

Master of Musical Theater

Module 12 of *Music: Under the Hood*

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Outline

- Biography of Jerome Kern
- Analysis of *All the Things You Are*

Biography

- **Jerome Kern, 1885-1945**
 - **Born to Jewish family in Manhattan**
 - His mother, an accomplished musician, taught him piano and organ.
 - Wrote songs for high school musical in Newark NJ
 - **Dropped out of high school**
 - Father disapproved of his ambition to become a composer.



Biography

- Musical education

- In USA

- Studied piano and harmony at New York College of Music
 - Published first piece at age 17.

- In Germany

- Studied music in Heidelberg.

- In England



M. Gest, P.G. Wodehouse, G. Bolton, R. Comstock, J. Kern in London

Biography

- **Career**
 - **Began in London**
 - Got a contract to write songs for Broadway versions of London shows.
 - Married a British woman and thereafter spent much time in the UK.
 - **Breakthrough in US**
 - Wrote 5 songs for *The Girl from Utah*, which put him in demand by Broadway producers.

Kern at age 33



Biography

- Career

- Showboat

- Began collaborating with Oscar Hammerstein in 1925.
 - Wrote *Showboat* with Hammerstein in 1927
 - Everyone thought they were crazy for taking on such a serious theme.
 - But it was a smash hit.

- Movies

- Wrote scores for several films, particularly after 1935



Hammerstein and Kern

Biography

- Career

- Legacy

- Kern wrote songs for over 100 shows
 - Only *Showboat* is regularly performed today.
 - Yet several of his songs became classics.
 - Especially among jazz musicians



Biography

- Some famous Kern songs (he wrote 700+)
 - *Ol' Man River*, 1927
 - *Can't Help Lovin' Dat Man*, 1927
 - *Smoke Gets in Your Eyes*, 1933
 - *A Fine Romance*, 1936
 - *The Way You Look Tonight*, 1936
 - *All the Things You Are*, 1939
 - *I'm Old Fashioned*, 1942
 - *Long Ago and Far Away*, 1944

All the Things You Are

- Music by Jerome Kern,
lyrics by Oscar Hammerstein
 - From Broadway show
Very Warm for May, 1939
 - The team's last Broadway show.
 - Song used in other shows and films.
 - Known for its sophisticated use of harmony
 - Performed and arranged by many jazz musicians.



ALL THE THINGS YOU ARE

Words by
OSCAR HAMMERSTEIN II
Moderately Slowly

Music by
JEROME KERN

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat).

[Audio file \(Ella Fitzgerald\)](#)

Fm7
B♭m7
E♭9
E♭7♭9
A♭maj7

A₁

You **I** are the prom - ised kiss of spring - time That

mf

Vocal line and piano accompaniment for the first phrase. The piano part includes a dynamic marking of *mf*. The key signature remains B-flat major.

A₁A₂BA₃ form

D♭maj7
G7
Cmaj7

makes the lone - ly win - ter seem long.

Piano accompaniment for the second phrase. The key signature remains B-flat major.

Cm7
Fm7
B♭9
E7
E♭maj7

A₂

You **V** are the breath - less hush of eve - ning That

Vocal line and piano accompaniment for the second phrase. The piano part includes a dynamic marking of *mf*. The key signature remains B-flat major.

Amaj9 Am7>5 D7 Gmaj7

trem - bles on the brink of a love - ly song.

Tacet **B** Am7 D9

You are the an - gel glow that light a

VII

Gmaj7 G6 Tacet F#m7>5

star, The dear - est things I know

V#

B7>9 Emaj9 C7>9 C7

are what you are.

Fm7 **A₃** Bbm7

Some **I** day my hap - py arms will hold you, And

Dbmaj7 Gb13 Ab(add9) Ab Abdim7

some day I'll know that mo - ment di - vine, When

Bbm7 Eb7b9 1 Ab Bbm7 C7b9

All The Things You Are, are mine!

2 Ab E Abmaj7

mine!

ALL THE THINGS YOU ARE

Words by
OSCAR HAMMERSTEIN II
Moderately Slowly

Music by
JEROME KERN

Piano introduction for 'All the Things You Are' in F major, 4/4 time. The melody is played in the right hand, and the accompaniment is in the left hand.

Melody

Audio file

Melody is stepwise sequence of 4ths (perfect or augmented)

Modulation to dominant allows stepwise descent to continue

...while entire melody drops a 4th!

Musical score for 'All the Things You Are' with annotations. The score is in F major, 4/4 time, and is marked 'Moderately Slowly'. The lyrics are: 'You are the promised kiss of spring-time That makes the lonely winter seem long. You are the breathless rush of evening That'.

Annotations include:

- A₁**: A blue box highlights the first measure of the melody, 'You', with a red 'I' below it.
- A₂**: A green box highlights the second measure of the melody, 'are', with a red 'V' below it.
- Orange circles and lines**: An orange circle highlights the note 'are' in the first system, and another orange circle highlights the note 'spring-time' in the second system. An orange line connects these two notes, indicating a stepwise sequence of 4ths.
- Red circles and lines**: A red circle highlights the note 'winter' in the second system, and another red circle highlights the note 'long.' in the third system. A red line connects these two notes, indicating a stepwise descent.
- Blue arrows**: Two blue arrows point from the text 'Melody is stepwise sequence of 4ths (perfect or augmented)' to the orange circles and lines.
- Red arrow**: A red arrow points from the text 'Modulation to dominant allows stepwise descent to continue' to the red circles and lines.
- Green arrow**: A green arrow points from the text '...while entire melody drops a 4th!' to the green box.

