

“I GOTTA RIGHT TO SING THE BLUES”: CONSIDERING THE MUSIC OF
HAROLD ARLEN (1905-1986) FOR USE BY FEMALE SINGERS
IN THE CLASSICAL VOICE STUDIO

Heather L. Hawk, B.A., M.M.

Dissertation Prepared for the Degree of
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2013

APPROVED:

Lynn Eustis, Major Professor
Don Taylor, Committee Member
Jeffrey Snider, Committee Member
Benjamin Brand, Director of Graduate
Studies in College of Music
James C. Scott, Dean of the College of
Music
Mark Wardell, Dean of the Toulouse
Graduate School

Hawk, Heather L. “I Gotta Right to Sing the Blues”: Considering the Music of Harold Arlen (1905-1986) for Use by Female Singers in the Classical Voice Studio. Doctor of Musical Arts (Performance), August 2013, 33 pp., 10 musical examples, bibliography, 35 titles.

American musical theater and film composer Harold Arlen is largely overshadowed by his contemporaries, such as George Gershwin, Irving Berlin, and Cole Porter. However, his music serves as a viable alternative for singers of all skill level studying a classical technique. By studying the music of Harold Arlen, singers will utilize a wide range, legato line, negotiations of register, mood shifts, and varying tessituras.

The following document considers the importance of Arlen’s music by analyzing eight of his songs from three prominent decades of compositional output. The eight songs examined are grouped by the decade of their composition: the 1930s, 1940s, and 1950s. Each song is evaluated by determining the musical benefits included in each song and also the skill level required of the singer.

Copyright 2013

by

Heather L. Hawk

ACKNOWLEDGEMENTS

I would like to offer thanks to Dr. Jeffrey Snider and Dr. Don Taylor for serving on my DMA committee as well as for always being supportive to me during my time at UNT.

Thank you to my Tarleton State students and colleagues for always being so encouraging, understanding, and inspiring to me throughout my doctoral process.

Thank you to my mom and dad for always believing me and convincing me that I could accomplish anything.

To Ben, thank you for being my rock. I am so fortunate to call you my husband and best friend.

To my major professor, Dr. Lynn Eustis, thank you for setting a model example of how to become an effective teacher and singer. I am grateful for your mentorship.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	iii
LIST OF MUSICAL EXAMPLES	v
CHAPTER 1 INTRODUCTION	1
Harold Arlen: Biographical Sketch	2
Arlen's Music in the Classical Vocal Studio	6
CHAPTER 2 ARLEN'S MUSIC FROM THE 1930s: THE ACCLAIMED YEARS	9
"I Gotta Right to Sing the Blues" (1932)	9
"Stormy Weather" (1933)	11
"Over the Rainbow" (1939)	13
CHAPTER 3 ARLEN'S MUSIC FROM THE 1940s: THE PINNACLE YEARS	16
"Right as the Rain" (1944)	16
"I Had Myself a True Love" (1946)	18
"Come Rain or Come Shine" (1946)	20
CHAPTER 4 ARLEN'S MUSIC FROM THE 1950s: THE SEASONED YEARS	23
"The Man that Got Away" (1954)	23
"A Sleepin' Bee" (1954)	26
CHAPTER 5 CONCLUSION	29
BIBLIOGRAPHY	31

LIST OF MUSICAL EXAMPLES

	Page
1. Harold Arlen, “I Gotta Right to Sing the Blues,” mm. 19-22.....	12
2. Harold Arlen, “Stormy Weather,” mm. 12-15	13
3. Harold Arlen, “Over the Rainbow,” mm. 25-33	14
4. Harold Arlen, “Over the Rainbow,” mm. 40-48	15
5. Harold Arlen, “Right as the Rain,” mm. 33-39.....	17
6. Harold Arlen, “I Had Myself a True Love,” mm. 15-20	19
7. Harold Arlen, “I Had Myself a True Love,” mm. 62-67	20
8. Harold Arlen, “Come Rain or Come Shine,” mm. 5-7	21
9. Harold Arlen, “The Man That Got Away,” mm. 5-8.....	25
10. Harold Arlen, “A Sleepin’ Bee,” mm. 22-25.....	28

CHAPTER 1

INTRODUCTION

Irving Berlin once said, “Harold Arlen wasn’t as well-known as some of us, but he was a better songwriter than the rest of us.”¹ Indeed, film and musical theater composer Harold Arlen’s work may not be as familiar to American listeners as that of his contemporaries, such as George Gershwin or Irving Berlin, whose songs have often been performed by classical singers. Harold Arlen’s music contains memorable melodies that also lend themselves to the use of classical vocal technique. Because of this, much of Arlen’s solo vocal music provides a viable alternative to traditional art songs for female vocal students studying a classical approach to singing.

Although Arlen’s music is appropriate for singers of both genders, this document focuses on the female voice for reasons of scope. Arlen’s music can be sung by female singers of all levels, and all singers can benefit by developing each of the specific skills discussed here. Some of these skills include singing with a lengthy legato line, utilizing a wide vocal range, and communicating effectively. This music is part of the indigenous American musical culture, which is more familiar to many American singers than traditional classical art songs, and may be more accessible to young singers.

In recent years, the music of Harold Arlen has gained in popularity among professional vocal and instrumental musicians. On April 2, 2012, mezzo-soprano Stephanie Blythe performed “Over the Rainbow: A Gala Evening of Harold Arlen Song” at the New York Festival of Song. Seven years earlier, singer Audra McDonald performed “Mostly Arlen: All Audra,” also at the New York Festival of Song. The Chicago Symphony Orchestra performed “A Tribute to Harold Arlen” at the Ravinia Festival (August 2012). Most recently, in January 2013

¹ Edward Jablonski, *Harold Arlen, Rhythm, Rainbows, and Blues* (Boston: Northeastern University Press, 1996),

the Fort Worth Symphony performed “Oz With Orchestra,” playing Arlen’s score of *The Wizard of Oz* in conjunction with a screening of the 1939 film.

Many other acclaimed singers have performed Arlen’s music. Broadway star Christine Ebersole performed two of Arlen’s songs, “Stormy Weather” and “Right as the Rain” at a May 2012 concert. Additionally, classical singers Joyce DiDonato and Renée Fleming recently concluded recitals with Arlen’s best-known song, “Over the Rainbow,” from *The Wizard of Oz*. These singers have voices of considerable size that do not require the electronic amplification commonly used by musical theater singers.

“Over the Rainbow” is well known to American audiences but few are familiar with Arlen’s other compositions or consider that Harold Arlen composed all of the music for *The Wizard of Oz*. In light of the number of classical singers recently performing music of this composer, voice teachers and students should consider the aspects of his music that might apply to their own work in the studio.

Harold Arlen: Biographical Sketch

Born Hyman Arluck in Buffalo, New York, to parents Samuel and Celia Arluck, Hyman began his musical journey by singing in his father’s church choir at the age of seven.² He was heavily influenced by his father throughout his childhood, particularly by his father’s love for opera.³ His mother, Celia, hoping Hyman would become a music teacher, bought him a piano and enrolled him in piano lessons with a neighbor.⁴ Hyman studied with various teachers

² Jablonski, *Harold Arlen, Rhythm, Rainbow, and Blues*, 5.

³ Ibid.

