



Sound Design
Original Score
Adam D. O'Dell

Note: This web document includes descriptions of cues, but not the sheet music. For scores or recordings of cues, please contact the composer directly

Table of Contents

- I. Artistic Statement
 - 1. Common Motifs and Techniques
- II. The Process
 - 1. First meeting with the director
 - 2. First Run with sound: Act I
 - 3. First Run with sound: Act II
 - 4. First Full Run with sound
 - 5. 1st Draft: Sound cue sheet
 - 6. Final Draft: Sound cue sheet
 - 7. Sound cue (editing example): *Dardenella* by the Ben Selvin Orchestra
 - 8. Sound cue/Music cue (construction example): MUSIC CUE #8
 - 9. Sound cue (stereo recording example): MUSIC CUE #11-A
 - 10. Sound Equipment/Implimentation
- III. Character Themes
 - 1. Tom's Theme
 - 2. Laura's Theme
 - 3. Amanda's Theme
 - 4. Jim's Theme
- IV. Music Cues
 - 1. Overview
 - 2. Track List
 - 3. Music Cues
 - a. MUSIC CUE # 1
 - b. MUSIC CUE # 2
 - c. MUSIC CUE # 3
 - d. MUSIC CUE # 4
 - e. MUSIC CUE # 5
 - f. MUSIC CUE # 6
 - g. MUSIC CUE # 7
 - h. MUSIC CUE # 8
 - i. MUSIC CUE # 9
 - j. MUSIC CUE # 10
 - k. MUSIC CUE # 11
 - l. MUSIC CUE # 11-A
 - m. MUSIC CUE # 12
 - n. Act II Intro
 - o. MUSIC CUE # 13
 - p. MUSIC CUE # 14
 - q. MUSIC CUE # 15
 - r. MUSIC CUE # 16-A
 - s. MUSIC CUE # 16- B
 - t. MUSIC CUE # 17
 - u. MUSIC CUE # 18

Artistic Statement

The Glass Menagerie, like many of Tennessee Williams' plays, lends itself to music. The language is eloquent, well-paced, and musical in and of itself. Williams' writing style is poetic, like most 20th century playwrights, but Williams' work is not paced in a way that music would be distracting. In pieces by other 20th century playwrights such as Harold Pinter or Sam Shepard, the rhythm of the dialogue can be hindered by extraneous sound. While the language in *The Glass Menagerie* is still poetic and rhythmically interesting by itself, it can be easily set to music because *The Glass Menagerie* is a “memory play,” where everything is dramatically heightened. While it is easy to find musical inspiration within the dialogue of this play, it is incredibly important for the music to enhance the dialogue rather than distract from it, seeing as it is quite poetic by itself.

The Glass Menagerie is set during the winter and spring of 1937, a time where jazz music was incredibly influential in the United States. The top recordings of the year were from artists including Count Basie, Benny Goodman, Bing Crosby, and Fred Astaire, to name a few. For this reason, numerous composers have set this play entirely to jazz music. In my score however, I have opted not to do this, because the characters in this play are far removed from mainstream society. Each of them has something that is holding them back. While I do use jazz as an influence, it is seldom the predominant style in the score. It is most present in Jim's theme, because he is the most “normal” character, and in the music played from the Paradise Dance Hall, because the music is coming from a place in the “normal” world. There are also influences from jazz in Tom's theme, because he is actively trying to leave his home to explore the real world.

The greatest influence on my score is the music of the impressionist period. *The Glass Menagerie* takes place in a setting that is primarily Amanda's environment. Amanda is stuck in the past. She is constantly doing things to remind herself of her years as a Southern belle. For this reason I wrote the score in the genre that she would most likely have grown up with, a refined, yet emotional style of music. Music from the impressionist period, in my eyes, was also more logical to use because by its nature, it is more emotional, introspective, and unsettling. These are the traits of *The Glass Menagerie*, so it was easier to write effective music with emotional content when using stronger influences from the impressionist period.

Each music cue is based on the various “themes” of each character. Each character has a

theme based on their own traits, and how they relate to the outside world. These themes throughout the score are altered by key, meter, and melody to express the changes in environment throughout the piece, and combined to express conflict between the characters.

The most important goal of my writing for this piece was to help evoke the emotion, both in the actors and audience, that the script suggested. While there is a great deal of symbolism in the score for this piece, it is difficult for an audience to analyze this symbolism when their focus ought to be on the actors. The music is simply there to compliment the actions onstage. If there were symbolic ideas that I wanted to include in the music, but they hindered the emotional content, or did not help, I decided not to include them. The ideas that remained in the music were the ideas that were emotionally effective. If they were also symbolic, great! In my description of each cue, I include my reasonings for which modes, keys, tempos, and time signatures I used, but I invite you to listen to each cue using both an emotional and an analytical perspective. The analytical perspective will give you a better knowledge of where the themes come from, and the emotional perspective will help you decide for yourself whether something is or is not effective.

Best,

Adam D. O'Dell

Composer

The Process

I worked very closely with the director and the actors throughout the production in order to make the music for this production as significant, meaningful, and effective as possible. While I already had my own ideas on where I wanted to go with the music, I knew that the music would only make an impact if it was written to compliment the actors and enhance the poetry of the play, as well as the other design aspects.

In our designers' meetings, we discussed the concept of our production. With the exception of Tom's monologues, we wanted everything in the show to appear as a memory. We are not seeing complete characters in this play, only what Tom can recollect of them. When the musical moments come along, these cues need to reflect Tom's memory, and make these particular moments more three-dimensional. The director wanted the music to suggest the idea of faded memory, and make these scattered moments "illuminate" or emphasize Tom's memories, the same way shattered glass is illuminated as it reflects beams of light. A major consideration in the scoring of this piece came from the director's determination to emphasize the familial love and the pain that occurs when that love is jeopardized, thus the haunting quality of the music.

