Unexpected Song

An Honors Thesis

By

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Abstract

Unexpected Song evolved into a compilation of classical and musical theatre repertoire that revolves around the stages of falling in and out of love. Selection of material in terms of style, contrast, meaning, and difficulty was central to the project. Research into musical theatre history in order to better represent most influential composers and lyricists was also integrated into song selection. The project is meant to showcase the vocal and theatrical training received over the last five years in a challenging vehicle.

Acknowledgements

* There are not words written with enough meaning to express the gratitude and respect I feel towards my advisor and vocal coach, Alexandra Kocoshis. Without your wisdom, patience, and belief in me, I would still be an alto without the promise of a career. Thank you.

* Thanks also go to Kate Jordan for her help with staging and acting coaching. I may have sung the songs, but you taught me how to sell them.

* For performing in the recital with me: Melissa Blue, Kevin McDaniel, and Andy Planck.

* Last but not least to my parents for providing me with the finances and emotional support in my pursuit of this project and the career of which it is indicative.
Unexpected Song: Behind the Scenes

When I sat down to choose the pieces that were to be in my thesis recital, my goal was to select a wide range of songs that would showcase the different qualities of my voice. Now the majority of musical theatre performers have a certain style of songs that they can sing where their voice sits comfortably. They have to remain within that range of songs in order to utilize their voice properly. When I first arrived at Ball State University, the Department of Theatre and Dance securely placed me as an alto, telling me that the lower part of my voice was where this strong range lay. However, due to being bounced from voice teacher to voice teacher over a period of three and a half years, I never landed in that secure zone. However, I was given the opportunity to learn many different styles as each teacher tried to determine what kind of a voice I had. As a result, I studied a wider range of styles than the average musical theatre student and I learned to perform them all well. In my fourth year, I had the good fortune to be placed with Alexandra Kocoshis when my previous voice teacher resigned. It was Alex who discovered that the department had placed me improperly as an alto, that I was in fact a coloratura. Finally, I had found my niche that sat so well in my voice that I did not have to work very hard to produce the sound demanded by the material. Even after Alex discovered the true nature of my voice, I used the techniques that I learned from her training to break away from the music theatre tradition of sticking to one style and attempting to improve in all styles. This struggle to perfect multiple genres of singing was what I wanted to showcase in this recital. I sought out the songs that I felt were polar opposites of each other in order to demonstrate my ability to perform a variety of roles.
The first distinction within the material in my program is the break between the first and second section. The first section of the program is completely classical music that has nothing to do with musical theatre. There are five pieces, all in Italian, with two being arias and the other three, art songs. I originally thought about using both Italian and French songs, but I decided to stay with all Italian to keep some continuity in the first act. The art songs were chosen to show three different styles and tempos. My opening number, *Bel piacere*, is nothing more than a warm-up piece. The runs and easy nature of the song helps to start the voice running and allow a light, up-tempo piece to settle the audience into the Italian. The next two art songs were chosen because of the meaning of the Italian. *Il mio bel foco*, the first of the two, talks about loving someone against all odds and it seems to be the classical complement to *So in Love*, from *Kiss me Kate*, which is a selection in the musical theatre portion of the recital. *Non posso disperar* is a lighter contrast and it was chosen due to the musical contrast between the A and B sections of the song. The contrast is so dramatic that it demands intense control of the voice and I wanted to show that aspect of my training. Arias that follow are two very different styles. The first, *Vedrai carino*, is a heavier, middle-range song that showcases the richness is my voice and the ability to raise the soft palette to allow for warm and roundness in tone. The second, *V'adoro Pupille*, is the song that launched Beverly Sills' career. Sills is the opera singer that I emulate in my singing and the movement in her voice is one of the focal points in my training. This song has the traditional A/B section with the a section repeated, however, what makes this song so difficult and interesting is during the repetition of the A section, the song transforms into a coloratura piece,
contrasting the smooth, easy feel of the A section. This is indicative of the natural place where my voice sits and is one of the most comfortable songs in my recital.