⁴ Ibid.

throughout his childhood, and although he convinced his teachers otherwise, he hated practicing, and did not dedicate himself to his piano studies.⁵

As Hyman entered high school, he became enamored with jazz music, and focused more on his love for this style of music than he did on his classical studies.⁶ Against his parent's wishes, Hyman dropped out of high school and formed a band, Hyman Arluck's Snappy Trio, in 1920.⁷ He played piano, sang, and began arranging melodies for the band. After four years of this, Arlen decided to try songwriting, but there was no interest to buy his first two songs.⁸ He then changed his first name from Hyman to Harold, founded the band The Buffalodians, and set his sights on moving to New York City.⁹

After arriving in New York City, Arluck performed with his band and began arranging for jazz bands and performing in various musicals. He also studied the music of George Gershwin, Irving Berlin, and Jerome Kern, mixing his jazz influence with the music of these composer's musicals.¹⁰ In 1928, Arluck's band, The Buffalodians, broke up, and Arluck changed his last name to Arlen.¹¹ He then began working in various productions, and filled in as a rehearsal accompanist on the musical *Great Day!* in 1929.¹² While filling in, Arlen would vamp and re-create the melodies written, and he caught the attention of the songwriter Harry Warren, who arranged for him to collaborate with lyricist Ted Koehler.¹³

This collaboration led to Arlen's big break in composing music and shows for the Cotton Club, a popular jazz spot in Harlem that featured many prominent musicians of the era, including

⁵ Ibid.

⁶ Ibid., 7.

⁷ Ibid., 8.

⁸ Ibid., 12.

⁹ Ibid., 13.

¹⁰ Ibid., 17.

¹¹ Ibid., 20.

¹² Ibid., 27.

¹³ Ibid.

Duke Ellington and Ella Fitzgerald. Much later in his career, Arlen claimed that “luck shaped his destiny”¹⁴ after his move to New York City, claiming that “I didn’t seek it out, or ask for it – it just happened.”¹⁵ He collaborated with lyricist Ted Koehler on the various shows and songs composed for the Cotton Club, including the well-known songs “Stormy Weather” and “I Gotta Right to Sing the Blues.”

When the Cotton Club closed, Arlen married model Anya Taranda and began collaborating with lyricist Yip Harburg, with whom he would compose perhaps his most famous film music, *The Wizard of Oz* (1939). Harburg had approached Arlen five years earlier to write music for a musical revue in New York, and the pair then collaborated on the little-known musicals *Life Begins at 8:40* (1934), and *Hooray for What!* (1937). In 1938, Arthur Freed, a music staff writer at MGM, became interested in Arlen and Harburg’s collaborations, and when scouting for potential composers and lyricist teams for *The Wizard of Oz*, placed Arlen and Harburg second on his list to create the film’s music, behind Jerome Kern and Ira Gershwin.¹⁶ Gershwin was under contract with another studio, however, prompting Arthur Freed to place the Arlen/Harburg duo as his number one choice.¹⁷ Unaware of the list, Arlen assumed the job would go to Jerome Kern. In fact, Kern himself was certain he would get the job and was shocked to find out that he did not.¹⁸

After the immense success Harold Arlen had in the 1930s with the Cotton Club, musical compositions, and film scores, the 1940s brought him both immense success and some disappointment. He continued to collaborate with Yip Harburg on musicals such as *Bloomer*

¹⁴ Ibid., 23.

¹⁵ Ibid., 28.

¹⁶ Ibid., 124.

¹⁷ Ibid.

¹⁸ Ibid., 126.

Girl in 1944, which includes the acclaimed song “Right as the Rain.” After the completion of *Bloomer Girl*, Arlen and Harburg parted ways for twelve years, not working together again until 1956.¹⁹ In the intervening years, Arlen partnered with Johnny Mercer to compose the music for the initially ill-received musical *St. Louis Woman* (1946), a process plagued with unfortunate events including a poor script, the death of a scriptwriter, and controversy surrounding the musical’s portrayal of African-Americans.²⁰ Even so, individual songs from this show have remained popular, such as “Come Rain or Come Shine” and “I Had Myself a True Love.”

In the early 1950s, Harold Arlen worked again with movie star Judy Garland, this time to help revive her floundering career. Garland had reportedly wanted to do a musical version of *A Star is Born* for some time,²¹ and Arlen composed the music to Ira Gershwin’s lyrics in 1954. Gershwin was reluctant to collaborate on this musical, but ultimately decided to join the project, as he was excited about the chance to write for Judy Garland.²² Though successful in its release, *A Star is Born* was considered a disappointment due to its expectancy (and failure) to win awards at the 1955 Academy Awards, despite nominations for Best Actress for Judy Garland and Best Song for “The Man that Got Away” by Arlen and Gershwin.²³

In 1953, Arlen received *House of Flowers*, a play from author Truman Capote.²⁴ Capote’s play had gained interest as a potential musical by producer Saint Subber, and when Arlen was approached by him to collaborate on the project, he became interested.²⁵ “Stormy Weather” and “Over the Rainbow” happened to be two of Capote’s favorite songs, although he

¹⁹ Jablonski, *Happy With the Blues*, 131.

²⁰ Jablonski, *Harold Arlen: Rhythm, Rainbow and Blues*, 199-202.

²¹ *Ibid.*, 232.

²² *Ibid.*

²³ *Ibid.*, 242.

²⁴ *Ibid.*, 244.

²⁵ *Ibid.*, 245.

was unaware of the composer's name.²⁶ Arlen did not personally speak to Capote in the first three months of working on the musical, but the two eventually became friends.²⁷ Although this musical has been unsuccessfully revised twice (in 1968 and 2003), two songs from the show, "A Sleepin' Bee," and "I Never Has Seen Snow" have survived individually.

Arlen composed a plethora of various works in the years that followed, but did not compose regularly after the death of his wife, Anya, who died of a brain tumor in 1970. Following her death, Arlen appeared to have "lost his interest in life,"²⁸ and though many attempted to find a suitable mate for Arlen, he never remarried. His final years did bring some joy, however, with the revue *Get Happy: The Music of Harold Arlen* in 1984, and also with the release of *The Harold Arlen Songbook*,²⁹ edited by David Bickman. This songbook is significant because of its restoration of many of Arlen's out-of-print songs as well as the alteration of errors in previous editions.³⁰ Bickman's edition was a triumph for Arlen, who saw the publication of this songbook one year prior to his death in 1986.³¹

Arlen's Music in the Classical Vocal Studio

The eight songs considered in this project are of varying skill level and address issues such as melodic contour, vocal range, and expressive content, which are all relative to the demands of traditional classical art song. Arlen's music is a viable alternative to classical art song in the vocal studio, requiring many of the very same skills, and should be considered by

²⁶ Ibid., 245.

²⁷ Ibid., 246.

²⁸ The Official Harold Arlen Website, "Biography: Last Night When We Were Young: Conclusion," <http://www.haroldarlen.com/bio-9.html> (accessed March 13, 2013).

²⁹ David Bickman, ed., *The Harold Arlen Songbook* (Milwaukee: Hal Leonard Corporation, 1985).

³⁰ Jablonski, *Harold Arlen: Rhythm, Rainbow, and Blues*, 359.

³¹ Ibid.

classical voice teachers. Female American students studying this music may be able to strengthen their classical singing skills while performing music that is in their vernacular language. They also may have heard these familiar tunes in their childhood or early studies, making the songs more accessible and enjoyable to perform. Performing Arlen's music may also help with a singer's stage presence and communication skills.

