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# Hamilton: A Musical Analysis of Ensemble Function

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# Hamilton: A Musical Analysis of Ensemble Function

Matthew L. Travis

# *Hamilton: A Musical Analysis of Ensemble Function*

Matthew Louis Travis, DMA

The University of Connecticut, 2017

## Abstract

There have been exhaustive studies on the presence of chorus in opera, there has been little writing on the musical theater ensemble.<sup>1</sup> To date, the only specific piece of academic scholarship on the matter is Joseph DeLorenzo's 1985 dissertation, *The Chorus in American Musical Theater: An Emphasis on Choral Performance*. Because there are very few graduate programs in musical theater, and currently none at the doctoral level, there has been little scholarly writing about this art form as a whole and even less scholarship specific to ensemble function completed in the last 30 years.

*Hamilton* by Lin-Manuel Miranda is one of the most successful Broadway productions in recent memory. While the work has gained fame for unparalleled box office success and celebrity appearances; the show is equally significant as a work of art. Almost universally acclaimed by critics, *Hamilton* has won the 2016 Pulitzer Prize in Drama, while receiving a record 16 Tony nominations winning 11, winning the George Washington Book Prize and Kennedy Prize for Drama. Additionally, the work contributed significantly to the selection of Lin-Manuel Miranda as a 2015 MacArthur "Genius" Fellow.

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<sup>1</sup> For the purposes of this project, the words "chorus," "company" and "ensemble" will be used synonymously.

*Hamilton* has drawn considerable attention for the fusion of contemporary musical theater and hip-hop. Specifically the seemingly curious combination of a hip-hop musical written about an 18<sup>th</sup> century American founding father, while seemingly far-fetched has been achieved convincingly and adds to the allure and intrigue in the show. While these attributes are certainly worthy of further discussion, the unique function of the ensemble is something that is an interesting and perhaps underappreciated aspect of the performance and success of the musical. Thus, it is the function of this dissertation to analyze the musical role of the ensemble in *Hamilton* by Lin-Manuel Miranda.

As this is the first dissertation about Miranda, the first chapter will include a biography of the composer. This will outline his early works and efforts before and after *Hamilton*. The second chapter is dedicated exclusively to *Hamilton*. It will include contextual information about the show including a table of revisions, which outlines the changes in musical content of the show from initial workshop to opening night on Broadway.<sup>2</sup> The third chapter will define the study and clarify terms, and provide context for the analysis. The fourth chapter is an analysis of each musical number in which the ensemble appears.

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<sup>2</sup> This will include a synopsis of the articles written about the show, but will highlight significant new material including revisions, a listing of cut numbers, and comparison charts of content in each performance.

*Hamilton: A Musical Analysis of Ensemble Function*

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The University of Michigan, 2006

Penn State University, 2009

A Dissertation

Submitted in Partial Fulfillment of the

Requirements of the Degree of

Doctor of Musical Arts

at the

University of Connecticut

2017

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2017

Doctor of Musical Arts Dissertation  
Hamilton: A Musical Analysis of Ensemble Function  
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## TABLE OF CONTENTS

List of examples	vii
List of tables	x
Chapter 1: A Biography of Lin-Manuel Miranda	1
Chapter 2: Hamilton: Genesis, Reception, and Synopsis	21
Chapter 3: An Introduction to Analysis	63
Chapter 4: Analysis of Musical Function of the Ensemble	78
Bibliography	130

