Master of Musical Theater Module 12 of *Music: Under the Hood*

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> Osher Course October 2018

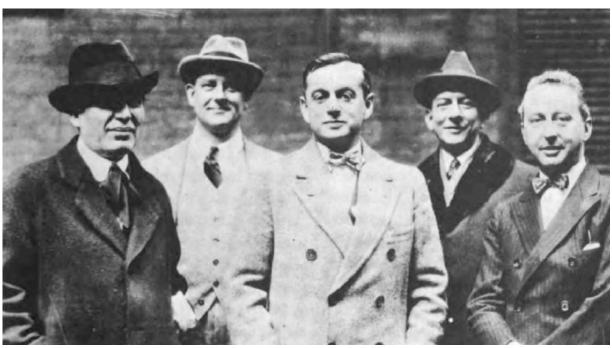
Outline

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

- 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.



- 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

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



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



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

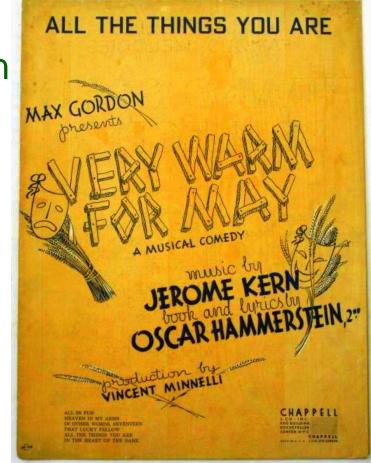


Some famous Kern songs (he wrote 700+)

- 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



Audio file (Ella Fitzgerald)

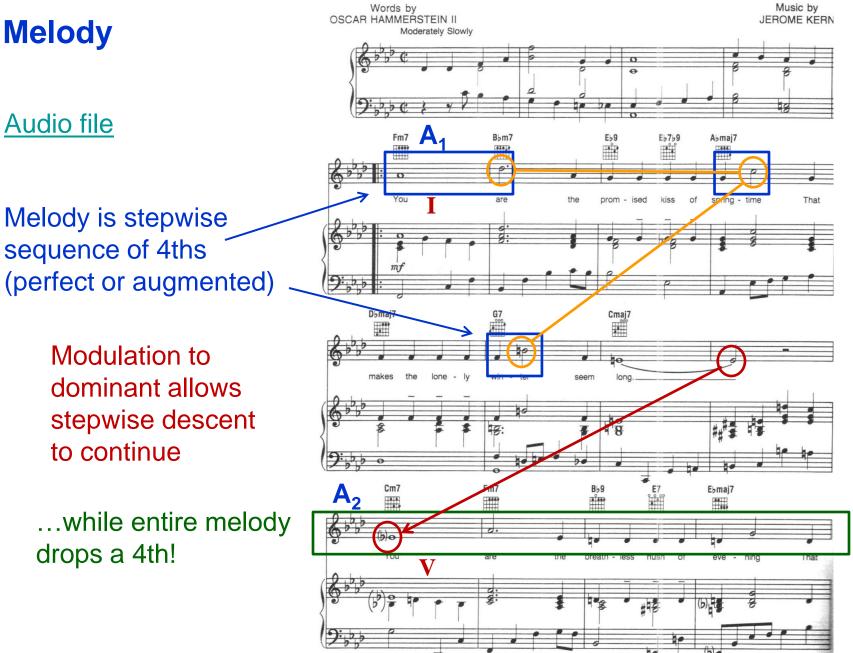
 $A_1A_2BA_3$ form



All the Things Vou Are - 3 - 2



ALL THE THINGS YOU ARE



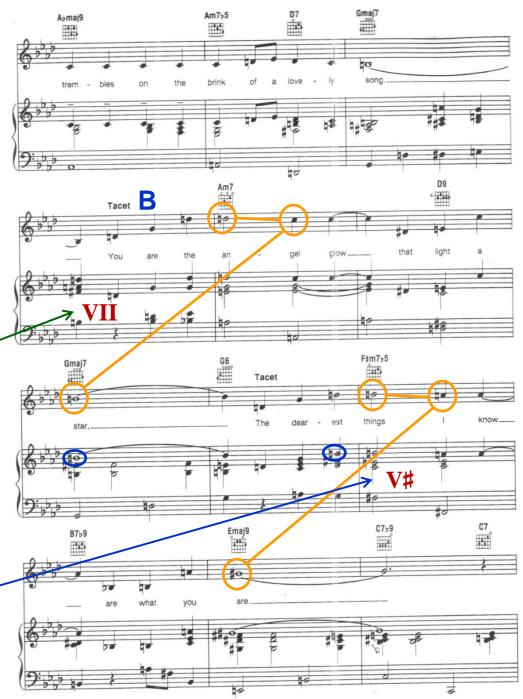
D-C-B¹ descent comes directly from melody!

