

I Feel Pretty West Side Story Lyrics

Elizabeth A. Wells

Leonard Bernstein: West Side Story Nigel Simeone, 2017-07-05 One of the Broadway musicals that can genuinely claim to have transformed the genre, West Side Story has been featured in many books on Broadway, but it has yet to be the focus of a scholarly monograph. Nigel Simeone begins by exploring the long process of creating West Side Story, including a discussion of Bernstein's sketches, early drafts of the score and script, as well as cut songs. The core of the book is a commentary on the music itself. West Side Story is one of the very few Broadway musicals for which there is a complete published orchestral score, as well as two different editions of the piano-vocal score. The survival of the original copied orchestral score, and the reminiscences of Sid Ramin and Irwin Kostal, reveal details of the orchestration process, and the extent to which Bernstein was involved in this. Simeone's commentary considers: musical characteristics and compositional techniques used to mirror the drama (for example, the various uses of the tritone), motivic development, the use and reinvention of Broadway and other conventions, the creation of dramatic continuity in the score through the use of motifs and other devices, the unusual degree of dissonance and rhythmic complexity (at least for the time), and the integration of Latin-American dance forms (Mambo, Huapango and so on). Simeone also considers the reception of West Side Story in the contemporary press. The stir the show caused included the response that it was the angular, edgy score that made it a remarkable achievement. Not all reviews were uncritical. Finally, the book looks in detail at the making of the original Broadway cast recording, made in just one day, included on the accompanying downloadable resources.

West Side Story Elizabeth A. Wells, 2011 Wells presents a scholarly study of the American musical West Side Story, viewing the work from cultural, historical, and musical perspectives. --from publisher description.

Singing ? Body and Soul Barbara J. Simon, 2013-11 Singing - Body and Soul is for the young singer, to help you discover how your voice, body and mind work together. There are great books about the links between science and music - but most are written for adults with strong music backgrounds, and college degrees. Young singers need a streamlined version so your voice can express your inner life - right now! The voice has the most exciting sound when a singer is between 20 to 25 years old. That's when desire starts to ride on the sound, and helps you stand out at an audition. By then, you already need years of singing experience - to make the most of your opportunities. That means learning about your voice early - at 14 years old or younger. Singing - Body and Soul offers new guidance for developing your singing. It includes

artistic and scientific descriptions, and uses song lyrics to illustrate states of mind. Musical Theater plots, characters, and songs fill the book, so the text is more storytelling than classroom lecture. With quotes and references from Charlie Brown, Albert Einstein, and Dr. Seuss, *Singing - Body and Soul* can help you understand your voice in new ways, and make the world hear what you have to say.

Art Isn't Easy Joanne Gordon, 2009-06-16 The musical theatre of Stephen Sondheim probes deeply into the most disturbing issues of contemporary life. By challenging his audience with intricate music, biting wit, and profound themes, he flouts the traditional wisdom of the musical theatre. Tracing Sondheim's career from his initial success as lyricist for *West Side Story* and *Gypsy* to his most recent work - *Into the Woods* and *Assassins* - Joanne Gordon emphasizes not only the disturbing content of Sondheim's work, but his innovative use of form. In shows such as *A Little Night Music*, *Sweeney Todd*, and *Sunday in the Park with George*, Sondheim's music and lyrics are inextricably woven into the fabric of the entire work.

Songwriting Stephen Citron, 2008-04 Songwriting is both a comprehensive course for beginning and experienced songwriters and a rich source of new ideas, inspiration, and tricks of the trade for those who have already achieved professional standing. This new edition not only contains all of the original volume's cogent advice on how to write the always-popular genres - the country song, the ballad, and the love song - but it has been revised to include: examples of hard rock, acid, heavy metal, bubblegum, hip-hop, salsa, rap, gangsta, reggae, ska, soul, and many other of today's most recorded styles; finding a song concept, distilling the hook, choosing a form, adding harmony and selecting rhythm; an appendix telling how to copyright, computerize, notate, record, and sell your song; and full glossary of musical and songwriting terms, an explanation of rap-speak with a useful section on rhyme for rap songs, many musical examples of well-known songs, and a complete index. For the novice, Stephen Citron goes step-by-step through the writing of a song presupposing no prior knowledge of notation, harmony, rhythmic values, or rhyme. For the more experienced songwriter, Songwriting will serve as a one-stop reference and as an endless source of fresh ideas.