## Examples

Example 1		
	<i>Alexander Hamilton</i> – Lin-Manuel Miranda, m. 32	78
Example 2		
	<i>Alexander Hamilton</i> – Lin-Manuel Miranda, m. 57	80
Example 3		
	<i>Alexander Hamilton</i> – Lin-Manuel Miranda, m. 63	80
Example 4		
	<i>Alexander Hamilton</i> – Lin-Manuel Miranda, m. 65	81
Example 5		
	<i>My Shot</i> – Lin-Manuel Miranda, m. 87	82
Example 6		
	<i>My Shot</i> – Lin-Manuel Miranda, m. 99	83
Example 7		
	<i>My Shot</i> – Lin-Manuel Miranda, m. 141	84
Example 8		
	<i>My Shot</i> – Lin-Manuel Miranda, m. 143	84
Example 9		
	<i>Schuyler Sisters</i> - Lin-Manuel Miranda, m. 13	85
Example 10		
	<i>Schuyler Sisters</i> - Lin-Manuel Miranda, m. 60	86
Example 11		
	<i>Right Hand Man</i> – Lin-Manuel Miranda, m. 9	83
Example 12		
	<i>Right Hand Man</i> – Lin-Manuel Miranda, m. 90	84
Example 13		
	<i>Right Hand Man</i> – Lin-Manuel Miranda, m 98	85
Example 14		
	<i>Right Hand Man</i> – Lin-Manuel Miranda, m. 103	86
Example 15		
	<i>Helpless</i> – Lin-Manuel Miranda, mm. 7-8	92
Example 16		
	<i>Helpless</i> – Lin-Manuel Miranda, m. 19	92
Example 17		
	<i>Helpless</i> – Lin-Manuel Miranda, m. 35	93
Example 18		
	<i>Helpless</i> – Lin-Manuel Miranda, m. 76	94
Example 19		
	<i>Satisfied</i> – Lin-Manuel Miranda, mm. 9	94
Example 20		
	<i>Satisfied</i> – Lin-Manuel Miranda, m. 31	95
Example 21		
	<i>Wait For It</i> – Lin-Manuel Miranda, m. 43	97
Example 22		
	<i>Wait For It</i> – Lin-Manuel Miranda, mm. 59-60	98

Example 23	
<i>Wait For It</i> – Lin-Manuel Miranda, m. 69	98
Example 24	
<i>Wait For It</i> – Lin-Manuel Miranda, mm. 107-109	99
Example 25	
<i>Ten Duel Commandments</i> – Lin-Manuel Miranda, m. 2	100
Example 26	
<i>Ten Duel Commandments</i> – Lin-Manuel Miranda, m. 6	100
Example 27	
<i>Guns and Ships</i> – Lin-Manuel Miranda, m. 10	101
Example 28	
<i>Guns and Ships</i> – Lin-Manuel Miranda, m. 18	103
Example 29	
<i>History Has Its Eyes On Your</i> – Lin-Manuel Miranda, m. 20	104
Example 30	
<i>Yorktown</i> - Lin-Manuel Miranda, m. 20	105
Example 31	
<i>Non-Stop</i> - Lin-Manuel Miranda, m. 80	108
Example 32	
<i>Non-Stop</i> - Lin-Manuel Miranda, mm. 163	108
Example 33	
<i>Non-Stop</i> - Lin-Manuel Miranda, mm. 247-248	109
Example 34	
<i>Non-Stop</i> - Lin-Manuel Miranda, m. 262	110
Example 35	
<i>Non-Stop</i> - Lin-Manuel Miranda, mm. 264-267	110
Example 36	
<i>What'd I Miss</i> - Lin-Manuel Miranda, m. 17	111
Example 37	
<i>What'd I Miss</i> - Lin-Manuel Miranda, m. 28	112
Example 38	
<i>What'd I Miss</i> - Lin-Manuel Miranda, mm. 96-97	113
Example 39	
<i>Say No To This</i> - Lin-Manuel Miranda, m. 33	114
Example 40	
<i>Say No To This</i> - Lin-Manuel Miranda, m. 35	114
Example 41	
<i>The Room Where It Happens</i> - Lin-Manuel Miranda, m. 36	113
Example 42	
<i>The Room Where It Happens</i> - Lin-Manuel Miranda, m. 71	116
Example 43	
<i>The Room Where It Happens</i> - Lin-Manuel Miranda, m. 73	116
Example 44	
<i>The Room Where It Happens</i> - Lin-Manuel Miranda, m. 84	117
Example 45	
<i>The Room Where It Happens</i> - Lin-Manuel Miranda, mm. 98-99	117

