Starshine"
(Intro A[a,b,a,c] B[a,b,c] A[a,b,a,c] B[a,b,c,a,b,c',ext])

Aa: H[m3][P5]-[P4]WWW[m3]

Ab: (P4)WWHHW-WH[m3][P5](P4)

Ac: (m3)WHWW[m3]-[m3]-W-W-

Bb: (P5)- - - - - --(9x)WWHWWW

Bc: (W)- - -W[m3]W- - -W[m3]H- - -WW-

Bc': (W)-W[m3]W-W[m3]H- -H[m3]- -W[M3]
K. "$\text{The Flesh Failures (Let The Sunshine In)}"
(A[a,b,a,b',a] B[a])

Aa: W-HHWWWWWHW-HHWWWWHHW-WWWHHWW[m3]-[m3][m3]-[m3]W

Ab: (-)[P4]-WW-W- - -WW-W-WWWW-WW-(m6)

Ab': (P4)-WW-W- -W- WW[M3]WW-

Ba: (P4)WW-W-WW-W-WWWW-
Table 2

Intervalllic Analysis Identified by Half-Step with Average Interval Totals: *Hair*

A. "Aquarius"

Aa: 2 1 2 2 1 2 2 2 2 0 2 0 2 2 2

Aa': 1 2 2 1 2 2 0 2 2 2 0 0 1 0

Ba: (2) 2 [4] 2 2 1 1 0 1 1 2 2 2 0 1 1 2 2 2

Bb: 2 [3] 2 2 2 2 [3] (2)

Bc: 2 2 2 1 2 [4] 1 1 2 2 1 2 2 2 2 [3] 2

[0] 2 2 2 1 2 [4] 1 1 1 1 [3] 2 2 2 2 2 2 [3] 1 2 2 2 2 2 2

[4] 2 2 1 2 (2)

=193 total half steps, 111 total intervallic entries

Total Average Interval ≈ 1.74

B. "Ain't Got No"


=77 total half steps, 38 total intervallic entries

Total Average Interval ≈ 2.03
C. "Air"

Aa: \([3\ 0\ 2\ 2\ 1\ 2\ 0\ [3\ 0\ 2\ 2\ 1\ 2\ 0\ 0\ 1\ 1\ 2\ [5\ 2\ [4\ (9)\]

A ext: \([3\ [3\ 2\ 2\ 2\ [5\ [7\]

Aa': \([3\ 0\ 2\ 2\ 1\ 2\ [3\ [3\ 0\ 2\ 2\ 1\ 2\ [4\ 0\ 0\ 1\ 0\ 1\ 2\ [5\ 2\ [4\ [9\ 0\ 1\ 1\ 2\ [5\ 2\ [4\ (7)\]

=172 total half steps, 72 total intervallic entries
Total Average Interval \(\approx 2.39\)

D. "I Got Life"

Aa: \([3\ 2\ [5\ [3\ [3\ [3\ [4\ [4\ [4\ [4\ [4\ [4\ [3\ 2\ 2\ 2\ [5\ [3\ 2\ 2\ [5\]

Aa': \((5)\ [3\ 2\ 2\ 2\ [5\ [3\ [3\ [4\ 2\ 2\ 2\ 2\ [4\ [4\ [4\ [4\ [3\ 2\ 2\ [4\ 0\ 2\ 2\ 2\]

Ba: \((7)\ 0\ [3\ 2\ 0\ 2\ [3\ 0\ 0\ [3\ 2\ 0\ 2\ [3\ 0\ 0\ [3\ 2\ 0\ 2\ [3\ 0\ 0\ [4\ [3\ 0\ 0\ 2\ 2\]

Bb: \((0)\ 0\ 2\ 0\ 0\ 0\ 2\ [3\ 0\ 0\ [3\ 2\ 0\ 0\ 2\ [3\ 0\ 0\ [3\ 2\ 0\ 0\ 2\ [3\ 0\ 0\ [3\ 3\ 2\ 2\ 0\ [4\]

Coda: \([4\ [3\ [3\ [3\ 2\ 0\ 0\ [3\ 0\ 0\ 0\ 0\ 0\ 0\]

=255 total half steps, 128 total intervallic entries
Total Average Interval \(\approx 1.99\)

B section only: Total Average Interval \(\approx 1.30\)
E. "Hair"


Aa: (2) 2 2 0 0 0 0 2 2 [4] 0 2 2 [4] [3] [3] 0 0 0 0 0 0 0 2 2


Ab: (1) 0 0 0 0 0 0 [3] 2 2 2 [5] [3] [4] [3] 2 1 [3] 2 2 2

Ba: (0) 0 2 2 0 0 0 0 0 0 0 0 0 2 2 [4] [4]

Bb: (7) 2 2 2 2 [7] [7] 2 2 2 2 2 2 2 2 2 2 2 2 2 2 [3]

=335 total half steps, 175 total intervallic entries
Total Average Interval ≈ 1.91

