



THE UNIVERSITY OF
**WESTERN
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Conservatorium
of Music

YEAR 11 ATAR DESIGNATED WORKS 2023-2026

UNIT 1 – ELEMENTS

Louis Armstrong *West End Blues*

(Franz) Joseph Haydn *Trumpet Concerto in E-Flat Major* (3rd movement)

The Shirelles *Will You Love Me Tomorrow*

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Resource prepared by UWA Conservatorium of Music staff

Dr Paul De Cinque (Brass & Music Education), Dr Jonathan Fitzgerald (Guitar & Harmony), Dr Ashley Smith (Wind & Contemporary Performance), and Dr Cecilia Sun (Musicology)



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THE UNIVERSITY OF
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of Music

ATAR Music Workbook

Unit One: Elements



Louis Armstrong: West End Blues

(Franz) Joseph Haydn: Trumpet Concerto (3rd movement)

The Shirelles: Will You Still Love Me Tomorrow (King/Goffin)

Resource prepared by faculty members from the UWA Conservatorium of Music
*Paul De Cinque (Brass & Music Education), Jonathan Fitzgerald (Guitar & Harmony), Ashley
Smith (Wind & Contemporary Performance), and Cecilia Sun (Musicology)*

Edited by Alan Lourens (Head of the Conservatorium of Music)

FOREWORD

It is with great pleasure that we present this resource to the teachers and students working on the new ATAR Music syllabus from 2023. Whether we look at jazz, popular music, Western art music, or the traditional music of a community, music has been used throughout civilisation to share stories and to communicate feelings. We are excited that the new ATAR Music syllabus does not divide us into “classical musicians,” “contemporary musicians,” and “jazz musicians” any more, but unites us as musicians who are simply trying to communicate something with those who listen to us.

All styles of music discussed above use structure to help convey their message. The structures we all use are different, but by having a clear structure, we can make sure our audience understands our intent. Popular musicians often use verse and chorus form in their songs to explain a story, classical composers used two themes and unpack them for over ten minutes in a structure called sonata form, and many jazz musicians start with a twelve-bar chord progression called the blues as a starting point for their compositions.

In Unit One, we will discuss elements. These are the building blocks of pieces of music, and when we understand the elements of contemporary, jazz, and Western art music, we can explain how those elements are used to convey a message.

These three background and analysis documents are intended as a step off point for you in your classrooms as you explore these pieces of music. There are suggested readings and listenings which we hope will broaden your understanding of the topics, and encourage you to find lots of other resources on the composers, writers, and pieces of music. We also have a significant number of resources on our UWA ATAR Music resource page which we encourage you to check out.

We hope you enjoy studying these works and enjoy your time studying ATAR Music over the next two years.

Alan Lourens
Head of the UWA Conservatorium of Music

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LOUIS ARMSTRONG AND HIS HOT FIVE, *WEST END BLUES* (1928)

Background (Prepared by Dr. Cecilia Sun)

Link to recording: <https://www.youtube.com/watch?v=4WPCBieSESI>

Composer: Joe “King” Oliver (1881–1938)

Trumpet: Louis Armstrong (1901–71)

Clarinet: Jimmy Strong (1906–77)

Trombone: Fred Robinson (1901–1984)

Piano: Earl Hines (1903–83)

Banjo: Mancy Carr (1899–1946)

Drums: Zutty Singleton (1898–1975)



King Oliver and his Creole Jazz Band (1923): (L–R) Honore Dufrey, Baby Dodds, King Oliver, Louis Armstrong, Lil Hardin, Bill Johnson, and Jonny Dodds.

This photograph of King Oliver’s Creole Jazz band features three figures important to any discussion of Louis Armstrong and his Hot Five’s 1928 recording of *West End Blues*:

- At the back is King Oliver himself. Oliver was a cornet player and band leader, and key figure in the New Orleans jazz scene. He wrote *West End Blues*;
- Kneeling in front is Oliver’s second cornet player, Louis Armstrong, pictured here with a trombone;
- And at the piano is Lil Hardin, who was married to Armstrong from 1924 until their separation in the 1930s. Although she did not play on *West End Blues*, Hardin, a conservatory-trained musician, was a huge influence on Armstrong’s development as a musician and the trajectory of his musical career.

By the time the picture was taken, both Oliver and Armstrong had left their hometown of New Orleans, the birth place of jazz. A year after this photo, Armstrong would leave King Oliver's band to strike out on his own. Not long after that, in 1926, Armstrong started recording a now-historic set of recordings with his Hot Fives and Hot Seven groups. *West End Blues* is arguably the most famous recording from this era, if not his entire career, and lauded now as one of the most significant musical statements in the history of jazz.

Origins of Jazz

We know remarkably little about the origins of jazz. Initially, the lines between jazz, blues, and ragtime—all forms of African American music at the turn of the last century—were blurred. As these musical styles were all transmitted through oral tradition, we have few written documents and even fewer early recordings. Much of what we know about the origins of jazz comes from interviews of aging jazz performers, decades after the music was first established.

Here is what we do know:

- The city of New Orleans played a key role, with African American musicians taking the lead;
- Jazz was a mix of a large number of musical styles, including African elements in terms of timbral manipulations, and rhythmic and melodic approaches; the Blues; ragtime; and band music (such as that of John Philip Sousa). Other European, Latin American, and American musical influences also played some part.
- Early jazz was played to accompany dancing, and often at places that served alcohol (such as restaurants, nightclubs, cabarets, and dance halls);
- The earliest forms of jazz were improvised.

The first jazz recording dates from 1917 and features the Original Dixieland Jass [*sic*] Band—a Chicago-based group made up of White musicians originally from New Orleans—playing *Livery Stable Blues*. But the African American citizens of New Orleans had been playing what became known as Jazz since around 1900. Of course, they did not call it jazz—they thought they were simply playing they were playing an idiosyncratic local brand of ragtime.

The earliest mention of “jazz”—in a San Francisco newspaper—had nothing to do with music. It was used to describe a baseball game to denote play with pep and enthusiasm: “everybody [on the team] has come back full of the old ‘jazz’.”¹ As we can see from the spelling of the Original Dixieland Jass band, there was no early consensus on the spelling of this new type of music. One of the first published articles on jazz appeared in the *New York Sun* in 1917 under the title “Whence Comes Jass?” It begins: “Variously spelt Jas, Jass, Jaz, Jazz, Jasz, and Jasz.”²

It was not until the 1920s, when many of the early generation of jazz musicians moved north to cities like Chicago—that we began to gather a significant amount of documentation about jazz—both in terms of recordings, and also in texts like writings about and interviews with musicians. By then, this kind of music had gained such popularity the 1920s became known as the Jazz Age.

In the early years, jazz was a group enterprise with musicians in the band sharing solo duties. Listen, for example, to King Oliver's Creole Jazz Band's *Dippermouth Blues* (rec. April 1923 by the group pictured above). [<https://www.youtube.com/watch?v=PwpriGltf9g>]. The structure of this tune is typically simple: a brief introduction, followed by nine choruses (i.e., nine repetitions) of the 12-bar blues. The soloing duties are shared as follows. Note the prevalence of polyphonic group improvisation—a key characteristic of the New Orleans style.

¹ Mark Tucker, Travis A. Jackson, “Jazz” *Grove Music Online* (Oxford University Press), accessed January 18, 2023, <https://www.oxfordmusiconline.com/search?q=jazz&searchBtn=Search&isQuickSearch=true>.

² Robert Walser, ed., *Keeping Time: Readings in Jazz History* (New York, Oxford: Oxford University Press, 1999), 6.

