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An Analysis of Musical Narrative and Signification in Jason Robert Brown's Score for Parade

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THE FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

AN ANALYSIS OF MUSICAL NARRATIVE AND SIGNIFICATION IN
JASON ROBERT BROWN'S SCORE FOR *PARADE*

By

ADAM ROBERTS

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ABSTRACT

The musical *Parade*, with music and lyrics by Jason Robert Brown and book by Alfred Uhry, opened at Broadway's Vivian Beaumont Theatre on December 17, 1998. Although criticized for its heightened degree of intellectuality, Brown's score exhibits an artistic design that is remarkably appropriate for the musical theatre. The purpose of this thesis is to examine musical symbolism, signification, metaphor, and allegory in *Parade's* music via a narratological reading, with Claudia Gorbman's principles of classical film music serving as the primary analytical framework. The result is not an exhaustive analysis covering the entire score, but rather analyses of musical events and excerpts to illustrate functions of narrative elements throughout *Parade's* music.

PREFACE

My initial experience with *Parade* occurred when I purchased a copy of the Original Cast Album at a national bookstore chain and proceeded to listen to highlights from its score for the first time. I was completely unfamiliar with the show, but as always was looking to expand both my collection of musical theatre recordings and knowledge of the repertory. I was continually impressed by the rich listening experience that I was afforded from the opening number forward. The eclectic nature of the score and the mastery with which its composer had crafted and combined the show's divergent musical styles was especially interesting to me. In fact, I was so intrigued by the unique ways in which the musical elements of the score seemed to work autonomously and yet intertwine to produce a tapestry of symbolism, metaphor, and meaning, that I decided to write this thesis on just that—a narratological approach to the musical material of *Parade*.

There was a substantial problem with this decision, however: to date, the score for *Parade* has yet to be published. My conviction to produce an analysis of portions of the score was so strong, though, that I decided to forge ahead and proceeded to contact Jason Robert Brown, composer of *Parade*, to see what might be done with regard to acquiring a copy of the full score. He wrote back with an enthusiastic response and even went a step further, agreeing to meet with me in New York for an interview concerning his music for the production. During that meeting I received not only the full score, but also his reflections on its many aspects and an invaluable amount of information pertaining to its construction, much of which has been incorporated in the following analysis. Jason Robert Brown has been a continuing source of support throughout this entire endeavor, having continued to correspond with me when I required additional materials or stumbled upon an analytical obstacle. For all of this and more, including his continuing commitment to producing scores of expression and depth for the twenty-first century musical theatre, I am exceedingly grateful.

CHAPTER ONE

INTRODUCTION

A Narratological Approach

The purpose of this thesis is to examine musical signification, symbolism, metaphor, and allegory in *Parade*'s music via a narratological reading. More specifically, Claudia Gorbman's model for interpreting narrative functions in film music will serve as the primary analytical framework in achieving this end. According to Maus's comments on musical narratology, its dramatically-centered approach seems particularly fitting for the analysis of a theatrical score:

... [east European] formalist and [European] structuralist work [with which narratology is associated historically] emphasized that story-telling follows norms of which story-tellers and audiences may not be conscious, just as speakers of a language unconsciously follow grammatical norms. These norms of story-telling constitute a layer of intervention, perhaps of arbitrary or mutable convention, that shapes individual narrative representations.¹

This thesis is concerned with one possible reading of musical narrative in *Parade*'s score, that being the one which I personally interpret; of course, there are other possible readings. The goal is not to present an exhaustive analysis of the entire score, but rather to center on musical events and excerpts to illustrate representative functions of narrative elements in *Parade*'s music. A brief introduction to the musical's story line will serve as a starting point for this inquiry.

The most succinct synopsis of *Parade*'s plot appears in the Vocal Selections edition of the music, which states that "the story of *Parade* is based on the actual case of Leo Frank, a Jewish man falsely accused of killing a thirteen year old girl in Atlanta in 1913."² A slightly more detailed description reads:

¹Fred Everett Maus: 'Narratology, narrativity', *Grove Music Online* ed. L. Macy (Accessed March 23, 2005), <<http://www.grovemusic.com>>

²Jason Robert Brown, *Parade*, Vocal Selections (Milwaukee: Hal Leonard, 1999), 3.

In 1913, Leo Frank, a Brooklyn-born Jew living in Georgia, is put on trial for the murder of 13-year-old Mary Phagan, a factory worker under his employ. Already guilty in the eyes of everyone around him, a sensationalist publisher and a janitor's false testimony seal Leo's fate. His only defenders are a governor with a conscience, and ... his assimilated Southern wife who finds the strength and love to become his greatest champion.³

Finally, the script itself provides a useful synopsis:

In Atlanta, Georgia, on Confederate Memorial Day (April 26, 1913) a young factory worker, Mary Phagan, is murdered during a patriotic celebration. Leo Frank, her boss, is accused of the crime. Leo, Jewish and from Brooklyn, is uncomfortable in the South and with his southern wife, Lucille. Public sentiment is stirred up against him by the press and ambitious politicians, and Leo is convicted of the crime. During a two-year struggle to save his life, he and Lucille come to realize how much they love one another.⁴

As is the case with many musicals, *Parade's* music is replete with symbolism that serves to unify and contrast both dramatic action and material within the score itself. In this sense, Brown achieves musical meaning in a way that is relatively common to composition in the genre. It is the ways in which he expounds upon traditional conventions and meticulously devises contexts in which to set his uniquely-crafted musical representations, however, that give *Parade* its extraordinarily dramatic compositional voice. Characterization, metaphor and allegory, cross-referenced materials, the invocation of irony, foreshadowing and reflection, uses of pastiche, and quotations of tunes are masterfully woven into the fabric of *Parade's* score. An analytical survey of their interactions and their functions within the production will be the focus of this thesis.

³"Parade," Musical Heaven: Celebrating the Musicals of Yesterday and Today, http://www.musicalheaven.com/p/parade_jason_robert_brown.shtml (accessed November 20, 2004).

⁴Alfred Uhry and Jason Robert Brown, *Parade* in Hausam, ed., *The New American Musical: An Anthology from the End of the Century* (New York: Theatre Communications Group, 2003), 231.

Background

“I get very nervous when [working in the theatre is] just about entertaining,” confessed acclaimed Broadway director Harold Prince to *New York Times* reporter Sylviane Gold in March of 1997.⁵ According to *Times* critic Ben Brantley’s post-opening night review of *Parade*, which took the Broadway stage the following year under the artistic direction of Prince, the musical theatre veteran’s nerves may have proved unfounded in this particular case. In referencing the musical contributions of *Parade* composer Jason Robert Brown, Brantley stated that “Mr. Brown’s songs, while artfully shading classic hymn and march forms with dark dissonance, also keep you at an intellectual remove.”⁶ The “intellectual” aspects of the musical score to *Parade*, as well as those of the production as a whole, were the subject of considerable discussion within the pages of the *Times* and other sources following its opening at Broadway’s Vivian Beaumont Theatre on December 17, 1998, through its premature closing on February 28, 1999, after only eighty-three performances.

Less than a half-century earlier, though, it was precisely the elevation of musical theatre practice to a higher standard of intellectuality that prompted a renewed reception of the musical as a legitimate art form and provided a new direction for the development of the genre. At no time was this resurrected sense of legitimacy surrounding the musical more evident than with the collaboration of Jerome Robbins, Leonard Bernstein, Stephen Sondheim, and the aforementioned Harold Prince on 1957’s legendary *West Side Story*. With this musical came the naissance of an overarching aesthetic of multiple theatrical compartments designed to function together with one another, so that the whole end product was truly greater than the sum of its parts. For instance, “*West Side Story* was ... innovatory in its integration of dance; [not only is] Jerome Robbins credited with the

⁵Sylviane Gold, “The Ups and Downs Are Part of the Ride for Harold Prince,” *New York Times*, 23 March 1997, sec. H, p. 5.

⁶Review of *Parade*, by Ben Brantley (Original Broadway Cast, New York), *New York Times*, 18 December 1998, sec. E, p.1.

initial concept, but his ideas for its realization determined the casting and hence the style of vocal writing.”⁷

West Side Story preceded *Parade*’s design in two crucial ways. First, “[*West Side Story* was] groundbreaking in its tragic tone (death was hardly unknown in serious musicals of the 1940s and 50s, but choosing to end both acts with corpses on stage was probably unprecedented) ...”⁸ This did not seem to deter mid-century audiences, but in 1998 many critics of *Parade* were cynical concerning its treatment of false vindication as achieved through the onstage lynching of the show’s innocent protagonist, Leo Frank, at the end of the production. In his pre-opening night article, “Sad or Kinky, a Love Story is the Essence,” one of four *New York Times* articles to appear collectively under the heading “Too Serious to Sing About?,” *Parade* producer Andre Bishop correctly anticipated such a response, indicating that “Certainly we have heard that such ... a topic doesn’t really seem ‘appropriate’ for a musical. Just the other day a very nice woman told me she assumed *Parade* was a play and not a musical, because she couldn’t imagine the story set to music. I hope she will feel differently after she sees it.”⁹

In his book *Ever After: The Last Years of Musical Theater and Beyond*, New York Times journalist Barry Singer comments:

Brown’s score was proficient but almost completely undifferentiated. As in so many big musicals of the past two decades, march-time predominated. The only true moment of emotional engagement and heartfelt characterizations turned up late in the second act with “All the Wasted Time,” a stirring love song sung by Frank and his wife, Lucille.¹⁰

⁷Jon Alan Conrad: ‘West Side Story’, *Grove Music Online* ed. L. Macy (Accessed February 27, 2005), <<http://www.grovemusic.com>>

⁸Conrad: ‘West Side Story’, *Grove Music Online*.

⁹Andre Bishop, “Sad or Kinky, a Love Story is the Essence,” *New York Times*, 12 December 1998, sec. B, p. 7.

¹⁰Barry Singer, *Ever After: The Last Years of Musical Theatre and Beyond* (New York: Applause Theater and Cinema Books, 2004), 178.