Transposition to key of G allows D-C-B^{\(\exp\)} to form // standard 5-4-3 passing tone in cadence!

Same here, transposed

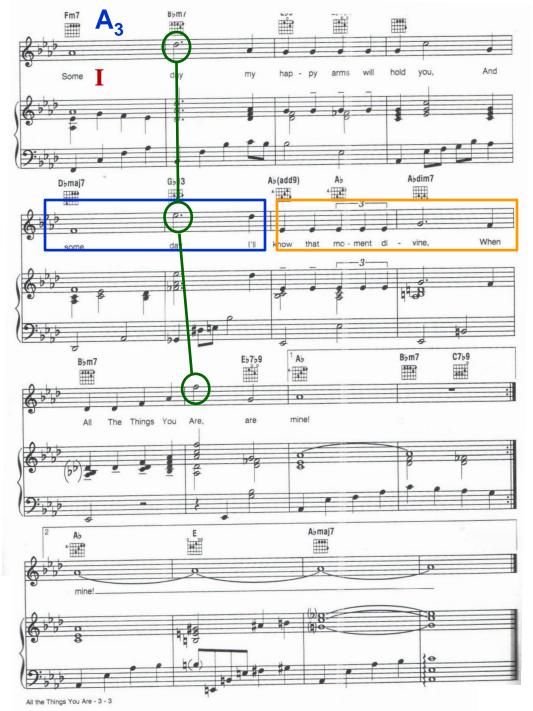
All the Things You Are - 3 - 2

Transposition to key of E allows repeat starting on final B[§]



Melody changes here 2-bar extension

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



ALL THE THINGS YOU ARE

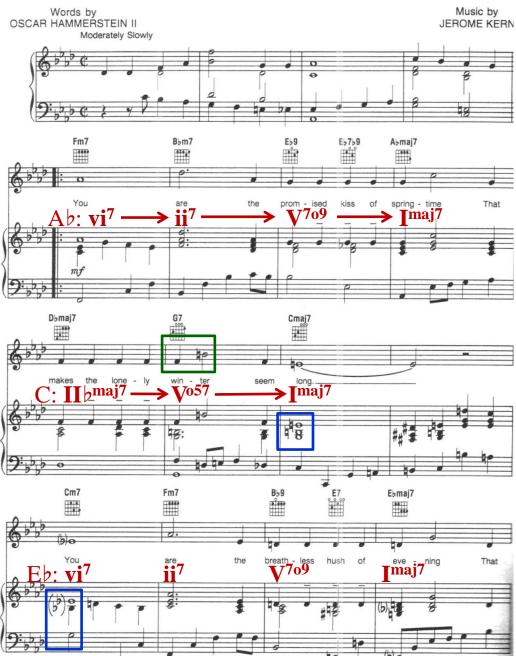
Harmony

Audio file

Standard vi-ii-V-I progression, but with effective passing tones. Melody establishes tonal center Ab

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

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

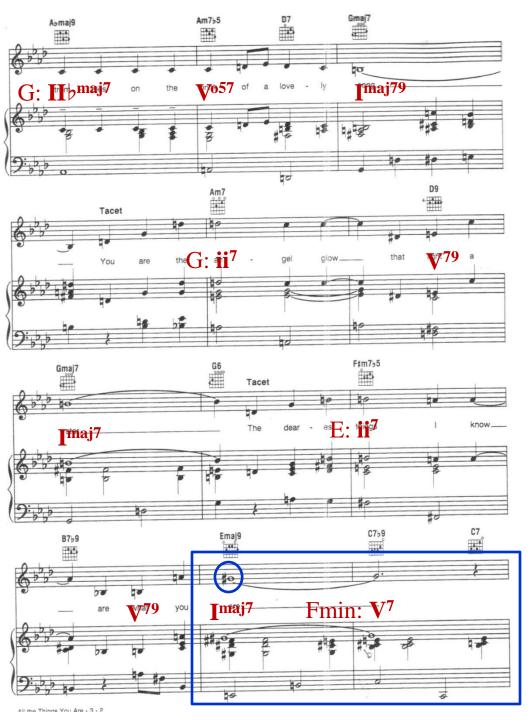


Same modulation as before leads to G major

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

Same progression in E

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.



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



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.