Time	Section	Soloist(s)
0:00–0:04	Introduction	Cornet duet (Oliver and Armstrong)
0:05–0:20	1 st chorus	Polyphonic group improvisation
0:21–0:35	2 nd chorus	Polyphonic group improvisation
0:36–0:50	3 rd chorus	Clarinet solo (Johnny Dodds)
0:51–1:06	4 th chorus	Clarinet solo continues
1:07–1:22	5 th chorus	Polyphonic group improvisation
1:23–1:37	6 th chorus	Muted cornet solo (Oliver)
1:38–1:52	7 th chorus	Cornet solo continues
1:53–2:06	8 th chorus	Cornet solo continues
2:08–end	9 th chorus	Polyphonic group improvisation

It was the emergence of superstar soloists like Louis Armstrong that threatened the group improvisation style of New Orleans jazz. Gunther Schuller, in his book *Early Jazz*, accurately named his chapter on Armstrong: “The First Great Soloist.”³

Louis Armstrong (1901–71)

Louis Armstrong was born into poverty in New Orleans in 1901. His father deserted the family soon after Armstrong’s birth, and his mother did whatever she had to in order to support her family, including domestic work and, likely, prostitution. From the age of five, Armstrong grew up in the red-light district of New Orleans. He sang at the Baptist church, played in marching bands, and absorbed the various kinds of blues, ragtime, and proto-jazz he heard in neighbouring saloons and brothels. Armstrong started working at the age of seven—during the day, he sold newspapers, delivered coal, and collected junk; at night, he sang in a vocal quartet at street corners for tips. At the age of twelve, he was declared delinquent for firing a pistol in the air to celebrate the New Year and sent to the “Colored Waif’s Home”—a local reform school. Conditions were harsh there, but Armstrong, who already played the trumpet, received music lessons and played in the band. He left, reluctantly, two years later, as an accomplished musician and performer.

King Oliver, who had the reputation of being the best cornet player in town, took Armstrong under his wing, giving him lessons and recommending him for gigs. When Oliver left New Orleans for Chicago in 1919, Armstrong took his place in the highly regarded Kid Ory band. He also joined Fate Marable’s riverboat band in the summer of 1919 and stayed until 1921. In order to play standard arrangements—as was required of all such bands—Armstrong learnt to read music.

In 1922, it was Armstrong’s turn to leave New Orleans when he went to Chicago to join Oliver as his second cornet player. It was there that he met and then married Lil Hardin. With her encouragement, he left Oliver’s band to strike out on his own. Initially, he went to New York to play as one of the all-stars in the Fletcher Henderson Orchestra. By 1925 he was back in Chicago, with a deal negotiated for him by Hardin to play as the “World’s Greatest Jazz Cornetist” in her new band.

At the same time, and now functioning as the undisputed leader, Armstrong started recording with his Hot Five and Hot Seven groups. Between 1925 and 1928, they produced sixty-five recordings that thrilled the jazz world and beyond with their magnetic musicianship. Trumpeter and band leader Max Kaminsky commented that he felt “as if I had stared into the sun’s eye” after hearing them. Armstrong the trumpet player became known for his electrifying tone, magnificence of ideas, harmonic sense, superb technique, power and ease, hotness and intensity, and complete mastery over the instrument. It also turned out he had a captivating voice: its gravelly, rhythmic warmth would emerge as one of the most memorable of the twentieth century. And, most crucially for a jazz performer, he had swing.

³ Gunther Schuller, *Early Jazz: Its Roots and Musical Development* (New York: Oxford University Press, 1968), 89.

West End Blues

This recording of *West End Blues* comes from this period. The tune was composed by King Oliver about a popular picnic and entertainment area in New Orleans. Oliver recorded it just two weeks before Armstrong. There are a number of other notable recordings, including a vocal take with Ethel Waters and Armstrong himself would record this again later in his career. But the most famous version of *West End Blues* is the one Armstrong recorded on June 28, 1928 with the Hot Five.

In this recording, we can hear the key influences on Armstrong at this time:

1. First, the African American oral tradition that the noted scholar Henry Louis Gates called “signifyin(g)” —that is, embellishing upon and therefore adding new meaning to something already in existence: in this case, the 12-bar blues and King Oliver’s tune.
2. Second, Armstrong’s experiences in cabarets, which taught him how to be an entertainer;
3. And finally, the virtuosity he was inspired to learn from his then-wife pianist Lil Hardin, who drilled him in technical exercises.

Analysis (Prepared by Dr. Cecilia Sun)

Armstrong recorded *West End Blues* with the typical New Orleans front line of trumpet, clarinet (Jimmy Strong), and trombone (Fred Robinson), and a rhythm section of piano (Earl Hines), banjo (Mancy Carr), and drummer Zutty Singleton on hand cymbals. (Yes, Armstrong and his Hot Five—a group that only existed in the studio—actually had a total of six players in this recording.)

Harmony

West End Blues is based on the 12-bar blues, which is simply a series of chords over which musicians would improvise. (Note that not all tunes with “blues” in the title actually use a blues harmonic structure.) The basic form of the 12-bar blues is as follows: The twelve bars divide into 3 phrases of 4 bars each with the harmonies you can see below: four bars on the I, followed by 2 bars on IV and 2 bars on I, and concluding with 2 bars on V and the final two bars on I. All but the final iteration of this pattern can end on the dominant as a way of leading back into the next repetition of this chord progression.

The diagram illustrates the 12-bar blues harmonic structure in bass clef, 4/4 time. It consists of three lines of music, each representing a phrase of four bars. The first line shows four bars of the I chord. The second line shows two bars of the IV chord followed by two bars of the I chord. The third line shows two bars of the V chord followed by two bars of the I chord, with a double bar line at the end.

Within this standard formula, there exists many possibilities for variations. *West End Blues* essentially follows this pattern, with a few changes in each chorus. The chart below provides a basic overview of the harmonies used. As you can see, the piano improvisation (chorus 4) differs the most, with a number of substitution chords, but it still keeps to the basic formula of the 12-bar blues.

Bar number within the 12-bar Blues structure	Chorus 1	Chorus 2	Chorus 3	Chorus 4	Chorus 5
1	I	I	I	I7	I
2	I	V7/IV-V7	I	ii-V7	I
3	I	I	I	I-ii-V7	I9
4	I7	I7	I7	IV-I7	I9
5	IV	IV	IV	IV	IV
6	IV	iv	iv	IV	IV
7	I	I	I	I	I
8	I	I	I	I	I
9	V7	V7	V7	ii	
10	V7	V7	V7	V/IV-V7	
11	I	I	I	I-ii7	
12	I-V	I-V	I-V	I-V	

Basic Chord Structure of *West End Blues*⁴

When you listen to it, it is easy to follow: the tune is in 4/4 and there is a steady crochet accompaniment throughout. So if you just count up to four and keep track of the number of bars, you will know exactly where you are in the structure.

Form

The overall formal structure of *West End Blues* is simple. There is an introduction, followed by five choruses of the 12-bar blues, the last of which breaks off after eight bars and leads into the coda.

Section	Timing	Comments
Introduction		Opening trumpet fanfare (Louis Armstrong)
Chorus 1	0:16	Trumpet solo (Armstrong)
Chorus 2	0:51	Trombone solo (Fred Robinson)
Chorus 3	1:25	Duet between clarinet (Jimmy Strong) and scat singing (Armstrong)
Chorus 4	2:00	Piano solo (Earl Hines)
Chorus 5	2:33	Armstrong (trumpet) (8 bars only)
Coda	2:58	Blues pattern continues on piano

Introduction

Louis Armstrong's opening fanfare cadenza is the most famous and striking part of *West End Blues*. Many later commentators have argued that this is the point when jazz became art, when it could, in the words of Schuller, "The clarion call of *West End Blues* served notice that jazz had the protentional capacity to compete with the highest order of musical expression."⁵ Now it is one of the most widely imitated of all jazz solos, but it would have been startling and thrilling to audiences of the time in its boldness and rhythmic freedom. The virtuosity of the playing and the fact that it is just Armstrong alone put the spotlight squarely on him and signalled in the most definitive way that collective music making of earlier New Orleans jazz was on its way out. By beginning the performance with a free-form trumpet solo, Armstrong is harkening back to the tradition of marching and brass bands where the cornet would feature as the star.

⁴ The harmonic analysis is based on a study guide provided by Pearson.

http://musicbcs.weebly.com/uploads/2/5/1/5/25157303/unit_6_-_48_louis_armstrong_and_his_hot_five_west_end_blues.pdf.

See this document for a more detailed harmonic analysis, including chord inversions.

⁵ Schuller, 89.

Chorus 1

Armstrong plays to the accompaniment of clarinet, trombone, and the rhythm section, with the piano and banjo player strong chords on each beat. The first chorus begins with a straightforward melodic and harmonic statement of Oliver's tune in order to establish the identity of the music. This is particularly striking after the dazzling introduction. After the simple beginning, Armstrong begins to improvise in an increasingly ornate manner.