Example 46		
	<i>One Last Time</i> - Lin-Manuel Miranda, mm. 115-116	118
Example 47		
	<i>One Last Time</i> - Lin-Manuel Miranda, mm. 125-126	119
Example 48		
	<i>Hurricane</i> – Lin-Manuel Miranda, mm. 41-42	122
Example 49		
	<i>The Reynolds Pamphlet</i> – Lin-Manuel Miranda, mm. 53-54	123
Example 50		
	<i>Blow Us All Away</i> – Lin-Manuel Miranda, m. 19	123
Example 51		
	<i>Blow Us All Away</i> – Lin-Manuel Miranda, m. 66	123
Example 52		
	<i>It's Quiet Uptown</i> – Lin-Manuel Miranda, m. 11-12	124
Example 53		
	<i>The Election of 1800</i> – Lin-Manuel Miranda, mm. 45-46	125
Example 54		
	<i>Who Lives,.....Who Tells Your Story?</i> – Lin-Manuel Miranda, mm. 33-34	127
Example 55		
	<i>Who Lives, ....Who Tells Your Story?</i> – Lin-Manuel Miranda, m. 58	127
Example 56		
	<i>Who Lives,...Who Tells Your Story?</i> – Lin-Manuel Miranda, mm. 62-63	128

## Tables

Table 1	musical numbers in 2012 Lincoln Center Performance	24
Table 2	musical numbers in 2013 Vassar Performance	26
Table 3	2013 Cast List	28
Table 4	musical numbers for 2015 Public Theater opening	29
Table 5	cast list for performances at Public Theater	33
Table 6	Broadway Set List	36
Table 7	depiction of musical numbers in Vassar, Public and Broadway performances	39
Table 8	Ham4Ham performance chart	46
Table 9	list of ensemble numbers	65
Table 10	list of ensemble function	69

## Chapter 1

### The Life of Lin-Manuel Miranda

Lin-Manuel Miranda was born on January 16, 1980. Miranda, the youngest of two siblings, was raised in Inwood, New York, located in the northern part of Manhattan, Lin-Manuel is named after the poem, “Nana Roja Para Mi Hijo Lin Manuel,” by Puerto Rican poet José Manuel Torres Santiago; the poem translates as follows, “A Red Lullaby for my son Lin Manuel.”<sup>3</sup> His parents, Luis A. Miranda, Jr. and Dr. Luz Towns-Miranda, are both Puerto Rican immigrants who are highly successful in their respective professions. Luis A. Miranda, Jr., a community organizer and significant activist in the Latino community, served as a special advisor to three different mayors of New York City, and has acted as a consultant to politicians including Hillary Clinton and United States Senator Charles “Chuck” Schumer.<sup>4</sup> Dr. Towns-Miranda earned her PhD in Psychology from NYU and maintains a thriving clinical psychology practice in New York City.<sup>5</sup> Lin-Manuel displayed significant academic potential and as a result was admitted to the prestigious Hunter College prep school. Miranda attended Hunter from elementary

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<sup>3</sup> Rebecca Mead, “All About the Hamiltons: A new musical brings the founding father back to life with a lot of hip-hop.” *New Yorker*. February 9, 2015. <http://www.newyorker.com/magazine/2015/02/09/hamiltons> (accessed January 10, 2016).

<sup>4</sup> MirRam Group LLC. <http://www.mirramgroup.com/ourteam/luismiranda.html> (accessed January 10, 2015).