Interestingly, an entirely opposing review of the Original Cast Recording of *Parade* from critic Joshua Rosenblum appeared in *Opera News* in July 1999:

Quite a compelling show is put on by all, and the more heartfelt or exciting the presentation, the more unsettled it leaves the listener, who knows Frank is innocent ... [and] while an occasional number falls short of memorability (the Franks' love duet "All the Wasted Time" sounds more like a hit pop single than a unique, contextually-inspired utterance), *Parade* is an impressive achievement.¹¹

Singer's critique is faulty. Brown's is one of the most "differentiated"—or eclectic—scores to hit Broadway in recent years. "Emotional engagement" and "heartfelt characterizations" are the very foundations on which *Parade*'s music and lyrics are developed. Rosenblum's claim that "All the Wasted Time" is not "contextually inspired" is also amiss, as I shall attempt to illustrate in my analysis of the show's Prologue.

On American Musical Theatre Analysis

Much recent musical theatre has yet to receive the analytical attention it deserves. Several books and articles are published on Sondheim's scores, but the music of the generation following him has received little scholarly inquiry. It is hoped that this thesis will be one of several new discourses to consider musical theatre at the end the twentieth century, a period that boasts a prime collection of works ripe for analytical pursuits.

Although scholarly practice in score analysis of American Musical Theatre repertory is certainly in its infancy relative to analytical practice of more traditional "classical" music, scholarship concerning music peculiar to the American Musical Theatre is alive, well, and growing in popularity and acceptance in the first decade of the twenty-first century. This literature is varied, covering subjects from long-range tonal motion in entire musicals to semiotic interpretations of musical numbers and everything in between. Analytical studies are concerned with sub-genres within musical theatre and also with specific composers, especially Stephen Sondheim. The occasional conference session on musical theatre topics is no longer a foreign concept, nor is the dissertation with a focus in the realm of the genre. Although there is relatively little published

¹¹Review of *Parade* Original Cast Recording, by Joshua Rosenblum, *Opera News* 64, no. 1 (July 1999).

scholarship applying narratological analysis to American Musical Theatre scores, there is a sizable body of material drawn from differing analytical areas within music theory that lends itself well to such a study of this music. The formats of these references cover the gamut from scholarly articles to full-length books, some even written by the composer(s) of the musical(s) being discussed therein.

Several interviews in which Brown discusses his score for *Parade* will serve as primary sources throughout the thesis. These interviews appear in *The Dramatist* and *Show Music*, as well as on the *Talkin' Broadway* website. In addition to reviews, ads, and articles appearing in *The New York Times* and the inclusion of the show's script in Hausam's *The New American Musical: An Anthology from the End of the Century*, these and similar interviews constitute the entire body of published printed material on *Parade* to date. A personal interview with Brown was also conducted in the early stages of research for this thesis, and much of the composer's commentary from our discussion will also be referenced herein.

An important analysis that deals with music of the cinema is found in Ronald Rodman's article "'There's No Place Like Home': Tonal Closure and Design in The Wizard of Oz." Although Rodman's study deals foremost with film music, it is also applicable to some degree in this case as the Royal Shakespeare Company's version of *The Wizard of Oz* score, which is intended for live theatrical performance, is nearly identical to Herbert Stothart's film score. In his article, Rodman presents a narrative reading of the film's score via the tonal areas in which its individual musical numbers and incidental music are set. The result is a collection of sketches that chronologically lay out the key area(s) in which each musical number or installment of incidental musical in a given dramatic sequence (as distinguished by Rodman) occurs. The end product is two-fold: Rodman's proposed tonal structure of the film is presented, followed by a sketch that illustrates what the author describes as the "rainbow" tonal design of *The Wizard of Oz*.¹²

¹²Ronald Rodman, "'There's No Place Like Home': Tonal Closure and Design in The Wizard of Oz," *Indiana Theory Review* 19, No. 1-2 (Spring-Fall 1998): 141-142.

Although Rodman's article successfully employs reductive analysis to illuminate musical narrative in a particular film score, there would be problems encountered in applying his methodology to a discussion of musical narrative in a score intended for a live theatrical performance (including the Royal Shakespeare Company's *Wizard of Oz* score). For instance, musical numbers for live productions are often transposed to fit within the ranges of its cast members. Thus, any live performance of *The Wizard of Oz* might disrupt Rodman's analysis. Of course, the author's observations were not meant for the theatre, but rather for the film, where the tonal centers will always remain the same.

Rodman does allude to the potential problem of transposition concerning his analysis of the film score, though, when discussing the scarecrow's inconsistent key of D for "If I Only Had a Brain,"¹³ confessing that he "could not come up with a good analytical solution for this tonal anomaly. The answer probably lies in the fact that Bolger just sang the song better in D. One can detect some vocal discomfort by Bolger in the subsequent reprises of the song sung with the other characters in E-flat."¹⁴ This sort of problem is often corrected by means of transposition, possibly a number of times throughout the course of a single theatrical production. Thus, while an analysis of the tonal design of the score of *Parade* similar to Rodman's of the film score of *The Wizard of Oz* might prove fruitful for the original Broadway score, it might not apply to other performances if transpositions have been implemented to achieve better vocal quality.¹⁵ However, the choice to use reductive analysis as a tool for observing narrative functions in the music of a dramatic work remains a valid one.

¹³As Rodman indicates, the Scarecrow sings "If I Only Had a Brain" in the key of D, whereas the two other characters who sing the song (the Tinman in "If I Only Had a Heart" and the Lion in "If I Only Had the Nerve") perform it in the key of E-flat—a key that, unlike the D tonal center of the Scarecrow's version, fits his tonal design analysis (138).

¹⁴Rodman, 138.

¹⁵For a discussion of structural aspects of transposition concerning live dramatic performance, see Helen M. Greenwald, "Puccini, *Il tabarro*, and the Dilemma of Operatic Transposition." *Journal of the American Musicological Society* 51, No. 3 (Autumn 1998): 521-558.

Helen Smith's article *The Art of Glorification: A History of Pastiche, and Its Use Within Sondheim's "Follies"* provides a useful model to consider when examining *Parade's* own uses of pastiche. Most pertinent to this thesis is Smith's discussion of the history of pastiche in musical theatre scores, and more specifically her designation of productions that feature the technique as either "static pastiche shows" or "narrative pastiche shows."¹⁶ As defined by Smith, in the static pastiche show "the purpose of pastiche music is to establish and maintain the atmosphere and manner of the designated setting," whereas the narrative pastiche show is a "term that can be given to shows which employ pastiche as a medium for indicating the passage of time, when the action moves through years, or sometimes even through decades, during the passage of the show."¹⁷ She later states that "the two distinct categories of pastiche shows ... are amalgamated in *Follies*, because although the action remains constantly in the present, there is an element of historical narrative in the presentation of the songs."¹⁸

Pastiche is also present in various forms throughout *Parade*, although in ways that are distinct from Sondheim's pastiche in *Follies* as observed by Smith. For instance, the musical evocation of the American Civil War, a "narrative pastiche" technique according to Smith's model, is featured in *Parade's* opening musical numbers and is representative of the ways in which the show references musical characteristics of the era.

Smith's compartmentalization of "static" versus "narrative" might prove too tidy for the expanse of ways in which the musical theatre composers of the twentieth century featured musical pastiche techniques in their scores, as evinced by the "amalgamation" of the author's pre-established categories in her analysis of *Follies*. Notwithstanding these over-generalizations, Smith's observations concerning the history and uses of pastiche in musical theatre scores of the twentieth century provide a solid basis for discussing pastiche technique at work in *Parade*.

¹⁶Helen Smith, "The Art of Glorification: A History of Pastiche, and Its Uses Within Sondheim's 'Follies'," *British Postgraduate Musicology* 2 (October 1998): 24-31.

¹⁷Smith, 25-26.

¹⁸Smith, 28.

Certain sections of Aaron Frankel's book *Writing the Broadway Musical* serve as important reminders of the stuff of which successful musical theatre scores are made. Especially integral to the semiotic aspects of *Parade* being discussed in this thesis is the section entitled "Sum: Music Characterizes, Too" and the chapter entitled "Additional Uses of Show Music." Frankel indicates that "since music makes its own statement, it should express the action and reveal the characters without words."¹⁹ This is a powerful and poignant assertion that is applicable to Brown's score for *Parade* and shall serve as the guiding philosophy for the analysis to be presented in this thesis. The ways in which *Parade's* lyrics enhance the musical statements, characterizations, and symbolism of the score will also receive particular attention and are made all the more salient in light of the fact that Brown also served as lyricist for the production.²⁰

Frankel also discusses the functions of various sorts of musical units common to many musical theatre scores, namely "establishing numbers," opening numbers, reprises, segues, underscores, "relief songs," and "commentary songs."²¹ This listing of song types as labeled by their functions in context is by no means exhaustive. However, it does provide for a succinct and attractive way in which to observe, within the scope of one constituent part of a thesis, the ways in which a particular score functions as the sum—or to a degree greater than the sum—of its parts.

On Musical Narratology

Many analytical writings address musical narratology. Most, however, are concerned primarily with untexted repertory, especially instrumental music. Nonetheless,

¹⁹Aaron Frankel, "The Implements of Show Music," in *Writing the Broadway Musical* (New York: Drama Book Specialists, 1977), 99.

²⁰Frankel, "Additional Uses of Show Music," 101-117.

²¹Frankel goes on to state that "... it may be hard to spell out [these musical statements] from the music before hearing the words, but after, the music should seem to express them explicitly." (99) Perhaps the ways in which the lyrics and dialogue of *Parade* are "expressed explicitly" by its music (and indeed they are, as accomplished by a layering of musical narrative components within the score) are best observed at the end of the entire production rather than immediately after words and music are paired at any given moment, as Frankel seems to suggest "should" be the case. This assertion shall be discussed further in the following analysis.

many of the principles regarding musical narrative are applicable to the study of its role in *Parade*.

In “Music as Drama,” which deals exclusively with untexted repertory and the analysis of a Beethoven string quartet in particular, Fred Everett Maus discusses the “attractive but inadequate position on the relation between music theory and the broader issues of music criticism and aesthetics.”²² He indicates that “the position can be summarized in four claims.” The third and fourth of these are of greatest interest here:

(3) The “structure” of a composition is only one of its aspects. Among the others, one is crucial for criticism and aesthetics. It is hard to name, because the common designations—“expression,” “affect,” “content,” etc.—all imply controversial commitments. But this other aspect is closely linked in some way to human feeling or emotion, and it also may have affinities with linguistic meaning.