Chorus 2

Fred Robinson's solo has a distinctly vocal quality. He is accompanied by the drummer playing spoons.

Chorus 3

Jimmy Strong plays this solo in the clarinet's chalumeaux (lower) range. He engages in a call-and-response with Armstrong, who is not playing the trumpet here, but is instead scat singing. The two begin in a canonical manner, but they become freer as the chorus progresses.

Chorus 4

The fourth chorus is just Earl Hines on the piano. This is, after Armstrong's performances, the most remembered part of *West End Blues*. Hines was one of the first jazz pianists to move away from busy, two-handed ragtime and stride styles in favour of a more linear approach inspired by the wind players. You can hear this here in the florid single-line melody in his right hand, which evokes lines played by horn players. The stride influence is still audible here in his left-hand style. Some commentators have noted that this can be seen as an amalgamation of classical piano playing (in which young Hines was trained) and jazz.

Chorus 5

Armstrong returns to the spotlight for the final chorus. He begins as if he were going to recap Oliver's original tune. Instead, he holds the by holding a high B-flat for almost four bars before breaking the tension with his virtuosic improvisation, which sounds even more impressive after the long note. Note the subtlety of Armstrong's rhythmic inflections as he rushes and drags as the his improvisation tumbles out. No transcription can do this kind of playing justice. This final chorus provides a fitting climax to *West End Blues*, and imposes an overall emotional trajectory to the piece. Instead of sounding merely like a series of repetitions, Armstrong has given us a structure that begins with the brilliant introduction, which is followed by more subdued middle choruses, before finishing with what Schuller has characterized as an "impassioned finale."

Coda

This is not the end though. Armstrong's solo breaks off after eight bar, which leads us into the coda. The coda, played without the steady rhythm that we have heard since the introduction, begins with a rubato piano solo. Appropriately enough, there is a final trumpet flourish giving Armstrong the (almost) the last word on this recording. The last thing we hear is the drummer rounding out this tune on his spoons.

It speaks to the influence and prestige of this recording that King Oliver, who had first recorded his own tune a just seventeen days before Armstrong, went back into the studio in January 1929 to re-record it again in Armstrong's arrangement, complete with the introductory fanfare and long high Bb of the final chorus (but without the scat singing).

https://www.youtube.com/watch?v=JtTg_zLX6ZI. Armstrong would go on to have a long and distinguished career topping the UK charts as late as 1968 with his vocal performance of *What a Wonderful World*, but *West End Blues* remains one of his crowning achievements.

Suggested Listening

King Oliver and his Creole Jazz Band, *Dippermouth Blues* (1923)

<https://www.youtube.com/watch?v=PwpriGltf9g>

See above for discussion.

Bessie Smith (1894–1937), *St. Louis Blues* (1925)

https://www.youtube.com/watch?v=3rd9IaA_uJI&list=RD3rd9IaA_uJI&start_radio=1

The first recorded jazz stars were the female blues singers of the 1920s—the so-called “Blues Queens”—and none was starrier than Bessie Smith (1894–1937), the “Empress of the Blues.” Armstrong features on this recording as her sideman. *St. Louis Blues* was composed by W.C. Handy (1873–1958) in 1914, and has become the most popular and successful of all blues songs. Handy embraced the moniker “Father of the Blues,” but it is clear that he didn’t invent the Blues, but heard this music played by local bands in rural areas. Handy wrote the music down and published it through his own company—Handy & Pace: the first Black-owned sheet-music company.

Smith was known for her the power of her voice—which we can hear in the recordings left behind—as well as for being an all-round magnetic performer. Unfortunately, there exists no footage of her in performance. The only existing footage of Smith is her performance of *St. Louis Blues* in a film of the same name: https://www.youtube.com/watch?v=5Bo3f_9hLkQ. Note the typical blues structure of the lyrics, where two lines are repeated before moving on to a different third line.

Louis Armstrong and His Hot Five, *Hotter Than That* (1927)

<https://www.youtube.com/watch?v=UofL8pD69co>

Hotter Than That comes from the final session featuring the Armstrong’s original Hot Five, including Lil Hardin on piano, who wrote this tune. This particular ensemble also included guest artist guitarist Lonnie Johnson. *Hotter than That* exemplifies “hot jazz” was a term used in early jazz and swing to describe performances of a particularly exciting or energetic nature. (Armstrong used “hot” to name his ensemble.) In addition to the instrumental virtuosity of Armstrong and his band, *Hotter than That* also features virtuosic scatting from Armstrong. Scat singing, which features in the third chorus in *West End Blues*, was first heard in Armstrong’s recording *Heebie Jeebies* in 1926. There is a story, likely apocryphal, that Armstrong dropped his music and therefore had to invent nonsense syllables to sing instead of the official lyrics. Armstrong did not invent scat singing, but he did popularize it.

Paul Whiteman (1890–1967), *Whispering* (1920)

https://www.youtube.com/watch?v=LZE8Ab_t950

It is impossible to study jazz without considering issues of race. Whiteman, the US’s best-known dance band leader by the 1920s, occupies a contentious place in jazz history. On the one hand, jazz purists accused him of diluting early jazz for financial gain; on the other, he was admired by both black and white musicians and his band was known for its ingenious arrangements. A song like *Whispering* serves as an example of how white performers like Whiteman were pushing jazz into a sweeter and less syncopated format.

Jelly Roll Morton (1890–1941), *Maple Leaf Rag* (1938)

<https://www.youtube.com/watch?v=sCXG8WPbg9s>

Jelly Roll Morton, born Ferdinand Joseph LaMothe, was one of the most colourful figures of early jazz. Born in New Orleans as a “Creole of colour,” Morton learnt to play the piano in this city’s “sporting houses,” (i.e., brothels). Morton claimed to have invented jazz in 1902 and would give out business cards printed with “Originator of Jazz—Stomp—Swing.” Morton’s performance of Scott Joplin’s *Maple Leaf Rag* is a good piece to teach because ragtime was a key factor in the formation of jazz, and because it is instructive to compare what he does in this recording with Joplin’s printed score, which can lead to the discussion

of what makes a jazz performance jazz. A recording exists of Morton playing *Maple Leaf Rag* as both ragtime and jazz. <https://www.youtube.com/watch?v=divhKPj6g0Q>

Further Reading/Viewing

Schuller, Gunther. *Early Jazz: Its Roots and Musical Development*. New York: Oxford University Press, 1968.

Study Guide on *West End Blues*.

http://musicbcs.weebly.com/uploads/2/5/1/5/25157303/unit_6_-_48_louis_armstrong_and_his_hot_five_west_end_blues.pdf.

Segment from Ken Burns's documentary *Jazz on West End Blues*.

<https://www.youtube.com/watch?v=blitf8jBXQw>



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(FRANZ) JOSEPH HAYDN: Trumpet Concerto in E-Flat Major (1796) (3rd movement)

Background (prepared by Dr. Paul De Cinque)



While we tend to focus on Mozart and Beethoven as the two most important composers from the late 18th century in Western Art Music, Franz Joseph Haydn (1732–1809) was the first major composer to show this new style of composition. Born in 1732, Haydn was already eighteen years old when Bach (who is now recognised as the most important Baroque composer) died, and yet his compositional voice is remarkably different to the older Germanic composer. Without Haydn, it is unlikely many of the common features of “classical” music we talk about today would have developed in the same way. His influence spread to the growth of the symphony, sonata form, and the string quartet. Most importantly, the German people would be singing a different national anthem without Haydn, given he wrote the current version!

Haydn’s Life

There are a number of published biographical accounts of Haydn’s life which you can read to get more information about his development as a composer. This dot-point analysis is a summary of information from *Grove Music*, *Lumen Music*, and other sources.