After forming a few of my own ideas, I worked with our director to discuss how each theme should sound (i.e. Laura's Theme – haunting, Amanda's theme – depicting faded elegance). We also discussed where we wanted to place the music. Williams has numerous music cues marked in the script, but there were some places where we wanted to shift the placement of a cue, and some places where we wanted to add extra underscoring. As we progressed, we continued to meet in order to discuss the music. Our second meeting consisted mostly of which parts the director liked about the themes I had thus far, and what she wanted to have altered. In later meetings, we discussed where I was in the process of writing each individual cue, and the environment of the play when each cue comes along.

In working with the actors, I learned a lot about how different acting styles can suggest different thematic musical ideas. It was while I was working with the actor who played Amanda that I decided to write the B section of Amanda's theme in major. My original idea sounded depressing and hopeless, but the newer version reflected the way that she portrayed her character, nostalgic and loving with a masked disappointment. In order to time out exactly how long each cue needed to be, I timed the actors in rehearsal during the scenes where underscoring occurs, and took note of their timing to determine how the cue should progress, and when it should end. After all of the cues were drafted, I gave copies of the soundtrack to the actors to practice with them. After they had worked with the cues for about a week, I was able to find out which cues needed to be edited for time.

The final step to the process was getting the music to work in our theatre. There were a few times where I wanted the music to sound as if it were coming from a certain direction. I used Garageband, and Logic 9 pro for my recordings. Using these programs, I was able to pan certain tracks to sound like they were coming from different parts of the auditorium, rather than having sound effects with no direction. These sounds were panned using a 2-channel amplifier and two speakers.

Sound Equipment/Implementation

Equipment:

- 1- Dell computer with Multiplay for sound playback
- 1- Allen and Heath GL2800 24ch-8 bus 10 aux LRM
- 1- QSC PLX3602 2 channel amplifier
- 2- EAW FR253HR speakers

Implementation:

There are two EAW FR253HR speakers in the theatre, one on each side of the stage, directly upstage of the proscenium arch. The QSC PLX3602 2 channel amplifier is located offstage left. Both speakers are channeled through this amplifier. The system playback is performed through a Dell computer in the balcony of theatre. The computer uses Multiplay to playback all cues and effects, and is connected to the soundboard through a ¼ auxillary Y-cable. Playback is performed in stereo through channels 17 and 18, panned left and right respectively.

Common Motifs and Techniques

The Waltz: The waltz is referred to numerous times in the script (pg. 33, 62) literally as a dance for lovers, and figuratively as a “dance” that we do with our lives and relationships. Jim and Laura dance to a waltz in Act 2, Tom refers to the simple pleasure of dancing for everyday people, and Amanda uses it as a reminder of happier times. There is a sort of waltz happening within the script itself as well. The show has five characters. One of whom, the father, never appears on stage, and Jim, the gentleman caller, is far removed from the overarching environment of the play. This play happens mainly between three characters: Tom, Amanda, and Laura. This story is similar to a waltz because the waltz has three beats, one strong beat, and two weak beats. At any point in the play, one of these three characters can be considered the “strong beat”. Amanda, when she successfully orders Tom around, Tom, when he stands up for himself, or Laura, when her satisfaction or dissatisfaction with Jim becomes the major event, holding Amanda and Tom's futures in the balance.

Chromaticism: Chromaticism is a musical technique used in both impressionism and jazz. In this score, it represents slow movement. Every single character in this play is stuck, in one way or another. The chromatic passages in the music also express angst, excitement, passion, sadness, and pain.

Improvisation: Improvisation is a standard technique used in jazz music. Present mostly in Tom and Jim's themes, improvisation serves as a way of making the music seem either relaxed, fleeting, or emotionally enhanced.

Combination of Musical Themes: Numerous shifts of power and character focus occur in this play. The environment, while primarily Amanda's, becomes dominated by different characters at different times. Sometimes, the power of two or more characters is equal, or close to it, at a given point. When this happens, different character themes are combined into one piece of music in order to express the duality of character focus.

Deliberate Key Choice: Because of how tones affect human biology, and thus human emotion, I decided to choose keys that most emphasized these different emotions. In general, when flats are added to a key signature, the piece becomes more mellow, and when sharps are added, the piece becomes brighter. With this in mind, I decided not to write any of the themes in sharp keys for any of the unaltered themes, because bright keys leave the listener with a sense of joy, a very rare feeling in this show.

The Glass Menagerie
Adam D. O'Dell
Original Score

Track List:

1. MUSIC CUE #1: Opening
2. MUSIC CUE #2: *"I have tricks in my pocket"*
3. MUSIC CUE #3: *"Young Champ Laughlin"*
4. MUSIC CUE #4: *"Mother's afraid I'm going to be an old maid"*
5. MUSIC CUE #5: *"I couldn't face it"*
6. MUSIC CUE #6: *"Charm"*
7. MUSIC CUE #7: *"Woman of Action"*
8. MUSIC CUE #8: *"My Glass Menagerie"*
9. MUSIC CUE #9: *"Who Are You?"*
10. MUSIC CUE #10: *"Laura!"*
11. MUSIC CUE #11: *"Will you, dear?"*
12. MUSIC CUE #11-A: *"The Paradise Dance Hall"*
13. MUSIC CUE #12: *"Silver Slipper of a Moon"*
14. Act II Intro: *Jim's Theme*
15. MUSIC CUE #13: *"Why are you trembling so, Laura?"*
16. MUSIC CUE #14: *"Look at your mother now!"*
17. MUSIC CUE #15: *"For these and all Thy mercies"*
18. MUSIC CUE #16-A: *"My Glass Collection"*
19. MUSIC CUE #16-B: *"Where does that music come from?"*
20. MUSIC CUE #17: *"You're – Different"*
21. MUSIC CUE #18: *"Then go to the moon/Blow out your candles Laura"*
22. Ben Selvin's Orchestra *"Dardenella"* (Victrola Music)
23. Clock Chiming 6 o'clock/Alarm clock

Music Cue Overview

MUSIC CUE #1: Laura's Theme: Db lydian (up an octave).