(4) An attempt to articulate this unnamed aspect of music must draw on the solid achievements of theory and analysis. Ignoring the findings of theory and analysis will lead to a fragmentary, unconvincing account of others aspects of music.²³

Maus follows his summary by stating that “I am in partial agreement with this position ... Theory and analysis have achieved many insights into tonal music, and a more ambitious aesthetic theory must draw on those insights and place them in a convincing relation to its own claims.” Most aligned with the premise of this thesis is what he writes next: “But I find that the received notion of musical ‘structure,’ as an aspect of music that can be distinguished from ‘meaning,’ to be vague and obscure. Further, the position that I have summarized places far too much weight on the role of emotion in musical experience.”²⁴ The musical meaning of *Parade*’s score is dependent to a great extent upon its narratologic teleology. As with the composition of classical opera, writing for the musical theatre is a craft that must finely intertwine book, music, and lyrics if a product is to achieve a certain level of meaningfulness.

In his article “Structuralism and Musical Plot,” Gregory Karl suggests possible

²²Fred Everett Maus, “Music as Drama,” *Music Theory Spectrum* 10 (Spring 1988): 60.

²³Maus, 60.

²⁴Maus, 60.

parallels between narrative plots in music and those of “stage dramas”:

... the precise nature of musical agents and actions and their significance in human terms depends ... on how one conceives the fundamental relation between musical plot and human experience ... are [such plots] like stage dramas, in which musical agents act and interact in the present without the mediation of a narrator? ... the conception of music as stage drama suggests continuous action in objective time undertaken by independent agents, perceived by listeners who watch from outside the frame of the work.²⁵

Karl also refers to the dramatic nature of musical plots and draws analogies with the ideas of “foils” in literature and what he calls “functional sequences” in music. The dramatic aspect intrinsic to Karl’s narratological model might seem to make a perfect analytical fit for a thesis dealing with narrative approaches to a musical theatre score, but like Maus’s his is a method for the untexted repertory—the musical example that he uses to illustrate his analytical model is the first movement of Beethoven’s Piano Sonata, op. 57. Thus, Karl’s model proves too slanted toward instrumental music to be optimal for the analytical study to be undertaken here. His analogies of musical plot with those of the “stage drama” remain of interest, however, and acknowledge the validity of narrative approaches in explaining musical-dramatic phenomena.

Lawrence Kramer’s “Musical Narratology: A Theoretical Outline” provides useful definitions to consider when undertaking a narratological study. “A *narrative*,” he indicates, “is an acknowledged story, whether typical (an abstract sequence of events repeatedly and variously concretized within a given historical frame) or individual (one of the concretizations).” Kramer goes on to state that “*Narrativity* is the dynamic principle, the teleological impulse, that governs a large ensemble of narratives, up to and including the (imaginary) ensemble of all narratives. Narrativity is the impetus that powers (what counts culturally as) narrative itself.” Finally, he suggests that “*narratography* is the practice through which narrative and narrativity are actualized, the discursive performance through which stories actually get told. Narratography can be said to govern two broad areas of representation: the temporal disposition of events

²⁵Gregory Karl, “Structuralism and Musical Plot,” *Music Theory Spectrum* 19, No. 1 (Spring 1997): 16.

within and between narratives on the one hand, and the sources of narrative information—from narrators, characters, fictional documents, authorial agency—on the other.”²⁶

Again, Kramer’s essay seems to be concerned primarily with the analysis of musical narrative in the instrumental repertory. His discussions cite Anthony Newcomb’s analysis of Schumann’s *Carnaval* and his own of a Brahms intermezzo and the finale of a Beethoven string quartet. His overview of “narrative proper” is interesting for the purposes of this thesis, however, as he writes:

... music since the Renaissance has been used incessantly to *accompany* stories. The usage forms a common thread among otherwise dissimilar musical genres: ballads and other narrative songs, lyrical songs with narrative elements, melodramas, operatic narratives, program music, and what might be called virtual program music, music that, like Beethoven’s symphonies in the nineteenth century, compels audiences to find originary stories where the composer has left them unspecified. As an accompaniment to narrative, music assumedly does what all accompaniments do: it adds something extra. But there must be more involved than that, someone will argue. Surely the most memorable thing about the genres just listed is their music, not their narratives.²⁷

Although I must disagree with Kramer’s sweeping assumption that “surely the most memorable thing ... is their music, not their narratives,” his mention of narrative implications in texted repertory is an important inclusion. He also refers briefly to narrative in film music, stating that “the power of the [musical] supplement [in film] is more than evident in the rhetorical command exercised even by music that, heard out of context, would strike us as shabby or indifferent.”²⁸ Kramer concludes with an analysis of a Schubert setting of a Goethe text, again pointing to the applications of narrative analysis to texted repertory.

²⁶Lawrence Kramer, “Musical Narratology: A Theoretical Outline,” in *Classical Music and Postmodern Knowledge* (Berkeley: University of California Press, 1995), 100.

²⁷Kramer, 111.

²⁸Kramer, 113.

Concerning signification, Roland Jordan and Emma Kafalenos's "Listening to Music: Semiotic and Narratological Models" provides a brief introduction to these analytical trends as they stood in 1994. The authors discuss Saussure's term *sign* as "the combination of a signifier (the sound-image) and a signified (the concept)," ²⁹ a designation that will be useful in certain instances of the following musical analyses. Again, however, the authors assume the term "music" to refer exclusively to the untexted repertory. They assert that "Music cannot express ideas; it does not tell stories." ³⁰ What, then, of Kramer's inclusion of texted musical excerpts in his discussion of narrative? Perhaps absolute music cannot tell stories, but that which accompanies or in some other way contributes to a texted narrative can certainly take on the function of idea expression and storytelling in its own right.

Finally, V. Kofi Agawu's *Playing With Signs: A Semiotic Interpretation of Classic Music* cites Robert E. Innis's list of thought-provoking questions to consider when dealing with signs: "What is a sign? Why are there signs? Where do signs come from? How many types and kinds of signs are there? What is the basis for their classification? What are their respective powers? How do they stand to one another? What are the various uses to which they can be put?" ³¹ Agawu comments: "The all-embracing nature of these questions already suggests the magnitude of the methodological problems facing the semioticians." ³² Although the analysis to be undertaken here is concerned less with a semiotic reading than a narrative one, signs will certainly play a crucial role in the development of the narrative interpretation to be presented. The questions posed by Innis and responded to by Agawu provide an important rubric within which to consider both the autonomous and interactive characteristics of *Parade*'s musical signs as they contribute to its narrative.

²⁹Roland Jordan and Emma Kafalenos, "Listening to Music: Semiotic and Narratological Models," *Musikometrika* 6 (1995): 90.

³⁰Jordan, 94.

³¹Robert E. Innis, *Semiotics: An Introductory Anthology* (Bloomington: Indiana University Press, 1985), vii; quoted in V. Kofi Agawu, *Playing With Signs: A Semiotic Interpretation of Classic Music* (Princeton: Princeton University Press, 1991), 11.

³²Agawu, 11.

Gorbman's Narratological Model

In her book *Unheard Melodies: Narrative Film Music*, Claudia Gorbman provides an outline entitled “Classical Film Music: Principles of Composition, Mixing, and Editing.”³³ In this outline she presents seven principles, most of which are highly applicable to the narratological analysis of a score for the musical theatre as well as one for film. These seven principles will be discussed with their ramifications for the narratological analysis of *Parade*, and will serve as the model by which the analysis to follow will be lead. It is important to note that Gorbman's use of the term “film” will be analogous to those of “musical” or “show,” unless otherwise indicated, for the purpose at hand.

Gorbman's first principle is that of *invisibility*, which states that “nondiegetic music must not be visible.” She elaborates, indicating that “the physical apparatus of film music (orchestra, microphones, etc.), ... must under most circumstances not be visible on the screen.”³⁴ Of course, this principle is not truly applicable to the musical theatre, as the conductor's baton is almost always visible from the pit. In the theatre the audience is much more aware of the orchestra's presence than might be the case in the modern-day cinema, and thus a heightened suspension of disbelief is necessary for any element of reality to be perceived in the staged musical. Performers in Broadway musicals are nearly always amplified with microphones, as is the orchestra in most cases, increasing the need for the audience to adopt a certain distance from the more apparent technical elements of a production. Since the orchestra and microphones of the Broadway musical are overtly present to the audience in the majority of productions, Gorbman's principle of *invisibility* will not be applied in this analysis of *Parade's* score.

Gorbman's second principle of classical film music, that of *inaudibility*, asserts that “Music is not meant to be heard consciously. As such it should subordinate itself to dialogue, to visuals—i.e., to the primary vehicles of the narrative.”³⁵ I believe this

³³Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987), 73.

³⁴Gorbman, 73.

³⁵Gorbman, 73.

principle, in contrast with that of *invisibility*, to be especially significant in considering the musical theatre score. Gorbman states that “the music’s mood must be ‘appropriate to the scene.’ Classical composers avoid writing music that might distract the viewer from his/her oneiric state of involvement with the story ...”³⁶ Although this is undoubtedly a more salient truism in film music (excluding, perhaps, the Hollywood film musicals), it is nonetheless observable that music functions in a very different way on the musical theatre stage than it does on the concert stage. Sung dialogue—the lyrics of the musical theatre—must carry the story forward or reflect on it in some way. The music that supports these lyrics must in turn do the same. I would contend that it is a relatively infrequent event in the musical theatre when the audience is intended to actualize that the characters onstage are “singing” as opposed to “speaking,” with the exception of diegetic musical circumstances. Although Gorbman’s principle of *inaudibility* is one with little analytical application *per se*, I believe that it is still important and ought to be considered in analyzing a musical theatre score.