F. "Easy To Be Hard"

Aa: 2 1 2 2 1 2 [5] 2 1 2 2 0 [5] 2 1 1 [3] [5] 2 1 1 0 2 2

Ba: (5) 0 2 1 2 0 2 1 1 0 2 [5] 0 2 1 0 2 0 2 1 1 0 2 [7] 2 1 2 2 1 1 2 2 2 0
   [5] 2 1 2 1 1

=116 total half steps, 67 total intervallic entries
Total Average Interval ≈ 1.73
G. "Frank Mills"


Ba: [9] 2 0 0 2 2 2 0 [4] [5] 2 1 2 2 0 0 0 0 2 2 1 1 0 2 0 [5] [3] 2 2 (0 0)

Bb: [9] 0 0 0 0 2 0 2 0 0 0 2 2 0 1 2 2 0 [3] [3] [5] 2 2 2 2 (8)


=271 total half steps, 129 total intervallic entries
Total Average Interval ≈ 2.10

H. "Where Do I Go?"


Ab: 1 [3] [5] 0 0 2 2 2 1 0 1 [3] [5] 2 2 1 2 2 2 2 (2)

Ba: 2 2 2 [3] 0 [4] 2 2 1 1 [4] 2 2 2 0 2 2 2 (3)


ext: (3) 1 2 2 2 2 2 [3] 1 2 2

=180 total half steps, 89 total intervallic entries
Total Average Interval ≈ 2.02
I. "What A Piece Of Work Is Man"


Ba: (5) 0 0 0 0 [0] 0 2 1 2 0 2 1 1 0 0 0 0 0 0 2 2 [3] 2 2 [3] 2 2 0 0

Bb: (4) 0 0 0 0 2 2 [4] 2 0 0 0 0 0 2 1 2 0 0 0 0 0 2 2 0 2 2 [4] 2 0 0 0 0 2 1 2 2 [5] [3] 2 2 0 [4] 2 2 0 [4] 2 2 [4] 2 2 [4] 2 2

=293 total half steps, 153 total intervallic entries
Total Average Interval ≈ 1.92

J. "Good Morning Starshine"


Ab: (5) 2 2 1 1 2 0 2 1 [3] [7] (5)

Ac: (3) 2 1 1 2 2 0 [3] 0 [3] 0 2 0 2 0

Ba: (7) 0 0 0 0 0 0 0 0 2 1 2 2 1 2

Bb: (7) 0 0 0 0 0 0 0 0 2 2 1 2 2 2

Bc: (2) 0 0 0 2 [3] 2 0 0 2 [3] 1 0 0 0 2 2 0


=158 total half steps, 104 total intervallic entries
Total Average Interval ≈ 1.52
K. "The Flesh Failures (Let The Sunshine In)"

Aa: 2 0 1 1 2 2 2 1 2 0 1 1 1 2 2 2 1 2 0 2 2 1 1 2 2 [3] 0 [3] 0 [3] 2 (0)

Ab: [5] 0 2 2 0 2 0 0 0 2 2 0 2 0 2 2 2 0 2 2 0 (8) =37(24)

Ab': (5) 0 2 2 0 2 0 0 2 0 2 2 [4] 2 2 0 =25(16)

Ba: (5) 2 2 0 2 0 2 0 2 0 2 2 2 0 =25(16)

=141 total half steps, 91 total intervallic entries

Total Average Interval ≈ 1.55
Table 3

Intervallic Analysis: Rent

A. "Rent"


Aa: - - - - - - - - - - - - - -(14x)W[P4]- -WHHHHH- - - - - -(6x)W-[P4]-[P5](x)

Aa': (H)- - - - - - - - - - -(11x)[m3]-HWW[P4]-[m3]
- - - - - - - - - - - - - - -(15x)W[P4][P5]- -H- - - -W-[m3]WW[P4]


Ba¹: - -[m3]HW- -[P5][P5]- -WW- - -[P4]- -

Bb: -WW-W-[m3]H[m3]- -' - -WW-W- -WHH[m3]- -
- -WW-W-WWW- - -W- -WWW


¹ Both B sections are done in a Sprechstimme fashion with the majority of the entries being entirely percussive (spoken). The apostrophes in the Bb section represent the spoken passages that fall between lines of Sprechstimme. The intervallic analysis for both sections pertains only to the musical phrases.
B. "One Song Glory"
(Intro A[a,a',ext] B[a,a'] A'[a,a',ext])


A ext: (m3)-WHHH-

Ba: (m6)-[m3]-WWW[P4]HH[m3]HHWWW

Ba': (P4)HH[m3]HHWWW[P5]WWW[m3]


A' ext: (-)-WWW[P5]- - - - -(6x)WHHHW- -WWW
C. "Out Tonight"
(Intro A[a,a',b,c] B[a,b,ext] A[c] B[a,b'] C[a,a'] B[a,b] Coda)

[M3][m3]W-[M3][m3]-[m3]-[P4][M6]-WWW(m6)

Aa': -[8va][M3][m3]--[m3][P4]W-[P4]- -(x x)^2(8va)--[M3][m3]-
W[M6]WWW

(x x x)(M3)[P4]- -W--[m3]HW


Ba: W-[8va][8va]-W[P4]-HW-[8va][8va]-

Bb: (W)- - -W- -H[m3][m3][P4]W[m3]W- -W[m6][m3]-[P5]