MUSIC CUE #2: Tom's Theme: D minor.

MUSIC CUE #3: Amanda's Theme: Ab minor.

MUSIC CUE #4: Laura's Theme: Db lydian

MUSIC CUE #5: Laura's Theme: Bb lydian

MUSIC CUE #6: Amanda's Theme and Laura's Theme combined: Ab minor and Db lydian.

MUSIC CUE #7: Tom's Theme and Amanda's Theme combined: D minor.

MUSIC CUE #8: Laura's Theme with piano and strings: C lydian. Bell tolling

MUSIC CUE #9: Tom's Theme: A minor

MUSIC CUE #10: Tom's Theme and Amanda's Theme combined: D minor.

MUSIC CUE #11: Amanda's Theme with ornamentation: Ab minor.

MUSIC CUE #11-A: Tom's Theme with piano and upright bass, Jazz-tango style: D minor.

MUSIC CUE #12: Laura's Theme: Db major.

Act II Intro: Jim's Theme: C major.

MUSIC CUE #13: Laura's Theme and Jim's Theme combined: C lydian.

MUSIC CUE #14: Amanda's Theme: A minor.

MUSIC CUE #15: Tom's theme: Eb minor.

MUSIC CUE #16-A: Laura's Theme and Jim's Theme combined: Db lydian.

MUSIC CUE #16-B: Jim's Theme, Jazz Waltz: C major.

MUSIC CUE #17: Laura's Theme: Bb Major.

MUSIC CUE #18: Tom's Theme: C# minor. Laura's Theme: Db lydian. Laura's Theme: Db major.

Character Themes

Tom's Theme: D minor. Dreamy, somber, haunting. 4/4 time signature. Influenced by impressionism and jazz.

Amanda's Theme: Ab minor. Struggling, nostalgia, faded elegance. Waltz. Influenced by impressionism.

Laura's Theme: Db lydian. Haunting, fragile, glass-like. 3/4 and 4/4 time signature. Influenced by impressionism

Jim's Theme: C major. Laid-back, impassioned. Jazz/Swing.

Tom's Theme

Tom, of anyone in the Wingfield family, has the best chance of doing something with his life. (If the symbolism holds, he will become a great American playwright) Tom has a great deal of drive to get the things he wants, but very little drive to do anything else. This character trait, coupled with his love/hate relationship with his family, is what has kept him from moving on before the events of this play.

The dichotomy between Tom's promising potential and difficult situation is what drove most of the decisions concerning how his theme should be written. Tom's theme (in its unaltered form) is written in the key of D minor, a key known for being evocative of sadness, and despair, as well as longing and desire. This key is a tri-tone interval away from Amanda's theme (Amanda's theme being in Ab), because Amanda and Tom seldom see eye to eye. This lack of a strong key relationship between the two makes it difficult for the audience to connect the two. This difficulty was intentional. Tom's theme is written with equal influence from impressionist and jazz styles, symbolic of his ties to his family, and simultaneous interest in mainstream society. The melody is a generally ascending line, written to sound ethereal, dream-like, and flitting. In contrast, the bassline is a descending chromatic line. The piece called for a bassline that simulated slow movement, with a slight trudging feeling. Seeing as a tuba ostinato was out of the question, the descending chromatic line simulated this feeling in the most effective way while maintaining some subtlety.

As with most pieces with jazz influences, Tom's theme is improvised, with the exception of the line described above. Tom's thoughts are fleeting. They change frequently, yet maintain the mindset that his family is holding him back from the greater things that he could accomplish. In the performance of Tom's theme, the ascending line is still apparent, and the chromatic bassline is a constant.

Laura's Theme

Laura is the most fragile character in the show. Years of seclusion, and her inability to integrate into mainstream society have made her a shy and fearful girl. She is both emotionally and physically crippled. She does nothing but play her absent father's old records, and tend to her glass collection. Outside of these social flaws, she is a very compassionate character. She is the only character in the show who never does anything to hurt one of the other characters. She is a foil to Amanda, the former Southern belle who was very gifted socially as a younger woman. Before the show, Laura has never received a gentleman caller, a great contrast to the vast numbers her mother received at her age. This lack of social grace has turned Laura into a girl who would pass up an opportunity to do more just to stay in her own world of glass animals and scratchy records within the comfort of her home.

Laura's theme, for the reasons given above, needed to sound the most “fragile”, a tonal depiction of glass. This theme is influenced entirely by impressionism, because Laura's only strong perception of her surroundings comes from what her mother shows her, and never from her own experiences, because she has few positive ones. Laura's theme, to illustrate this fragility, needed to be both mellow and piercing. To do this, I set the theme in Db lydian (Db major with a raised fourth). The key of Db major, in the words of Christian Friedrich Daniel Schubart, is “A leering key, degenerating into grief and rapture. It cannot laugh, but it can smile; it cannot howl, but it can at least grimace its crying. Consequently only unusual characters and feelings can be brought out in this key.” The raised fourth (from Gb to G) creates a very piercing sound, a tri-tone in relationship to the tonic. This G is mostly used in the melody, while the chord progression maintains the mellow quality.

The chords shift in color frequently. The first chord of the theme, using the aforementioned tri-tone relationship, is very abrasive, the following chord, an Ab², is a more “sweet” sound, which is more bittersweet in context with the rest of the piece. This frequent color change is meant to illustrate the inner turmoil Laura feels for the way she turned out, and her simultaneous contentment with living a secluded life. This color change expresses how other characters see Laura as a girl who can take on any “color”, in this case “personality” that she wishes. The only thing that she needs is some sort of “light”, or situation placed upon her to project these colors, just like a piece of transparent glass.