<sup>5</sup> St John’s University Forensic Psychology Conference Presenter Biographies <http://www.stjohns.edu/academics/schools-and-colleges/st-johns-college-liberal-arts-and-sciences/postgraduate-professional/forensic-psychology-conference>, (accessed January 10, 2016).

through high school.<sup>6</sup> As a student at Hunter Miranda learned to love performing, earning leading roles in abridged versions of numerous musicals including: *Bye Bye Birdie*, *West Side Story*, *Fiddler on the Roof*, and *Peter Pan* by the sixth grade.<sup>7</sup> Miranda cites the director of these shows, Mrs. Barbara Ames as having an especially significant influence.<sup>8</sup>

Family has always played and a significant role in the life of the composer. While this closeness was developed early on, it remains true today as his schedule is managed by his father and his consulting firm The MirRam Group. His sister Luz Miranda-Crespo is an executive at Lin-Manuel's company 5000 Broadway Productions, Inc, and is also an employee at MirRam. The importance of family dates back to his childhood when Lin-Manuel recruited family members to participate in school theatrical projects.<sup>9</sup> In third grade Miranda opted for a performance-based project in lieu of a written assignment and filmed his family acting out scenes from "The Pushcart War" by Jean Merrill.<sup>10</sup>

Miranda acknowledges that as a child he loved three styles of music: musical theater, hip-hop and Latin. He specifically cites his family for their passion for

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<sup>6</sup> Melena Ryzik, "Heights Before Broadway," *New York Times*, March 14, 2008, <http://www.nytimes.com/2008/03/14/theater/14heig.html> (accessed January 10, 2016).

<sup>7</sup> Lin-Manuel Miranda, "Interview – In the Heights," *Broadway Bullet*, March 13, 2007, <http://www.broadwaybullet.com/?p=272> (accessed January 10, 2016).

<sup>8</sup> Miranda would later perform a song composed by Ames with several Hunter graduates as a part of a digital Ham4Ham performance in honor of the birthday of Dr. Martin Luther King.

<sup>9</sup> Juan Gonzalez, "Family Plays Big Role In Nurturing 'Hamilton' on Broadway," *New York Post*, August 6, 2015, <http://www.nydailynews.com/new-york/gonzalez-family-helps-bring-hamilton-broadway-article-1.2317665> (accessed January 10, 2016).

<sup>10</sup> Mead, "All About the Hamiltons."



musical theater; most notably his father's deep love of *The Unsinkable Molly Brown*; and a beloved bus driver, Billy Baker Jr. for his devotion to hip-hop. Baker quizzed a young Lin-Manuel on lyrics of hip-hop artists such as Geto Boys and Sugarhill Gang, developing his interest at an early age.<sup>11</sup> Miranda's devotion for hip-hop and musical theater was only matched by his love of Latin music, which continues to be an important part of both his musical output and his family dynamic.<sup>12</sup> Luis Miranda took great pride in teaching the Miranda children to dance salsa, keeping them connected to their Puerto Rican heritage.<sup>13</sup>

Lin-Manuel began piano lessons at age six, but the formal studies only lasted a few years.<sup>14</sup> Miranda received little structured musical training, and readily admits that he learned the basics of theory and chord structure by asking his friends. He continued to play piano for fun, but his early compositional training was almost exclusively rooted in his own insatiable desire to listen to music. He cites *Les Misérables* by Claude-Michel Schönberg, Andrew Lloyd Webber works *Cats* and *The Phantom of the Opera*, and Jonathan Larson's *Tick, Tick....Boom* and *Rent* as having an especially profound impact on his formative years *Rent*. According to Miranda

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<sup>11</sup> Michael Paulson, "Lin-Manuel Miranda, Creator of 'Hamilton,' Grew Up on Hip-Hop and Show Tunes," *New York Times*, August 12, 2015, final edition, <http://www.nytimes.com/2015/08/16/theater/lin-manuel-miranda-creator-and-star-of-hamilton-grew-up-on-hip-hop-and-show-tunes.html> (accessed January 10, 2016).

<sup>12</sup> In 2015 Lin-Manuel and his father Luis performed *En mi Viejo San Juan*, a song of Puerto Rican pride, on the steps of The Richard Rodgers Theater as a part of *Hamilton's* Ham4Ham program.