Bb': (W)- - -W- -WW[P4]- - - - - - - - - -(6x)[P4][8va][P4]W-

WW[m3]

Ca': (P4)-[m3][m3]WWW[P4]- --[M3][P5][m3]WW- - - - - - - - - -(10x)W

Coda: HH[P4][8va][P5]-( )- -[P4][8va][P5]-WW-W[P4][8va][P5]
 - - - - - -(7x)

\(^2\) An x corresponds to a non-pitched note (Percussive/spoken)
D. "Santa Fe"
(Intro A[a,a] B[a,b] A'[a,a] B[a, a, b,ext])

Aa: \([P4]- - - - -[m3][m3]- - - -[m3]-[m3]-[m3]
- - - - - - -(7x)W- -W- - - - - - - - -(9x)W

Ba: \([m3]-W[m3]^3W-W-[m3]-W[m3]WWW[M6]
\([8va]- -HW-W-[P4][m3]- - --[m3]WW

Bb: (m6)WWW[P4]WWWH[m3]WHH[m3]HW[m3]

B ext: WW[m3]W

\[3\] The recording sounds a C sharp on beat one of measure 44 instead of the written B. The same change occurs in m52.
E. "I'll Cover You"
(Intro A[a,a',b] A'[a,b] B[a,b] Coda)


Ab: (W)H[M3][m3][m3]WWHH[M3][m3][m3]-WHH[M3][m3][m3][m3]

A'a: (P4) - [M3]-WWH-HHW[m3]HW[m3]- -W
[P4]-WW[P5][P5]WH[M6]--[P4]- - [m3]W-[P4]-W-

A'b: (W)H[M3][m3][m3]WWHH[M3][m3][m3]-WHH[M3][m3][m3][m3]
WHH[P4]- -W[m3]WHH[m3]WWW


Bb (top voice)4: (H)- -HWW[M3][P4]- -HWW[M3]- - - - -(7x)
[P4]H[M3]- - - - - - - - -(8x)[P4]HWW

Bb (bottom voice): (M3)[m3]HW- - - [m3]W[P5]-[M6]HW- - - -

Coda: (P5)W- - - -WW- -WWW

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4 Intervallic data is included for both solo lines that occur simultaneously in the Aa" section because each
line stands on its own as a separate melody, and neither line is sung by itself as such in any other section of
the song.
F. "La Vie Bohème"

(A[a, a',b,c] B[a,b] A'[a,a',b,c] B'[a] A"[a,b,c])

Aa: WW- -WWW-WWWWW[3]-[m3]HW[M3]-HW- -[M3]-HW-[m3][m3][m3]-HW[m3][M3][M3]HHWW

Aa': (-)WWW-WW-[m3]- -HW-[m3]- -HW[m3]- -HW[m3]- -HW [M3]- -[m3]- -WWW-WWW[M3]

Ab: (m3)- - - - - - -9xW-(xx xxxx xxxx xx)[M3]-WW[m3]H[P4]- - - - -

Ac: (P4)HHHHWW-[P4]W- - [m7][m3][m3][m3]

Ba: (M6)-[m3]HHHHHW- - [P5]-[P5]-[m3]HHHH[m3][m3]- -HW(33 xxxx)

Bb: -WWW-WWW- -WWW-WWW- -WWW-WWW-WW[x)

(8va)WW-(xxxxxx)(8va)WWW-WWW- [m3][m3][m3][m3]


A'b: (-) - - - - - - (7x)W-(xxx xxxx xxxx xx)(P4)- -WWW

A'c: (-)HHHHWW-[m3]HHHW-W- - -[P4][m3][m3][m3]

B'a: (M6)-[m3]HHHHHW- -[P5]-(xxx xx xx)


A"b: (-) - - - - - (13x)W(33 xxxx xxxx xx)(P5)- - - - -(7x)WWW(3333)

A"c: (-)HHW--WHHWW- -[P4][m3][m3][m3]

---

5 This analysis of La Vie Bohème is based on mm. 86-193, as these measures encompass the most authentic melodic sample.
G. "Seasons of Love"
(Intro A[a,b,a'] B[a, ext] A'[a, ext,b] B'[a,ext])

Aa: - [P4]- -[m3]H- -[M3][m3]- - [P4]- -[m3]HHH[M3][m3]- -[P4]- -
 [m3]H- -[M3][m3]- -[P4]-WHH-

Ab: ( )[M3][m3][P5][M3][m3][P5][M3][m3][P5][M3]-WW-
 [M3][m3][P5][M3][M3][m3]HHW-

Aa': ( )[P5]- [P4]- -[m3]H- -[M3][m3][P5][P5]-[P4]-[m3]H-HH

Ba: (M3)[m3]WHHWWWWW[m3][m3]WHHWWWWW[m3][m3]W
HWWWWW[m3]WW-

B ext: (P5)W[m3][P4]WHHHWW[m3][P4]WHHHWW

A'a: (P5)-[P4]- -[m3]H- -[M3][m3]- -[P4]- -[m3]HHH[M3][m3]-
 -[P4]- -[m3]H- -[M3][m3][P5][P5]-[P4]-[m3]-HHHHH