Shakespeare and Modern Culture Marjorie Garber, 2009-12-01 From one of the world's premier Shakespeare scholars comes a magisterial new study whose premise is that Shakespeare makes modern culture and that modern culture makes Shakespeare. Shakespeare has determined many of the ideas that we think of as naturally true: ideas about human character, individuality and selfhood, government, leadership, love and jealousy, men and women, youth and age. Marjorie Garber delves into ten plays to explore the interrelationships between Shakespeare and contemporary culture, from James Joyce's *Ulysses* to George W. Bush's reading list. From the persistence of difference in *Othello* to the matter of character in *Hamlet* to the untimeliness of youth in *Romeo and Juliet*, Garber discusses how these ideas have been re-imagined in modern fiction, theater, film, and the news, and in the literature of psychology, sociology, political theory, business, medicine, and law. *Shakespeare and Modern Culture* is a brilliant recasting of our own mental and emotional landscape as refracted

through the prism of the protean Shakespeare.

Performance, Trauma and Puerto Rico in Musical Theatre Colleen Rua, 2023-08-11 This study positions four musicals and their associated artists as mobilizers of defiant joy in relation to trauma and healing in Puerto Rico. This book argues that the historical trajectory of these musicals has formed a canon of works that have reiterated, resisted or transformed experiences of trauma through linguistic, ritual, and geographic interventions. These traumas may be disaster-related, migrant-related, colonial or patriarchal. Bilingualism and translation, ritual action, and geographic space engage moments of trauma (natural disaster, incarceration, death) and healing (community celebration, grieving, emancipation) in these works. The musicals considered are *West Side Story* (1957, 2009, 2019), *The Capeman* (1998), *In the Heights* (2008), and *Hamilton* (2015). Central to this argument is that each of the musicals discussed is tied to Puerto Rico, either through the representation of Puerto Rican characters and stories, or through the Puerto Rican positionality of its creators. The author moves beyond the musicals to consider Lin-Manuel Miranda as an embodied site of healing, that has been met with controversy, as well as post-Hurricane Maria relief efforts led by Miranda on the island and from a distance. In each of the works discussed, acts of belonging shape notions of survivorship and witness. This book also opens a dialogue between these musicals and the work of island-based artists *Y no había luz*, that has served as sites of first response to disaster. This book will be of interest to students and scholars in Latinx Theatre, Musical Theatre and Translation studies.

New York Magazine, 1974-11-11 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Lin-Manuel Miranda Daniel Pollack-Pelzner, 2025-09-09 An intimate and captivating exploration of Lin-Manuel Miranda's artistic journey, revealing how the creator of the Broadway musicals *Hamilton* and *In the Heights* found his unique voice through bold collaborations, redefining the world of musical theater. How did Lin-Manuel Miranda, the sweet, sensitive son of Puerto Rican parents from an immigrant neighborhood in Manhattan, rise to become the preeminent musical storyteller of the 21st century? *Lin-Manuel Miranda: The Education of an Artist* is his incredible story as never told before, tracing Miranda's path from an often isolated child to the winner of multiple Tonys and Grammys for his Broadway hits *Hamilton* and *In the Heights*; a global chart-topping sensation for his songs in Disney's *Moana* and *Encanto*; and the recipient of a Pulitzer Prize and a MacArthur Genius Grant. Miranda's journey is a testament to the power of creativity, collaboration, and cultural synthesis. He was not a musical prodigy, but an insatiable drive to create art and learn from those around him propelled him to fuse his Latino heritage with pop, hip-hop, and the musical styles of Broadway. His was a new way of telling

American stories, and of speaking to new audiences. Drawing on interviews with Miranda's family, friends, and mentors—and many conversations with Miranda himself—Daniel Pollack-Pelzner delves into the formative experiences that shaped Miranda as an artist, from his early musicals in high school and college to the creation of his Broadway and Hollywood triumphs. With full access to Miranda's inner circle, this behind-the-scenes origin story is sure to captivate his legions of fans and beyond.

The Oxford Handbook of the British Musical Robert Gordon, Olaf Jubin, 2016 The first comprehensive academic survey of British musical theatre from its origins, The Oxford Handbook of the British Musical offers both a historical account of musical theatre from 1728 and a range of in-depth critical analyses of key works and productions that illustrate its aesthetic values and sociocultural meanings.