Amanda's Theme

Amanda Wingfield's character type is a staple of Tennessee Williams' work, the faded Southern belle. As a young woman, she was very popular. Gentleman callers would line up to meet her and attempt to woo her. Despite the attention from numerous upstanding gentlemen, the then free spirited Amanda went “out of her way” to pick the husband that she did, with no name given other than “Mr. Wingfield”. He worked for the telephone company, and “fell in love with long distance”, meaning that he abandoned his family long ago, leaving each of them emotionally and socially crippled. Amanda seemed to take the greatest immediate hit. Ever since her husband left her, Amanda has been desperately clinging to any memories or objects that can remind her of her of simpler times. Because of her crushing disappointment with her own life, she has imposed all of her own life's happiness solely on the success or failure of Laura, trying as hard as she can to get a gentleman caller for Laura to some day marry.

Many actors, when portraying Amanda, simply depict her as a grumpy old woman who wants nothing more than to give Tom grief. Amanda, however, has far more complexity to her character than some would believe at first read. The actor who played this role, the director, and I wanted to express this complexity. Amanda wants nothing more than success for her family, but she sees the obvious dilemma between Tom's need to leave, and Laura's need to have someone to care for her before Tom leaves. For this reason, when writing this, I decided to write this theme in a way that would not sound necessarily “happy” or “sad”. Of any of the themes, this one modulates the most. It modulates between Ab dorian (flat 3rd and 7th), Db mixolydian (flat 7th), Db major, and Gb major. The modulation between these keys makes it difficult to discern a tonal center to the typical listener. These keys, respectively, are known to characterize difficult struggle, hope, longing, and elation. Amanda's theme carries aspects from Tom and Laura's themes, because she bases her own happiness solely on the happiness of her children. Her waltz has a descending bassline, similar to the one in Tom's theme, and the chord structure of Amanda's theme follows a similar alternation between abrasive and sweet sounds as Laura's.

Jim's Theme

At first glance, Jim seems to be the most apt for success of anyone in the play. He is driven, sociable, and talented. He is the most “normal” character in the show, and has the greatest connection with the world of anyone in the show. While the other three characters are troubled in some way or another which keeps them from being successful or “normal”, Jim has never let any troubles stop his positive attitude. This is not to say he *does not* have any problems. He has yet to reach the goals he set for himself upon graduation from high school, and he is far too cocky. Jim may be driven, and he has high hopes for his future, but he is unmistakably naïve. While Tom, and to an extent, Laura and Amanda are able to identify the harsh realities of a nation and world in a state of depression, Jim seems to miss this.

Jim's theme is written in a Jazz style, with the only traces of impressionism coming from a quote from Tom's theme. Jim is all about the future: bigger, better, and newer. His theme reflects this, as the jazz stylings in this theme are representative of the typical 1937 jazz charts, which were transitioning between a “sweet” jazz and a bebop style, but also carries a few influences from a quasi-Coltrane cool jazz. His theme is written in C, a key described as “simple and naïve”. This key is not described as triumphant, nor downtrodden.

There are two quotes that occur in this theme. One is a self-quote, using a similar ascending line, and identical descending bassline from Tom's theme in the cadential point of the theme. This quote serves to highlight the role of Jim as Tom's foil character. They both have dealt with their share of disappointments, and they are both trudging through their young adulthood. In the context of Jim's theme, however, this quote takes on a less discouraging color to it. Jim describes himself as “disappointed, but not discouraged”, and this alteration to Tom's “disappointed and trudging” theme expresses that. The other quote is heard in the improvisatory section of the theme, where the “solo section” begins with the “Better far to live and die under the brave black flag I fly” line from *Pirates of Penzance*, the operetta that Jim starred in while he was in high school, referenced numerous times in the play. This quote is meant to be nostalgic. While Jim is always looking to the future, it often appears to be a guise. He misses his years in high school, where he had his whole life ahead of him, and anything seemed possible. While he still seems to have hope for a successful future, his impulsiveness and naïvety may be his downfall.

MUSIC CUE #1: Opening

Act I, Scene 1

In the opening moments of the play, the lights are down. As the lights come up, the music begins. It is the introduction to Laura's theme, and is therefore relatively unaltered; the only difference being that it is played up an octave from where it is usually played. The use of the higher register makes it sound more distant, more haunting, and more “glass-like”, or fragile. Tom has returned to his home because he is, as he states at the end of the play, “more faithful than he intended to be”. Laura is the one who is on his mind, and because of this, the environment in the opening exposition reflects thoughts of remembering Laura.

This theme leads directly into MUSIC CUE #2

MUSIC CUE #2: “I have tricks in my pocket”

Act I, Scene 1

This music cue is an underscore of Tom's opening monologue. In this monologue, Tom takes on the role of the narrator, explaining the setting of the play. Seeing as this is Tom's first appearance, and this particular monologue does not have any particularly intense emotion compared to his others, this cue is simply Tom's theme, unaltered. The improvisatory section starts at the beginning, outlining the written theme, and continues for about three minutes, slightly under the average length of this monologue. The theme ends with the ascending melody/descending bassline figure that defines Tom's theme. The final chord is left to fade out as Tom transitions from being the narrator, to being himself.

This cue was timed and marked at numerous locations. If timed correctly, the cue is written and edited to ebb and flow with Tom's speech. The music remains low as he explains the start of the Great Depression. As he begins talking about Spain, the revolution, and the bombing of Guernica, the music swells with his speech, and ebbs when he begins explaining the implications of this “memory play”. The music rises slightly during the explanation of Jim's character, coming back to the original volume at the beginning of the cue. The theme then fades slowly into nothing beginning at Tom's description of his father.