Childhood and early years as a composer

- Born in Rohrau to parents Mathias and Anna Maria
- Born into a musical family where he and his two brothers became musicians
- Started singing in a Viennese church choir at the age of eight
- Worked as a freelance musician with a growing reputation in Vienna until 1757 (age twenty-five)

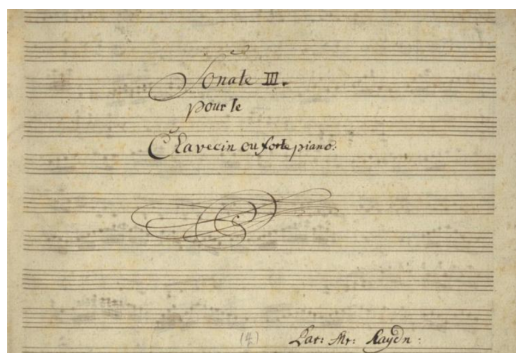
Working for Count Morzin & Count Esterházy

- Became Director of Music to Count Morzin in 1757
- Married Maria Anna Aloysia Apollonia Keller in 1760
- Moved his employment to the Esterházy court in 1761 as Vice-Kapellmeister for five years before becoming Kapellmeister in 1766
- Began composing large-scale vocal works during this time, including opera from 1766
- Became well-known and in demand as a composer outside of his employment during the 1780s

Final Years

- Worked in London from 1791–2 and 1794–5
- Returned to Vienna from 1795 as a much more famous composer and with a much smaller role for Esterházy
- Composed the Emperor’s Hymn in 1796 (which became the German national anthem)
- Started to feel the impact of age and weakness in 1799, followed by the death of his wife in 1800
- Ceased public music functions in 1803 and passed away in 1809

Haydn's Compositional Output



Haydn contributed to almost all of the major styles of Western art music. *Oxford Music Online* notes his orchestral output includes 106 symphonies, many concerti (including the Trumpet Concerto you are studying), as well as overtures, and other smaller orchestral works. He composed sixty-eight string quartets and a number of string trios, piano trios, and works for other chamber ensembles. He is also known for over sixty piano sonatas and fourteen masses. Haydn is noted as writing operas, Italian comedies, and German *Singspiels*, although they are rarely performed works today.

Selected Important Works

Symphony No. 45 in F-Sharp minor "Farewell" (1772) is one of Haydn's *Sturm und Drang* symphonies (works that were often in minor keys which conveyed strong emotions). The symphony is in F-sharp minor, and is most well known for the story behind the piece. The court orchestra had been in residence at Esterházy Palace for longer than they anticipated, and many of the musicians wanted to return home. Haydn instructs musicians to leave the stage one by one during the last movement so by its close, only two violinists remain. It was a not so subtle hint to Esterházy to return to Eisenstadt; the Prince understood the message and moved his court the following day.

Listen to: Trevor Pinnock and The English Concert (<https://www.youtube.com/watch?v=LnnBtx0z6o0>)

German National Anthem

Mässig Haydn

Voice

Piano

1. Deutsch-land, Deutsch-land u - ber al - les, U - ber al - les in der Welt,
Wenn es stes zu Schutz und Treu - e, Brü - der - lich zu sam - men - hält,
2. Deut - sche Frau - en, deut - sche Treu - e, Deut - scher Wein und deut - scher Sang
Sol - len in der Welt be - hal - ten Ih - ren al - ten schö - nen Klang
3. Ein - ig - keit und Recht und Frei - heit Für das deut - sche Va - ter - land!
Da - nach lasst uns al - le stre - ben Brü - der - lich mit Herz und Hand!

String Quartet No. 62 in C Major "Emperor" (1797) (op. 76 no. 3) is well known for the use of the theme "Gott erhalte Franz den Kaiser" (God Save Emperor Francis) in the second movement. This theme is the current German national anthem. The first movement is in a standard sonata form and is monothematic (that is, the two main themes in the tonic and dominant key feature the same melodic idea).
Listen to: The Takács Quartet (<https://youtu.be/k5IR5Wt0yEw?t=2540>)

The Creation (1798) is a large-scale oratorio written in Haydn's later years and is considered to be one of his greatest works. It is scored for a very large ensemble: three vocal soloists (STB), an SATB chorus, and a large orchestra including strings plus two flutes, oboes, clarinets, bassoons, horns and trumpets, as well as three trombones and a contrabassoon. This is one of the largest instrumentations of a work from this period. Of special note is the opening of the work, which depicts "Chaos" and the creation of the world. Haydn depicts Chaos in several ways. To begin the work, Haydn writes a unison C long note from the orchestra, the lacking of harmony and rhythm representing the lack of the universe. He also often doesn't cadence traditionally at the ends of phrases to further this depiction of a lack of order.

Listen to: The Gabrieli Consort & Players conducted by Paul McCreesh (<https://youtu.be/1-nWfVjgbzk>)

Symphony No. 104 "London" (1795) is probably Haydn's most well-known symphony. It features a slow introduction in the first movement (a common device which remained from the baroque period), a monothematic 1st movement sonata form, and is full of some interesting and fun Haydn quirks.

Listen to: Nikolaus Harnoncourt & the Concertgebouw Orchestra

(<https://youtu.be/ooZ0NW3KNXc>)

Haydn: The Father of the Symphony

Often Haydn is referred to as the “Father of the Symphony,” especially given he composed 106 symphonies in total. There are many who dispute this moniker, given symphonies were being written back in the first half of the 18th century, around the time of Haydn’s birth. However, he popularised the form, and during his time, a number of the standard symphony structures came into being (including the four-movement structure, usage of sonata form, and the use of a growing wind and brass section). However, Beethoven almost reinvented the genre in the early part of the 19th century, especially with his Ninth Symphony less than 30 years after Haydn’s final symphony. It is probably more accurate to refer to Haydn as the “Father of the String Quartet,” a fact much less disputed.

First Viennese School



Haydn, Mozart and Beethoven are often referred to as the “First Viennese School.” The three composers were the main three composers who demonstrate the style of the musical period now often referred to as “the Classical Period.” Haydn (1732–1809) is the oldest of the three, with Mozart (1756–1791) and Beethoven (1770–1827) emerging in the compositional scene later. All three composers interacted, with Haydn almost considered a father-like figure to the two younger composers. Indeed, Haydn was for a short period of time the piano teacher for a young Beethoven.

The Second Viennese School appeared in the early part of the twentieth century, and is the title given to Arnold Schoenberg, Anton Webern, and Alban Berg. These three composers were well known for their innovations in harmony, and specifically with the move from extended tonality to twelve-tone music, via atonality. It was only with the emergence of the Second Viennese School in the twentieth century that Haydn, Mozart, and Beethoven retroactively became the First Viennese School.

Haydn’s Style

Haydn’s music exhibits most of the characteristics of music we now associate with Classical period style. The use of simple melodies, homophonic texture, and sonata form is common throughout all his music. Many refer to Haydn as having a lot of humour in his writing. You may be familiar with the “Surprise” Symphony—the use of a sudden loud chord in the quiet opening of slow movement clearly shows his humorous side. Also, the use of false endings (a point where the music seems like it will stop but does not), and rhythmic games show Haydn to enjoy playing with his audience’s expectations. You may even want to listen to the finale from his Op. 33 No. 2 String Quartet—subtitled “The Joke.” The final statement of the rondo theme should be happy and resolute, but instead is full of questions, pauses, and ends softly and incomplete. Haydn clearly felt this was a funny way to finish that was different from what the audiences expected!

An introduction to the 18th-century concerto

The concerto has been a common genre of Western art music for over 300 years. *Grove Music* defines a concerto as “an instrumental work that maintains contrast between an orchestral ensemble and a small group or solo instrument.” The soloist would generally play the main melodies of the concerto, while the orchestra supported them, and the soloists would often have a very technically difficult part that would demonstrate their expertise on the instrument.



Adolph Menzel - Frederick the Great's Flute Concerto in Sanssouci

The two types of concerti from this period are the concerto grosso and the solo concerto. Many concerti used ritornello form, which is a structure that alternates a main melody that keeps repeating with episodes of different material in between (similar to the modern rondo form). The most common solo instruments in the baroque period were the violin, harpsichord, flute, oboe, and also trumpet.