Beginning with Gorbman’s third principle, *emotion*, we are presented with important tools for narratological analysis. “Music is seen as augmenting the external representation ... we know that composers add enthralling music to a chase scene to heighten its excitement, and a string orchestra inflects each vow of devotion in a romantic tryst to move spectators more deeply, and so on. Above and beyond such specific emotional connotations, though, music itself signifies emotion, depth, the obverse of logic.”³⁷ Of special interest with regard to the context of *Parade* is Gorbman’s subheading of “Music and epic feeling,” under which she indicates that “music, especially lushly scored late Romantic music, can trigger a response of ‘epic feeling.’ In tandem with the visual ... narrative, it elevates the individuality of the represented characters to universal significance, makes them bigger than life, suggests transcendence, destiny.”³⁸ A particularly useful set of binary oppositions is presented here by Gorbman: The Particular versus The Universal, The Prosaic versus The Poetic, The Present versus

³⁶Gorbman, 78.

³⁷Gorbman, 79.

³⁸Gorbman, 81.

Mythic Time, and The Literal versus The Symbolic. Although she explains that film music contributes to the second value of each of the above binaries,³⁹ I believe that a strong case can be made for musical representation and juxtaposition of both objects of these binaries with regard to *Parade*'s music. Musical analysis as applied to binaries presented earlier in Gorbman's discussion of *emotion*, including Man versus Woman, Objectivity versus Subjectivity, Work versus Leisure, Reason versus Emotion, and Realism versus Romantic Fantasy will also appear later.⁴⁰

The most important and applicable principle concerning this thesis is Gorbman's fourth, that of *narrative cueing*. She explains that "We may divide semiotic duties of music in classical film into two categories: (1) it refers the spectator to demarcations and levels of the narration; (2) it illustrates, emphasizes, underlines, and points, via what we shall call connotative cueing."⁴¹ She first discusses the implications of the beginning and ending music of a film. These are applicable to *Parade* and shall be examined later. The second element of Gorbman's *narrative cueing*, that of *time, place, and stock characterization*,⁴² will also play a particularly integral role in the analysis of the show's first scene. Thirdly, Gorbman discusses *point of view*, noting that "The classical film may deploy music to create or emphasize a particular character's subjectivity."⁴³ This will be an important point to consider in the analysis of Leo's musical characterizations to be presented in chapter two.

Concerning *connotative cueing*, Gorbman explains that "narrative film music 'anchors' the image in meaning. It expresses moods and connotations which, in conjunction with the images and other sounds, aid in interpreting narrative events and indicating moral/class/ethnic values of characters."⁴⁴ The discussion of musical meaning

³⁹Gorbman, 82.

⁴⁰Gorbman, 81. It should be noted here that Gorbman does not explicitly present these binaries as one "versus" the other, but instead as pairs of opposing objects.

⁴¹Gorbman, 82.

⁴²Gorbman, 83.

⁴³Gorbman, 83.

⁴⁴Gorbman, 84.

that follows is of particular interest for its reference to the nineteenth-century theatrical tradition:

Musical “meaning” was codified and institutionalized well before the coming of sound [in the cinematic sense]. In turn, these meanings were inherited from a long European tradition whose most recent forebears included theatrical, operatic, and popular music of the latter nineteenth century.⁴⁵

Formal and rhythmic continuity, Gorbman’s fifth principle, has little application in this particular analysis, since there is virtually no “scene change music” as it were in *Parade*. Her sixth, *Unity*, does hold important implications for the analyst. As with the musical theatre, “classical cinema, predicated as it is on formal and narrative unity, deploys music to reinforce this unity ... The major unifying force in Hollywood scoring is the use of musical themes ..., [and] the thematic score provides a built-in unity of statement and variation, as well as a semiotic subsystem. The repetition, interaction, and variation of musical themes throughout a film contributes much to the clarity of its dramaturgy and to the clarity of its formal structures.”⁴⁶ As shall be seen, the same is true to a great extent with regard to Leo’s characterizing motive and its development throughout *Parade*’s score.

Finally, Gorbman completes her list of principles of classical film music with the seventh, *breaking the rules*. In this philosophical disclaimer of sorts, Gorbman warns that “the principles of Hollywood scoring I have enumerated should not be considered as hard-and-fast rules ... music as a nonrepresentational ‘cohesive’ mediates among many types of textual contradictions and itself participates in them ... This is to say that certain conditions (the specificity of the text itself, the composer’s personal style ...) may require one principle to take precedence over another.”⁴⁷

It is precisely this model’s allowance for (and embracing of) ambiguity that affirms its applicability for the narratological analysis of a musical theatre piece. For this

⁴⁵Gorbman, 85.

⁴⁶Gorbman, 90-91.

⁴⁷Gorbman, 91.

reason I have chosen Gorbman's model as the primary analytical framework for the musical investigation that follows.

CHAPTER TWO

OVERARCHING MUSICAL SIGNIFICATION IN *PARADE*

ACT I

Scene I

Military drums, in the distance. Then an explosive clang from the orchestra and the lights rise on a verdant field in the small town of Marietta, Georgia, twenty miles from Atlanta. A picturesque and glorious field, with beautiful red hills off behind it. There is also a large, full oak tree occupying much of stage left. This is a significant tree in our play, but we will not see Marietta again until the second to last scene.

*The year is 1862. A Confederate Young Soldier stands alone in the field, facing us. He is newly enlisted, his uniform is crisp, his pack is full. He stands still, and sings . . .*⁴⁸

The Prologue: Narrative, Foreshadowing, and Leo's Musical Characterizations

And so it is that the proverbial curtain rises on *Parade*. The syncopated drum cadence sounds, seemingly from nowhere. A *Bolero*-like quality begins to be recognizable in its persistent, invariant repetition as it continues to crescendo toward the foreboding “clang from the orchestra” at the downbeat of m. 9, a tutti attack comprised of six-octaves-worth of the Prologue's tonic F. Inherent in this surprising attack is one of many musical foreshadowings that lend not only structural unity but also a narrative quality to the music itself. In this case, the connotation associated with the foreshadowing element of the orchestral chimes, struck at *fff*, is one not of joy nor victory, emotions so often symbolized by the use of chimes in other Broadway musicals, but rather one of foreboding. Each time the chimes are used throughout the score for *Parade* they are intended to evoke a sense of guilt or sorrow; of “wrongness” in some

⁴⁸Alfred Uhry and Jason Robert Brown, *Parade* in Hausam, ed., *The New American Musical: An Anthology from the End of the Century* (New York: Theatre Communications Group, 2003), 239.

way.⁴⁹ This is an example of Gorbman's *connotative cueing*. "Narrative film music," she writes, "anchors the image in meaning ... Further, attributes of ... instrumentation ... illustrate physical events on the screen."⁵⁰ Although no bell is actually rung on stage in tandem with the chime in the orchestra, the connotation of the tolling bell with death is imminent. The next occurrence of the symbolic "chimes sonority" will come during the first quotation of "There is a Fountain" during Mary's funeral scene, followed by their appearance in the trial when Leo is pronounced "guilty" by each member of the jury. Here the ringing of the bell also carries historical implications. Dinnerstein writes:

After three hours, [Prosecutor Dorsey] finally ended "the most remarkable speech which has ever been delivered in the Fulton county courthouse" with the words, "Guilty, guilty, guilty!" The chimes of a nearby Catholic Church tolled out the hour of noon as Dorsey finished his oration. The punctuation of the bell before each of the concluding words "cut like a chill to the hearts of many who shivered involuntarily."⁵¹

Brown also incorporates motivic premonitions as the music of the Prologue unfolds, thus developing a narrative subtext while simultaneously defining its significance with regard to later events. In measure 11, for instance, the woodwinds, horns, and cello first present the motive that will, in four measures' time, become the basis for the accompaniment of the musical's opening anthem, "The Old Red Hills of Home." This initial appearance of the motive, in the context of the sparse texture in which it occurs, ensures that the audience is given the opportunity to gain familiarity with it before its relegation to the accompaniment in "Old Red Hills." It also serves the function of previewing the primary melodic content of the chorus section in Act II's "All the Wasted Time." As shall be discussed later, this connection plays an important role in the narrative exposition of the Prologue's opening fourteen bars (Example 2.1).⁵²

⁴⁹As indicated by Jason Robert Brown in an interview by the author on March 12, 2004 in New York.

⁵⁰Gorbman, 84.

⁵¹Leonard Dinnerstein, *The Leo Frank Case* (Athens: The University of Georgia Press, 1987), 55.

⁵²It should be noted here that Brown and Don Sebesky shared the duty of orchestrating *Parade*'s score.

Snare Drum

p

cresc...poco...a...poco...

molto crescendo

fff

Example 2.1: The “Prologue” (#1), mm. 1-14.

Although the opening scene and its characters are introduced to the audience throughout the first set of musical numbers of *Parade*, the show’s plot begins with the conductor’s downbeat at measure one of the Prologue. Dramatic narrative structures are to be found throughout the course of Brown’s musical score, and the meanings created by

each of these distinct constructs are just as crucial to the understanding of the whole product of *Parade* as are the lyrics and spoken dialogue offered by the onstage performers. Brown's musical narrative structure—full of symbolism, allusion, metaphor, quotation, paradox, pastiche, and dramatic unity and contrast—brings much more to the table than simply the occasional *leitmotif*. To understand what *Parade* is about and to consider its story in the setting of the musical theatre is to understand the drama inherent in its score. This being the case, it is truly best to start at the beginning.

Several interpretative readings may be gleaned from the snare drum's insistent cadence at the top of the show, the first of the narrative musical characters to be found throughout the score. One such option would be to interpret the cadence as purely functional in a dramatic sense: the show opens in 1862 Marietta, on a young Confederate Soldier about to take up the fight for the South (and specifically for "these old hills behind [him]") in the American Civil War. We obtain information about the setting of the opening from the soldier's manner of dress: "his uniform is crisp, his pack is full." But we aren't given the visual cue right away, as the lights come up on the Soldier only after that surprising "clang" from the orchestra in measure 9. It seems likely, then, that the snare drum's cadence is indeed intended to serve the dramatic function of transporting us back to a Civil War battlefield of the mid-nineteenth century, a regiment marching into battle, its soldiers' steps kept roughly in time thanks to its drummer's cadence. Gorbman's model supports this aspect of the reading presented here, as she asserts that "music, via the well-established conventions, contributes to the narrative's geographical and temporal setting, at the beginning of a film or during a scene within it."⁵³

One could additionally conceive of the drum cadence as representative of Leo's developmental journey in two separate yet equally important ways. The cadence is eerily reminiscent of a march that is in some ways different from, and in others ways akin to, the march to battle undertaken by a Civil War regiment. It is Leo's march to the gallows, Berliozian in some sense but, more importantly, without the public spectacle usually associated with this shameful means of execution. Leo's march to the gallows is, for better or for worse, a very private one in many ways, one in which the massive public

⁵³Gorbman, 83.

spectacle involved comes not with the execution itself, but rather with the events leading thereunto. Essentially, Leo sets out alone, by choice makes most of his journey alone, and is hanged alone, with only the small lynch mob responsible for his fate looking on.