An article in the *Journal of Singing* entitled "Undergraduate Musical Theater Education: Integrating Musical and Theatrical Skills"³² addresses the need for students to develop their stage presence and communication skills through different pedagogical methods, including reducing the complexity of repertoire and choosing pieces that suit a particular facet of emotion.³³ Author Maarten Mourik states:

One of the most effective ways of controlling the complexity of student assignments is by careful and deliberate selections of repertoire. Starting with songs that require only beginner's skills, and moving on to increasingly complex songs that require first intermediate and then advanced skills, students learn to integrate skills step by step, in a modular way, adding new skills to those already mastered.³⁴

Mourik's article affirms the validity of using Harold Arlen's solo repertoire to teach the integration of musical skills to singers of all levels.

In the article "A Guide to Evaluating Music Teacher Singing for the Classical Teacher," Julie Balog supports the practice of using this genre in the classical studio.³⁵ The focus of her article is to introduce voice teachers to the vocal style of musical theater, and she emphasizes that the overall goal of musical theater singing and classical singing is the same: to apply the

³² Maarten Mourik, "Undergraduate Musical Theater Education: Integrating Musical and Theatrical Skills," *Journal of Singing* 65, no. 2 (2008): 213-18.

³³ Ibid., 216.

³⁴ Ibid.

³⁵ Julie Balog, "A Guide to Evaluating Music Teacher Singing for the Classical Studio," *Journal of Singing* 61, no. 4 (2005): 401-6.

voice expressively.³⁶ She stresses the point that students will desire and continue to desire to sing non-Classical genres of music, stating: “Many teachers inevitably will teach numerous students in the private studio who want to sing non-traditional styles such as pop, jazz, and music theater. Additionally, music theater is an up-and-coming field in colleges and universities.”³⁷

Harold Arlen’s music serves as an effective bridge between the classical and musical theater genres of music. Musicologist Allen Forte includes Arlen in what he deems “The Big Six,” a group of prolific composers from the first half of the twentieth century that include Cole Porter, George Gershwin, Richard Rodgers, Jerome Kern, and Irving Berlin.³⁸ The 1930s, 1940s, and 1950s were Arlen’s most prolific decades as a composer. These three decades contain Arlen’s largest output of compositions. Each decade offers songs with a variety of skill levels and benefits for singers studying a classical vocal technique. The three songs discussed in the 1930s address skills that include rhythmic structure, a wide vocal range, emotional honesty required to interpret text, and the legato line required for the melody. The three songs discussed in the 1940s address dynamic contrast, a wide vocal and interpretive range, and how to communicate texts with repeating pitches. Lastly, the two songs from Arlen’s output in the 1950s can be used to teach text interpretation, as well as negotiation of varying registers and relatively low tessitura. All of these skills are applicable to classical repertoire, and affirm the validity of studying Arlen’s music in the classical studio.

³⁶ Ibid, 401.

³⁷ Ibid., 401.

³⁸ Allen Forte, *The American Popular Ballad of the Golden Era, 1924-1950* (Princeton: Princeton University Press, 1995), 210.

CHAPTER 2

ARLEN'S MUSIC FROM THE 1930s: THE ACCLAIMED YEARS

The early 1930s were quite musically productive for Arlen. During this period he collaborated with lyricist Ted Koehler to create approximately two shows per year for the Cotton Club, a popular nightclub in Harlem, New York which closed in 1934.³⁹ Shortly thereafter, Arlen set his sights on Hollywood. Once there, he composed music for shows such as *Strike Me Pink* (1936) and *Hooray for What!* (1937) with Yip Harburg. In his 1995 memoir, Harburg, a frequent collaborator with Arlen, expressed the uncommon attributes of Harold Arlen's composing style, stating:

What makes Harold Arlen, and a few more people like Arlen, the geniuses they are, is dramatic feel, which is more than just songwriting. It's got to be something that moves an audience, either to laughter or to tears. Anything in between is placid and becomes a pop song.⁴⁰

Harburg's recollection suggests that it is not necessarily the notes on the page that account for Arlen's talent and success. Rather, it is Arlen's ability to couple the melody with his lyricist's words that allows his works to be both successful and memorable. As previously mentioned, Arlen's biggest break arrived in 1938, when he was chosen to compose the music for *The Wizard of Oz*. Wherever Arlen was working during the 1930s, whether it be Harlem or Hollywood, he was celebrated. Three songs from this compositional decade will be discussed regarding varying mood and skill level for female vocalists.

"I Gotta Right to Sing the Blues" (1932)

Vocal Range: F4-F5

Song Text:

³⁹ Jablonski, *Harold Arlen, Rhythm, Rainbow, and Blues*, 17.

⁴⁰ Harold Meyerson and Ernie Harburg, *Who Put the Rainbow in the Wizard of Oz?* (Michigan: University of Michigan Press, 1993), 134.

I don't care who knows I am blue.
My song wouldn't take long to give my heart away.
I know it's plain my heart's in pain,
My song couldn't belong to someone gay.
I gotta right to sing the blues
I gotta right to feel low down
I gotta right to hang around,
down around the river.

A certain man in this little town
Keeps draggin' my poor heart around,
All I see for me is misery.
I know the deep blue sea
Will soon be callin' me.
It must be love say what you choose,
I gotta right to sing the blues.⁴¹

This melody, composed for *Earl Carroll's Vanities of 1932* and with lyrics by Ted Koehler, became “an instant classic.”⁴² The show itself also resulted in personal triumph for Arlen, as he met his wife, Anya, a model featured in the show.⁴³ Arlen's lyrics for this brief song (2'30") dramatize the idea of the singer having the blues: the singer says several times that she has the right to moan, and that the deep blue sea will soon be calling for her. However, the tempo somewhat contradicts the depressing text in that it is a moderate speed with syncopated rhythms, paired with short and highly spirited two-bar phrases in the accompaniment and voice. This is perhaps the singer asserting her spirit even though she is depressed.

The simple, short phrases and the repetition of identical rhythmic patterns make this song manageable for voice students. Additionally, “I Got a Right to Sing the Blues” has a narrow range of one octave (F4-F5) that many vocalists can efficiently reach. With the exception of one octave leap, the vocal line does not contain large intervals, with mostly stepwise motion or

⁴¹ Bickman, *The Harold Arlen Songbook*, 30-33.

⁴² Jablonski, *Harold Arlen: Rhythm, Rainbow, and Blues*, 70.

⁴³ Ibid.

narrow leaps of minor thirds. An example of the concise phrase structure and compressed range is found in mm. 19-22 of the song (Ex. 1).

Music Example 1, Harold Arlen, “I Gotta Right to Sing the Blues,” mm. 19-22.⁴⁴



For these reasons, a voice teacher may choose to assign this piece to a female vocalist who is just beginning her vocal training, such as a first-year music student in college or an advanced high school singer. It may be best suited for a singer who has experience singing musical theater or popular music, since it incorporates both of those styles.

“Stormy Weather” (1933)

D4-G5

Don't know why there's no sun up in the sky
Stormy weather since my man and I ain't together,
Keeps rainin' all the time.

Life is bare, gloom and mis'ry everywhere
Stormy weather, just can't get my poor self together,
I'm weary all the time, so weary all the time.

When he went away the blues walked in and met me.
If he stays away old rockin' chair will get me.
All I do is pray the Lord above will let me walk in the sun once more.

Can't go on, ev'ry thing I had is gone
Stormy weather, since my man and I ain't together,
Keeps rainin' all the time.

I walk around, heavy hearted and sad,
Night comes around and I'm still feelin' bad.
Rain pourin' down, blindin' ev'ry hope I had,
This pitterin' patterin' beatin' an' splatterin' drives me mad,

⁴⁴ Bickman, *The Harold Arlen Songbook*, 30.