If you want to listen to some baroque concerti to get a sense of the style of the genre, we recommend the following works as a starting point:

Georg Philipp Telemann: *Concerto for Trumpet in D Major TWV 51:D7* (1714)
Johann Sebastian Bach: *Brandenburg Concerto No. 2 BWV 1047* (ca. 1721)
Antonio Vivaldi: *Concerto for Bassoon in E minor RV 484* (1728-37)
Johann Sebastian Bach: *Concerto for Two Violins in D minor BWV 1043* (1731)

As we move to the late 18th century into the classical period, most concerti were now solo concerti. The use of ritornello form diminished and composers used common classical period forms such as ternary, theme and variations, rondo, and concerto form (which is a blend of sonata form and ritornello form). Generally classical concerti had three movements, fast-slow-fast, and the violin and piano became the most prominent soloists of the time. The cadenza became a standard element of the classical concerto. This was an improvised solo passage often towards the end of the first movement of the concerto where the orchestra stopped playing and the soloist could show their technical proficiency and creativity as a performer.

If you want to listen to some classical concerti in addition to the Haydn Trumpet Concerto, the following list may be helpful:

Wolfgang Amadeus Mozart: *Violin Concerto No. 3 in G Major K. 216* (1775)
Joseph Haydn: *Cello Concerto No. 2 in D Major Hob VIIb:2* (1783)
Wolfgang Amadeus Mozart: *Horn Concerto No. 4 in E flat Major K. 495* (1786)
Ludwig van Beethoven: *Piano Concerto No. 3 in C minor Op. 37* (1800)

For more information on concerto and the form itself, we recommend you watch Cecilia Sun's two-part video explanation of the development of the concerto on the UWA Conservatorium of Music ATAR Music resource page: <https://www.uwa.edu.au/schools/Music/atar-music-resources>

The Trumpet in the 18th Century



At the beginning of the 18th century, the trumpet was still quite a primitive instrument in regards to how we know it today. At this point, the trumpet had a similar shape to its modern counterpart, but had no valves. As a result, the instrument could only play notes from the harmonic series, and so trumpet players had to perform in an extremely high register to be able to perform scalar melodies (in the lower register, they could only play notes from the

arpeggio). In order to “change keys,” the trumpet player would change crooks. The crook was the tubing at the back of the instrument, and by using shorter and longer crooks, you could change the key of the instrument. We now usually refer to this instrument as the natural trumpet.



At the end of the 18th century, the keyed trumpet was invented. This instrument had a series of holes placed along its body which could be closed or opened through the use of buttons (similar to how a saxophone or clarinet works). These holes along the body allowed for the trumpet to be able to play the full chromatic scale, and while the instrument was difficult to play, this innovation allowed for much more interesting music to be played. This is the trumpet Haydn wrote his concerto for.



The modern trumpet (with piston valves) was invented in the early part of the 19th century, and became popularised by the middle of the 19th century.

Anton Weidinger

Haydn wrote his trumpet concerto for Anton Weidinger (1766–1852). Weidinger was an Austrian trumpet player and became a member of the court opera orchestra in 1792. He is one of the first exponents of the keyed trumpet, and premiered both the Haydn and Hummel Trumpet Concerti on this instrument.

In the early part of the 19th century, Weidinger was a very well-respected musician and toured throughout Europe performing and promoting the versatility and usefulness of the new keyed trumpet. As I mentioned earlier, the keyed trumpet was replaced by the modern trumpet by mid-century.

Overview of the Concerto as a Whole

Haydn’s trumpet concerto is in three movements: fast, slow, fast. The first and third movements are in Eb Major, and the second movement is in Ab Major. The piece is about sixteen minutes in length, and is now performed on the modern trumpet (although a very small number of specialists still perform the work on the keyed trumpet).

The first movement is in a concerto-sonata form (similar to the sonata form used in symphonies, but slightly different), the second movement is in ternary form, and the final movement in sonata-rondo form. The concerto is scored for a small classical orchestra, including 2 flutes, 2 oboes, 2 bassoon, 2 horn, 2 trumpets, timpani, and strings. This concerto, and the Hummel Concerto, are the two main concerti for the trumpet from this time period and were both written for Weidinger.

Concerto

Josef Haydn
1732-1809

Allegro I.

The musical score is for the first movement of Haydn's Trumpet Concerto in E-flat major. It is written for a small orchestra and includes parts for 2 Flauti, 2 Oboi, 2 Fagotti, 2 Corni in Es, 2 Trombe in Es, Timpani in Es. B., Tromba solo in Es, Violini, Viola, and Basso. The tempo is Allegro and the movement is marked I. The score shows the beginning of the piece with various instruments playing in a concertato style.

Analysis (prepared by Dr. Jonathan Fitzgerald)

Background:

Like the closing movement of many concerti and symphonies, the third movement of Haydn's *Trumpet Concerto in E-Flat Major* utilises rondo form (albeit a special type of rondo form, as we will soon learn). Rondo form was a popular choice for the final movement of multi-movement works, especially in the 18th century. With themes often imitating (or directly taken from) popular or folk melodies, they provided a light finish and welcome contrast to the more complex sonata form first movements and serious, slow second movements. Rondo is an ancient form based on the simple idea of alternating a recurring initial A section with added new sections (an overarching principle that can be found in Western music from the Middle Ages all the way through to the pop music of the present day).

Rondo form, more specifically as it developed in the Classical era, is typically in five or seven parts structured around the alternation of repeated material in the home key called *refrains* (A1, A2, A3, etc.) with contrasting material in other keys called *episodes* (B, C, etc.) (see **figure 1**). The result is a highly sectional formal structure which demonstrates the soloist's ability to quickly change style and character between the sections.

Rondo (five part):

A₁ B A₂ C A₃

Rondo (seven part):

A₁ B₁ A₂ C A₃ B₂ A₄

Figure 1

Haydn's use of rondo form in this concerto, however, is not quite so straightforward. In the late Classical period (1780–1800), composers began to expand the dramatic significance of the rondo by increasing its length, extending/developing specific episodes (especially the C section), and incorporating elements from sonata form. The result of these developments is a hybrid of rondo form and sonata form known simply as **sonata rondo**.

We can clearly see how well the structure of the seven-part rondo (ABACABA) lines up with sonata form (see **figure 2**), and composers were well aware of these similarities. But there is one critical problem: in a sonata form, the exposition almost invariably concludes in a non-tonic key, and the first theme group does not appear back in the tonic key until the recapitulation. In a sonata rondo, however, the recurring refrain **does** return in the tonic key at the end of the exposition. Composers employ multiple strategies to deal with this inconvenience, and we will see how Haydn navigates it in the discussion below.

Basic Sonata Form:

Exposition		Development	Recapitulation	
1st Theme	2nd Theme	Variation of themes	1st Theme	2nd Theme
Key Area: I	V	explores non-tonic keys	I	I

Sonata Rondo:

Exposition			Development	Recapitulation		
A	B	A	C	A	B	A
Key Area: I	V	I	explores non-tonic keys	I	I	I

Figure 2: a comparison of sonata form with sonata rondo form

Analysis:

Orchestral Exposition (A B) mm. 1–44

It is customary in the concerto tradition to open the movement with an exposition that features the orchestra alone. This initial “orchestral exposition” presents the main themes while remaining in the home key, followed by a repetition of the exposition with the soloist (which does modulate as expected). Haydn carries on that tradition in this sonata rondo, with the orchestral exposition thus adding an extra A and B section to the standard 7-part rondo (see **figure 3**).

	Orchestral Exposition		Solo Exposition			Development	Recapitulation			
Bar number:	1	27	45	80	125	142	181	200	238	282
	A	B	A	B	A	C	A	B	A?	A!
Key Area:	I	I	I	V	I	IV, ii, III	I	I	I	I

Figure 3: sonata rondo form as utilised by Haydn in the third movement of his *Trumpet Concerto*; note the extra A and B section resulting from the addition of an orchestral exposition

The opening A section of the movement begins only with strings, and the “A” theme is introduced in the first violins supported by simple homophonic accompaniment provided by the second violins and violas (see **figure 4**). This opening phrase concludes with an imperfect cadence (to keep the expectation and momentum going) in m. 11–12, followed by a repetition of the “A” theme (with flutes and bassoons now doubling the violins), this time supported by full orchestra and a strongly contrasting *forte* dynamic.