The aforementioned *Bolero*-like quality of the cadence also bears strong ties with Leo's ostinato material throughout the entire production until "This Is Not Over Yet," when his character—and musical material—finally breaks free of the bonds of persistent repetition. Until this point in the show, a very deliberate connection between Leo and musical ostinato figures has been created in the score.⁵⁴ As Gorbman suggests, "a thematic association repeated and solidified during the course of the narrative [is one device] used to cue the spectator as to a particular character's subjectivity."⁵⁵ The constant repetition characteristic of ostinati seems the perfect choice for *Parade*'s protagonist, as he consistently embraces sameness and routine and eschews change in his personal life as well as in his work. The fact that the Prologue itself opens with this cadence, an initial two-bar rhythmic statement immediately followed by three exact repetitions thereof (the crescendo indicated in mm. 7-8 excepted), enhances the impending exposition of Leo's character in Scene One proper.

Perhaps the narrative character of Leo's cadence is most evident in hindsight, at the close of *Parade*. The cadence continues at full force in measure 98 of the Finale, a *ff* dynamic level indicated in the score. It is not designed to appear as though coming from the distance, the figurative regiment moving increasingly closer, as it was in the Prologue. One possible interpretation of the forceful dynamic level at which this second and final statement of the cadence is introduced would be to view the material not as a restatement at all, but rather to conceive of the cadence as having been completely continuous and unending throughout the entire duration of the production, a seamless, omnipresent entity.

This is the essence of both the opening and closing musical content of *Parade*; the lone, incessant rhythmic figure *is* Leo, his march, his journey, and ultimately, with the *fff* percussion thud on the final beat of the last measure of the score, his death as he reaches

⁵⁴As indicated by Jason Robert Brown in an interview by the author on March 12, 2004 in New York.

⁵⁵Gorbman, 83.

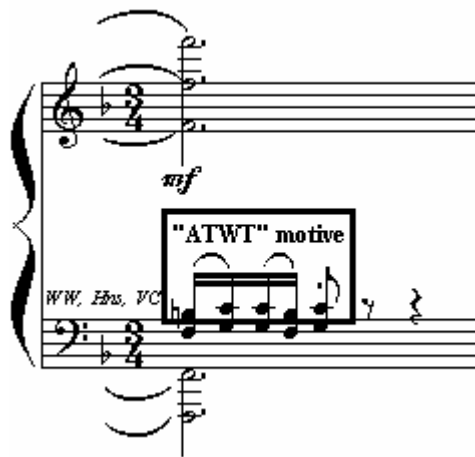
the end of the rope from which he hangs. Also of note is the cadence's role in expanding the protagonist's character to the far reaches of the score's scope, as the figure both introduces Leo prior to his physical appearance onstage as well as emphasizes that he is indeed "right here beside [Lucille]"⁵⁶ to the very end, even after his lynching. This interpretation is made all the more viable in light of the ghostly appearance of Mary and Leo immediately preceding the "Old Red Hills" reprise that occurs during the Finale. Leo's cadence has remained unbroken from the start of *Parade* to its finish, thus emphasizing the importance of his journey, the essence of the entire production.

A slightly altered but clearly recognizable version of the cadence appears in #21A, "Abduction and Hanging." Again, one could certainly think of this not as a restatement of the cadence material from the Prologue, but instead as its continuation. The exposure of the cadence at this point lends to its seamless quality. It is important that the cadence be aurally exposed here, as the impendence of Leo's hanging becomes much more immediate. At this point the audience is made aware that this time the cadence signals not so much a metaphorical march to the gallows as it does the actual abduction of Leo and his subsequent transport to the oak tree in Marietta that will serve as the setting for his last requests and final moments alive. Perhaps the association of the drum cadence with Leo is nowhere stronger than at this point in the score, as this scene provides the only time in the production during which Leo is physically present onstage while the cadence actually sounds simultaneously. In light of this inclusion of the cadential material immediately preceding, during, and directly following Leo's execution, in many ways the dramatic climax of the production, it seems unlikely that the cadence could *not* have been intended to be associated with Leo. Its hyper-repetitive patterning, in paralleling the ostinato material that is so strongly tied to Leo throughout most of the score for *Parade*, further asserts this "cadence as Leo, Leo as cadence" interpretation.

The foreboding symbolism of the chimes—the first pitched material of the score—occurs after eight measures of the solo snare drum's cadence in the Prologue and is also of interest in the context of the "full-circle" musical-narrative interpretation of *Parade*, as is the material that immediately follows. The woodwinds, horns, and cello are first to present the "All the Wasted Time" motive (hereafter referred to as "ATWT"), in

⁵⁶Lyrics from mm. 40-41 of "Sh'ma and Finale" (#22).

measure 11 of the Prologue (Example 2.2). This motive is an exact rhythmic diminution of the thematic material to which it alludes, which first occurs in measure 62-63 of #21, “All the Wasted Time,” as the primary melodic material for the chorus section of that number (Example 2.3). Not only does this motive effectively unify the opening fourteen measures of the Prologue with its main body of material, “The Old Red Hills of Home”; it also serves large-scale narrative and formal functions. In effect, the plot of *Parade* essentially depicts *only* wasted time in the most crass sense, as although Leo is eventually granted the lesser sentence of life in prison without the possibility for parole, he still suffers execution at the hands of the angry lynch mob.



Example 2.2: first appearance of the “ATWT” motive, m. 11 of the “Prologue” (#1).



Example 2.3: first appearance of the refrain in “All the Wasted Time” (#21), mm. 62-63.

Gorbman discusses the implications of musical openings to films, and this is certainly observable with the prominence of the “ATWT” motive in *Parade*’s opening musical material. She explains that “[Opening music] often states one or more themes to be heard later accompanying the story; the directness of the melody can cue even the nonmusical listener into this promissory function of the narrative events to follow.”⁵⁷ Thus, it is particularly significant that the “ATWT” motive is the first of any cross-referenced melodic material to appear in the score. Here the music suggests that the impending production will indeed primarily depict “wasted time,” substance that hardly seems worthwhile for the course of an entire musical production. Thus, the “ATWT” motive of the Prologue functions as a narrative caveat of sorts. This reading of the “ATWT” motive as it functions in a narrative sense in the context of the Prologue also supports the previously discussed interpretation of Leo’s cadence. Leo’s journey is paramount to *Parade* and its music from its first measure to its last, and anything else that occurs between these bars would appear to be, at least according to the Uhry/Brown depiction of the events surrounding Leo Frank, “wasted time.”

Also of interest is the mirror-like formal structure initiated by the ordering of the narrative musical events of measures 1-11 of the Prologue. The element of foreshadowing is evident not only in terms of the events themselves, but also via the ordering in which these events occur. Thus, the actual events foreshadowed by the musical narrative characters of measures 1-11 of the Prologue occur in exact reverse order during the course of the final three scenes of *Parade*, effectively bringing the storyline to a close with fully expanded versions of the same musical entities that ignited it (Example 2.4).

⁵⁷Gorbman, 82.

Cadence (mm. 1-8)	----- cadence (mm. 98-104)
chimes (foreshadow Leo's death) (mm. 9-11)	chimes (Leo's death) (mm. 13-25)
"ATWT" motive (m. 11)	"ATWT" (musical #21)

Example 2.4: Mirror-like formal structure of the "Prologue" with "All the Wasted Time" (#21) through the "Finale" (#22).

The reprise of the "Old Red Hills of Home" at the end of the score follows the convention of film music observed by Gorbman that "musical recapitulation and closure reinforces the film's narrative and formal closure. Often, it consists of an orchestral swelling with tonal resolution, sometimes involving a final statement of the score's main theme."⁵⁸ All of these traits are observable in the closing moments of *Parade*, although the "orchestral swelling with tonal resolution" (to the key of F major, the final tonal area of the score) occurs further from the end of the musical than might be typical of a film score (Example 2.5).

⁵⁸Gorbman, 82.

(FRANKIE):

old red hills of

Home!

Orchestral Swell

"Old Red Hills" Reprise

Tonal Resolution

Example 2.5: “Musical recapitulation and closure” in the “Finale” (#22), mm. 71-76.

Organicism and the Tree as Sign

As mentioned in the opening lines of the script for *Parade*, a significant tree looms on stage left at the top of the show and will reappear at its end. The tree is visually

critical to the production as it is from one of its branches that Leo will eventually hang. The tree might be thought of as important to Leo's musical development throughout the show as well, as its nature parallels that of Leo's organically-inclined musical matter. Brown has stated that Leo's melodic material builds cell-by-cell throughout the entire score,⁵⁹ and the parallel of Leo's journey and the developmental variation of his musical material with that of the organicism inherent in the tree is salient.

Cirlot indicates that a tree "stands for inexhaustible life, and is therefore equivalent to a symbol of immortality."⁶⁰ Addressing her husband following his death, Lucille's lyrics convey her sense of Leo's enduring spirit:

*You're right here beside me.
You're here by the door
And you're holdin' my arm,
And you're strokin' my hair,
And you're finally... free.*

These lyrics also serve to introduce the reprise of "Old Red Hills" at the end of the show, substituting for those originally sung by the Young Soldier at the beginning of the first act:

*I miss you already,
And dream of the day
When I'll hold you again,
In a home safe from fear,
When the Southland is free.*

Whereas the Young Soldier's words speak of dreams for the future and the time when he will hold his Lila again, Lucille's are firmly grounded in the present, assuring Leo that although they may now exist on different planes, she is confident that she'll "be fine here [on earth]." The Young Soldier exhibits Gorbman's values of subjectivity and

⁵⁹As indicated by Jason Robert Brown in an interview by the author on March 12, 2004 in New York.