The songs in the second and third portions of the recital where chosen for very different reasons and they are all musical theatre in nature. There are very different sounds in musical theater ranging from a classical sound in a soprano to a lullaby alto song to a belt, which is more nasal in nature. Even within those three categories, there are a range of types of belts and alto songs and then of course character songs. I attempted to show as much variety in the music theatre section as possible while maintaining the 'stages of love'. The second section is about falling in love and what love can make you do. I start out with Unexpected Song, which is the title of the recital. I chose this song because it exemplifies the feeling of falling in love and it is also a signature belt song, that few people can sing due to the high range needed to belt the ending. Then I sing a duet with Kevin McDaniel called Too Much in Love to Care, which is followed by So in Love, both of which were chosen to express the part of love when it is your whole world. I wanted to produce the feeling that a person tends to give up everything for love, even when it is not healthy for them. The next two songs were chosen to show crazy things that happen to people who are in love, with Adelaide's Lament, which is also a character song, and Someone to Watch Over Me, which is a traditional musical theatre piece.

The third portion is about loss of love and how it affects people. There are also more contemporary pieces including a song from the newest composer, Jason Robert Brown. I selected this piece, a duet from Songs for a New World, after meeting Mr.
Brown in New York and hearing his new musical. I wanted to exhibit the talents of the young composer/lyricist who captures, better than anyone, the emotions and pain of people in love. This is followed by *I Hate Men* and *Tell me on a Sunday*. I chose these songs because they express two contrasting reactions to the ending of a relationship. *I Hate Men*, also from *Kiss me Kate*, shows the anger, bitterness that women sometimes feel after being used, and *Tell me on a Sunday*, from *Song and Dance*, shows the quiet acceptance and hurt at the end of a truly wonderful relationship. Finally, I chose a duet, sung with Melissa Blue, called *Take me or Leave me*, that shows off a new vocal quality due to the rock nature of the song and also a new type of relationship since it is a duet between lesbian lovers. I also think that the song exemplifies the determination of a person not to change to fit what someone else wants, the sense of being true to oneself, which is a personal discovery which I have made during my college years. In closing, I perform a song from *Follies* called *One More Kiss*, which I am using as a goodbye to my friends and the closing chapter in my life as a student. It is also a Sondheim piece, which is extremely rangy and difficult to perform with a seamless vocal quality. All of these pieces merge together to create an unexpected blend of genres and roles that highlight my unique talent.
UNEXPECTED SONG

Music by Andrew Lloyd Webber
Lyrics by Don Black

Gently (\( \text{\textit{d}} = 76 \) )

I have never felt like this,
I don't know what's going on,
For once I'm lost for words, your smile has really thrown me.

Engaged

What ever made you choose me?
This is not like me at all, I never thought I'd just can't believe my eyes, you look at me as

know though the kind of love you've shown me.

Now no matter where I am, no matter what I do, I see your face ap
<table>
<thead>
<tr>
<th>Chords</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Gm7</td>
<td>Gm, C, E</td>
</tr>
<tr>
<td>Bm</td>
<td>B, D, F</td>
</tr>
<tr>
<td>C</td>
<td>C, E, G</td>
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</tbody>
</table>

Pearing like an unexpected song, an unexpected song that only we are hearing.

I have never felt like this. For once I'm lost for words, your smile has really...
thrown me. This is not like me at all, I never thought I'd

know the kind of love you've shown me. Now no matter where I

am, no matter what I do. I see your face appearing like an unexpected
I too much in love to care

Music by
ANDREW LLOYD WEBBER
Lyrics by
DON BLACK AND CHRISTOPHER HAMPTON

Moderato

C7

F

BEBEY colla voce

C7

Fmaj7

Gm/F

F

When I was a kid I played in this street, I always loved illusion. I thought make believe was truer than life, but now it's all con

F

Dm7

Gm7

F

con moto

Fusion. Please can you tell me what's happening? I just don't know any

F

Dm

Dm/B

Gm

C7

Gm

more. If this is real, how should I feel? What should I look
rit.
C7

a tempo
C7b9

JOE
F
Dm7
Gm7
C7
F
Dm

for?

If you were smart,
you would keep on walk-ing out of my life, as

fast as you can.
I'm not the one
you should pin your hopes on,
you're fall-ing for the

wrong kind of man.
This is cra-zy.
You know we should call it a day.
Sound ad-vice, great ad-vice,

let's throw it a-way.
I can't con-trol
all the things I'm feel-ing,
I have-n't got a
prayer. If I'm a fool, well, I'm too much in love to care.

knew where I was, I'd given up hope, made friends with disillusion. No-

one in my life, but I look at you, and now it's all confusion.