Love, love, love, love, this misery is just too much for me.⁴⁵

Arlen composed the music to “Stormy Weather” toward the end of his time at the Cotton Club for the show *The Cotton Club Parade of 1933*. Its temperamental star, Ethel Waters, demanded to only sing one song per show.⁴⁶ Fortunately for her, the one song in this show was “Stormy Weather”.⁴⁷ Waters gushed about the deep emotional depth of the song, raving:

When I got out there in the middle of the Cotton Club floor, I was telling things I couldn’t frame in words. I was singing the story of my misery and confusion, of the misunderstandings of my life I couldn’t straighten out, the story of wrongs and outrages done to me by the people I had loved and trusted...⁴⁸

This song has a unique duration, 36 bars instead of the customary 32 bars, although Arlen says this is due to coincidence.⁴⁹ Its text is suitable for a mature female vocalist who understands the depth required to emote the lyrics effectively. The emotional content is different from that of Arlen’s “I Gotta Right to Sing the Blues” in that the descriptive text is matched with a melody that highlights it. The vocal line is more technically demanding, even though it remains primarily in one octave throughout (D4-D5). The relatively low range means that in the classical voice studio this could be fitting for a mezzo-soprano or soprano.

This song would be most appropriate for an undergraduate upperclassman or graduate vocalist. The range is not difficult, nor is it difficult in phrase structure, with standard two or four bar phrases. However, the mature text is paired with several difficult intervals (repeated half steps sung, followed directly by diminished fourths and octave leaps) that are difficult for the singer to keep in tune throughout the phrase. Arlen may have employed these chromatic intervals highlighting the melancholy text because it was written for performance at a jazz club.

⁴⁵ Ibid., 48-51.

⁴⁶ Jablonski, *Harold Arlen: Rhythm, Rainbow, and Blues*, 51.

⁴⁷ Ibid., 51.

⁴⁸ Ibid., 51.

⁴⁹ Ibid., 53.

An example of chromaticism in the vocal line is shown in the opening section of “Stormy Weather” (Ex 2):

Music Example 2, Harold Arlen, “Stormy Weather,” mm. 12-15.⁵⁰



The vocalist must have a sufficient ear and adequate ear training to handle the half steps in the vocal line and skills to negotiate them properly. Arlen’s “Stormy Weather” is difficult in that a vocalist cannot “hide” behind the spare accompaniment or the free-flowing jazz melody; instead, she must sing the designated pitches accurately. These half steps serve as non-chord tones in the harmony of the song and the clashing tonalities represent the pain of the singer.

“Over the Rainbow” (1939)

C4-Eb5

Somewhere over the rainbow way up high,
There's a land that I heard of once in a lullaby,
Somewhere over the rainbow skies are blue,
And the dreams that you dare to dream really do come true.

Someday I'll wish upon a star
And wake up where the clouds are far behind me.
Where troubles melt like lemon drops away above the chimney tops,
That's where you'll find me.

Somewhere over the rainbow blue birds fly,
Birds fly over the rainbow
Why then oh why can't I?

If happy little blue birds fly beyond the rainbow,
Why oh why can't I?⁵¹

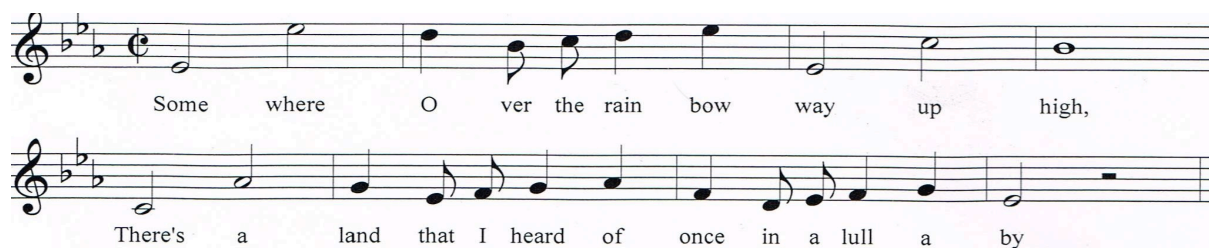
⁵⁰ Bickman, *The Harold Arlen Songbook*, 48.

⁵¹ *Ibid.*, 112-15.

Ironically, “Over the Rainbow” was the last song to be composed for the film *The Wizard of Oz* and also the last song to be filmed.⁵² Arlen composed the melody for this song and asked Yip Harburg to designate the lyrics after the melody.⁵³ When recalling Arlen’s demand, Harburg wrote: “When a composer like Harold says that, then you’ve got topay attention.”⁵⁴ Harburg’s compliance paid off; in 1939, “Somewhere Over the Rainbow” won the Academy Award for Best Song, and it arguably remains the most popular Arlen composition to this day.⁵⁵

Musical metaphor permeates the melody of “Over the Rainbow”, with the first octave leap of the vocal line seemingly associated with the character Dorothy’s dreams soaring upward “over the rainbow.”⁵⁶ In the classical vocal studio, it is troublesome to decide who should study this song. On one hand, it contains an attainable legato line that helps singers of all levels of aptitude develop the skill of singing a seamless and fluid melody. Measures 25-32 of “Over the Rainbow” contain a passage that features this flowing quality of the melody (Ex. 3).

Music Example 3, Harold Arlen, “Over the Rainbow,” mm. 25-33.⁵⁷



The legato line is coupled with a four-bar phrase structure that requires proper breath support to accommodate the slow-moving tempo of the song. In the “B” section of “Over the Rainbow,” Arlen incorporates a faster, patter-like melody. Still, the singer must retain the legato

⁵² Meyerson and Harburg, *Who Put the Rainbow in the Wizard of Oz?*, 129.

⁵³ Ibid., 131.

⁵⁴ Ibid.

⁵⁵ Forte, *The American Popular Ballad of the Golden Era, 1924-1950*, 231.

⁵⁶ Ibid., 232.

⁵⁷ Bickman, *The Harold Arlen Songbook*, 113.

melody formed in the “A” section of the song, which is a challenge to singers in that they must change styles immediately and possess the same smooth vocal line as before (Ex. 4).

Music Example 4, Harold Arlen, “Over the Rainbow,” mm. 40-48.⁵⁸



However, voice teachers must be careful when assigning these “classic” songs to students because they and their audience are likely to have preconceived notions as to how the vocal line should be sung. Additionally, the voice student may be tempted to emulate one of the numerous popular vocalists who have recorded this song. Since the song has had so much exposure, the singer needs to find new ways to embody the special qualities that made it so well-known in the first place. This song would be most appropriate to assign to a medium-level female voice student, perhaps one of sophomore or junior college level.

⁵⁸ Ibid., 114.

CHAPTER 3

ARLEN'S MUSIC FROM THE 1940s: THE PINNACLE YEARS

Harold Arlen entered the 1940s buoyed by his success with *The Wizard of Oz* and he received many offers to compose film and musical scores, including the film *Star Spangled Rhythm* (1942) and the musical *St. Louis Woman* (1946), both with lyrics by Johnny Mercer. Arlen also continued to work with Yip Harburg, most notably on the film *Cabin in the Sky* (1943) and the musical *Bloomer Girl* (1944). As noted in *Who Put the Rainbow in The Wizard of Oz?*, Arlen frequently wrote down ideas in a notebook he kept, as his frequent collaborator, Yip Harburg, also did.⁵⁹ The two then spent multiple hours together creating music and lyrics together.⁶⁰

The three songs in this compositional decade will be discussed with regard to text interpretation, negotiation of a wide range of pitches, legato line, and tessitura. All of these concepts are equally relevant to singers of classical repertoire.

