

# OOM PAH PAH

WORDS AND MUSIC BY LIONEL BART

TRACK

11

$\text{♩} = 178$

**D** **E7**

*f*

5 **A7** **D**

9 *dim.*

13 **D** **E7** *mf*

1. There's a lit - tle dit - ty, they're sing - ing in the ci - ty, es -  
 2. Mis - ter Per - cy Snod - grass would of - ten have the odd - glass, but -  
 3. Pret - ty lit - tle Sal - ly goes walk - ing down the al - ley, dis -  
 4. She was from the coun - try, but now she's up a gum tree. She

*mf*

# DIFFERENT

## HONK!

### BACKGROUND

Hans Christian Andersen's 1843 fairy tale *The Ugly Duckling* has been adapted many times as a stage show, opera, musical and animated film. *Honk!* sets the story in the English countryside and follows the adventures of Ugly as he struggles to find acceptance in a cruel world. The show was first performed in 1993 and was produced in an expanded version at the Royal National Theatre in London in 1999, winning the Olivier Award for Best Musical in 2000.

The first time Ugly meets his brother and sister ducklings they bully him mercilessly and mock him for his odd appearance. In this song, he reflects on life in the farmyard.

### PERFORMANCE NOTES

Although Ugly is a bird, this song eloquently expresses the very human experience of feeling unwanted, outcast and alone in the world. He desperately wants to fit in with everyone else: he desperately wants to 'quack' (the one word he's unable to pronounce), but he can only produce a loud and ugly 'honk'.

Sometimes 'Different' is performed as a song about being sad, full of self-pity, tears and misery. Don't fall into this trap: it's a song about being *brave* – facing up to the reality of an unpleasant situation, working out why you're in it and considering what can be done to improve matters – or at least make them more bearable.

The song constantly refers to 'them', so it's important that the audience have a strong sense of the existence of those other people who don't understand or like you. You might consider inventive ways of creating a dramatic context for your performance: maybe there's a cruel joke about you chalked up on a wall? Or are you holding a favourite toy that they have broken? Or reading an article about yourself in a newspaper? Even the way you walk into the acting area will tell the audience a lot about your current level of self-esteem.

Read through the lyrics as if they are a speech. Note the changes of thought, where new ideas appear, how these are developed – and how the connotations of the word 'different' change as the song progresses. This is obviously a deeply personal and reflective song, but that doesn't necessarily mean you have to stand motionless throughout. How might some movement and gesture help you convey Ugly's growing sense of understanding and self-worth? What will you do to bring the song to an effective conclusion?

### SINGING TIPS

If you read through the lyrics of this song you will see how many words contain the *n* sound, including, of course, many repetitions of the title word! Most consonants stop the flow of air and therefore the sound, but you can sustain sound through an *n* – hum an *n* and see how long you can sustain it. Now try singing 'sin' – 'sun' – 'sin' on one note holding each word for four beats. Sing into the *n* sound quickly so that the vowel is very short. Now try the same exercise but sing through the vowel, putting the *n* right at the end of the last beat. You will probably hear that, although the *n* carries the sound, the vowel gives you more. You will need to consider this when singing the word 'different', and choose the appropriate vowel sound.

# BRUSH UP YOUR SHAKESPEARE

WORDS AND MUSIC BY COLE PORTER

TRACK

1

Bowery waltz tempo  $\text{♩} = 76$

The piano introduction is in 3/4 time, starting with a mezzo-forte (mf) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a simple bass line. The key signature has one flat (B-flat).

7 F Gm Am Csus<sup>2</sup> *p*

The

Measures 7-12 of the piano accompaniment. The right hand has rests in measures 7-10, followed by a half note in measure 11 and a quarter note in measure 12. The left hand continues with a steady bass line. Dynamics include piano (p) and pianissimo (pp).

13 F

girls to - day, in so - ci - e - ty, go for clas - si - cal

Measures 13-18 of the piano accompaniment. The right hand has a melody line with lyrics. The left hand provides harmonic support. Dynamics include piano (p).

19 C

po - et - ry, so, to win their hearts, one must quote with ease

Measures 19-24 of the piano accompaniment. The right hand has a melody line with lyrics. The left hand provides harmonic support. Dynamics include piano (p).