Please can you tell me what's happening? I just don't know any more.
If this is real, how should I feel? What should I look for?

I thought I had everything I needed. My life was set, my dreams were in place.

My heart could see way into the future. All of that goes when I see your face.

I should hate you, there I was, the world in my hand. Can one kiss kiss away everything I planned?
I can't control all the things I'm feeling, I'm floating in mid-air.

I know it's wrong, but I'm too much in love to care. I thought I had

everything I needed. My life was set, my dreams were in place. My heart could see

way into the future. All of that goes when I see your face. This is crazy.

Em A7 D G

C Gmaj7 G6 Asus A D D7/C F/C BETTY & JOE F/C Dm7

Gm/C C7 F Dm Gm C F Dm7

Gm7 C7 F Dm7 Gm7 C7 F Am/E
You know we should call it a day. Sound advice, great advice, let’s throw it away. I can’t control
all the things I’m feeling. We’re floating in mid-air.
If we are fools, well, we’re too much in love to care.
SO IN LOVE

Words and Music by
COLE PORTER

Moderato

Fm/C

C7

Fm/C

F7

Bbm6

Bdim7/C

C7b9

Fm

Strange, dear, 
but

true, dear, 
When I'm close 
to you, dear,
The stars fill the sky.

So in love with you am I,

Even without you, My arms fold

a-about you, You know, darling,
why, So in love with you am I.

In love with the night mysterious, The
	night when you first were there,

In love with my joy delirious When I knew that you could
care, So taunt me and

poco marc.

hurt me, Deceive me, Desert me.

cresc.

I'm yours 'til I die, So in

f passionately

love, So in love, So in
Adelaide's Lament
GUYS AND DOLLS

Slowly

By FRANK LOESSER

(Adelaide:)

The av’rage un-married female
basically insecure

Due to some long frustration may react
Shows a neurotic tendency. See note

(Spoken): Note:
Chronic, organic syndromes
difficult to en-

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Affecting the upper respiratory tract.
Involving the eye, the ear, and the nose, and throat.

In other words... just from waiting around for that plain little band of gold
In other words... just from worrying whether the wedding is on or off

Person can develop a cold.
Person can develop a cough.

Spray her wherever you figure the streptococci lurk.
Feed her all day with the Vitamin A and the Bromo Fizz

But the
give her a shot for whatever she's got but it just won't work._ If she's
med-i-cine nev-er gets an-ywhere near where the trou-ble is. _ If she's

tir-ed of get-ting the fish-eye from the ho-tel clerk._ A
get-ting a kind of a name for her-self and the name ain't "his"._ A

per-son can de-vel-op a cold. Spoken: It says here The
cough. And

fur-ther-more just from stall-ing and stall-ing And stall-ing the wed-ding trip. A
person can develop La grippe.

When they get on the train for Ni-ag'ra and she can hear

suddenly angry

church bells chime. The com-part-ment is air con-di-tioned and the mood sub-lime. Then they

get off at Sai-ra-to-ga for the four-teenth time.

per-son can de-vel-op La grippe, (Hm!) La grippe, La
Am7      D7      G      G/F#
post nas - sal drip With the wheez - es and the sneez - es and a

PP

F9#11     E7#5     a tempo     Am/C     Cm7
si - nus that's real - ly a pip! From a lack of com - mu - ni - ty prop - er - ty and a

poco rit.
a tempo

G/D     Am     C7/E     G/D     Em7
feel - ing she's get - ting too old, A per - son can de - vel - op a

G/D     Am     C7/E     G/D     Em7
bad bad cold.
I’d Give It All For You

Music and Lyrics: JASON ROBERT BRODY

<table>
<thead>
<tr>
<th>D</th>
<th>Em7</th>
<th>D/F#</th>
<th>G</th>
<th>D</th>
<th>Em7</th>
</tr>
</thead>
</table>

D/F# | G | D | Em7 | D/F# | G

D | Em7 | G/A | MAN: |

Dsus | D

Dsus | D | Bm7 | Am7

The week after you left me, I found a couple acres
I had a house while you were gone,

a house with silver shutters and a driveway laid in marble and

thousands of rooms to fill

and miles of space to

fly... And I tried to believe it.
It was better without you, I was safer alone...