“Right as the Rain” (1944)

B3-E5

Right as the rain that falls from above,
so real, so right is our love,
it came like the spring that breaks through the snow
I can't say what it may bring,
I only know... I only know...
It's right to believe whatever gave your eyes this glow,
whatever gave my heart this song can't be wrong,
it's right as the rain that falls from above,
and fills the world with the bloom of our love,
as rain must fall and day must dawn,
this love... This love... must go on.⁶¹

⁵⁹ Meyerson and Harburg, *Who Put the Rainbow in The Wizard of Oz?*, 78.

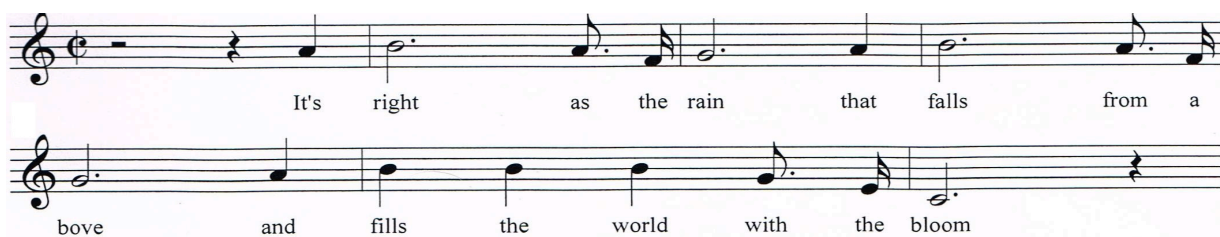
⁶⁰ Ibid.

⁶¹ Bickman, *The Harold Arlen Songbook*, 163-65.

The Arlen/Harburg musical *Bloomer Girl* unfortunately coincided with the release of the musical *Oklahoma!* (1943), which contained similar subject matter and shared some creative staff with *Bloomer Girl*.⁶² Although the show may not be familiar in name, the show's only ballad, "Right as the Rain," is frequently performed in both classical recitals and cabaret shows. Yip Harburg described the reason he believed this song to be a success: "It's a good, mature evaluation of a love situation, not an attempt to compare feelings associated with love to a clichéd notion of romance."⁶³

In setting Harburg's text, Arlen created an unassuming, simple melodic line with little embellishment. The song lies in a low tessitura, with most pitches ranging from D4-A4. In fact, for the first eight measures of sung text in "Right as the Rain," the vocal line does not rise above an A4. However, the climax that occurs in measure 33 until measure 39 requires the vocalist to alter the mood of the song dramatically. The dynamic markings quickly change from a *piano* marking to *forte* in measure 33, and the following seven measures lie in a higher tessitura than the rest of the song (Ex 5).

Music Example 5, Harold Arlen, "Right as the Rain," mm.33-39.⁶⁴



The vocal line also contains various intervals of major 6ths and major 7ths in the closing passages, requiring the singer to negotiate corresponding changes in the vocal register. The vocalist studying this song must be able to move quickly from a low tessitura to the upper

⁶² Jablonski, *Harold Arlen, Rhythm, Rainbow, and Blues*, 184.

⁶³ Meyerson, *Who Put the Rainbow in The Wizard of Oz?*, 201.

⁶⁴ Bickman, *The Harold Arlen Songbook*, 164-65.

passagio. The ample voice required in the climactic point of this song makes it better suited for an undergraduate upperclassman, rather than a true beginner.

“I Had Myself a True Love” (1946)

Bb3-Ab5

I had myself a true love, a true love who was something to see.
I had myself a true love, at least that's what I kept on telling me,
The first thing in the mornin'
I still try to think of a way to be with him,
Some part of the evenin' An' that's the way I live through the day.
She had herself a true love, but now he's gone And left her for good
The Lord knows I done heard those back yard whispers goin' round the neighborhood.
There may be a lot of things I miss, a lot of things I don't know, but I do know this:
Now I ain't got no love an' once upon a time I had a true love.
In the evenin'! In the doorway, while I stand there and wait for his comin'
With the house swept, and the clothes hung, an' the pot on the stove there a hummin',
Where is he, while I watch the risin' moon? With that gal in that damn ol' saloon?
No! That ain' the way that it used to be. No! And everybody keeps tellin' me,
There are may be a lot o' things I miss, A lot of things I don't know,
But I do know this: Now I ain't got no love an' once upon a time I had a true love.⁶⁵

“I Had Myself a True Love” was written in 1946 to lyrics by Johnny Mercer. Edward Jablonski explains the importance of this song in his first biography of Harold Arlen, *Harold Arlen, Happy With the Blues*, stating:

How can any critic “get” “I Had Myself a True Love” from a single hearing? Does he recognize its sensitively beautiful melodic line, its harmonic richness, its unique structure, its poetic imagery, at once homely and lyrical, its effectiveness as a song? These are qualities that only study or, most usually, time will recognize.⁶⁶

This song would be appropriate to assign to an undergraduate upperclassman soprano with a developed, mature sound, but is also appropriate for graduate sopranos, especially those

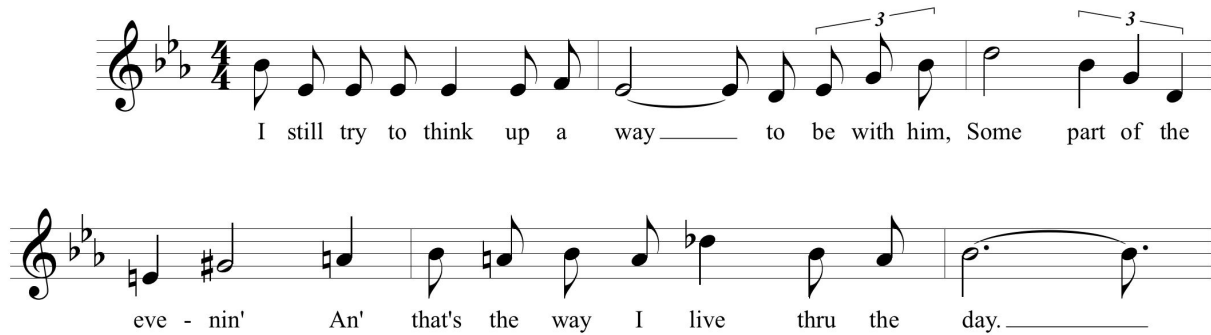
⁶⁵ Ibid., 194-99.

⁶⁶ Jablonski, *Harold Arlen, Happy With the Blues*, 131.

who need help developing communication skills. It is most likely to suit a student with an instrument of fuller size and warmth of tone, as it demands considerable dynamic commitment.

Every phrase requires ample breath support to sustain the phrase. This example of an ample, legato line is shown in the second full phrase of the song (Ex. 6).

Music Example 6. Harold Arlen, “I Had Myself a True Love,” mm. 15-20.⁶⁷



The legato line is paired with a vernacular approach to the English language. For young singers, especially those who are just beginning to acquaint themselves with classical repertoire and traditions, this offers a more direct way to refine the bel canto legato line.