<sup>13</sup> Mead, "All About the Hamiltons."

<sup>14</sup> Miranda was, however, in chorus and both he and his mother list these earlier choral performances as the first time his ability as a natural performer was recognized.

*Rent* is what inspired him to start composing short musicals as a teenager.<sup>15</sup>

Miranda describes these student works as “sounding like *Rent*” and “dealing with high school stuff.”<sup>16</sup> He elaborates on his feelings towards *Rent* even further saying, “*Rent* rocked my perception of what musical theater could be in several ways It was a cast as diverse as the subway riders I saw on my way to school. It was the first musical I had seen that took place in the present day and sounded like the present day.” Many of these themes, namely diversity and a grasp of the contemporary, are ideas that dominate his musicals. These concepts were especially prevalent in the piece *In the Heights*, a work he would begin composing just a few years later as a student at Wesleyan University.

Miranda entered Wesleyan as a theater and film studies major. Theater seemed like a logical choice given his extensive background in musical theater at Hunter. Miranda claimed he was able to survive high school by “bringing a VHS camera to school and making movies” in an attempt to ease the social awkwardness of adolescence. This interest sparked his desire to pursue film in college.<sup>17</sup> While he enjoyed making films, Lin-Manuel quickly realized that the musical – both performing and composing - was his true passion. While this love of musicals was undeniable, there were also financial implications impacting his decision. Miranda acknowledges this by saying, “(at Wesleyan) you have to pay for your own student

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<sup>15</sup> Lin-Manuel Miranda, “Pursuing the Muse Against the Clock.” *New York Times*, June 19, 2014, <http://www.nytimes.com/2014/06/22/theater/lin-manuel-miranda-pays-tribute-to-jonathan-larson.html> (accessed January 10, 2016).

<sup>16</sup> Rembert Browne, “Genius: A Conversation with ‘Hamilton’ Maestro Lin-Manuel Miranda,” *Grantland.com*, September 29, 2015, <http://grantland.com/hollywood-prospectus/genius-a-conversation-with-hamilton-maestro-lin-manuel-miranda> (accessed January 12, 2016).

<sup>17</sup> Ibid.

films, whereas the school gives you a budget to put on a play. "<sup>18</sup> As a result, he dropped the film studies major in an effort to give more time to the all aspects of theater: writing, composing and performing. Miranda composed numerous student works at Wesleyan. The most significant of these works was *In the Heights* a musical for which he would compose music and lyrics while also playing the leading man.<sup>19</sup>

The piece was originally conceived as an 80-minute one-act musical written during the winter months of 1999. *In the Heights* received a premiere performance at Wesleyan as a student-run production in April of 2000. The show was met with some degree of enthusiasm mainly due to the interesting fusion of hip-hop and Latin styles. Although the general reception was positive Miranda did not immediately revise the work setting it aside for roughly two years.<sup>20</sup> In 2002 Miranda began to collaborate with Thomas Kail, a young director and recent graduate of Wesleyan. The pair then teamed with Quiara Alegría Hudes, the eventual librettist of the Broadway production of *In the Heights*. Hudes, a faculty member at Wesleyan and eventual 2012 Pulitzer Prize winner, worked to extend the length of the show, providing a more authentic feel and a more accurate depiction of the upper

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<sup>18</sup> Lin-Manuel Miranda, "Hamilton's' Lin-Manuel Miranda on Finding Originality, Racial Politics (and Why Trump Should See His Show)," *Hollywood Reporter*, August 12, 2015, <http://www.hollywoodreporter.com/features/hamiltons-lin-manuel-miranda-finding-814657> (accessed January 14, 2016).

<sup>19</sup> Ibid. It is worth noting that Lin-Manuel was not the original Usnavi, the lead character in the first performances at Wesleyan. Miranda would be the first to play the role on Broadway.

<sup>20</sup> Mead, "All About the Hamiltons."