A'a ext: ( )[P5]-WW[m3][m3]WW[m3]WW

A'b: -[M3][m3][P5][M3][m3]-WW[m3]-WW-
 [P5][m3][m3][m3][m3]-[m3]-WW[m3][m3][m3]

B'a: (m6)-[m3]WHHWWWWW[m3]-[m3]WHHWWWWW[m3]-
[m3]-[m3]WHHWWWWW[m3]WW-

H. "Take Me or Leave Me"
(Intro A[a,a',b] B[a,b] A[a,a',b] B[a,b] C[a,b,ext] A'[a,a',b] B[a,b] C'[a,b] B'[a,b,ext])

Aa: [m3][m3][m3][d5][m3][m3][m3]-[m3][m3][m3][m3][m3][m3][m3][m3]
 WHHW[m3][m3]

Aa': (-)[m3][m3]-[m3][d5]WHHH[m3][P5]-W- -W[M3]- -

Ab: (H)-H[m3][m3]H[M3]-W[m3][m3][m3]-[M3][P5][m3]-[M3]WWW


Ca: (W)H[d5][m3][m3][m3]--[m3]WW- -W

Cb: (M6)[P5][m3][m3]WWW[HWW][M6]- -HHW- -WW

C ext: (-)[P4][m3]WWH[M3][M3][m3][M3][m3]

A'a: (m3)[m3][m3][m3]-[m3]-[m3]-[m3]-[M3]- - - - - - -
 WHHW[P5][m3][M3]

A'a': (P4)W[m3]- - -[P4]W[m3]-WHWW[m3][M3]-[M3]-[m3][m3]- - -
 WHHW

A'b: (H)-H[m3][P4][P5]--[M3]W[m3]WW[m3](xxx xx xxx x)(M3)- -[m3][m3]

C'a: (P5)[M3][d5][m3][m3][m3]-[m3]-[m3]-[M3][M3]HWHH- -

C'b: (-)-WW- [m3][m3]W- -HHW[m3][m3]WW

B'a: (H)WWWW-[m3]WW[m3][M3]-[m3]W[P4]WW

B'b: (M3)HW[HWW][P5][8va]W[m3][P4][m6][m3]

I. "Without You"
(Intro A[a,a,b,b',a,a,b,b] B[a,b,ext] A[a,a,b,b",ext])

Aa: -[P5][P5]-[P5][P5]-[P5][P5]-[P5](P5)
Ab: (m3)H[M3][P4]H-[M3][M3]^H-H[P4][m3](P5)
Ba: -W[m3]HHW[m3]-W[m3]HHW(m3)
Bb: WW-H- -W-[P4]-WWH[M3]-[P4]-W
B ext: (8va)[P5]W

J. "Halloween"
(Intro A[a,b] A[a',c] Coda)

Aa: -HHWWWWWW(x x)WWH[M3]W-[P4][m3]H'[P4]-HHW[m3]-H
(x x)[M3][M3]W[m3]H
Ab: (-WWW)[m3]W-HHHWW-[P4]- -WWHW[m3][M3]W
Aa': (W)-WW-HH-WW-HHWWHHHHWWHHWWHWWHW-HHW-
[M3][M3]W[m3]-[m3]H(x x x x)(x x x x)
Ac: (W)[m3][M3]- -HHW-[P5][m7]-HW-W-WW[M3]-WWW[P5]- -[m7]-H-
[m3]-

^ The 4 and of four in m24 should sound a D rather than written C sharp.
K. "What You Own"
(Intro A[a,a'] B[a,a'] A'[a,a'] B'[a,a'] C[a,b,b',c] B"[a,a',ext])

Aa': (M3)WW[m3][m3]HHWHHWH-HHW
Ba: (W)WWWW[m3][m3][M3][M3]-HHWWHHH[m3]
    WW[P5]WWWW[m3][m3]- -HHWH[m3]
Ba': (m3)HHHWWW[m3][m3]- -HHWWHH[m3]WW[M7]WW-
A'a: (-)[P5]- -WH[m3][m3]-H-HHHWWWW[m3]-[m3][P4][m3]-W-WH
    -HHHHWWW
B'a: (W)WWWW[m3][m3][M3][M3]-HHWWHHH[m3]WW
    [P5]WWWW[m3][m3][M3][M3]-HHWH[m3]
B'a': (-)WWWWWW[m3][m3][M3][M3]-HHWWHH[m3]WW[M7]WW-
Ca: (P5)WWWWWH[P4]-WWWWWWWWW(10x)H[m3]WW
Cb: (P5)HHHHHWHWWHHHHHHH(7x)WW
Cb': (-)WWWWWWWWWW(9x)-HH[M3]WWWWWWWWW(8x)
    [m3]HHWWW(x x)
B"a: (H)WWW[m3][m3][M3][M3]-HHWWHHH[m3]WW[P5]
    WWW[m3][m3][M3][M3]HHWW[M3]
B"a': (W)-WWWWWW[m3][m3][M3][M3]-HHWWHHH[m3]WW
    [P5]--[M3][m3][P4]- -W
L. "Your Eyes"
(Intro A[a,b] B[a,b] A'[a] C Coda)