Figure 4: “A” theme in first violins

Instead of a conclusive perfect cadence to end the A section, Haydn inconclusively elides it with the start of the B section (beginning at m. 27). As expected, this new section also presents a new theme (we’ll call it the “B” theme), again presented in the violins (see **figure 5**) with additional support from the oboes. This kind of sectional elision—deliberately avoiding clear-cut delineation between sections—is common. Haydn’s blurring of the boundaries between A and B helps to transform a simple sectional formal structure into a more sophisticated, cohesive and interwoven work of art. Finally at m. 33 a lively *forte* closing theme (which embellishes fragments from the “B” theme) brings the orchestral exposition to a strong close. Punctuated by repeated cadential gestures, it finally comes to rest with a perfect cadence in m. 42–44.

Figure 5: “B” theme in first violins

Solo Exposition (A B A) mm. 45–142

The solo exposition essentially starts over—it repeats material presented in the orchestral exposition, but now the trumpet soloist has the thematic material (**figure 6**). Note that the trumpet is a transposing instrument—the written pitch is not the sounding pitch (and requires a different key signature to the strings). We hear two statements of the “A” theme as in the orchestral exposition, but then at m. 68 the solo exposition takes a different turn—whereas the orchestral exposition remained in the home key of Eb major, the solo exposition must modulate. Haydn achieves this with the addition of a short orchestral transition that quickly and easily modulates to the dominant Bb major, and the trumpet re-enters with the “B” theme in the dominant at m. 80 (compare this theme with the violins from m. 27).

Figure 6: "A" theme in trumpet solo

Not content to repeat himself, Haydn elaborates the "B" theme with virtuosic trill and leaps, providing the soloist an opportunity to show off their virtuosity. The B section comes to a close with a strong perfect cadence in Bb major, first reached in m. 116 before being (in typical fashion) reiterated and expanded with multiple cadential gestures that finally come to rest on a Bb dominant seventh chord in m. 124 (introducing instability and an expectation of return to Eb major). Marked with a fermata, the orchestra rests while the trumpet sustains a Bb, thus eliding with the presentation of the "A" theme **back in the home key of Eb major** (see m. 125).

This is one of the peculiarities of sonata rondo form. Were this a pure sonata form, the exposition would remain in the dominant; in sonata rondo form, however, the A section returns with the opening theme back in the tonic. Composers have employed many strategies to downplay this inconvenient return of the home key, most often by shortening the returning A section and/or destabilising the return of the tonic through chromaticism, thus turning the A section into an elided, quasi-transition into the developmental C section.

Haydn does exactly that, and in the process takes the opportunity to have some fun by playing with his listeners' expectations. Based upon the previous A sections, we are anticipating two statements of the "A" theme. Haydn instead truncates the second statement (see m. 137) with a quick and unexpected modulation to the subdominant Ab major, and proceeds to state the "A" theme—with the same texture and orchestration as the opening of the solo exposition—in Ab major at m. 142 (see **figure 7**). At this point, the listener is thoroughly disoriented. Are we still in the A section? As the theme quickly becomes fragmented and manipulated, we realise that we've been tricked!

Figure 7: "A" theme in trumpet solo, but in Ab major to start the C section/development

Development (C) mm. 142–180

We discover, in hindsight, that the statement of the "A" theme in Ab major at m. 142 was actually the beginning of the developmental C section (and another example of Haydn intentionally blurring sectional boundaries). A development section typically takes themes from the exposition and fragments, combines and varies them while exploring numerous key areas before ultimately returning to the dominant (which prepares for the recapitulation back in the

home key). Haydn's development does exactly that—the "A" theme is fragmented and developed (see, for example, first violins and oboes beginning at m. 149) while exploring Ab major, f minor, G major, and finally concluding with a Bb dominant seventh chord in mm. 179–180.

Recapitulation (A B A) mm. 181-297

In a standard sonata form recapitulation, all of the musical material presented in the exposition is repeated, but remains in the home key. Haydn indeed follows this convention, but as we have already seen, he is not content to repeat himself verbatim (and still has a few tricks left up his sleeve!)

As expected the "A" theme is presented by the soloist beginning at m. 181, and the transition material (which in the solo exposition led us to the dominant) now keeps us in the tonic key of Eb major (compare m. 68–80 with m. 192–200). The "B" theme, now in Eb major, is presented at m. 200. Instead of an exact repetition of previous material, Haydn varies the trumpet part with fast, nimble arpeggios and octave leaps, again to show off the soloist's virtuosity (see m. 204–214).

Measure 232 begins a short transition back to what we expect to be the final A section of a sonata rondo form (note how this transitional passage has been modified from the exposition—compare mm. 116-124 with mm. 220-237), but Haydn is not quite done having a lend of his listeners. The "A" theme does indeed return in m. 238, but instead of a repetition of the A section to close the movement as we expect, Haydn proceeds to again vary and develop the theme (see the strings from m. 241, and trumpet from m. 249).

The orchestra then embarks on a sudden, startling fortissimo transitional passage at m. 256, culminating in an extended cadential progression which arrives on a Bb dominant seventh chord at m. 279. The listener is now (understandably!) expecting a triumphant perfect cadence to bring the work to a close, but Haydn is again playing a trick on us. After waiting with anticipation through two bars of silence he unexpectedly restates the "A" theme, but destabilised through chromaticism and at a surprising quiet piano dynamic with sparse texture of only trumpet and strings. This is finally the last statement of "A", followed by a simple alternation of V-I that expands and reinforces the final perfect cadence (now at a bold fortissimo dynamic), and brings the concerto to a satisfying close. Depending on one's point of view, these closing bars could also be labelled a brief *Coda*.

Summary

While it is convenient to have an ironclad, "textbook" definition of sonata form, rondo form, and sonata rondo form, it is important to remember that there were no "rules" governing composers' choices. Instead, these were malleable forms that developed organically over time, governed only by general principles and the composers' imaginations.

Much more could be said about this particular sonata rondo movement—especially Haydn's manipulation of thematic material and the details of his transitions/re-transitions which connect both sections and tonal areas—but you should now have a basic understanding of sonata rondo form, and how Haydn worked within that formal scaffolding to elevate the simple alternation of refrain and episode into something that is quite extraordinary.

Recommended Recordings

Markus Wuersch performing the concerto on a Keyed Trumpet

1st movement with orchestra: <https://www.youtube.com/watch?v=oLvWjvaxlDc>

3rd movement with fortepiano: <https://www.youtube.com/watch?v=WzHR46yaveQ>

David Elton (former principal trumpet of the WA Symphony Orchestra) performing the third movement with Piano

<https://www.youtube.com/watch?v=swgXU0aHqC4>

Alison Balsom (international soloist) performing the third movement with orchestra

https://www.youtube.com/watch?v=5drYSu_xORw

Wynton Marsalis (international classical and jazz trumpet soloist) performing the third movement with orchestra

<https://www.youtube.com/watch?v=hb5MSJcBb9o>

Recommended Readings and Resources

(Franz) Joseph Haydn article on Grove Music Online by Georg Feder and James Webster

<https://doi.org/10.1093/gmo/9781561592630.article.44593>

Classical Era Music Guide on masterclass.com

<https://www.masterclass.com/articles/classical-era-music-guide>

Chapter on Haydn in Roger Kamien's *Music: An Appreciation*

<https://www.mheducation.com/highered/product/music-appreciation-kamien/M9781260719345.html>

Yamaha's Musical Instrument Guide: The Trumpet

https://www.yamaha.com/en/musical_instrument_guide/trumpet/



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THE SHIRELLES: “Will You Love Me Tomorrow” (1960)

Background (prepared by Dr. Ceclia Sun)

Music:	Carole King (b. 1942)
Lyrics:	Gerry Goffin (1939–2014)
The Shirelles:	Shirley Owens (b. 1941), Addie “Micki” Harris (1940–1982), Doris Coley Kenner (1941–2000), Beverley Lee (b. 1941)