Manhattan neighborhood of Washington Heights, the setting and namesake of the piece<sup>21</sup>

Following college graduation in 2002, Miranda was working a series of “odd jobs” while editing *In the Heights*. Aided by the political ties of his father, Miranda made some money composing campaign songs for Democratic candidates in ads featuring Al Sharpton and Eliot Spitzer among others.<sup>22</sup> He also began substitute teaching at his *alma mater*, Hunter College High School. Hunter saw his potential as an instructor, and as a result offered him a more consistent position teaching English for the school. This put the young composer in a difficult situation as employment at Hunter would provide a steady source of income but would significantly restrict time for creative output, namely revising “Heights.” Following the advice of his father, Luis Miranda, Lin-Manuel declined the offer in favor of spending more time on creative endeavors and dedicating more time to *In the Heights*.<sup>23</sup> After a series of drafts and modifications, in 2005 the first full-length version of *In the Heights* was presented at the National Musical Theater Conference in Waterford, Connecticut. By the time of the performance in Waterford, the show was receiving considerable attention from Broadway producers, making an off-Broadway workshop highly likely.

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<sup>21</sup> Hudes was raised outside Philadelphia in a neighborhood much like Washington Heights and was able to provide a greater sense of authenticity.

<sup>22</sup> Kate Taylor, “Composer’s Unknown Political Oeuvre,” *New York Times*, August 27, 2012, <http://www.nytimes.com/2012/08/28/nyregion/in-the-heights-composer-began-career-working-on-political-ads.html> (accessed January 18, 2016).

<sup>23</sup> Michael Giola, “Where It All Began – A Conversation with Lin-Manuel Miranda and His *Hamiltonian* Father,” *Playbill.com*, July 11, 2015, <http://www.playbill.com/news/article/where-it-all-began-a-conversation-with-lin-manuel-miranda-and-his-hamiltonian-father-353054> (accessed January 12, 2016).

This off-Broadway workshop ran for several months in 2007 at 37 Arts Theater, now known as The Baryshnikov Arts Center. The show earned critical acclaim from numerous publications including *TheaterMania* and *The New York Times*. *Times* Critic Charles Isherwood said the 2007 version has the “inspiring flavor of a morning pick me up needed on a warm summer day.”<sup>24</sup> Although the 37 Arts Theater performances marked the New York City premiere, *In the Heights* would not be eligible for Tony Award nominations as it had not yet received an opening in a Broadway theater. *In the Heights* would, however be eligible for Drama Desk Awards. In 2007 the show received nine Drama Desk nominations, winning two awards including: Outstanding Choreography (Andy Blankenbuehler) and Outstanding Ensemble Performance.<sup>25</sup> Although Miranda was not nominated for the Desk Award for Outstanding Actor in a Musical, he did win the 2007 Theater World Award for Most Outstanding Debut performance and the Clarence Derwent Award for Most Promising Male Performance as presented by Actors Equity Association.<sup>26</sup> Given strong reviews and a solid performance at the box office, a move to Broadway seemed likely– all that had to be done was find the appropriate theater.

The show officially opened on March 9, 2008 and was an immediate success. The Richard Rodgers Theater was the Broadway home of *In the Heights* for 35

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<sup>24</sup> Charles Isherwood, “From the Corner of the Bodega, the Music of Everyday Life,” February 9, 2007, *New York Times*, <http://www.nytimes.com/2007/02/09/theater/reviews/09heights.html> (accessed January 10, 2016).

<sup>25</sup> Miranda would personally garner nominations for outstanding music and lyrics, losing both categories. *In the Heights* was competing against the equally critically acclaimed work *Spring Awakening* by Duncan Sheik, which would win the majority of the awards in 2007.