MUSIC CUE #3: “Young Champ Laughlin”

Act I, Scene 1

This music cue, another set of underscoring, is the unaltered version of Amanda's theme, played under her monologue in the first scene. This monologue is nostalgic, recollecting all of the men she met in her younger years, and how their lives have turned out. According to Tom, she has told this same story to Laura and him numerous times before. Amanda does not seem to care, as she tells the story she “loves to tell” as if it is the first time she has said it.

The theme is meant to evoke a feeling that we have gone back in time with Amanda, to her years as a teenager and young adult. The performance of the music through this section is meant to sound elegant, controlled, and flowing, much like a concert waltz would have been performed in the early 1900's.

The theme begins with a seemingly unmetred intro, intended to remind us of Laura's theme, heard only a few minutes ago, only to transition into the waltz theme. As the cue reaches the end of the written music, it is faded in the track to simulate Amanda slowly coming out of her nostalgic rhetoric.

MUSIC CUE #4:

“Mother's afraid I'm going to be an old maid”

Act I, Scene 1

This cue is one of the simpler thematic statements in the show. It is Laura's theme, unaltered. Amanda has just finished speaking to Laura. Laura says that it is unlikely that she will receive any gentleman callers. Amanda reacts with disdain and disappointment. Laura feels very alone after her mother's poor reaction.

During this cue, the lights come down slightly. The cue indicates time passing. Entering the new scene, Laura is visibly upset, though she tried to mask it. She goes to the victrola, places a record on the player, and begins playing a record of “Dardanella” by Fred Fisher, one of her father's old records. She uses these to cope with her father's abandonment. Given that she is feeling these feelings of loneliness and sorrow. This cue is performed to sound uneasy, and pained.

This cue moves directly into the sound effect of the victrola playing “Dardanella”.

MUSIC CUE #5: “I couldn't face it”

Act I, Scene 2

This cue is written as a very brief underscore of a conversation between Laura and Amanda. Amanda has just returned home, visibly frustrated. Laura asks Amanda why she is upset, and Amanda goes on to explain that she found out that Laura had dropped out of school weeks ago, and hid the fact from Amanda. This cue begins at the end of Laura's line “I couldn't face it”, and continues over Amanda's rebuttal that Laura must learn to face it if she wants to make something of herself. This version of Laura's theme, rather than being written in Db lydian, is transposed down to Bb lydian. This key is meant to evoke a feeling of disappointment and downtroddenness. Compared to the first two statements, even the average listener can feel that this statement of the theme sounds more melancholic, which enhances the feeling of discontent during this scene.

MUSIC CUE #6: “Charm”

Act I, Scene 2

This cue begins at the end of scene two, which is between Laura and Amanda, discussing Laura's future. At the end of this scene, Amanda explains to Laura that Laura's being crippled will not stop her from finding a husband if she knows how to overcome it. She explains that she ought to “cultivate something to take its place — like charm — or vivacity — or — charm! That's one thing your father had plenty of — charm.”

Two things have become apparent at the end of this scene. 1) Amanda is unsatisfied with where her life has led her, especially with the departure of her husband, and 2) Amanda believes that she can redeem herself by helping Laura find a nice husband to take care of her.

This music cue serves two practical purpose, providing transition music, and underscoring Tom's monologue at the beginning of scene 3. Both this monologue, and the end of the scene previous are focused on Amanda, and the formulation of her goal to find Laura a husband. Because of this, the cue is primarily cut from Amanda's theme. Toward the middle of the theme however, it uses the melodic material from Laura's theme superimposed over the waltz pattern from Amanda's theme. This juxtaposition of the two themes tonally expresses the harsh truth of Amanda's unrealistic hopes. Tom explains that this unattainable “ideal ... hung like a sentence passed upon the Wingfields”. This cue, while noticeably carrying the elegance from Amanda's theme, is still haunting, fragile, and piercing. Amanda believes that she can pass off Laura as something she is not, but the music, as well as Laura's predisposition and Tom's concerns, say otherwise.

This cue transitions directly into MUSIC CUE #7.

MUSIC CUE #7: “Woman of Action”

Act I, Scene 3

This theme is the underscoring to the second half of Tom's monologue between Scenes 2 and 3. In this section of the monologue, Tom transitions from talking about the goal of finding a gentleman caller for Laura, to discussing his Mother's actions to support the family. She begins working as a telemarketer, selling subscriptions to “The Homemaker's Companion”. As he begins talking about the ideals of the perfect woman as described by this magazine, he gets caught in his own descriptions. One line that particularly influenced the composition is his description of “fingers that soothe and caress like soft strains of music”. He seems to momentarily leave the memory of Amanda and Laura directly, but still recognizes the differences between his own family, and what the world outside of the Wingfield home sets as its ideals.

This cue is a mixture of two themes, Tom's and Amanda's. Over the course of the monologue we have slowly entered Tom's world as the narrator, he begins playing with words (as Tennessee Williams likes to do) and seems to get lost in his diction. While the audience is getting pulled into Tom's imagination, the monologue remains on the subject of Amanda. Tom is discussing the ideals that Amanda holds to be true. This duality of focus between Amanda and Tom is what inspires the combination of these two themes. This combination, more specifically, uses the melodic ideas and chord progression from Tom's theme, and the melodic rhythm and waltz pattern from Amanda's theme.

This cue also serves as transition music into Scene 3.

MUSIC CUE #8: “My Glass Menagerie”

Act I, Scene 3

This theme comes at the climax of Act 1. Tom has just exploded in rage, lashing out against Amanda for her constant questioning. He has called her an “ugly babbling old witch” and thrown his coat at Laura's glass collection, causing a number of the figurines to break. The moment that the glass is knocked down, this cue begins.