Aa: [m3][P4]WH-W[m3]- -WWWW- - -[P5][P5]7-[P5]
Ab: (W)WW-WW[P5]H- -W[P4][m3]WW[m3]-WWW- -W[M3]- -[P5]-
     [m6]H-[P5]
Ba: [m3]WWWWWWW(8x)HW[P4]-W-W-

7 In measure 10, the recording sounds a C rather than the written B on both beat four and the and of four.
8 In measure 33, the recording sounds an E on the and of four rather than the written F.
9 In measure 37, the recording sounds a C on both non-tied quarter note triplets rather than the written G.
10 In measure 43, the recording sounds a C on beat three rather than the written B.
Table 4

Intervallic Analysis Identified by Half-Step with Average Interval Totals: Rent

A. "Rent"

Aa: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 [5] 0 0 2 1 1 1 1 0 0 0 0 0 2 0 [5] 0 [7] 28/35

Aa': (1) 0 0 0 0 0 0 0 0 0 0 0 0 [3] 0 1 2 [5] 0 [3]
0 0 0 0 0 0 0 0 0 0 0 0 0 2 [5] [7] 0 0 1 0 0 0 0 2 0 [3] 2 2 [5] 46/51


Ba: 0 0 [3] 1 2 0 0 [7] [7] 0 0 2 2 0 0 0 [5] 0 0 29/20

Bb: 0 2 2 0 2 0 [3] 1 [3] 0 0 0 0 0 2 0 2 0 2 0 2 1 1 [3] 0 0 0 0 0 2 0 0 0 2 2 [4] 46/47

A ext: 1 2 [3] 1 [3] 2 0 2 0 2 0 2 0 0 0 [7] 0 2 0 2 29/22

=227 total half steps, 199 total intervallic entries
Total Average Interval ≈ 1.14
B. "One Song Glory"

(Intro A[a,a',ext] B[a,a'] A'[a,a',ext])

\[
\begin{align*}
Aa: & \quad 2 2 2 2 2 0 2 2 0 2 2 [4] 1 1 1 1 [7] [3] 2 2 0 2 2 2 0 2 [9] 0 [9] 0 \\
& \quad 2 2 [7] [7] 1 1 1 1 2 2 [3] \ 95/41 \\
Aa': & \quad (5) 2 [9] 0 0 [9] 2 0 2 2 2 0 0 1 1 2 2 [7] [7] 0 [7] 0 [5] 2 0 0 0 \\
& \quad 1 2 2 2 2 2 0 2 2 2 2 2 [5] 2 [7] [3] 0 [7] [4] [3] 121/48 \\
A \text{ ext}: & \quad (3) 0 2 1 1 1 0 \ 8/7 \\
Ba: & \quad (8) 0 [3] 0 2 2 2 [5] 1 1 [3] 1 1 2 2 2 \ 35/16 \\
Ba': & \quad (5) 1 1 [3] 1 1 2 2 2 [7] 2 2 2 [3] \ 34/14 \\
A'a: & \quad (5) 2 2 0 0 1 1 2 2 0 0 [4] 0 2 2 0 1 1 2 2 [3] [5] 2 0 1 1 2 2 2 0 0 \\
& \quad 1 1 2 2 [7] [7] 0 [7] 76/41 \\
A' \text{ ext}: & \quad (0) 0 2 2 2 [7] 0 0 0 0 0 2 1 1 1 2 0 0 2 2 2 \ 26/22 \\
\end{align*}
\]

\[= 457 \text{ total half steps, } 217 \text{ total intervallic entries} \]

Total Average Interval $\approx 2.11$
C. "Out Tonight"
(Intro A[a,a',b,c] B[a,b,ext] A[c] B[a,b'] C[a,a'] B[a,b] Coda)


Aa': 0 [0] [4] [3] 0 0 [3] 5 2 0 [5] 0 0 (0) 0 0 [4] [3] 0 0
   2 [9] 2 2 2 =48(26)

Ab: (6) 0 [5] [5] 1 0 2 2 [5] [0] 0 0 [3] 1 0 0 2 [5] 0 0
   (4) [5] 0 0 2 0 0 [3] 1 2 54/30

Ac: (5) 0 0 1 0 0 2 0 [3] 0 0 1 2 2 2 [4] 2 0 0 2 0 0 0 [3] 2 [3] 1 2 3 (2) 39/29

Ba: 2 0 [0] [0] 0 2 [5] 0 1 2 0 [0] [0] 0 12/14

Bb: (2) 0 0 0 0 2 0 0 1 [3] [3] 5 2 [3] 2 0 0 2 [8] [3] 0 [7] 43/23

Bb': (2) 0 0 0 0 2 0 0 2 [5] 0 0 0 0 0 [5] [0] [5] 2 0 25/23

Ca: 0 0 0 1 0 0 0 1 0 0 0 0 [3] 2 2 [4] 2 0 0 2 [3] 0 0 [4] [4] 2 0 0 0 [4] 0
   2 2 [3] 41/35