<sup>26</sup> Lin-Manuel Miranda Official Website, <http://www.linmanuel.com/#!bio/c1ktj>, (accessed January 10, 2016).

months and 1,185 performances.<sup>27</sup> The New York Times made the work a Critics Pick and proclaimed Miranda a “singular new sensation...commanding the spotlight as if he were born in the wings.”<sup>28</sup> Jeremy McCarter, who would later co-author *Hamilton: The Revolution* with Miranda, wrote in his New York Magazine review that Miranda’s score was “rich and kaleidoscopic,” speculating that Miranda’s inclusion of hip-hop in the theater was the start of new and exciting possibilities for the musical.<sup>29</sup>

After the Broadway opening, *In the Heights* was eligible for Tony Awards in 2008, receiving 13 nominations and winning four awards including: Best Choreography (Andy Blankenbuhler), Best Orchestration (Alex Lacamoire), Best Original Score (Miranda) and the coveted Best Musical.<sup>30</sup> Lin-Manuel would earn a Tony nomination for Best Performance by a Leading Actor in a Musical but would lose to Paulo Szot for his role of Emile De Becque in the Lincoln Center revival of *South Pacific*. The success of *In the Heights* was not exclusive to the Broadway community as the show was named a *finalist* for the 2009 Pulitzer Prize in Drama. This is a significant feat for a musical as only four have received finalist status since

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<sup>27</sup> Andrew Gans, “In the Heights to close on Broadway in January, Miranda to return to Cast,” *Playbill.com*, October 27, 2010, <http://www.playbill.com/news/article/in-the-heights-to-close-on-broadway-in-january-miranda-to-return-to-cast-173080> (accessed January 10, 2016).

<sup>28</sup> Charles Isherwood, “The View from Uptown: American Dreaming to a Latin Beat,” *New York Times*, March 10, 2008, <http://www.nytimes.com/2008/03/10/theater/reviews/10heig.html> (accessed January 10, 2016).

<sup>29</sup> Jeremy McCarter, “Something’s Coming,” *New York Magazine*, May 28, 2007, <http://nymag.com/arts/theater/reviews/28107/> (accessed January 18, 2016).

<sup>30</sup> Andrew Ku, “Just the Facts: List of 2008 Tony Award Winners and Nominees,” *Playbill.com*, June 16, 2008, <http://www.playbill.com/news/article/just-the-facts-list-of-2008-tony-award-winners-and-nominees1-150935> (accessed January 10, 2016).

1983.<sup>31</sup> Although the work lost the Pulitzer to *Ruined* by Lynn Nottage, this did not stop the success of *In the Heights* as the original Broadway cast recording won the 2009 Grammy Award for Best Musical Theater Album.<sup>32</sup> To top of the successes of 2009, Miranda received an honorary doctorate, his first honorary degree, from Yeshiva University. At 29, Miranda was the youngest to be recognized with such a distinction from the university, which was fitting located in Washington Heights.<sup>33</sup>

Following the highly decorated series of Broadway performances, a United States national tour of *In the Heights* was launched in the fall of 2009. Lasting roughly 18 months, the tour fared well with a mostly new cast. In 2010 Miranda himself returned to perform on the tour in Arizona, Los Angeles, and San Juan, Puerto Rico.<sup>34</sup> Interestingly, this marked the first time an Actor's Equity endorsed tour visited Puerto Rico.<sup>35</sup> Later the show saw critical acclaim during extended runs in international markets ranging from Panama City to London. In 2008 Universal

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<sup>31</sup> Of those finalists, *Next to Normal* by Tom Kitt is the only musical to win the award. *Hamilton* would actually be the fifth in 2016.

<sup>32</sup> Andrew Gans, "In The Heights Wins Gramm; Hudson and Lupone-McDonald "Mahogonny" Also Win. *Playbill.com*, February 8, 2009, <http://www.playbill.com/news/article/in-the-heights-cast-recording-wins-grammy-hudson-and-lupone-mcdonald-mahago-157800> (date accessed January 10, 2016).

