“Detour or Bridge? 
Contrasting Sections and Storytelling in Musical Theater”

SMT-V 6.2 (March 2020) 
Society for Music Theory: Videocast Journal

Brian Edward Jarvis (University of Texas at El Paso) 
John Peterson (James Madison University)

ISSN 2689-5471  DOI: http://doi.org/10.30535/smtv.6.2

This file includes the abstract, and extensive keyword list, acknowledgements, and bibliography for the video essay, “Detour or Bridge? Contrasting Sections and Storytelling in Musical Theater” by Brian Jarvis and John Peterson. This essay may be found at https://vimeo.com/societymusictheory/videocast6-2JarvisPeterson

SMT-V is the open-access, peer-reviewed video journal of the Society for Music Theory. Founded in 2014, SMT-V publishes video essays that showcase the latest research in music theory in a dynamic, audiovisual format. The journal features a supportive and collaborative production process, and publishes three to four videos per year. The videos may be found at www.smt-v.org.

SMT-V is overseen by an Editor who organizes the vetting of the videos, along with an Associate Editor who aids with the technical details. Members of the editorial board help to vet submitted videos.

Those wishing to publish a video on SMT-V should first submit a written proposal summarizing the proposed project. If the proposed project is deemed appropriate, the author will be invited to submit a draft of a storyboard or script. Upon acceptance of the script, the author will be invited to produce a full video in conjunction with guidance and assessment from selected members of the Editorial Board. Details regarding the submission process are found at https://societymusictheory.org/smt-v/submission_guidelines.
Abstract for
“Detour or Bridge? Contrasting Sections and Storytelling in Musical Theater”
by Brian Edward Jarvis and John Peterson, SMT-V 6.2.

Two standard large-scale forms in musical theater are verse-chorus and AABA, sometimes called “quaternary.” Both forms typically contain a bridge. Steve Larson (2003) describes a bridge as a contrasting section that provides “a path to traverse that connects two more stable sections.” Occasionally, a number in dialogue with these standard forms features an added, highly contrasting section that we call a “detour.” In this video, we introduce the concept of the detour in musical theater, we describe its relationship to bridges using Larson’s (2003) framework, and we show how detours sometimes substitute for or become a bridge. We provide examples of detours in selections from Wicked, Everyday Rapture, and Legally Blonde, discussing how the detours relate to the story the musical tells.

Extensive Keyword List

Works Cited

Bibliography