No, I'd give it all for you.

I'd give it all for you... by my side once more.

Oh, I'd give it all for you... I'd give it all to hold you again... to
I'm com - plet - ed, to know there and then that all that I need - ed was

you to fight the fear...

And now you're here.

I took a trip while I was gone.
I cashed in all my savings and bought an El-dor-ado.

I took a trip while I was gone.

I drove across the country and I stopped at lots of diners and stared at a million stars and thought I could touch the
sky... And I tried to believe it...

It was better without you... I was finally

free... No, I'd give it all for you.

I'd give it all for you... by my side once more.
Oh, I'd give it all for you. I'd give it 'cause the mountains I climb get higher and higher.
I'm running from time and walking through fire, and dreams just don't come true...

But now there's you.
God knows it's easy to hide, easy to hide from the things that you feel and harder to blindly trust what you don't understand.

F Fsus F

WOMAN:

God knows it's easy to run, easy to run from the people you love, and
no one else needs to see...

There were

Paradise calls me, I’d rather be here. There’s something between us that

No hand - er to stand. and fight for the things you believe.

Nothing about us was perfect or clear, but wher

C Cus C

MAN: Abr

WOMAN:

Cus C

F2

MAN:

WOMAN:

F2

Am7

G2/B

There were
oceans to cross.... MAN:
and I stood on the shore....

There were mountains to conquer...

And I

and the second before— I jumped, I knew where I stood on the cliff, and the second before— I jumped, I knew where I

need ed to be!

need ed to be!
I HATE MEN

Words and Music by COLE PORTER

Solemnly

KATHERINE: Moderato

long arpeg.

Amen, amen, I can't abide 'em even now and then.

men, men, Their worth upon this earth I din-na ken.

Amen, amen, I can't abide 'em even now and then.

Than

men, men, Their worth upon this earth I din-na ken.

Amen, amen, I can't abide 'em even now and then.

Than

ever marry one of them, I'd rest a virgin rather.

void the trav-lling sales-man, though a tempt-ing Tom he may be,

From

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husbands are a boring lot and only give you bother. Of China he will bring you jade and perfume from Arabia. But course, I'm awful glad that mother had to marry father. But don't forget 'tis he who'll have the fun and thee the baby. Oh, Cantabile I hate men. I hate men. Of If Gaily all the types I've ever met within our democracy. I thou shouldst wed a business man, be wary, oh be wary. He'll
I hate the most the athlete with his manner bold and brass-y. He tells you he’s detained in town on business necessary. His

may have hair upon his chest, But sister, so has Lassie, Oh,

Em7 G6 A7

I hate men!

poco rit.

I hate

sff

f

8vb

in tempo

men!
TELL ME ON A SUNDAY

Music by Andrew Lloyd Webber
Lyrics by Don Black

Slowly

C/G  G7  F Bb/F F  C/G  G7  C

G7/F  C/E   Dm7  G7

Don't write a letter when you want to leave.

Em7  Am  Am/G  Fsus2  F  Am

Don't call me at 3 A.M. from a friend's apartment. I'd

Dm7  Em7  Bb  Eb  Bb  C/G  G

like to choose how I hear the news. Take me to a park that's
covered with trees.  Tell me on a Sunday please.

Let me down easy, no big song and dance. No long faces, no long looks.

no deep conversation. I know the way we should spend the day. Take me

to a zoo that’s got chimpanzees. Tell me
on a Sunday please. Don't want to know who's to blame,
it won't help knowing. Don't want to fight day and night bad enough you're going.
Don't leave in silence with no words at all. Don't get drunk and slam the door,
that's no way to end this. I know how I want you to say good-bye. Find a
Circling with a flying trapeze. Tell me on a Sunday please.

I don't want to fight day and night, bad enough you're going.

Don't leave in silence with no words at all.
Don't get drunk and slam the door, that's no way to end this.

I know how I want you to say good-bye. Don't run off in the pouring rain. Don't call me as they call your plane. Take the hurt out of all the pain. Take me to a park that's covered with trees. Tell me on a Sunday please.