This cue is one of two that uses string instruments. They are used simply, merely as support for the chord structure of the theme, and to add dramatic effect. This cue is meant to stick out from the rest, because it is one of the most important moments of the play. Laura is devastated, Tom is enraged, as well as remorseful, and Amanda is offended and angry.

The moment where the music comes in, the focus of the scene has suddenly shifted. Laura was sitting quietly as Amanda and Tom were fighting. As the Glass figurines fall, Laura runs to the shelf where they were placed, Tom is instantly quiet, and Amanda becomes angry at Tom for what he has done to Laura, instead of just for what he has done to her. Because of the instant shift in focus to Laura, the theme used for this cue is Laura's theme. The theme, rather than being in Db lydian, has been transposed down to C lydian. The lower key from what the actors and audience have grown accustomed to evokes a sense of downtroddenness. The key of C lydian is brighter than Db, but not so much that it sounds happy. Instead, it sounds more pained, as it is more recent, and hurts even more.

This cue also serves as transition music into Act 1, Scene 4. The music in the cue continues as Tom leaves and through the blackout. As the lights come up into Scene 4, the town clock chimes for 5 o'clock am, and Tom is just returning home.

MUSIC CUE #9: “Who Are You?”

Act I, Scene 5

Amanda and Tom, the morning after their argument, are in the house alone. Amanda has just sent Laura off on some errands so she could talk to Tom. Before this conversation starts, however, Amanda's bitterness towards Tom prompts him to apologize. He does, and this cue is the underscoring to this moment.

This moment in the show is focused on Tom. He is reluctant to apologize, and believes that he is not the only one at fault for the fiasco. Regardless, he apologizes. Tom, in this moment, shows that his love for his family, though it may not show at points, is more important than his ego. Seeing as the focus is on Tom, this cue uses Tom's theme. The theme has been transposed from D minor to A minor, which are two very similar keys in terms of emotion, but A minor, having one less flat in the key signature, is slightly less mellow. This key change helps distinguish this cue, underscoring a scene, from other cues using Tom's themes, most often underscoring his monologues. While Tom's monologues in the role of the narrator are presented with an air of separation, given that his narration happens long after the action of the play, this conversation happens in the direct setting of the piece, and for that reason is less dream-like than Tom's recollections.

MUSIC CUE #10: “Laura!”

Act I, Scene 5

This cue, in the same scene as MUSIC CUE #9, underscores another moment in Amanda and Tom's conversation. This moment, however, begins with the focus on Amanda, and transitions to Tom, rather than the other way around in the setting of the previous cue. Amanda informs Tom that Laura has been upset recently, about him. She thinks that he is unhappy because he is stuck at home to support her. This moment is important for Tom, because he realizes how his actions have been hurting his sister, whom he loves, and he is remorseful for this. This moment is also important for Amanda, because for the first time, she recognizes Tom's dreams to travel and make something more of himself.

This cue is a combination of Tom and Amanda's themes. The chord progression of Tom's theme accompanies the melody of Amanda's theme. Amanda and Tom are starting to understand each other in scene. Tom explains his need for adventure, and Amanda expresses her sorrow for how her children feel about her. This is the first time where Amanda and Tom seem to be seeing eye to eye in the play, so this is the first time where their two themes are combined. Once Amanda has finished explaining Laura's grief, Tom expresses his remorse for how he has behaved in front of Laura. During this moment of Tom's sorrow, the ascending line of Tom's theme ends the cue.

MUSIC CUE #11: “Will you, dear?”

Act I, Scene 5

As Tom departs to work at the warehouse, Amanda is left alone. She calls a woman named “Ella Cartwright” to invite her to renew her subscription to “The Homemaker's Companion”. Upon her summary of the next issue of the publication, the audience gathers, from Amanda's reaction, that Ella Cartwright is upset because Amanda's phone call woke her up. Despite this frustration, however, she opts to resubscribe. This appears to be the first time Amanda is successful in selling a subscription, as she is turned down by a customer earlier in the play. This news comes as a relief to Amanda, as it will help her earn more money for the family.

This moment is underscored by a reprise of Amanda's theme. The same key, meter, tempo and musical ideas are retained from the previous use of Amanda's theme by itself, the only difference is the ornamentation used in the melodic line. The first statement of the theme uses neighboring tones and suspensions on strong beats to evoke stress or concern, while the second statement of the theme, when Amanda finds out that she was successful in selling the subscription, does not use as many non-chord tones, and therefore sounds more relieved.

MUSIC CUE #11-A:

“The Paradise Dance Hall”

Act I, Scene 6

This cue is used as underscoring for Tom's monologue at the beginning of Scene 5. He describes the Paradise Dance Hall, a place where people would go to dance, and escape an unhappy life during the Great Depression. These people he described had to deal with disappointing lives, just as Tom did, with very little change or adventure.

This cue is one of two (the other being MUSIC CUE #8) to use strings. In this case, the string instrument is an upright bass. There are two reasons why this instrument choice is made. The first reason is simple; it is used to give the audience a glimpse of the outside world, and the music of the time, jazz. Tom, in his monologues, most often describes his home life. In this cue, however, he is describing what the world around him was experiencing.

The other reason is somewhat more complicated, and expresses an idea in a larger sense. In 1937, there was a transitional period in America. The depression had been devastating the American citizens for the better part of the decade, and World War II was just around the corner. At this point in America, while riots and rebellion had be surfacing all over the globe, American citizens turned instead to dancing, alcohol, and cinema to ease their troubles. This was a time of false happiness in the country. This music cue, for that reason, is meant to be a relaxed, and less evocative of sadness or disappointment as the rest of play.