⁶⁰J. E. Cirlot, *A Dictionary of Symbols*, 2d ed., trans. Jack Sage (London: Routledge & Kegan Paul, 1971), 347.

romantic fantasy here, and Lucille expresses the opposing values of objectivity and realism.⁶¹ At once Lucille celebrates Leo's freedom from mortal bonds and rejoices in his spirit. Again, the organically founded analogy of the tree with Leo's ephemeral development on earth and transcendent departure from mortality is convincing: "The tree, with its roots underground and its branches rising to the sky, symbolizes an upward trend and is therefore related to other symbols ... [that] stand for the general relationship between the 'three worlds' (the lower world: the underworld, hell; the middle world: Earth [Lucille]; the upper world: Heaven [Leo])."⁶² This analogy seems especially fitting in light of the specified connection between the oak tree and the Roman god Jupiter, whose other titles "include Caelestius, [or] heavenly."⁶³

Ivesian References and their Significance

Gorbman indicates that "classical film music scores that deviate from the standard stylistic repertoire ... end up participating in signification just as fully as scores written in the familiar Hollywood-Wagnerian idiom."⁶⁴ The same can be said for scores of the American musical theatre that deviate from the "standard" stylistic idioms (i.e. those of Richard Rodgers and Stephen Sondheim) of Broadway. Especially prevalent in the score of *Parade*, for instance, are references to the compositional styles of Charles Ives, which are particularly appropriate in the case of *Parade* for a number of reasons, as indicated by Brown in a review for *The Dramatist*:

When I looked at the period of *Parade*, Ives seemed right, though he was from the wrong milieu. Ives is Massachusetts, and *Parade* in Georgia. I knew I had to adapt his music to make it more Southern, but the stylistic impulse was right, his impulse of all this music happening at the same time: marching bands, rags, and waltzes playing against more sinister, symphonic sounds. I thought that, at heart,

⁶¹Gorbman, 81.

⁶²Cirlot, 347.

⁶³Micha F. Lindemans, "Jupiter," in *Encyclopedia Mythica*, 03 March 1997 [encyclopedia on-line]; available from <<http://www.pantheon.org/articles/j/jupiter.html>>; Internet; accessed March 24, 2005.

⁶⁴Gorbman, 85.

the texture of the show should be collisions, many things jumping on top of each other and never really ending. Keys abruptly change ...There's all this overlapping. There's all this cacophony ...⁶⁵

Brown masterfully weaves his Ivesian homage throughout *Parade* in a remarkably genuine way, as he composes those fragments of the score that reference Ives with particular attention to compositional techniques similar to those used by Ives himself. Rather than simply creating passages meant to evoke “sound worlds” associated with Ives, Brown actually adopts several of the composer’s techniques of music writing and amalgamates them with his own throughout the score. For instance, Ives’s affinity for the quotation of musical tunes in his works is adopted by Brown in his borrowing of the first line of Daniel Decatur Emmett’s song “Dixie” in “How Can I Call This Home?” (#2A). An incipit of “Dixie” containing the line borrowed by Brown appears in Example 2.6, with the first quotation of the tune’s appearance in “How Can I Call This Home?” presented in Example 2.7.



Example 2.6: first line of the song “Dixie,” words and music by Daniel Decatur Emmett, 1859.

⁶⁵Gregory Bossler, "New Voices: Jason Robert Brown," *The Dramatist* 2, No. 2 (Nov./Dec. 1999): 21-22.

[LEO]

long.

"Dixie" Quotation
(Frankie, Monteen, Essie, Lola, & Nurse:)

La la la la in the land o' cot - ton...

Fl. tpt. glock

Example 2.7: “Dixie” quotation, m. 52 of “How Can I Call This Home?” (#2A)

Brown quotes the first line of “Dixie” a total of three times throughout “How Can I Call This Home?,” and the irony established by the juxtaposition of its text with Leo’s lyrics is an important piece of the narrative backstory unfolding here. At the same time that the Confederate “Dixie” lyrics ring out “I wish I was in the land of cotton,” Leo’s lyrics reflect his desire to be anywhere but the South. Immediately preceding the singing

of this line in m. 52, Leo sings that “with ev’ry word it’s very clear I don’t belong.” Brown’s juxtaposition of the Confederate anthem with Leo’s strong feelings of alienation brought to the fore in his own lyrics exemplifies the implicit irony of a Yankee character in a Southern setting. Also significant here are the lyrics that accompany the quotation, as “La la la la in the ...” is substituted for “I wish I was in the ...” of the original song, thereby creating double meaning. The Georgians singing the tune seem almost to mock Leo’s inner dialogue concerning the South with their happy “la la la la,” while the omission of “I wish I was” highlights the fact that Leo does *not* wish to be in his southern surroundings.⁶⁶

It is well known that Ives had a special affinity for tunes of the Civil War era and quoted the tune of “Dixie” in no fewer than nine of his own compositions.⁶⁷ In the last four bars of “How Can I Call This Home?” Brown elides the end of his final quotation of “Dixie,” which occurs in the piccolo and oboe, with the final two measures of “The Dream of Atlanta” march (which will here be referred to as “The Dream of Atlanta Motive,” as the recurrence of this section of the march at various other points throughout the score is significant). Example 2.8 shows the final four measures of “How Can I Call This Home?”

⁶⁶For a discussion concerning the implications of texted versus untexted quotations of tunes in Ives’s music, see Christopher Ballantine, “Charles Ives and the Meaning of Quotation in Music,” *The Musical Quarterly* 65, No. 2 (1979).

⁶⁷According to Clayton Henderson in *The Charles Ives Tunebook* (Warren: Harmonie Park Press, 1990), 73-74.

The musical score is for a piece in 4/4 time, key of B-flat major. It features a vocal line for [LEO] and an ensemble line for [ENSEMBLE]. The vocal line begins with the word "home!" and is followed by a long rest. The ensemble line begins with a piano (*p*) dynamic and is followed by a *molto!* marking and a fortissimo (*ff*) dynamic. The score is divided into two main sections. The first section, titled "Final 'Dixie' Quotation", is marked *mf* and features a Piccolo and Oboe (Picc. Ob) part. The second section, titled "'The Dream Of Atlanta' March Motive", is marked *ff* and features a variety of instruments including Flutes (Flts.), Piccolo (Picc.), Trumpets (Tpts.), Trombones (Tbn), Euphonium (Eup), Clarinets (Cl), and Basses (Bs). The score includes a variety of dynamics such as *mf*, *ff*, *sub. ff*, and *ff*. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score is written for a vocal soloist and a large ensemble.

Example 2.8: Final quotation of “Dixie” elided with “The Dream of Atlanta” march motive in the last four measures of “How Can I Call This Home?” (#2A)

The quotation of the “Dixie” incipit assumes a three-fold purpose at this point: first, it continues to place the storyline firmly in the South, where Confederate overtones retain their prominence; second, it continues to juxtapose Leo’s Yankee identity with the

Southern identity of those surrounding him (including his wife); and third, this final quotation of the number takes on the additional role of an Ivesian homage, eliding the technique of quotation (of a Civil War melody, nonetheless) with a favorite style of Ives's: the march. Brown has created musical exposition for the plot, evoked irony, and continued to develop his practice of unification via stylistic homage to Ives through the clever use of a distinct quotation presented in three different ways during the course of a single musical number.

There are certainly a great deal more musical materials that serve important roles in the overarching signification of *Parade's* score, and other occurrences of the aforementioned devices are also to be found. The summary presented in this chapter is intended to have provided an idea of the implications of local musical devices that become global throughout the score and thus take on more significant meanings throughout the course of the show. These and other devices will continue to play prominent roles in the remaining analyses that follow.

CHAPTER THREE

MARY'S FUNERAL AND LEO'S TRIAL

Grieving friends and relatives were heartbroken over the slaying. Ten thousand mourners, "the largest crowd that ever viewed a body in Atlanta," came to pay their respects. The funeral attracted more than one thousand persons. As the white coffin "befitting the innocence of the young girl lying within it" was brought into the church, the choir sang, "Nearer My God to Thee," and Mary's mother fainted. At the cemetery in Marietta, Mary's grandfather cried, an aunt let out a "piercing scream," and the child's mother collapsed again. The presiding minister supplicated, "May God bring the man guilty of this terrible crime to justice."⁶⁸

The simple white coffin was carried by two of Mary's cousins and two of her young friends. Several more friends volunteered to serve as pallbearers, but they were deemed too small to shoulder the burden, light as it was. Recent heavy rains made the north Georgia red clay soil glow with the burnished brilliance of a spring campfire, as Mary Phagan, two months shy of fourteen, was laid to her final rest.

-Britt Craig: Act I, Scene 10

"There Is a Fountain"

Brown has indicated that the hymn "There Is a Fountain" was sung at Mary Phagan's funeral.⁶⁹ The fact that this particular hymn was chosen for inclusion in the show (rather than, say, "Nearer My God to Thee") seems fitting. The text of the first stanza as it appears in the score reads:

*There is a fountain filled with blood
Drawn from Immanuel's veins,
And sinners plunged beneath that flood
Lose all their guilty stains.*

*Lose all their guilty stains,
Lose all their guilty stains.
And sinners plunged beneath that flood
Lose all their guilty stains.*

⁶⁸Leonard Dinnerstein, *The Leo Frank Case* (Athens: The University of Georgia Press, 1987), 11.

⁶⁹As indicated by Jason Robert Brown in an interview by the author on March 12, 2004 in New York.

Another metaphorical reference to the tree—the oak from the beginning and end of the show, from which Leo is hung—and of the organicist compositional tactic employed in crafting Leo’s musical material, is to be gleaned from the choice to use this particular hymn in Mary’s funeral sequence during *Parade*. Immanuel—Christ—was executed on a cross, which is often referred to as a “tree.” Leo will also be executed on a tree, although by different means. The similar manner in which Leo dies on a tree in comparison to the way in which Christ died on a “tree” provides a further connection with regard to Leo (the “sinner” of the hymn) and his “loss of guilty stains” (which cease to exist in the case of Mary’s murder), and further the idea of his musical organicism as signified visually by the tree.

Of course, the reference to “Immanuel” indicates the stronghold of the Christian South over the Jewish Leo, and further affirms its resolve to convict a murderer from outside its sociocultural (and in this case geographical) boundaries. Gorbman explains that “sometimes the musical theme turns into an index of strongly subjective point-of-view.”⁷⁰ As the “Fountain” theme continues to be interspersed throughout the funeral sequence, it appears as though the South is no longer as concerned with Mary as it is with lynching the guilty party.