The song contains many opportunities for mood shifts in the vocal line. First and foremost, the singer is lamenting her lost love, but there is also an opportunity in the melody and text to become agitated and somewhat angry. This happens when the line “Where is he, while I watch the risin’ moon?” occurs just before the last two lines of text. The lyrics evoke a sort of reminiscent quality in the lines “In the evenin’! In the doorway, while I stand there and wait for his comin’ with the house swept, and the clothes hung, an’ the pot on the stove there a hummin’” are sung. The different moods require the singer to make sophisticated decisions regarding vocal color and intent.

⁶⁷ Bickman, *The Harold Arlen Songbook*, 195.

The song requires the singer to negotiate a wide vocal range (Bb3-Ab5) often within a single phrase. An example of an extensive range within the same phrase can be found in the last phrase in the song (Ex. 7):

Music Example 7. Harold Arlen, “I Had Myself a True Love,” mm. 62-67.⁶⁸

The image displays two staves of musical notation for the song "I Had Myself a True Love" by Harold Arlen. The first staff is in 4/4 time, key of B-flat major, and features a melodic line with a wide range. It begins with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, and G5. The tempo marking *poco rit.* is above the staff. The lyrics "Now I ain' got no love an' once up - on a time I had a" are written below the staff. The second staff continues the melody with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, and G5. The tempo marking *a tempo* is above the staff. The lyrics "true love." are written below the staff, followed by a long horizontal line indicating a continuation of the melody.

“Come Rain or Come Shine” (1946)

F4-F5

I'm gonna love you like nobody's loved you come rain or come shine.
 High as a mountain and deep as a river come rain or come shine.
 I guess when you met me it was just one of those things.
 But don't ever bet me cause I'm gonna be true if you let me.

You're gonna love me like nobody's loved me come rain or come shine.
 Happy together unhappy together and won't it be fine?
 Days may be cloudy or sunny,
 We're in or we're out of the money.
 But I'm with you always, I'm with you rain or shine.⁶⁹

Also from the initially ill-received *St. Louis Woman*, which only received 113 performances during its first full run,⁷⁰ is the acclaimed song “Come Rain or Come Shine,” which was extracted from the musical and gained popularity with nightclub singers and radio.⁷¹ Though not as complex in lyrics or melody as “I Had Myself a True Love,” it is disputably a

⁶⁸ Bickman, *The Harold Arlen Songbook*, 199.

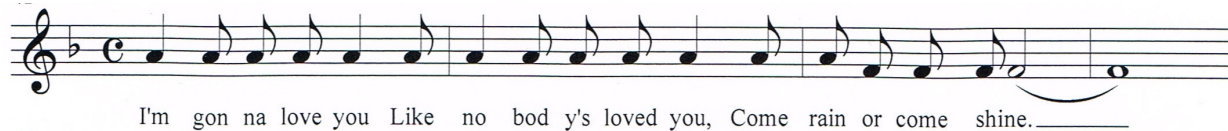
⁶⁹ *Ibid.*, 190-93.

⁷⁰ Forte, *The American Popular Ballad of the Golden Era, 1924-1950*, 226.

⁷¹ Jablonski, *Harold Arlen, Rhythm, Rainbow, and Blues*, 205.

more familiar and more frequently performed song. The vocal line contains many repeated notes, specifically on A4, B4, and D5. According to musicologist Allen Forte, this is no doubt to express the lover's conviction to remain committed to their partner no matter what.⁷² In fact, the first sung phrase contains thirteen repeated notes on A4⁷³ (Ex. 8):

Music Example 8. Harold Arlen, "Come Rain or Come Shine," mm. 5-7.⁷⁴



Intoning these repeated notes poses two challenges. First, it is difficult to keep repeated pitches in tune, especially thirteen of them in a row with a variety of vowel and consonant combinations. Second, the vocalist must determine how to keep the phrases that contain so many repeated pitches fresh and novel throughout the song. Singing each pitch with the same level of vibrato and dynamic is not pleasing to the listeners, nor is it conducive to a healthy singing approach. In addition, the singers must vary their vibrato and dynamic to color properly the words within the phrases. The singer may choose to articulate these repeated pitches by using elements of straight tone in her voice in contrast to vibrato, or she may choose to grow dynamically throughout the phrase and employ a diminuendo at the end of the phrase to accommodate the flow of the language.

An example of how to illustrate the possible nuances of this melody can be found in the work of classical singer Sylvia McNair, who released the recording *Come Rain or Come Shine*:

⁷² Forte, *The American Popular Ballad of the Golden Era, 1924-1950*, 227.

⁷³ Ibid.

⁷⁴ Bickman, *The Harold Arlen Songbook*, 190.

The Harold Arlen Songbook in 1996.⁷⁵ McNair colors the words of the text that occur on repeated pitches in ways that keep the melodic line compelling rather than merely repetitive. Although many singers have the ability to interpret Arlen's melodies in original ways, McNair's interpretation provides a valuable option with regard to phrasing the repeated notes. Other notable interpreters of this song include Frank Sinatra, Ella Fitzgerald, and Rosemary Clooney. Young singers should consult the recordings of these influential singers when studying Arlen's music.

The end of this brief song includes three octave leaps in the vocal line, all three from D4-D5, which could pose as a challenge to the young singer. Though succinct, this song is substantial in that it guides singers to make interpretive choices within a simplistic melody. Freshmen or sophomore undergraduate vocalists can readily handle this material. Additionally, the many available recorded interpretations of this piece offer a prime opportunity for further independent research. Numerous internet sources are available for young students to access these recordings, including amazon.com, youtube.com, and classical.com.

⁷⁵ Arlen, Harold. *Come Rain or Come Shine: The Harold Arlen Songbook*, Sylvia McNair. Philips Classics Productions B0000041DU. CD. 1996.

CHAPTER 4

ARLEN'S MUSIC IN THE 1950s: THE SEASONED YEARS

Following the success of the previous decade, Arlen began the 1950s with film music that is largely considered unsuccessful, including 1950's *The Petty Girl* (written with Johnny Mercer) and two collaborations with lyricist Dorothy Fields, *Mr. Imperium* (1951) and *The Farmer Takes a Wife* (1953). However, by this period, Arlen had received significant professional acclaim and composition opportunities were still plentiful. His greatest triumph of the 1950s was a collaboration with lyricist Ira Gershwin on the 1953 film *A Star is Born*, featuring Judy Garland. This decade also included a partnership with author Truman Capote on the musical *House of Flowers* (1954), an adaptation of a play by Capote with the same title.

Though riddled with personal tragedies, the 1950s were musically successful for Arlen due to his large outpouring of compositions, including two songs that are still often performed, “The Man That Got Away” from *A Star is Born*, and “A Sleepin’ Bee” from *House of Flowers*. These songs will be considered with regard to accompaniment, chromaticism, interpretation, negotiation of the upper register, and, most importantly, the influence of Arlen’s personal life on his compositions of the 1950s.

“The Man that Got Away” (1954)

C4-E5

The night is bitter,
The stars have lost their glitter,
The winds grow colder and suddenly you're older,
And all because of the man that got away.
No more his eager call,
The writing's on the wall,
The dreams you dreamed have all gone astray.
The man that won you has gone off and undone you.

That great beginning has seen the final inning.
Don't know what happened.
It's all a crazy game!
No more that all-time thrill,
For you've been through the mill,
And never a new love will be the same.
Good riddance, good-bye!
Ev'ry trick of his you're on to.
But, fools will be fools,
And where's he gone to?
The road gets rougher,
It's lonelier and tougher.
With hope you burn up,
Tomorrow he may turn up.