Ca': (5) 0 [3] [3] 2 2 2 [5] 0 0 0 [4] [7] [3] 2 2 0 0 0 0 0 0 0 0 0 2 42/27

Coda: 1 1 [5] [0] [7] 0 (0) 0 0 0 [5] [0] [7] 0 2 0 2 2 0 2 [5] [0] [7]
   0 0 0 0 0 0 46/30

=421 total half steps, 264 total intervallic entries
Total Average Interval ≈ 1.59
D. "Santa Fe"
(Intro A[a,a] B[a,b] A'[a,a] B[a, a, b, ext])

Aa: [5] 0 0 0 0 [3] [3] 0 0 0 0 [3] 0 [3] 0 [3] 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 =26(38)

Ba: [3] 0 0 2 [3] 2 0 2 0 2 0 [3] 0 0 2 [3] 2 2 2 [9] 0 0 0 1 2 0 2 0 2 0 [5] [3] 0 0 0 0 [3] 2 2 =59(40)


B ext: 2 2 [3] 2 =9(4)

=136 total half steps, 99 total intervallic entries
Total Average Interval ≈ 1.37
E. "I'll Cover You"

(Intro A[a,a',b] A'[a,b] B[a,b] Coda)

     85/27

     1 0 0 2 2 2 79/37


     0 0 [3] 2 0 [5] 0 2 0 81/41

     [3] 2 2 2 72/34

Ba: (0) 2 0 0 [3] 0 0 0 [7] 2 0 1 1 1 [4] 2 2 2 2 [3] 1 2 0 0 0 0 [5] 0 0 1 2 
     44/31

Bb (top voice): (1) 0 0 1 2 2 [4] [5] 0 0 1 2 2 [4] 0 0 0 0 0 0 [5] 1 [4] 0 0 0 
     0 0 0 0 0 0 [5] 1 2 2 44/36


Coda: (7) 2 0 0 0 0 0 2 2 0 0 2 2 2 19/14

=581 total half steps, 296 total intervalllic entries
Total Average Interval ≈ 1.96
F. "La Vie Bohème"

(A[a, a',b,c] B[a, b] A'[a, a',b,c] B'[a] A"[a,b,c]

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=772 total half steps, 446 total intervallic entries
Total Average Interval ≈ 1.73
G. "Seasons of Love"
(Intro A[a,b,a'] B[a, ext] A'[a, ext,b] B'[a,ext])

Aa: 0 0 [5] 0 0 0 [3] 1 0 0 [4] [3] 0 0 0 [5] 0 0 0 [3] 1 0 0 [4] [3] 0 0 0 [5] 0 2 1 1 0 59/46
Ba: (4) [3] 2 1 1 2 2 2 2 2 [3] 2 1 1 2 2 2 2 1 1 2 [3] [3] 2 1 1 2 2 2 [3] 2 2 0 70/36
A'a: (7) 0 0 [5] 0 0 0 [3] 1 0 0 [4] [3] 0 0 0 [5] 0 0 0 [3] 1 1 1 [4] [3] 0 0 [5] 0 0 0 [3] 1 0 1 1 1 1 84/52
A'a ext: (0) [7] 0 2 2 [3] [3] 2 2 [3] 2 2 60/24
B'a: (8) 0 [3] 2 1 1 2 2 2 2 2 [3] 0 [3] 2 1 1 2 2 2 2 1 1 2 [3] 0 [3] 2 1 1 2 2 2 2 [3] 2 2 0 74/39

=645 total half steps, 313 total intervallic entries
Total Average Interval ≈ 2.06
H. "Take Me or Leave Me"


Aa': (0) [3] [3] 0 [3] [5] 2 1 1 1 [3] [7] 0 2 0 0 0 2 [4] 0 0 37/21


Ca: (2) 1 [5] [3] [3] [3] 0 [3] 2 2 0 0 0 2 26/16

Cb: (9) [7] [3] [3] 2 2 2 2 2 [9] 0 0 0 1 1 2 0 0 2 2 50/21


C'a: (7) [4] [5] [3] [3] [3] 0 [3] 0 0 [3] [4] 1 2 1 1 0 0 40/18

C'b: (0) 0 2 2 0 [3] [3] 1 0 0 1 1 2 [3] [3] 2 2 25/17


B'b: (4) 1 2 2 1 2 2 [7] [0] 2 [3] [5] [8] [3] 42/14

B' ext: (7) [0] 2 [3] [5] 2 [0] [7] 2 28/9

=638 total half steps, 290 total intervallic entries
Total Average Interval = 2.2
I. "Without You"
(Intro A[a,a,b,b',a,a,b,b'] B[a,b] ext A[a,a,b,b", ext])

Bb: 2 2 0 1 0 0 2 0 [5] 0 2 2 1 [4] 0 [5] 0 2 =28(18)
B ext: (0) [7] 2 =9(3)