Yet the reference to “a fountain filled with blood” might be taken not only to indicate the blood of Christ, but also the blood of Mary herself. In this case, an element of textual foreshadowing is in place, as Leo will in effect be “plunged” in Mary’s blood at the time of his lynching. This bathing of Leo in Mary’s blood might be heard musically in the juxtaposition of the tonic triad with bVI during those times in the “Funeral Sequence” during which “There is a Fountain” is sung. The opposing contrast of these sonorities is particularly salient in mm. 135-148, an excerpt of which is found in Example 3.1.

⁷⁰Gorbman, 84.



Example 3.1: The “Funeral Sequence” (#8), mm. 144-147.

If Mary’s blood/death is remembered in the tonic chord of B-flat major and Leo’s blood/death is foreshadowed in the G-flat major chord, there is a musical clue as to Leo’s innocence here: I and bVI do not “blend”—a bitonal sort of juxtaposition is effected. Leo’s harmony does not fit as a fingerprint would not (another example of the idea of a “wrong” harmonic fit will be seen in the cakewalk at the end of Leo’s trial and shall be discussed later).

The moment is not without its ambiguities, however. Indeed, Leo’s chords do appear to be “plunging” in comparison to Mary’s. In fact, they lie more than an octave lower. As with many of the musical metaphors to be found in *Parade*, a double meaning might be observed here: Leo will be washed in Mary’s blood in the eyes of the lynch mob and people of Georgia, but as a truly innocent man in reality. The false vindication for Mary will indeed occur with his lynching by show’s end—the act of Leo’s hanging itself is also eerily foreshadowed by the plunging nature of his chords here—but true justice will not have been served. An additional, more abstract parallel may be drawn between Mary and Leo—Cirlot indicates that “[the symbol of] the fountain ... [is] also frequently related to [that of] the tree.”⁷¹

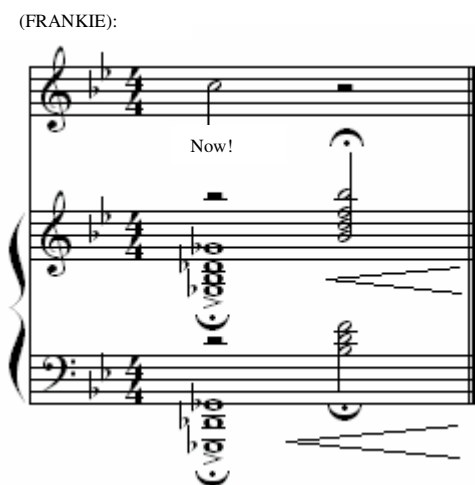
His innocence notwithstanding, the Jewish Yankee seems to be an appealing target for those who might rather that justice be swift before fair. If the remarks of The

⁷¹Cirlot, 350.

Reverend T.T.G. Linkous during Mary's funeral were any indication, the South was indeed in a hurry to find and swiftly convict a killer:

*We pray for the police and for the detectives of the city of Atlanta. We pray that they may perform their duty and bring the wretch that committed this act to justice. We pray that the authorities apprehend the guilty party or parties and punish them to the full extent of the law. Even that is too good for the imp of Satan that did this. Oh, God, I cannot see how even the devil himself could do such a thing. I believe in forgiveness. Yet I do not see how it can be applied in this case. I pray that this wretch, this devil, be caught and punished according to the man-made God-sanctioned laws of Georgia.*⁷²

In the minister's remarks themselves is an ironic foreshadowing: "I believe in forgiveness. Yet I do not see how it can be applied in this case." Even though Leo is eventually "forgiven" by commutation of his sentence from death to life in prison for a crime of which he was innocent, those who wanted a "quick fix" method of vindication for Mary Phagan were not willing to forgive. The collective South sings at the close of the funeral sequence, and Frankie's sonority in particular will not yield to a resolution. Example 3.2 illustrates the final measure of the "Funeral Sequence."



Example 3.2: Final measure of the "Funeral Sequence" (#8).

⁷²Steve Oney, *And the Dead Shall Rise: The Murder of Mary Phagan and the Lynching of Leo Frank* (New York: Pantheon Books, 2003), 61.

The interior of the old courtroom has now come into view. The windows of the courtroom are opened wide because of the heat. Big electric fans are placed strategically, but seem to do little good. Many of those in attendance wave handheld fans throughout. The courtroom is packed to the gills with onlookers: the whole range of citizenry—businessmen, elegantly dressed women, simple country people, etc. One gets the feeling that every single person in the state of Georgia is at this courthouse...Leo is brought into the courtroom, manacled, by guards.⁷³

... and Mr. Frank looked up at the top of the house and said “why should I hang, I have wealthy people in Brooklyn” and I asked him what about me, and he told me that was all right about me, for me to keep my mouth shut and he would make everything all right, and then I asked him where was the money he said he was going to give me and Mr. Frank said [sic] here, here is two hundred dollars” and he handed me a big roll of green back money and I didn’t count it, I stood there a little while looking at it in my hand ... The reason I have not told this before is I thought Mr. Frank would get out and help me out, but it seems that he is not going to get out and I have decided to tell the whole truth about this matter.”⁷⁴

-James Conley, 29 May 1913

Mary’s Funeral and Leo’s Trial: Motivic Unification, Formal Parallels, and Possible Meanings

The “Funeral Sequence” (#8) and “It’s Hard to Speak My Heart” (#12G) share important material and formal constructions that serve to unite the characters of Mary and Leo and to vindicate Frank of Phagan’s murder. An instance of this unification may be found in the similar bass lines accompanying lyrics sung at Mary’s funeral and those found under Leo’s testimony at his trial. Frankie Epps, a close friend of Mary’s, elegizes her during the funeral scene:

*Did you ever hear her laugh?
When she laughed you swore you’d never cry again.*

⁷³Uhry and Brown, *Parade* in Hausam, ed., 279-280.

⁷⁴James Conley, signed statement included in *Brief of evidence in trial of plaintiff in error Leo M. Frank, indicted for murder, in the Supreme Court of Georgia, Fall Term, 1913* (Atlanta, 1913), Woodruff Special Collections at Emory University.

*Did you ever see her smile?
Her smile was like a glass of lemonade.*

Typical of the elegy or requiem is the stepwise-descending bass line, which oftentimes portrays the fall of the human body back to the earth from which it came. Gorbman suggests that “Hollywood ... melodic patterns ... are employed as a matter of course in classical cinema ...”⁷⁵ Later she indicates that “some Hollywood composers also made frequent use of ... musical clichés instantly recognizable by filmgoers ...”⁷⁶ The symbolism of the stepwise-descending bass line has long been prevalent in opera scores and has come to be a codified narrative element of that repertory. In this case, however, Frankie’s accompaniment is instead supported by an ascending bass line, suggesting an opposing interpretation to that typically associated with the descending line (Example 3.3).

a)

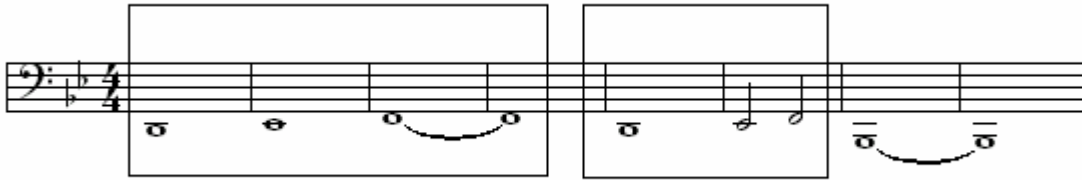


Example 3.3: a) Orchestral accompaniment, mm. 43-49 of the “Funeral Sequence” (#8); b) illustration of the ascending bass line.

⁷⁵Gorbman, 83.

⁷⁶Gorbman, 86.

b)



Example 3.3—continued

As Leo testifies on his own behalf during the trial, the stepwise bass line that underpins his testimony bears a similar resemblance to Mary's in its ascending quality (Example 3.4). He sings:

*I hide behind my work,
safe and sure of what to say.
I know I must seem hard,
I know I must seem cold...*

a)



Example 3.4: a) Orchestral accompaniment, mm. 10-17 of “It’s Hard to Speak My Heart” (#12G); b) illustration of the ascending bass line.

b)



Example 3.4—continued

The two accompaniment figures also bear resemblance in the ostinato-like quality of each, the significance of which will be discussed later.

Following these musical statements in both the funeral and the trial are new, yet equally similar, musical materials. Frankie's elegy continues, now accompanied by a pulsating sixteenth-note rhythmic figure, the emotion welling inside of him (Example 3.5). The bass line continues to ascend as he sings:

*And she said funny things,
And she wore pretty dresses,
And she liked to see the pictures at the V.F.W. Hall,
And she loved ridin' swings,
And she liked cotton candy,
But I think she liked the pictures best of all.*

a)

b)

Example 3.5: a) Orchestral accompaniment, mm. 51-56 of the “Funeral Sequence” (#8); b) illustration of the ascending bass line.

The ascending bass line seems not only to suggest a surface-level connection between Mary and Leo, but also one of deeper narrative significance. At these parallel points in Frankie's funeral elegy and Leo's trial testimony, Mary's death (and her

musically-implied ascension) is remembered, as Leo's impending death (and again, his ascension—and innocence—as suggested here by the music) is simultaneously foreshadowed. This idea of ascension furthers the organicist musical elements of the score, and in doing so provides for continued aural association with the oak tree at the beginning (and, eventually, the end) of the show.

As Leo continues his testimony during the trial, an element of ambiguity is curiously juxtaposed with the musical material that I believe “aurally vindicates” Leo of Mary's murder (this will be discussed later). The descending inner voice in mm. 19-22 seems to counter the idea of implied ascension and innocence, but Frank's innocence is indeed confirmed in the reappearance of the ascending bass line in mm. 23-25, which seems to have the “final say” (Example 3.6). At this moment on the stand, Leo affirms:

*I never touched that girl.
You think I'd hurt a child yet?
I'd hardly seen her face before.
I swear, I swore, we'd barely met.
These people try to scare you
With things I've never said.*

a)

Three systems of piano accompaniment in 4/4 time, key of D major. The first system includes a *mf* dynamic marking. The right hand features a continuous eighth-note arpeggiated pattern, while the left hand provides harmonic support with chords and single notes.

b)

A single system of the ascending bass line in 4/4 time, key of D major. The bass line consists of a series of eighth and quarter notes ascending from D2 to D3, with a final descending half note.