There's just no letup the live-long night and day!
Ever since this world began
There is nothing sadder than
A one-man woman looking for
The man that got away.⁷⁶

“The Man That Got Away” is considered the most successful song from the Arlen/Gershwin film *A Star is Born*. Historian James A. Morris describes it as “the quintessential torch song, and completely American in thought and musical form.”⁷⁷ This song is unique to Arlen’s compositional output in that it contains a melancholy text paired with a sparse accompaniment. Conversely, in previous compositions discussed, Arlen’s songs that contain despondent texts are typically paired with a lush, ample accompaniment. However, the accompaniment throughout this song only contains block chords and a doubling of the vocal line.

Apart from the simple four bar introduction, there are no instrumental interludes in the song. In fact, the vocal line only contains one instance of silence; an eighth rest in measure 20 before a new verse begins. Arlen may have designed the vocal line to portray the joyless text

⁷⁶ Ibid., 232-35.

⁷⁷ Jablonski, *Harold Arlen: Rhythm, Rainbow, and Blues*, 236.

throughout the song without a break, while the accompaniment embodies the bitter emptiness the singer must capture.

The sparse accompaniment makes “The Man That Got Away” difficult to interpret in that it does not offer obvious assistance to the singer in coloring the mood and attitude of the text.

Arlen was writing about a bitter, desolate individual; therefore, the vocalist must have the interpretive tools required to properly emote the text virtually on her own. To add more difficulty, the vocal line and accompaniment both contain many instances of chromatic pitches throughout. The singer must be able to stay in tune while negotiating the varying appearances of chromaticism. An example of the bare accompaniment combined with chromatic pitches can be found in the opening vocal passage of the song (Ex. 9).

Music Example 9. Harold Arlen, “The Man That Got Away,” mm. 5-8.⁷⁸

The musical score for "The Man That Got Away" by Harold Arlen, measures 5-8, is presented in two systems. The first system shows the vocal line and piano accompaniment for the lyrics "The night is bit ter. The stars have lost their glit ter, The". The second system shows the vocal line and piano accompaniment for the lyrics "winds grow cold er And sud den ly you're old er". The piano accompaniment is sparse, with the left hand playing a simple bass line and the right hand playing chords and single notes. The vocal line is melodic and includes chromaticism, particularly in the descending lines.

Harold Arlen’s personal life was in distress during the composition of *A Star is Born*. Shortly after or while Arlen was composing “The Man That Got Away,” his beloved father,

⁷⁸ Bickman, *The Harold Arlen Songbook*, 232.

Samuel Arluck died of liver cancer.⁷⁹ Additionally, his treasured wife, Anya, became severely mentally ill, requiring placement in a sanitarium for a period of six years.⁸⁰ These events may be what inspired Arlen to adopt different compositional techniques in *A Star is Born* that portray desolation. Arlen placed the vocal line's tessitura in a low register in the opening and closing sections of the song, only briefly rising in the middle passage of the song to an E5. For this reason, the female singer taking on this song could feasibly be a mezzo-soprano or a soprano with a broad range and a mature, warm sound. "The Man That Got Away" would be most appropriate for a singer with a solid interpretive technique, likely a graduate student.

"A Sleepin' Bee" (1954)

Eb4-F5

When a bee lies sleepin' in the palm of your hand,
You're bewitched and deep in love's long looked after land
Where you'll see a sun up in sky with the mornin' dew
and where the days go laughin' by as love comes callin' on you.

Sleep on bee, don't 'waken, Can't believe what just passed.
He's mine for the taken, I am happy at last.
Maybe I dreams but he seems sweet golden as a crown.
A sleepin' bee done told me I walks with my feet off the ground,
When my one true love I has found.⁸¹

Though Harold Arlen and Truman Capote's musical adaptation of Capote's play *House of Flowers* opened to mixed reviews⁸² and followed with two failed revivals in 1968 and 2003,

⁷⁹ Jablonski, *Harold Arlen, Rhythm, Rainbow, and Blues*, 237.

⁸⁰ Ibid., 235.

⁸¹ Bickman, *The Harold Arlen Songbook*, 240-43.

⁸² The Official Harold Arlen Website, "Biography: A Star is Born – The Great Composer (Part 2)," <http://www.haroldarlen.com/bio-8.html> (accessed March 13, 2013).

“A Sleepin’ Bee” survives in the current cabaret repertoire.⁸³ Its unusual text is taken from a folk story in Capote’s play that explains that if a bee does not sting you after you catch it, you have found love.⁸⁴ Though the text contains a positive, uplifting message, Arlen ironically utilizes a moderate tempo and his dynamic markings never rise above *mezzo piano*. Capote remarked on this sadness in Arlen’s compositional style: “The sadness, the echo of loneliness that wails through much of Arlen’s music, seemed to me the foundation of his sensibility, for he is obsessed by the tragic view of life.”⁸⁵

House of Flowers was composed shortly after *A Star is Born*, and when Arlen was experiencing an additional trouble to the complications with his father and wife: he had become very ill himself with a bleeding ulcer and was required to undergo numerous blood transfusions.⁸⁶ However, Arlen asked Capote to visit him while he was in the hospital so that they could continue their collaboration throughout his illness.⁸⁷ These difficulties likely led to Arlen’s “tragic view of life,” which his previous decades of compositions did not embody.

From a technical standpoint, “A Sleepin’ Bee” is unique in the way Arlen constructs the vocal line. In the chorus, which represents three quarters of the song’s duration, Arlen consistently began each phrase on a C4 and rises into an Eb5 or F5 by the middle of the phrase. This causes the singer to begin in a lower register of her voice and rise into the upper passagio immediately, while remaining at a *mezzo piano* dynamic. This is difficult to negotiate because the vocalist must have the requisite control in her upper register and she must seamlessly transfer from her lower register into her upper passagio. The vocal line descends directly after arriving in

⁸³ Jablonski, *Harold Arlen, Rhythm, Rainbow, and Blues*, 259.

⁸⁴ Ibid., 246.

⁸⁵ Ibid., 247.

⁸⁶ The Official Harold Arlen Website, “Biography: A Star is Born – The Great Composer (Part 2),” <http://www.haroldarlen.com/bio-8.html> (accessed March 13, 2013).

⁸⁷ Ibid.

the upper passagio, forming an arch-shaped phrase. An example of this is found in the opening of the refrain of “A Sleepin’ Bee” (Ex. 10).

Music Example 10. Harold Arlen, “A Sleepin’ Bee,” mm. 22-25.⁸⁸



It is difficult for a vocalist to sing in both registers of her voice in a single phrase (as noted in “I Had Myself a True Love” in Chapter 3), especially when she must also remain subdued dynamically. However, this is the most challenging facet in the song because in classical singing, the ideal is that both registers sound as one. According to singer and pedagogue Richard Miller: “The skillful singer appears to have but *one* register.”⁸⁹ Jazz singers do not strive for this same ideal of even voice registers, in part because it takes away from the authenticity of their speech-like singing. “A Sleepin’ Bee” would be best suited for an upper-level undergraduate singer because the goal for classical singers is to move seamlessly between registers.

These two songs from the 1950s highlight the compositional changes Arlen made during his “mature” period. The music of this period was heavily influenced by Arlen’s personal life, which can be seen in bare accompaniments and a melancholy undertone throughout the songs. The technical demands discussed in previous decades still exist in these mature compositions, including tuning issues with chromaticism in the vocal line and negotiation of register changes. Performers of these later songs must possess the aforementioned technical skills but must also bring a deep level of emotional commitment to the material.

⁸⁸ Bickman, *The Harold Arlen Songbook*, 241.