In November 1960, the Shirelles released *Will You Love Me Tomorrow*, a song co-written by the then-husband-and-wife team of Carole King (music) and Gerry Goffin (lyrics). On January 30, 1961, the song reached number 1 on *Billboard’s* Top 100 chart.⁶ This landmark event was the first time that the number 1 position was held by an all-African American girl group. This heralded a period of unprecedented success for girl groups, who were made up of young female singers singing songs on topics important to their young female fan base. For the first time, popular chart-topping groups were giving voice to teenage girls. This is not to suggest that only girls listened to girl groups. Their chart success, for one, speaks to a widespread appeal. Moreover, notable male pop musicians were inspired by girl group music. Brian Wilson of the Beach Boys wrote *Don’t Worry Baby* after hearing the Ronnettes’ *Be My Baby*. The Beach Boys recorded a version of the Crystals’ *Then He Kissed Me*—changing the pronouns to *Then I Kissed Her* in 1965. And the Beatles famously included a number of girl group tunes on their first two albums, including the Shirelles’ *Boys*.⁷

Pop Music in the US c. 1960

Girl groups enjoyed the height of their success from c. 1960 to c. 1964. Rock and roll, which had burst onto the musical scene in the mid-1950s, had come to an abrupt end by the end of the decade. The careers of many of its biggest stars were curtailed—some permanently—by reasons not always musical: in 1958 Little Richard quit music to preach, Elvis was drafted into the army, and Jerry Lee Lewis’s marriage to his thirteen-year-old cousin caused enough scandal to halt his career; in 1959 Chuck Berry was arrested and jailed for violating the Mann Act for “transporting an underage woman across state line for immoral purposes”; and, in the same year, Buddy Holly died in a plane crash along with the Big Bopper and Ritchie Valens. Into this musical vacuum came teen idols such as Frankie Avalon; the beginning of the phenomenal success of Motown Records; and girl groups. Between them, they would dominate the US charts until 1964, when the Beatles arrived in the US, played the *Ed Sullivan Show* on February 9, and changed the course of popular music history.

Girl Groups & the Shirelles

Musicologist Jacqueline Warwick identifies the key characteristics of girl groups as the following:

- Most girl groups included three to five singers;
- They were often made up of close friends and/or relatives;
- They generally dressed alike and performed choreography while singing;
- They sang about topics important to teenage girls;
- They often sang in voices that were not overly trained and virtuosic;
- They largely sang songs composed by professional songwriters;
- They sang to accompaniments that were often orchestral, featuring professional session musicians;
- The groups often divided into a lead singer, who was accompanied by backing vocals sung by the rest of the group;

⁶ *Billboard Hot 100*, <https://www.billboard.com/charts/hot-100/1961-01-30/>.

⁷ Jacqueline Warwick, “Girl Groups,” in *Grove Music Online* (Oxford University Press), accessed January 16, 2023, <https://doi.org/10.1093/gmo/9781561592630.article.A2241254>.

- And most of their songs were written for studio recording—and later playback on the radio—rather than live performances.⁸

(Note that solo artists such as Lesley Gore and Little Eva are considered a part of the girl group genre because of these characteristics in their music even though they are, technically, not groups.)

The Shirelles: (L–R) Doris Coley, Shirley Owens, Addie “Micki” Harris, Beverly Lee, c. 1965.



In many ways, the Shirelles were the quintessential girl group. They started as a seventeen-year-old vocal quartet from Passaic, New Jersey. Addie Harris, Shirley Owens, Beverly Lee, and Doris Coley were best friends who sang for local dances and talent shows. They auditioned for their friend’s mother Florence Greenberg, who was one of the very few women to own her own recording company. Greenberg signed them to her Tiara (and later Scepter) labels.

Going against type, the Shirelles actually collectively wrote their first single “I Met Him on a Sunday,” which got to #49 on the charts in 1958. “Will You Love Me Tomorrow” is more typical in that it was composed by professional songwriters—in this case, the important and prolific duo of Carole King and Gerry Goffin. The pair worked in the famed Brill Building in New York City, which was a one-stop shop for all musical needs. One could get a publisher, printer, cut a demo, find someone to promote your record, and cut a deal with radio promoters all in one building. By 1962, it housed 154 music businesses. It is now best known for being a song-writing factory. King later recalls an extremely high-pressure atmosphere, where there was competition amongst the songwriters to produce hits in quick time:

Every day we squeezed into our respective cubby holes with just enough room for a piano, a bench, and maybe a chair for the lyricist if you were lucky. You’d sit there and write and you could hear someone in the next cubbyhole composing a song exactly like yours. The pressure in the Brill Building was really terrific—because [producer/publisher] Donny [Kirshner] would play one songwriter against another. He’d say: “We need a new smash hit”—and we’d all go back and write a song and the next day we’d each audition for Bobby Vee’s producer.⁹

Subject Matter

As noted above, one of the defining characteristics of girl group music is its lyrical content. Whereas rock and roll was music primarily performed by rebellious and sexually suggestive young men, girl groups produced music by and for girls. King herself was only 18 when she wrote “Will You Love Me Tomorrow”—a year younger than the Shirelles. For the first time, a teenage girl could turn on the radio and hear other teenage girls and young women sing about topics that were important to her.

“Will You Love Me Tomorrow” is about the all-important question of whether one should sleep with one’s boyfriend, and fearing what the consequences of that action might be. If one did so, “will my heart be broken” and “will you love me tomorrow”? As cultural critic Susan Douglas puts it: “Should the girl believe everything she’s heard about going all the way and boys losing respect for girls who did? Or should she believe the boy in her arms who was hugging and kissing her (and doing who knows what else) and generally making her feel real good.”¹⁰ Songs

⁸ Warwick, “Girl Groups”; Warwick, *Girl Group, Girl Culture: Popular Music and Identity in the 1960s* (New York: Routledge, 2007).

⁹ Simon Frith, *Sociology of Rock* (London: Constable, 1978), 83.

¹⁰ Susan Douglas, “Why the Shirelles Matter” in *Where the Girls Are: Growing Up Female with the Mass Media* (New York: Three River Press, 1994), 84.

about sex were by no means new in 1960. What was novel and important, was that “Will You Love Me Tomorrow” took a traditional topic like female love, but sang about it from the perspective of the female singer. This song is about *her* longing and desire, and, most crucially, it is about *her* choice whether to have sex or not. The song ends with the question repeated, importantly leaving the outcome indeterminate.¹¹ Musicologist Julia Nicholls interprets this ending as not only uncertainty on the part of the singer, but an indication that nothing is going to happen until the young female protagonist figures out her own answer. Conferring agency upon the teenage girl—and not expecting her to defer to her male counterpart—was groundbreaking.¹²

“Will You Love Me Tomorrow” came out in 1960, the year in which the Federal Drug Agency in the US authorised the birth control pill. It would not have been available to the Shirelles as unmarried young women, or many of their teenage female fans: only married women, with the approval of their husbands, had access to the pill. But it is significant that a song like this hit the charts when reproductive freedom was starting to become a possibility.

Instrumentation and Vocal Harmonies

The analysis below will provide details of the vocal and instrument arrangements, but I want to point out two key aspects that are crucial to the message of the song.

First, the Shirelles sing “Will You Love Me Tomorrow” to the accompaniment of (amongst other instruments) orchestral strings, with prominent obbligato violin and an ostinato cello line. The presence of strings—and, just as importantly, the absence of a rock-and-roll electric guitar or saxophone—is significant here. Douglas makes the point that the string section represents a gentler, more feminine alternative to the sexually charged electric guitar or saxophone, and their connotations of aggressive masculinity.¹³ The strings muted the sexual content of the song and made it more romantic, spiritual, and safe.¹⁴

Second, like many girl group songs, the vocal arrangement in “Will You Love Me Tomorrow” moves from solo, to solo with back-up vocals, to the whole group singing together. The sense of community formed by the changing relationship between the four performers is an important feature of girl group music and for their young female fans. The solo singer is supported by other members of the group in an act of sisterly solidarity at crucial moments of the song. For example, after Owens begins the song alone, the other Shirelles join in with a back-up “ah” on “Tonight, the light of love is in your eyes” and sing with her on the key line: “but will you love me tomorrow.”

In the second verse, one can hear the back-up singers singing “sha-la-lap-shap” in accompaniment. The use of nonsense syllables—a form of “girl talk”—is another common characteristic of this genre. Hits like the Betty Everett’s “Shoop Shoop Song” even make a feature of it in their title. This initially comes from the vocables found in doo-wop, but within the context of girl groups, it allows these singers to sing about the romantic longings they do not yet have words yet to articulate. Remember we are still a few years away from the sexual revolution of the later 1960s. Girls still had to tread that fine line between being good, and giving into desire; knowing enough about boys to get onto the path to marriage, but not appearing in any way promiscuous. Taken together, we have, in “Will You Love Me Tomorrow,” an ordinary girl, heart pounding, rehearsing questions she knows she should ask, while being swept up by desires and feelings she did not yet have the words to articulate.