Chord progressions shown above the melody include: Fm7, Bb7, Eb9, Eb7b9, Abmaj7, Dbmaj7, G7, Cmaj7, Cm7, Fm7, Bb9, E7, Ebmaj7.

D-C-B \flat descent comes directly from melody!

Transposition to key of G allows D-C-B \flat to form standard 5-4-3 passing tone in cadence!

Same here, transposed

Transposition to key of E allows repeat starting on final B \flat

Melody changes here
2-bar extension

Modified melody rises
from initial leap to D
to form climax.

The image shows a musical score for the song "All the Things You Are" in B-flat major. The score is divided into systems, each with a vocal line and a piano accompaniment. Annotations include:

- A blue circle around the first note of the vocal line in the first system, with a blue "A₃" label above it.
- A red "I" marking the start of the first system.
- A blue box highlighting the first two bars of the second system.
- An orange box highlighting the last two bars of the second system.
- A green circle around the note "D" in the vocal line of the third system, connected by a green line to the first system's circle.
- Chord diagrams for various chords: Fm7, Bbm7, Dbmaj7, Gb3, Ab(add9), Ab, Abdim7, Bbm7, Eb7b9, Ab, Bbm7, C7b9, and Abmaj7.
- Lyrics: "Some day my hap - py arms will hold you, And some day I'll know that mo - ment di - vine, When All The Things You Are, are mine! mine!"

ALL THE THINGS YOU ARE

Harmony

Words by
OSCAR HAMMERSTEIN II
Moderately Slowly

Music by
JEROME KERN

Piano introduction in A-flat major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat).

Audio file

Standard **vi-ii-V-I** progression, but with effective passing tones. Melody establishes tonal center $A\flat$

First system of the musical score. The piano part includes guitar chord diagrams for $Fm7$, $B\flat m7$, $E\flat 9$, $E\flat 7\flat 9$, and $A\flat maj7$. The vocal line has the lyrics: "You are the prom-ised kiss of spring-time That". Red arrows indicate a **vi⁷ → ii⁷ → V⁷_{o9} → I^{maj7}** progression. The piano part features a mf dynamic marking.

Final leap of augmented 4th in melody strongly suggests modulation to C major.

Second system of the musical score. The piano part includes guitar chord diagrams for $D\flat maj7$, $G7$, and $Cmaj7$. The vocal line has the lyrics: "makes the lone-ly win-ter seem long...". Red arrows indicate a **C: II_♭ maj⁷ → V^o₅₇ → I^{maj7}** progression. A green box highlights the G7 chord in the piano part, and a blue box highlights the C major triad in the piano part.

Smooth transition to dominant due to half-step drop from C^{maj7} to C^{min7}

Third system of the musical score. The piano part includes guitar chord diagrams for $Cm7$, $Fm7$, $B\flat 9$, $E7$, and $E\flat maj7$. The vocal line has the lyrics: "You are the breath-less hush of eve-ning That". Red arrows indicate a **$E\flat$: vi⁷ → ii⁷ → V⁷_{o9} → I^{maj7}** progression. A blue box highlights the C^{min7} chord in the piano part.

Same modulation as before leads to G major

Chord diagrams: A♭maj9, Am7>5, D7, Gmaj7. Chord labels: G: IImaj7, V57, Imaj79. Lyrics: on the of a love - ly

Middle section begins in G and again uses ii-V-I progression

Chord diagrams: Am7, D9. Chord labels: G: ii7, V79. Lyrics: You are the a - gel glow that a

Same progression in E

Chord diagrams: Gmaj7, G6, F#m7>5. Chord labels: Imaj7, E: ii7. Lyrics: The dear - es I know

Crunch! Pivot on G# modulates to C^{aug57}, which will resolve to F minor, vi in tonic key, and return us to the melody. The G# is respelled to become A^b, 3rd of F minor.

Chord diagrams: B7>9, Emaj9, C7>9, C7. Chord labels: V79, Imaj7, Fmin: V7. Lyrics: are you

Modified melody allows us to stay in tonic rather than modulate to C major, rounding out the song.

The image displays a musical score for the song "All the Things You Are" in F major. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided above the piano parts, and Roman numeral analysis is shown in red below the piano parts. A blue circle highlights a specific note in the first system, and a green box highlights a section in the second system.

System 1: Chords: Fm7, Bbm7. Roman numerals: Ab: vi⁷, ii⁷, V⁷o9, Imaj⁷. Lyrics: "Some day my hap - py arms will hold you, And".

System 2: Chords: Dbmaj7, Gb13, Ab(add9), Ab, Abdim7. Roman numerals: IV⁷9, VII^b713, V⁶, Idim⁷. Lyrics: "some day I'll know that mo - ment di - vine, When".

System 3: Chords: Bbm7, Eb7(b9), Ab, Bbm7, C7b9. Roman numerals: V⁷911, V⁷o9, I. Lyrics: "All The Things You Are, are mine!".

System 4: Chords: Ab, E, Abmaj7. Lyrics: "mine!".

All the Things You Are

- The harmony uses full resources of Western tonal system.
 - Every note of the 12-tone chromatic appears as the root of some chord in the song.
 - In addition, the harmony is simply beautiful and allows for Chopinesque nuance in performance.
 - The harmony is not gratuitous as in many jazz arrangements.
 - It is intimately linked to the melody.