=252 total half steps, 95 total intervallic entries
Total Average Interval ≈ 2.65

J. "Halloween"
(Intro A[a,b] A[a",c] Coda)

Ab: (0) 2 2 [3] 2 0 1 1 1 2 2 0 [5] 0 0 2 2 1 2 [3] [4] 2 37/22
Aa': (2) 0 2 2 0 1 1 0 2 2 0 1 1 2 2 1 1 1 1 2 2 1 1 0 2 2 1 1 2 2 0 1 1 2 0
Ac: (2) [3] [4] 0 1 1 2 0 [7] [10] 0 1 2 0 2 0 2 2 [4] 0 2 2 2 [7] 0 0 [10] 0 1 0
[3] 0 70/33

=268 total half steps, 152 total intervallic entries
Total Average Interval ≈ 1.76
K. "What You Own"
(Intro A[a,a'] B[a,a'] A'[a,a'] B'[a,a'] C[a,b,b',c] B"[a,a',ext])

Aa: 2 2 [3] 2 1 1 2 2 [4] 2 2 [3] 2 1 1 2 2 2 2 40/21
Aa': (4) 2 2 [3] [3] 1 1 2 2 1 1 0 1 1 2 26/15
Ba: (2) 2 2 2 2 [3] [3] [4] [4] 0 1 1 2 2 1 1 [3]
Ba': (3) 1 1 1 2 2 2 [3] [3] 0 0 0 1 1 2 2 1 1 [3] 2 2 [11] 2 2 0 48/25
A'a: (0) [7] 0 0 0 2 1 [3] [3] 0 1 0 1 1 2 2 2 2 [3] 0 [3] [5] [3] 0 2 0 2 1
0 0 1 1 1 2 2 2 2 59/39
A'a': (7) 0 2 1 0 [4] [5] 1 1 1 [4] 2 0 2 0 1 1 1 1 1 1 38/22
B'a: (2) 2 2 2 2 [3] [3] [4] [4] 0 1 1 2 2 1 1 [3] 2 2
B'a': (0) 2 2 2 2 2 2 [3] [3] [4] [4] 0 1 1 2 2 1 1 [3] 2 2 [11] 2 2 0 56/25
Ca: (7) 2 2 2 2 2 1 [5] 0 2 2 2 2 2 2 2 2 2 1 [3] 2 2 51/23
Cb: (7) 1 1 1 1 2 1 2 1 1 1 1 1 1 2 2 31/19
Cb': (0) 2 2 2 2 2 2 2 2 0 1 1 [4] 2 2 2 2 2 2 2 2 40/22
[3] 1 1 2 2 2 2 64/29
B"a: (1) 2 2 2 2 [3] [3] [4] [4] 0 1 1 2 2 1 1 [3] 2 2 [7]
B"a': (2) 0 2 2 2 2 2 [3] [3] [4] [4] 0 1 1 2 2 1 1 [3] 2 2
[7] 0 0 [4] [3] [5] 0 0 0 2 62/31
=786 total half steps, 389 total intervallic entries
Total Average Interval ≈ 2.02
L. "Your Eyes"
(Intro A[a,b] B[a,b] A'[a] C Coda)


Ab: (2) 2 2 0 2 2 [7] 1 0 0 2 [5] [3] 2 2 [3] 0 2 2 2 0 0 2 [4] 0 0 [7] 0
[8] 1 0 [7] 70/32

Ba: [3] 2 2 2 2 2 2 2 1 2 [5] 0 2 0 2 0 31/17

Bb: (1) 0 1 2 [3] 0 0 1 2 0 2 0 [4] 0 0 1 0 [3] 2 0 0 [4] 0 0 1 0 0 1 0 1 2 2 33/32

A'a: (1) 2 2 1 1 2 2 0 0 1 1 2 2 0 0 0 [7] [7] 0 [7] 2 40/22

C: (6) [4] 2 2 [4] [4] 2 2 2 2 0 [4] 2 2 0 0 1 1 2 2 1 45/21

=264 total half steps, 144 total intervallic entries
Total Average Interval ≈ 1.83
Table 5

Songs in Order by Total Average Interval: *Hair*

<table>
<thead>
<tr>
<th>Song</th>
<th>Average Interval</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Good Morning Starshine&quot;</td>
<td></td>
<td>1.52</td>
</tr>
<tr>
<td>&quot;The Flesh Failures (Let The Sunshine In)**†&quot;</td>
<td></td>
<td>1.55</td>
</tr>
<tr>
<td>&quot;Easy To Be Hard&quot;*</td>
<td></td>
<td>1.73</td>
</tr>
<tr>
<td>&quot;Aquarius&quot;†</td>
<td></td>
<td>1.74</td>
</tr>
<tr>
<td>&quot;Hair&quot;†</td>
<td></td>
<td>1.91</td>
</tr>
<tr>
<td>&quot;What A Piece Of Work Is Man&quot;</td>
<td></td>
<td>1.92</td>
</tr>
<tr>
<td>&quot;I Got Life&quot;†</td>
<td></td>
<td>1.99</td>
</tr>
<tr>
<td>&quot;Where Do I Go?&quot;*</td>
<td></td>
<td>2.02</td>
</tr>
<tr>
<td>&quot;Ain't Got No&quot;</td>
<td></td>
<td>2.03</td>
</tr>
<tr>
<td>&quot;Frank Mills&quot;*</td>
<td></td>
<td>2.10</td>
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<tr>
<td>&quot;Air&quot;</td>
<td></td>
<td>2.39</td>
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</table>