Because this is one of Tom's recollections of his past, more specifically about the jazz lounge down the street from him, this cue uses Tom's theme with a strong jazz influence. In his monologue, Tom describes the slow, sensual music the dance hall would play, tangoes or waltzes mostly. Because the score calls for a waltz coming from the dance hall later in the play, I opted to write a tango (with jazz influence) for this cue.

MUSIC CUE #12: “Silver Slipper of a Moon”

Act I, Scene 6

In the final moments of the first act, Tom and Amanda are having another discussion. Tom has invited Jim, his coworker at the warehouse, to dinner in order to meet Laura. Tom explains, however, that Laura and Jim may not hit it off as Amanda hopes, because Laura is so different and shy. Amanda refuses to accept what he says, and calls Laura out to the front, and tells her to make a wish on the moon for “happiness, and good fortune”

This moment is likely the closest thing to a hopeful moment in the first act. If nothing else, Amanda and Laura seem to be comfortable and at ease as they make their wishes on the moon. This moment, while shared by the two women, focuses on Laura. In this scene, the audience has gathered that if Laura succeeds, so does the family. In turn, this cue uses only Laura's theme, changed from Db Lydian to Db Major, with all but the last note of each phrase down a diatonic second. This theme sounds less fragile, less haunting, and to an extent, relieved. The audience has experienced a great deal of sadness from the ongoing failures of the Wingfield family, and for first time viewers, this moment seems almost happy. Those who have seen or read the play in its entirety, and especially those who have studied this play know, the Wingfields are not destined for true happiness. For that reason, while this cue is “happier”, it is not “happy”, but rather hopeful and content, with only temporary joy.

Act II Intro: “Jim's Theme”

Act II, Scene 7

At the beginning of Act II, Tom delivers another monologue as the narrator, this time, recollecting his memories of Jim O'Connor, his superior and coworker at the warehouse, as well as an acquaintance from high school. Jim is first described as a carefree individual, one who was so driven and positive that everyone around him expected him to become a very influential person once he left high school. Later in the monologue, Tom explains the less successful life that Jim has led thus far.

This cue is Jim's theme, with an extended improvisatory section. In the script, the notes recommend that the same music from the beginning of the show be played, and the direction is not indicated by “MUSIC CUE” being specifically noted. The company and I opted not to do this for a few reasons. One reason was objective; we wanted to introduce Jim's theme. The other was emotional; we did not want this recollection of Jim to be as emotionally intense as Tom's recollections of his dysfunctional family and his father's abandonment.

This cue moves directly into MUSIC CUE #13.

MUSIC CUE #13:

“Why are you trembling so, Laura?”

Act II, Scene 7

In this cue, directly after MUSIC CUE #12, Laura and Amanda are prepping for Jim's arrival. Amanda has dressed Laura in a fancy dress, and Laura is now feeling nervous. She has never had a gentleman caller before, and is afraid to finally meet one.

The music for this cue is a combination of Jim and Laura's themes. The environment is set for Jim's arrival, and he is the person that the family will be focusing on during the evening. Because of this, the chord structure for this cue is the chord structure from Jim's theme. It is in the key of C, Jim's key. Although the environment is *set* for Jim, the goal of the evening for the Wingfield family (or at least Amanda and Tom) is to find a future husband for Laura. For this reason, the melody of this cue is Laura's melody. Her melody, being set to the chord progression from Jim's theme, sounds less dissonant, and less troubled. This carries the idea of *some* hope for Laura, but the theme is still somewhat unsettled. The first half of her theme is played through, then a B section written to sound improvised, but which is actually outlining the second half of Laura's theme. The first half is then repeated and ended on an unresolved chord.

MUSIC CUE #14: “Look at your mother now!”

Act II, Scene 7

This cue is used as the underscoring of Amanda's monologue just before Tom and Jim come to the apartment. She has put on her old dress from her years as a young Southern belle. She tells Laura all of the stories of when she wore this dress. The most vivid memory she has is the story of the jonquils. She remembered picking them with her gentlemen, and living a carefree life.

During this monologue, the audience is brought into Amanda's world in a truly sincere setting. In monologues previous, Amanda was most often putting up a front of strength or importance. In this moment, however, she is simply reliving a memory, becoming all the more bittersweet when compared to where she wound up. The music in the background of this monologue is Amanda's theme, raised a half step to A major. This transposition up naturally causes the audience to subconsciously react to this moment in a more positive way after a series of emotionally negative monologues from Amanda, helping the audience to feel this nostalgia with Amanda. The transposition also changes the theme from a flat key to a sharp key, which is instantly brighter sounding. The key itself, A major, is characterized as a key which evokes “youthful cheerfulness”.

In context, this monologue, while discussing happy memories, makes the piece even more melancholic. Amanda's life only fell from grace, so this cue does not fully represent the happiness she felt as a young woman, but rather the comparison between her graceful young life, and desolate life later down the road.

MUSIC CUE #15: “For these and all Thy mercies”

Act II, Scene 7-8

This cue, while short, seeks to emphasize a great deal of emotions that Tom is feeling. It is the brief transition theme between Scenes 7 and 8. Laura has just fainted in front of Jim. This is not a good start to the evening, seeing as Tom wants Laura to make a good impression on Jim, so that they will be together, and Tom can finally leave his home. Amanda has asked Tom to say grace. Laura is still weary on the daybed, and Tom has a moment of disappointment, knowing this plan to find Laura a potential suitor are not going well.

As stated above, this moment focuses on Tom. He is the only one moving, and directly before the cue, he is the last to speak. The theme is simply the ascending melody with the descending bassline that characterizes Tom's theme. The theme is written in Eb, one half step higher than usual. As discussed in the previous cue, the half step transposition adds tension to the theme. In this case, however, it does not make the theme brighter, but rather more mellow, because it is moving to a key which has one flat (Bb) to a key that has six (Bb Eb Ab Db Gb Cb). This transposition, for these two reasons, makes the theme both more somber, and more angstful.