Example 3.6: a) Orchestral accompaniment, mm. 19-26 of “It’s Hard to Speak My Heart” (#12G); b) illustration of the ascending bass line.

Leo's Ostinato and "Musical Vindication"

Many of Leo's characteristics are represented musically throughout *Parade's* score in the form of ostinato figures. Chapter two of this thesis has suggested multiple possibilities for interpreting Leo's character by means of these ostinati in general, and what follows will be an examination of perhaps the most salient of these representative figures to appear in the musical. The musical number in which this particular ostinato plays such a prominent role occurs as Part VIII of the trial in the form of Leo's testimony, and is entitled "It's Hard to Speak My Heart."

Gorbman's dichotomy of work versus leisure⁷⁷ is applicable to Leo's characterization via the ostinato patterns that accompany him throughout the score.⁷⁸ Leo is a routine-oriented, working man. He embraces sameness in his work, and dislikes significant change. Leo is serving as his own character witness at this juncture in the trial, and the coupling of his musical characterization—the ostinato—with his verbal self-reflection is salient. The opening b^3/e^4 dyad may be thought of as representational of Leo throughout this number (Example 3.7). Multiple notes are added to these two primary tones during the opening eighteen measures of "It's Hard to Speak My Heart," but each of these measures retains the dyad, articulated four times (except for measure 18) in the same voicing, register, and rhythmic value as it is presented in the first measure.



Example 3.7: Leo's ostinato figure, "It's Hard to Speak My Heart" (#12G), m. 1.

⁷⁷Gorbman, 81.

⁷⁸Brown indicated in our interview that Leo's ostinato is intended to represent his working, change-eschewing character, symbolized by its repetitive, unchanging nature.

In this case, the ostinato most prominently represents Leo's first-person pronouncement throughout the opening strains of his testimony:

*It's hard to speak my heart.
I'm not a man who bares his soul.
I let the moment pass me by;
I stay where I am in control.*

*I hide behind my work,
safe and sure of what to say.*

The lyrics that follow, along with the simultaneous disappearance of b^3 , give the listener imperative information concerning Leo's innocence. The striking shift from E major to C Lydian as the b^3 is discarded from the accompanying ostinato in measure 19 affirms that the listener must pay particular attention to the lyrics here, and by virtue of its harmonic and rhythmic emphasis confirms that when Leo sings "I never touched that girl," he is telling the truth (Example 3.8).

(LEO):

I ne - ver touched that girl.

Example 3.8: "It's Hard to Speak My Heart" (#12G), mm. 19-20.

In addition, the pulsating sixteenth-note motive in m. 20 might be perceived as mirroring the increased intensity of Leo's heart rate at this critical moment in the number.

This observation seems confirmed by the song’s title; it may be hard for Leo to speak his heart, but he now comes to the realization that he must go further in his testimony than simply acting as a first-person character witness. If he is to have any hope for acquittal, his testimony must also reflect genuine emotion.⁷⁹

Leo’s “trial ostinato” continues *attacca* into the final installment of the trial, “The Trial, Part IX: Closing Statement and Verdict.” The South’s anthem in *Parade*, “The Old Red Hills of Home,” is sung by the ensemble as Leo’s ostinato accompanies it—the two musical representations are buttressed simultaneously with the final “show down” between Leo and the collective South. The auxiliary cadence with which the number begins serves as a harmonic segue back to the courtroom—we must now turn our focus from the unexpected humanity of Leo’s introspective testimony back to the trial at hand. It also serves to highlight the new lyrics that accompany the South’s old tune: “God bless *this day in the old hills of Georgia*” (Example 3.9).

ENSEMBLE

God bless this day in the old hills of Geor-gia. the

Example 3.9 “Closing Statement and Verdict” (#12H), mm. 54-57.

⁷⁹The interpretation of the sixteenth-note motive as mirroring Leo’s increased heart rate is attributed to Daniel Rysak, a student in the musical theatre program at the Florida State University.

The Cakewalk Allegory

Structural elements of composition are systematically manipulated to project musical metaphor into the story and onto the stage. An example of this technique can be observed at the end of *Parade*'s first act, when Leo is pronounced "guilty" by each member of the jury and a celebratory cakewalk ensues, danced onstage and heard from the orchestra pit. This cakewalk, which serves as a finale-of-sorts to the first act, comprises the final fifty-five measures of "The Trial, Part IX" (#12H). The cakewalk appears initially in the key of D major and in 4/4 time, but at the same time is juxtaposed with the E major tonality of the courtroom music, which continues along in 3/4 time.

The opposing tonalities here serve to attract attention to "the street outside the courthouse, [where] the crowd begins to cakewalk"⁸⁰ as the verdict continues to be affirmed by each member of the jury inside. The music serves two functions here: first, its buttressing of tonalities provides a real-time aural glimpse into events occurring simultaneously in and outside the courtroom; second, the confusion of tonalities and meters serves to assure the audience that something is not right with the onstage scenario. The structure afforded by a single tonal center begins to break down as Leo and Lucille's world begins to crumble around them, especially as the courtroom music that began in E major at the opening of #12H becomes increasingly non-functional while the jury announces its verdict. The cakewalk itself remains in D major from measures A-FF, and at measure GG the staves split so that the "right-hand" part is in D-flat major while the "left hand" remains in D major, although several instruments are playing along with the piano at this point (Example 3.10). This further break-down of the tonal center achieves a much different effect than did that which came before, however, as the cakewalk still retains a D-centricity.

The metaphor here concerns substitution. The innocent Leo substitutes for the true criminal as the D-flat major tonality of the right hand substitutes for the true D major tonality of the cakewalk. Brown forces the D-flat major substitution into the cakewalk much as Leo has wrongly and deliberately been forced into the role of convicted murderer. D-flat major is dissonant but alluring as a substitute for D major as the two share the same letter name as the basis for their key signatures. Likewise, Leo is innocent

⁸⁰Uhry and Brown, *Parade* in Hausam, ed., 299.

but an easy target for blame as a self-proclaimed Jewish Yankee. Not so much a bitonal framework is evoked here as is one of harmonic substitution. As was the case with the more bitonal “Mary as I, Leo as bVI” dichotomy in the Funeral Sequence, Leo again fails to “fit” the aural circumstances here—he has been musically vindicated.

The musical score is for a piano accompaniment in 4/4 time, key of B-flat major (two flats). It consists of two systems of music, each with three measures. The first system is labeled with measure numbers GG, HH, and II. The second system is labeled with measure numbers JJ, KK, and LL. The notation includes chords, single notes, and rests. A 'Sax.' label with a dashed line is above the first system. The first measure of the first system (GG) is marked *ff*.

Example 3.10: Cakewalk in “Closing Statement and Verdict” (#12H), mm. GG-LL.

EPILOGUE

Parade as Pastiche

In his review of the Original Cast Recording of *Parade*, Matthew Murray writes:

Note the evocative Southern flavor that's so vital to the story's Georgia setting in the beautiful opening anthem "The Old Red Hills of Home" and the heavy blues strains in the chain-gang song "Feel the Rain Fall." Also exciting: the eight-song trial sequence, which runs the gamut from sentimental to comic to soulful ...⁸¹

I believe that Murray has truly captured the essence of *Parade*'s score in his commentary. The eclectic nature of Brown's music, and the way in which it comes together to form a unified whole, exemplifies the view of *Parade* as pastiche. It is my stance that this distinct characterization as a "pastiche show," as Smith might say, is precisely what empowers the score to hold such narrative interest. The juxtaposition and amalgamation of the multiple genres that *Parade*'s score evokes provides for exciting, fresh contexts in which the narrative aspects of its music operate.

Further Directions for Analysis

Having come to the end of this study, I reflect on the body of material that I had originally intended to discuss but for which the constraints of a Master's thesis did not permit. In the preceding observations I have attempted to provide a survey of salient devices through which meaning in *Parade*'s music might be interpreted. I believe Brown's score to be so rich with parallelisms and narrative attributes that many unique readings are possible. The score can be read on a great deal of levels, which to me constitutes a great deal of its efficacy as a part of the musical theatre repertory.

A closer reading that incorporates elements from the entire score would be a desired outcome of work extending beyond the survey that has been presented here. Especially important is the material from Act II, which has been covered only sparingly

⁸¹Matthew Murray, "Parade," in Michael Portantieri, ed., *The Theatre Mania Guide to Musical Theater Recordings* (New York: Backstage Books, 2004), 288.

herein, and only with regard to how it relates to events from Act I. Further analysis might deal with Act II in its own right, as well as its implications for large-scale meaning. The pastiche quality of the score offers many attractive opportunities for musical analysis of an individual musical number as an autonomous unit, as well as its relation to other material in the score. In addition, analyses of *Parade*'s score based on narrative approaches other than—or in addition to—Gorbman's would undoubtedly yield interesting results.

APPENDIX

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BIOGRAPHICAL SKETCH

Adam Roberts, R.D.E., holds the degree of Master of Music in Music Theory and the College Teaching Certificate from the Florida State University, the Bachelor of Arts in Music Theory *summa cum laude* from Youngstown State University, and the Associate of Arts with honors from Kent State University. He has taught courses in sight-singing and ear-training at FSU and has presented regionally on musical narrative and its relationship to interpretive decision-making in theatrical contexts. In addition, Roberts has held the position of musical director at Covenant Presbyterian Church in Wellsville, Ohio, and Calvary United Methodist Church in Tallahassee, Florida. He has served as musical director, choreographer, or performer for over fifty theatrical productions, and has accompanied and choreographed for the Sound of America European Concert Tour, with his choreography being performed in venues ranging from the Medieval town of Rothenburg ob der Tauber to the stage of Disneyland Paris. He has also been a member of the dance faculties of the Kinsey School of Dance and Boardman Dance Institute of Ohio and Act One Theatre School of Pittsburgh and is a member of the National Registry of Dance Educators.