† The symbol † implies that the song is an anthem, while * denotes a ballad.
Table 6

Songs in Order by Total Average Interval: *Rent*

<table>
<thead>
<tr>
<th>Song</th>
<th>Average Interval</th>
<th>Total</th>
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<tbody>
<tr>
<td>&quot;Rent&quot;†</td>
<td>1.14</td>
<td></td>
</tr>
<tr>
<td>&quot;Santa Fe&quot;</td>
<td>1.37</td>
<td></td>
</tr>
<tr>
<td>&quot;Out Tonight&quot;†</td>
<td>1.59</td>
<td></td>
</tr>
<tr>
<td>&quot;La Vie Bohème&quot;†</td>
<td>1.73</td>
<td></td>
</tr>
<tr>
<td>&quot;Halloween&quot;</td>
<td>1.76</td>
<td></td>
</tr>
<tr>
<td>&quot;Your Eyes&quot;*</td>
<td>1.83</td>
<td></td>
</tr>
<tr>
<td>&quot;I'll Cover You&quot;*</td>
<td>1.96</td>
<td></td>
</tr>
<tr>
<td>&quot;What You Own&quot;</td>
<td>2.02</td>
<td></td>
</tr>
<tr>
<td>&quot;Seasons of Love&quot;*</td>
<td>2.06</td>
<td></td>
</tr>
<tr>
<td>&quot;One Song Glory&quot;*</td>
<td>2.11</td>
<td></td>
</tr>
<tr>
<td>&quot;Take Me or Leave Me&quot;</td>
<td>2.20</td>
<td></td>
</tr>
<tr>
<td>&quot;Without You&quot;*</td>
<td>2.65</td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER IV
SUMMARY

Data Conclusion

The purpose of the analyses explained in Chapter III was to recognize the relationship, if one exists, between the overlying emotion/purpose of the song and its intervallic complexity. Similarly to classical operatic structure, rock ballads, like arias, often stop time to further explore a singular emotion. The rock musical version of aria's counterpart, recitative, is the rock anthem which is inordinately trying to send a message - often one of passion, angst, or revolt. With a message as powerful as this, the music may fall prey to the text so as not to distract from the persistence of revolution. The Total Average Interval (TAI) data of Tables 5 and 6 indeed shows that the vast majority of songs classified as ballads or anthems lie on opposite ends of the spectrum, with ballads containing the largest intervallic totals and anthems the smallest.

Another interesting correlation arose among songs that had repetitive texts. As aforementioned in the background of the study, Leonard Bernstein (famous for both the melodic tritone and the melodic minor seventh in his songs from West Side Story, "Maria" and "Somewhere," respectively), attended a production of Hair when it premiered on Broadway and was said to have walked out at intermission. His objection was that the lyrics reminded him of mere "laundry lists" which is an analysis not lacking in accuracy. Of the songs from Hair analyzed here, three stand out as having a majority
of lyrics that incorporate the recitation of a series of nouns: the title song, "Hair," "I Got Life," and "Ain't Got No." "Hair" boasts forty different styles/types of hair, including, "polka-dotted," "confettied," and "spaghettied." In the same fashion, "I Got Life" specifies thirty-five "things we've got," the majority of which are body parts, while "Ain't Got No" spells out thirty-six "things we ain't got," including, "culture," "schoolin'," and a "draft card." When consulting Table 5, it seems that these three "laundry list" songs, though considered anthems as opposed to ballads, do not appear to follow the rule of a more diatonic melody. However, "I Got Life" is a special case in which the first section, labeled "A" in all analyses, actually functions within the song as an introduction. The B section is where the tempo picks up and the majority (74%) of the "laundry list" appears. That being said, if the analysis were to apply only to the B section, the TAI would be significantly less and would place "I Got Life" as the very first entry of Table 5, with the smallest average interval total.\(^1\) Consequently, Rent also possesses a laundry list anthem whose TAI puts it at number four on the list. "La Vie Bohème" rattles off a whopping eighty-eight different things one might encounter or aspire toward to truly be a part of the bohemian lifestyle, including "going against the grain," "no pension," "yoga," "Sondheim," "anything taboo," "Carmina Burana," and "S&M." It is clear that when the message of a rock anthem wants to be heard, be it in list form, lyrical poetry, or prose, the music can be overshadowed, favoring complexity of text over a more modest melody.

This is the way songwriting gravitates. It makes sense to our ears and perhaps now, through a limited but enlightening sample of analysis, the curtains cloaking a further understanding of this phenomenon may be raised.

\(^1\) Please see Table 2, D. "I Got Life" for numerical comparison.
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Books


**Articles**


**Musical Scores and Recordings**