How Sondheim Found His Sound Steve Swayne, 2010-02-09 The research is voluminous, as is the artistry and perceptiveness. Swayne has lived richly within the world of Sondheim's music. ---Richard Crawford, author of *America's Musical Life: A History* Sondheim's career and music have never been so skillfully dissected, examined, and put in context. With its focus on his work as composer, this book is surprising and welcome. ---Theodore S. Chapin, President and Executive Director, The Rodgers & Hammerstein Organization What a fascinating book, full of insights large and small. An impressive analysis and summary of Sondheim's many sources of inspiration. All fans of the composer and lovers of Broadway in general will treasure and frequently refer to Swayne's work. ---Tom Riis, Joseph Negler Professor of Musicology and Director of the American Music Research Center, University of Colorado Stephen Sondheim has made it clear that he considers himself a playwright in song. How he arrived at this unique appellation is the subject of *How Sondheim Found His Sound*---an absorbing study of the multitudinous influences on Sondheim's work. Taking Sondheim's own comments and music as a starting point, author Steve Swayne offers a biography of the artist's style, pulling aside the curtain on Sondheim's creative universe to reveal the many influences---from classical music to theater to film---that have established Sondheim as one of the greatest dramatic composers of the twentieth century. Sondheim has spoken often and freely about the music, theater, and films he likes, and on occasion has made explicit references to how past works crop up in his own work. He has also freely acknowledged his eclecticism, seeing in it neither a curse nor a blessing but a fact of his creative life. Among the many forces influencing his work, Sondheim has readily pointed to a wide field: classical music from 1850 to 1950; the songs of Tin Pan Alley, Broadway, and Hollywood; the theatrical innovations of Oscar Hammerstein II and his collaborators; the cinematic elements found in certain film schools; and the melodramatic style of particular plays and films. Ultimately, Sondheim found his sound by amalgamating these seemingly disparate components into his unique patois. *How Sondheim Found His Sound* is the first book to provide an overview of his style and one of only a few to account for these various components, how they appear in Sondheim's work, and how they affect his musical and dramatic choices.

The Oxford Handbook of Music and the Middlebrow Kate Guthrie, Christopher Chowrimootoo, 2024-12-03 The

Oxford Handbook of Music and the Middlebrow takes a fresh look at the history of nineteenth- and twentieth-century music. Offering an alternative to the traditional focus on either highbrow modernism on the one hand or lowbrow popular music on the other, its novel view centers on the wealth of previously overlooked products and practices that bridged the space between these cultural extremes. While seminal attempts to recover middlebrow culture came from literary critics and historians, middlebrow studies is now a burgeoning field within musicology. As the first essay collection on this topic, this handbook has two aims: first, it seeks to explore the middlebrow as a historical phenomenon, excavating the kinds of critical writings, marketing practices, and compositional styles with which it was associated. By reanimating a range of musical practices and products--from symphonic concerts to Broadway musicals, opera criticism to rock journalism, and modern jazz to pop-rock--the contributors investigate how artists, critics, and audiences breached the divide from both above and below. In the process, the handbook chapters push the boundaries of middlebrow studies and demonstrate the category's relevance outside of the mid-twentieth-century Anglophone world by delving into the nineteenth century, interrogating the present day, and looking to Germany, Russia, and beyond. The handbook's second aim is to complicate the disciplinary divisions that have flowed from the entrenched oppositions between high and low genres. Breaking new ground by bringing together scholars of classical and popular music, these chapters trace common middlebrow themes across traditional disciplinary boundaries. Across this broad vista, contributors account for the kinds of syntheses, overlaps, and juxtapositions that made the cultural middle such a richly textured and endlessly contested terrain.

Romeo and Juliet John F. Andrews, 2015-05-08 Originally published in 1993. Presenting excerpts and articles on the themes and characters from the most famous story of young lovers, this collection brings together scholarship relating to the language, performance, and impact of the play. Ordered in three parts, the chapters cover analysis, reviews and interpretation from a wide ranging array of sources, from the play's contemporary commenters to literary critics of the early 1990's. The volume ends with an article by the editor on the action in the text which concludes the final section of 8 pieces looking at the story as being a product of Elizabethan Culture. It considers the attitude to the friar, to morality and suicide, the stars and fate, and gender differences. Comparisons are made to Shakespeare's source as well as to productions performed long after the Bard's death.

Juniper Lemon's Happiness Index Julie Israel, 2017 Discovering a break-up letter to an unnamed recipient months after the death of her sister, grieving sixteen-year-old Juniper resolves to discover the identity of the person her sister was writing to in the hope of finding closure.

