

West Side Story

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study pieces for all four areas of study gives background information and advice on answering questions on unfamiliar repertoire offers comprehensive support for Composing tasks gives advice on how to tackle Performing explains what to expect in the exam and introduces the musical language elements and contexts that AQA expects students to know Author Andrew S Coxon has been Head of Department in three secondary schools He has been involved in examination work with one of the major examining boards for 36 years and has held senior posts at GCSE and A level

The Music Theatre International Study Guide for West Side Story Music Theatre International,1993 **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 hab a 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

From Assassins to West Side Story Scott Miller,1996 In this smart and practical guide Scott Miller looks at twenty musicals from a director s point of view

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 The Oxford Handbook of The American Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2013-03 This text presents keywords and critical terms that deepen analysis and interpretation of the musical Taking into account issues of composition performance and reception the book's contributors bring a range of practical and theoretical perspectives to bear on their considerations of American musicals West Side Story, Gypsy, and the Art of Broadway Orchestration Paul Laird, 2021-11-18 In this ground breaking study Paul Laird examines the process and effect of orchestration in West Side Story and Gypsy two musicals that were among the most significant Broadway shows of the 1950s and remain important in the modern repertory Drawing on extensive archival research with original manuscripts Laird provides a detailed account of the process of orchestration for these musicals and their context in the history of Broadway orchestration He argues that the orchestration plays a vital role in the characterization and plot development in each major musical number opening a new avenue for analysis that deepens our understanding of the musical as an art form The orchestration of the score in Broadway musicals deeply shapes their final soundscapes but only recently has it begun to receive real attention Linked by a shared orchestrator in other ways West Side Story and Gypsy offer a study in contrasts Breaking down how the two composers Leonard Bernstein and Jules Styne collaborated with orchestrators Sid Ramin Irwin Kostal and Robert Ginzler Laird's study enables us to better understand both of these two iconic shows and the importance of orchestration within musical theatre in general **The MTI Study Guide for West Side Story** Sarah Schlesinger, Richard Salfas, Music Theatre International, 1993 **Lesson guide for captioned films, XX**, 1984 *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 1990s 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 The A to Z of the Broadway Musical William A. Everett, Paul R. Laird, 2009-09-17 The Broadway musical has greatly influenced American and world culture Such shows as Oklahoma and Annie Get Your Gun are as American as apple pie while the long runs of imports like Cats The Phantom of the

Opera and Les Misérables have broken records Broadway has produced such cultural icons as Ethel Merman Yul Brynner and Julie Andrews and composers and lyricists such as Irving Berlin George Gershwin Cole Porter Richard Rodgers Oscar Hammerstein Leonard Bernstein Stephen Sondheim Andrew Lloyd Webber and many others have had their melodies sung on its stages Visionaries like George Abbott Agnes de Mille Jerome Robbins Bob Fosse Tommy Tune and Susan Stroman have brought productions to life through their innovative direction and choreography Since the latter part of the 19th century the Broadway musical has remained one of the most popular genres in entertainment and its history is related in detail in The A to Z of the Broadway Musical Through a chronology an introductory essay a bibliography and 900 dictionary entries on Broadway shows playwrights directors producers designers and actors this handy desk reference offers quick information on the many aspects of the Broadway musical

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Table of Contents West Side Story Theatre Study Guide

1. Understanding the eBook West Side Story Theatre Study Guide
 - The Rise of Digital Reading West Side Story Theatre Study Guide
 - Advantages of eBooks Over Traditional Books
2. Identifying West Side Story Theatre Study Guide
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an West Side Story Theatre Study Guide
 - User-Friendly Interface
4. Exploring eBook Recommendations from West Side Story Theatre Study Guide
 - Personalized Recommendations
 - West Side Story Theatre Study Guide User Reviews and Ratings
 - West Side Story Theatre Study Guide and Bestseller Lists
5. Accessing West Side Story Theatre Study Guide Free and Paid eBooks
 - West Side Story Theatre Study Guide Public Domain eBooks
 - West Side Story Theatre Study Guide eBook Subscription Services
 - West Side Story Theatre Study Guide Budget-Friendly Options

6. Navigating West Side Story Theatre Study Guide eBook Formats
 - ePub, PDF, MOBI, and More
 - West Side Story Theatre Study Guide Compatibility with Devices
 - West Side Story Theatre Study Guide Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of West Side Story Theatre Study Guide
 - Highlighting and Note-Taking West Side Story Theatre Study Guide
 - Interactive Elements West Side Story Theatre Study Guide
8. Staying Engaged with West Side Story Theatre Study Guide
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers West Side Story Theatre Study Guide
9. Balancing eBooks and Physical Books West Side Story Theatre Study Guide
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection West Side Story Theatre Study Guide
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine West Side Story Theatre Study Guide
 - Setting Reading Goals West Side Story Theatre Study Guide
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of West Side Story Theatre Study Guide
 - Fact-Checking eBook Content of West Side Story Theatre Study Guide
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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