MUSIC CUE #16-A: “My Glass Collection”

Act II, Scene 8

In this scene, Laura and Jim are talking in the front room while Tom and Amanda are washing dishes. It has taken Laura a while to be comfortable talking to Jim, but now she is finally starting to open up. She shows Jim her glass collection, something she often keeps to herself. She shows Jim her favorite piece of glass, a unicorn, nearly 13 years old.

This is the first time where Laura seems to happy to talk about her own interests, especially since she is saying it to the boy who she had a crush on for a very long time. This the same theme from MUSIC CUE #13, the combination of Laura and Jim's themes. This cue, however, has been transposed to the key of Db, Laura's key. Laura, to an extent, has been reintroduced into her own environment again, talking about things that interest her. The thought remains, however, that set to the chord progression of Jim's theme, her melody sounds less haunting, and hold some glimmer of hope, at least for the moment.

MUSIC CUE #16-B:

“Where does that music come from?”

Act II, Scene 8

As Laura and Jim's conversation becomes more comfortable, music is heard from down the street at the Paradise Dance Hall. Jim, after a humorous display, invites Laura to dance. Laura states, however, that she has never danced before, and might step on him. Jim then unwittingly states that he's “not made of glass”, which emphasises the different between him and Laura, who, as the audiences has come to see, is as fragile as glass, both physically and emotionally. They dance, Laura is unable to stay in step, and as they dance, they knock Laura's glass unicorn over, breaking the horn.

While this moment is a significant for Laura, this cue does not use Laura's theme. It only uses Jim's. Dancing is very foreign to Laura, as is any sort of romantic interaction. Seeing as dancing is more of Jim's style, and the music is coming from the Paradise Dance Hall, the moment suggested using a jazzy theme, a more modern sound. Jim, upon hearing the end of the introduction of the theme, and hears the metered section begin, he says “Oh – A waltz!”. This line obviously suggested how this cue must be metered. Jim's theme is used in a $\frac{3}{4}$ time signature, in the typical Jazz Waltz style.

The theme is faded out manually when the unicorn is broken.

MUSIC CUE #17: “You're – Different”

Act II, Scene 8

In the same scene as the previous cue, Jim explains why he likes Laura. He explains that she is pretty, and that she is different, but in a good way. He explains that, in the world he lives in, that everyone seems to do the same things, and they are “as common as weeds”. Laura, he explains, is special. She does nothing to hurt others, and she find contentment in simple things.

This moment, while it is one of Jim's monologues, is focused on Laura. She hears a sincere compliment from someone outside of her family, something she does not hear very often. This, for only a moment, is a positive moment for Laura, so the cue is written to reflect that. This is the most grounded and content variation of Laura's theme. It is written with the same variation as MUSIC CUE #12 (Major mode, melody starting a diatonic 2nd lower), and the theme is transposed to Bb major, a key that reflects love and aspiration. While the feeling of hope diminishes in the following moments of the play, that feeling is strongest during this cue.

MUSIC CUE #18:

“Then go to the moon/Blow out your candles Laura”

Act II, Scene 8

As the final music cue indicated in the script, this music cue covers the transition between the end of the dialogue in Scene 8, through Tom's final monologue. Jim has informed the Wingfields that he is engaged to be married, leaving Laura distraught, Amanda upset, and Tom baffled. Amanda then begins to argue with Tom, saying that he ought to know if the man he is bringing over was engaged. Fed up and enraged, Tom leaves for the last time. In his monologue, he explains where he went from that point on, a similar path to his father's. He realized that he could not stay away any longer, and returned to his home, where the narrative action of the play began.

In this final monologue, the audience is submerged into Tom's world more than any other time in the play. While his other monologues as the narrator were informative, and less emotionally encapsulated, this monologue, while informative at first, becomes deeply emotional, and become representational in style, rather than presentational. For this reason, the themes used in this cue alter, depending upon who Tom is thinking about at the time.

The cue begins at the end of the dialogue between Amanda and Tom, with the staple melodic line from Tom's theme, and moves into the mock-improvisatory section as Tom reenters as the narrator. As he explains his travels, his theme remains prevalent, though it is transposed into Laura's key (C#/Db). Laura is the reason why he has returned, and Tom's moment of catharsis is approaching as he thinks about her. As he ends the section about his own travels, and moves to his recollections and premonitions of Laura, so too does the music change to Laura's theme, unaltered. The abrasive original rendition of Laura's theme plays as he is haunted by his memories of her, and remorseful of his own actions. As he moves into his moment of catharsis, telling Laura (and subtextually, himself) to move on from the worlds that she (they) lived in, the theme changes to the version of Laura's theme in major. This brings Tom to an incomplete sense of resolve. He is still remorseful, he is still haunted by her memory, but it is less troublesome than it had been. As the play ends, and Tom says goodbye, Laura's theme ends on the dominant, not resolving to the tonic, leaving the theme unresolved, the same way Tom left his family troubles. Unresolved.

Ben Selvin's Orchestra “Dardenella” (Victrola Music)

Numerous Scenes

Numerous times throughout the show, Laura plays her “father's worn out records”. The program notes suggest Ben Selvin's piece, *Dardenella*, and that is the song we chose. After purchasing the audio file, I used audacity to lower the pitch of the recording, and make the sound file sound grainy to make the piece sound like it was coming from a worn out record on an old victrola.

Clock Chiming 6 o'clock/Alarm clock

Act 1, Scene 5

At the beginning of Scene 5, the clock chimes 6 to indicate that Tom has only had one hour of sleep before his alarm goes off to get up for work. The bells begin, they are quiet, and panned slightly to the left, to indicate distance, and direction (coming from area near fire escape). The alarm is much louder, and is panned slightly to the right, to indicate that it is in the back room of the apartment.