¹¹ Douglas, 85.

¹² Julia Nicholls, “A Moment’s Pleasure, a Lasting Treasure: Feminism in 1960s Girl Group Music and Its Cover Versions” (M.Mus., University of Western Australia, 2020). 12.

¹³ Douglas, 84.

¹⁴ Douglas, 92.

Suggested Listening

The Shirelles, “I Met Him on a Sunday” (1959)

The Shirelles’ first single is about a one-week romance that ends because he is late. There is no agonizing on the part of the female protagonists in reaching this decision. There is a DIY simplicity to this song, which makes it stand apart from the lush production found on other girl groups songs, most notably those produced by Phil Spector. The singing evokes the simplicity of girls’ schoolyard games. Each member of the Shirelles take it in turn to sing, and they are accompanied by their own finger snaps and hand claps, as well as bass, drums, and a single horn. Unusually for a girl group single, the Shirelles collectively wrote the song. But it displays typical girl group features including the subject material, the opening beat, and the use of nonsense syllables (“doo ron doo ron”).

The Ronettes, “Be My Baby” (1963) (Ellie Greenwich, Jeff Barry, Phil Spector)

The Shirelles, as with most early girl groups, were still concerned with maintaining their image as “nice” girls, still conforming to society’s ideals of feminine respectability. As the girl group phenomenon gained more success, different versions of girl identity became possible. The Ronettes, a mixed-race group from New York’s Spanish Harlem, had their first hit record with “Be My Baby” in 1963. The persona presented here is very different from the girl who agonises over the potential dangers of sex in “Will You Love Me Tomorrow.” Instead, Ronnie Bennett sings directly to the object of her desire. The song opens with a striking “baion” drum beat, conjuring the uneven heartbeat followed by a sharply drawn breath that depicts love at first sight.

This song was written by Ellie Greenwich (music) and Jeff Barry (lyrics)—another husband-and-wife team working out of the Brill Building. Phil Spector also has a writing credit on this song, and was its producer. Spector was noted for his grandiose vision in the studio. By mixing and remixing the only four tracks then available to him, he was able to produce what became known as the “wall of sound”—Spector’s hallmark lush production aesthetic.

Velvelettes, “Needle in a Haystack” (1964)

“Needle in a Haystack” falls into the popular category of advice songs, where girl groups explicitly address their female audience and offer words of wisdom based on their own experiences. Many of these songs include explicit call outs to their audiences. In this case, Gill sings “listen to me” before offering her advice: like a needle in a haystack, a good man is hard to find, so do not fall for their pretty lies. The Velvelettes are a Motown quintet, which formed when four of them were students at Western Michigan University. The fifth—lead singer Carolyn Gill—was visiting her sister and became a part of the group. Although she was still in high school when this song was recorded, Gill’s deep voice is particularly well suited to dishing out the advice in this song. This song features the distinctive Motown steady and even beat. But, unusually for a Motown song, it is based on the blues, which was, by this the 1960s, considered old-fashioned. Perhaps its use here is a deliberate ploy to lend greater authority to the advice offered in this song.

Carole King, “Will You Love Me Tomorrow” from *Tapestry* (1971)

There are many versions of “Will You Love Me Tomorrow.” Between 1960 and 1965 alone, nine covers were released, including four by other girl groups.¹⁵ Carole King recorded her own version of it on her hugely successful, chart-topping album *Tapestry*. King takes a much slower tempo than the Shirelles, and the arrangement differs significantly—the orchestral strings have been replaced by King herself on the piano, acoustic guitars, bass guitar, and drums. This provides a good contrast to the Shirelles’ recording and illustrates how changes in elements such as tempo and orchestration can change the message of a song.

¹⁵ Nicholls, 19. See her thesis for detailed discussion of the four girl group covers by Helen Shapiro (1962), Little Eva (1962), the Chiffons (1963), and Lesley Gore (1965).

Suggested Reading

Douglas, Susan. "Why the Shirelles Mattered." In *Where the Girls Are: Growing Up Female with the Mass Media*. New York: Three Rivers Press, 1994.

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Analysis (prepared by Dr. Ashley Smith)

Outline of Form

The song is in a standard AABA form with an added reprise of A. The first part of the added reprise acts as an instrumental break. The vocals then re-enter for the part of the verse and a fade out on the reprise.

Outline of Harmony

Each A section is comprised of four phrases. The first two phrases repeat the same I-IV-V progression, establishing the home key (C major). The third phrase intensifies harmony with the addition of three-part harmony moving through chords that tonicise the relative minor (A minor). This harmonic tension is then released by a IV-V-I progression on the refrain of the fourth phrase.

The B section is in two phrases, each beginning on chord IV. The first phrase (IV-iii-IV-I) is closed, moving back to a tonic chord. The second phrase begins with the same two chords (IV-iii) yet changes direction (vi-II7-IV-V7) so that it remains open for a V7-I resolution with the return of the ensuing A section.

Outline of Arrangement

The song is performed by the Shirelles (1 lead voice with 3 backing vocals), guitar, drum kit, bass, with strings (obligato violin and cello).

Supporting the lead vocal, the backing vocals serve three roles: providing 3-part harmony (on 'Ah' vowels), reinforcing the lead vocal on the refrain, and providing response to the lead vocal in the bridge section. From the end of the first A section an obligato violin appears. This part serves three roles: linking sections of the song, providing response phrases to the vocals, and providing an exuberant decorated version of the verse material in the instrumental break.

Throughout the song the guitar and bass outline the harmony while the drum kit provides a shuffling heartbeat rhythm, accentuating beats 2 and 4. The cello plays a rhythmic ostinato comprised of quavers and semi-quavers that interacts with the drum.

Analysis Table

Section	Time	Lyric Cue	Vocal Activity	Instrumental Activity
Introduction (1-4)	0:00			Harmony in guitar and bass. Shuffling heartbeat rhythm accenting beats 2 and 4 in drums (maintained throughout song). Staccato rhythmic ostinato in cello.
A Verse 1 (5-20)	0:08 0:20 0:28 0:33	'Tonight you're mine' 'Tonight the light' 'But will you love me'	Lead vocal solo. Addition of 3-part harmony on long values on 'Ah.' Sung by all 4 voices.	Rhythmic elements continue. Cello moves to long values. Violin legato glissando rise, followed by staccato arpeggiated descent.
A Verse 2 (21-36)	0:35 0:48 0:56	'Is this a lasting' 'Can I believe' 'Will you still love me'	Lead vocal solo accompanied by 3-part harmony on cello ostinato rhythm. 3-part harmony changes to long rhythmic values. Sung by all 4 voices.	Cello returns to rhythmic ostinato. Violin responds with legato rising gestures to each vocal phrase.
B Bridge (37-52)	1:03 1:23	'Tonight with words' 'When the night'	Lead vocal solo, no backing vocals. Call and response between lead and backing vocals.	Cello rhythmic ostinato more prominent. Violin activity increases with descending arpeggio phrases with accented trills. Drum and bass reiterate response of backing vocals.
A Verse 3 (53-68)	1:32 1:45 1:52	'I'd like to know' 'So tell me now' 'Will you still love me'	Return to activity of Verse 2.	Return to activity of Verse 2

A Added Reprise: Instrumental Break (69-76)	2:00		Vocals out.	Violin scales, broken arpeggios and long high notes with accented articulation. Rhythmic ostinato continues in cello and drums.
	2:12			Cello momentarily adopts broken arpeggio gesture.
Vocal reprise (77-end)	2:14	'So tell me now'	Lead vocal with 3-part harmony on long values.	Cello returns to rhythmic ostinato. Violin continues legato responses.
	2:21	'Will you still love me'	Sung by all 4 vocals, repeats 3 times to fade.	

Analysis Table adapted from: <https://theartofrockmusic.voices.wooster.edu/wp-content/uploads/sites/180/2015/01/Will-You-Love-Me-Tomorrow-The-Shirelles-1960.pdf>)



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