⁸⁹ Richard Miller, *The Structure of Singing* (New York: Schirmer Books, 1996), 150.

CHAPTER 5

CONCLUSION

As stated in Julie Balog's *Journal of Singing* article "A Guide to Evaluating Music Teacher Singing for the Classical Teacher," classical vocal teachers must be able to teach a variety of musical genres, including musical theater. However, this does not imply that classical voice teachers of musical theater repertoire should change the way they approach vocal technique. Harold Arlen's music is significant in that classical teaching techniques can and should be applied to his music. This project focused on just eight of Arlen's many songs. Other Arlen songs that would be fitting for study in the classical voice studio include "Last Night When We Were Young," "Down With Love" from *Hooray for What*, and "Don't Like Goodbyes" from *House of Flowers*. Teachers should not hesitate to explore the wealth of Arlen's output.

Other prominent musical theater composers' music may be approached in a similar way for use in the vocal studio. Composer Kurt Weill's works, including musicals *Lady in the Dark* (1941) and *One Touch of Venus* (1943), incorporate many of the classical singing elements discussed in Arlen's works. Additionally, George Gershwin's musicals from the 1920s, most notably *Oh, Kay!* (1926) and *Funny Face* (1927), should be considered by voice teachers when seeking legitimate musical theater songs. Perhaps the most well-known composer of musicals with a classical singing approach is Richard Rodgers, who composed the music to the seminal works *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), and *Oklahoma* (1943), among others. His grandson, Adam Guettel, composed music for the contemporary musical *The Light in the Piazza* (2003), which contains a classical singing approach for some characters.

Other composers of the “legitimate” musical theater style include Frank Loesser, Irving Berlin, Frederick Loewe, and Meredith Wilson.

Teachers willing to include this musical genre while still maintaining the integrity of classical vocal technique will benefit their voice studio in many ways. Voice students are more likely to continue their vocal studies when they relate easily to the music they perform. This repertoire can serve as a positive bridge to the more traditional art song repertoire. Professional opera singers have increasingly crossed over into the musical theater genre with great success. Most recently, Stephanie Blythe’s program featuring music made popular by singer Kate Smith was filmed by PBS’s Live from Lincoln Center series (February 2013), and renowned dramatic soprano Deborah Voigt was heard in the title role of Irving Berlin’s *Annie, Get Your Gun* at the 2011 Glimmerglass Festival. The musical theater repertoire is an increasingly important genre for classical singers, who must be fluent in this style in order to remain relevant in the profession. Arlen’s music is appropriate for singers of varying skill levels, and it provides both necessary classical skills as well as an opportunity to learn about musical theater style.

BIBLIOGRAPHY

Articles

- Balog, Julie E. "A Guide to Evaluating Music Teacher Singing for the Classical Teacher." *Journal of Singing* 61, no. 4 (March/April 2005): 401-6.
- Edwin, Robert. "A Broader Broadway." *Journal of Singing* 59, no. 5 (May/June 2003): 431-2.
- Mourik, Maarten. "Undergraduate Music Theater Education: Integrating Musical and Theatrical Skills." *Journal of Singing* 65, no. 2 (November/December 2008): 213-18.

Books

- Cherbo, Joni Maya and Monnie Peters. *American Participation in Opera and Musical Theater*. Carson: Seven Locks Press, 1995.
- Cooke, Mervyn. *A History of Film Music*. Cambridge: Cambridge University Press, 2008.
- Davis, Lee Allyn. *Scandals and Follies: The Rise and Fall of the Great Broadway Revue*. New York: Limelight Editions, 2000.
- Ewan, David. *New Complete Book of American Musical Theater*. New York: Holt, Rinehart, and Winston, 1970.
- Forte, Allen. *The American Popular Ballad of the Golden Era, 1924-1950*. Princeton: Princeton University Press, 1995.
- Jablonski, Edward. *Harold Arlen, Happy With the Blues*. New York: Da Capo Press, 1961.
- _____. *Harold Arlen: Rhythm, Rainbow, and Blues*. Boston: Northeastern University Press, 1996.
- Joyner, David Lee. *American Popular Music*. New York: McGraw Hill Higher Education, 1992.
- Knapp, Raymond. *The American Musical and the Performance of Personal Identity*. Princeton: Princeton University Press, 2006.
- Lees, Gene. *Singers and the Song*. New York: Oxford University Press, 1987.
- Meyerson, Harold, and Ernest Harburg. *Who Put the Rainbow in The Wizard of Oz?* Michigan: University of Michigan Press, 1993.
- Miller, Richard. *The Structure of Singing*. New York: Schirmer Books, 1996.

Patinkin, Sheldon. *No Legs, No Joke, No Chance*. Evanston: Northwestern University Press, 2008.

Stempel, Larry. *Showtime: A History of the Broadway Musical Theater*. New York: W.W. Norton & Co., 2010.

Tick, Judith and Paul Beaudoin, eds. *Music in the U.S.A.: A Documentary Companion*. Oxford: Oxford University Press, 2008.

Walsh, David F. *Musical Theater and American Culture*. Westport: Praeger, 2003.

Discography

Arlen, Harold. *Come Rain or Come Shine: The Harold Arlen Songbook*, Sylvia McNair. Philips Classics Productions B0000041DU. CD. 1996.

Arlen, Harold. *Ella Fitzgerald Sings the Harold Arlen Songbook*, Ella Fitzgerald. Verve. MP3. 2001.

Arlen, Harold. *The Great Songwriters – Harold Arlen*, Various Artists. Ideal Music. MP3. 2011.

Arlen, Harold. *Harold Arlen Centennial Celebration 100*, Various Artists. Concord Records. MP3. 2005.

Arlen, Harold. *Harold Arlen Songbook: That Old Black Magic*, Various Artists. Verve. MP3. 1997.

Arlen, Harold. *House of Flowers*, Broadway Cast Recording. Columbia Broadway Masterworks. MP3. 2003.

Arlen, Harold. *Rosemary Clooney Sings the Music of Harold Arlen*, Rosemary Clooney. Concord Jazz CCD-4210. CD. 1983.

Arlen, Harold. *Sing My Heart: The Songs of Harold Arlen*, KT Sullivan. DRG. MP3. 1995.

How Glory Goes, Audra McDonald. Nonesuch 79580-2. CD. 2000.

Just for the Record. Barbra Streisand. Sony Music Entertainment. MP3. 1991.

Media

DiDonato, Joyce. "Somewhere Over the Rainbow." *YouTube*. Online Video Clip. March 22, 2011. http://www.youtube.com/watch?v=t5NhdfHaza4&playnext=1&list=PLEBB68EAF7BD5B3CB&feature=results_video.

Fleming, Renée. "Somewhere Over the Rainbow." *YouTube*. Online Video Clip. April 19, 2009. http://www.youtube.com/watch?v=NY30HTziUA4&playnext=1&list=PLEB23230A17CF4CDE&feature=results_video.

Peters, Bernadette. "Harold Arlen – Medley – Blues in the Night." *YouTube*. Online Video Clip. April 23, 2012. <http://www.youtube.com/watch?v=pMBoXZ3yVh4>.

Scores

Arlen, Harold. *Harold Arlen and His Songs*. New York: Harwin Music, 1966.

Arlen, Harold. *The Harold Arlen Songbook*. Edited by David Bickman. Milwaukee: Hal Leonard Corporation, 1985.

Arlen, Harold. *St. Louis Woman: Vocal Selections*. New York: Chappell, 1976