Word Crazy Thomas S. Hischak, 1991-05-30 Hischak surveys the development of the American musical during the 20th century by focusing on the lyricists, both obscure and well-known (the well-known including Cohan, Berlin, Hammerstein, Lerner, Ira Gershwin, and Sondheim) who have shaped the form. Annotation copyrighted by Book News, Inc., Portland, OR.

Historical Dictionary of Leonard Bernstein Paul R. Laird, Hsun Lin, 2019-07-31 Leonard Bernstein is one of the most significant musicians in the history of the United States. He was the first conductor born in the United States and trained exclusively in his home country to develop an international profile. Most famous as music director of the New York Philharmonic from 1958 to 1969, Bernstein spent far longer as a guest conductor who developed substantive relationships with several major ensembles. He was a composer, conductor, and has made significant contributions as a composer of concert music and scores for musical theater. He was also an excellent pianist, well known for playing piano concertos while he directed the ensemble from the keyboard. Few 20th-century American composers have made such important contributions in each of the areas of symphonic music, ballets, and musical theater. *Historical Dictionary of Leonard Bernstein* contains a chronology, an introduction, an appendix, an extensive bibliography, and more than 700 cross-referenced entries on Bernstein's life and works. This book is an excellent resource for students, researchers, and anyone wanting to know more about Leonard Bernstein.

A Place for Us Julia L. Foulkes, 2016-10-24 The making of the classic musical: "A fascinating read focusing equally on the show and the world into which it was born."—Choice From its 1957 Broadway debut to multiple revivals, from the Oscar-winning film to countless amateur productions, *West Side Story* is nothing less than an American touchstone—an updating of Shakespeare vividly realized in a rapidly changing postwar New York. A lifelong fan of the show, Julia Foulkes became interested in its history when she made an unexpected discovery: scenes for the iconic film version were shot on the demolition site destined to become part of the Lincoln Center redevelopment area—a crowning jewel of postwar urban renewal. Foulkes interweaves the story of the creation of the musical and film with the remaking of the Upper West Side and the larger tale of New York's postwar aspirations. Making unprecedented use of director and choreographer Jerome Robbins's revelatory papers, she shows the crucial role played by the political commitments of Robbins and his collaborators Leonard Bernstein and Arthur Laurents. Their determination to evoke life in New York as it was actually lived helped give *West Side Story* its unshakable sense of place even as it put forward a vision of a new, vigorous, determinedly multicultural American city. Beautifully written and full of surprises for even the most dedicated *West Side Story* fan, *A Place for Us* is a revelatory new exploration of an American classic.

A Writer's Companion Louis D. Rubin, Jr., 1995-09-01 In *A Writer's Companion*, Louis D. Rubin, Jr., has drawn on his years of accumulated wisdom—as well as the advice of some fifty prominent writers from various fields—to put together in a single volume a vast array of information. Organized in such a way as to make it exceptionally easy to use, and enhanced by Rubin's graceful and witty prose, *A Writer's Companion* will merit a place on the desk of every serious wordsmith. It is also a book that will bring endless hours of pleasure to anyone who enjoys reading simply for the sake of gaining new knowledge. As Casey Stengel said, "You could look it up."

Leonard Bernstein in Context Elizabeth A. Wells, 2024-03-28 A wide-ranging introduction to one of the twentieth century's most famous cultural icons: pianist, conductor, composer and educator Leonard Bernstein.

Something's Coming, Something Good Misha Berson, 2024-03-26 *Something's Coming, Something Good: West Side Story and the American Imagination* takes a critical, comprehensive look at one of the most inventive, influential, and internationally beloved Broadway musicals of all time – from its inception by a brilliant quartet of creators (Robbins, Bernstein, Sondheim, and Laurents) to its smashing success on film, to its ongoing popularity on stages around the world and its potent impact on the Great American Musical. Featuring intriguing chapters on *West Side Story* in relation to *Romeo and Juliet*; as a recording phenomenon; as a film rated the second-best movie musical of all time by the American Film Institute; as part of a wave of juvenile delinquency dramas; as the first great choreographer-auteur musical; and as the granddaddy of “youth musicals” such as *Hair* and *Rent*, *Something's Coming, Something Good* is a revealing guide for those who have seen the show; for those who wish to study it for pleasure or inspiration; and for actors, designers, and directors planning on producing it.

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