<sup>33</sup> Kenneth Jones, "Tony Winner Miranda Will Get Honorary Degree From Yeshiva University," *Playbill.com*, May 7, 2009, <http://www.playbill.com/news/article/tony-winner-miranda-will-get-honorary-degree-from-yeshiva-university-160678> (accessed January 12, 2016).

<sup>34</sup> Kenneth Jones, "Lin-Manuel Miranda Will Slip Into the National Tour of *In the Heights* Early," *Playbill.com*. June 11, 2010, <http://www.playbill.com/news/article/lin-manuel-miranda-will-slip-into-national-tour-of-in-the-heights-early-169226>, (accessed January 10, 2016).

<sup>35</sup> Kenneth Jones, "No Me Diga! Lin-Manuel Miranda Stars in Puerto Rican Leg of *In the Heights* Tour," *Playbill.com*. November 30, 2010, <http://www.playbill.com/news/article/no-me-diga-lin-manuel-miranda-stars-in-puerto-rico-leg-of-in-the-heights-to-173989>, (accessed January 10, 2016).

Studios purchased the rights to *In the Heights* for a film adaption, although as of the time of publication those plans have yet to be finalized.<sup>36</sup>

Amidst the success of *In the Heights*, Miranda was approached by Arthur Laurents to collaborate on the 2009 Broadway revival of *West Side Story*.<sup>37</sup> Specifically, Miranda was asked to alter the lyrics at key dramatic moments and to provide a functional Spanish translation of the original Stephen Sondheim lyrics. The intent of the translation was to add authenticity to the scenes played by the Puerto Rican characters.<sup>38</sup> While changing the familiar and iconic lyrics became controversial and some were actually reversed back to the original English, it did provide Lin-Manuel the opportunity to work directly with Sondheim, one of his idols and greatest advocates.<sup>39</sup>

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<sup>36</sup> Robert Viagas, "Lin-Manuel Miranda Talks movie Versions of *In the Heights* and *Hamilton*," *Playbill.com*, August 13, 2015 <http://www.playbill.com/news/article/lin-manuel-miranda-talks-movie-versions-of-in-the-heights-and-hamilton-357452>, (accessed January 14, 2016). These rights were purchased in 2016 by Harvey Weinstein and has since given the project new life.

<sup>37</sup> Robert Dominguez, "Lin-Manuel Miranda the 'West Side Story' interpreter," *New York Daily News*, March 17, 2009, <http://www.nydailynews.com/latino/lin-manuel-miranda-west-side-story-interpreter-article-1.370268> (accessed January 10, 2016).

<sup>38</sup> Patrick Healy, "Some 'West Side' Lyrics Return to English," *New York Times*, August 26, 2009, <http://www.nytimes.com/2009/08/27/theater/27west.html? r=0> (accessed January 11, 2016).

<sup>39</sup> Sondheim would later write a blog post for genius.com stating that he himself tried to use modified rap in his works, namely *Into the Woods*, but could not write effectively in the style. He proclaims Miranda both a "master of rap" and a "traditionalist" able to use rap to its "theatrical potential." Additionally, Miranda sends unfinished works to Sondheim to seek his input. It is worth noting that the pair had met many years earlier when Sondheim addressed the Hunter cast of *West Side Story* when Miranda was in high school.



Following efforts on the *West Side Story* revival, Miranda continued to perform regularly on television. In 2009 he appeared on Sesame Street in an episode titled “Frankly, It’s a Habitat.”<sup>40</sup> In this episode Miranda plays a “Bird Real Estate Salesman,” composing and performing a rap about the pronunciation of the letter “G.” Having made quite an impression with executives at Public Broadcasting Service, Miranda was offered a part on *The Electric Company*, another children’s educational program on PBS. Shortly afterward, he landed a role on the Fox series, *House M.D.* appearing in two episodes as Juan “Alvie” Alvarez. As Miranda was involved in these TV performances, he earned a significant reputation as a composer, poet, and performer and was awarded with an invitation to perform at the 2009 White House Evening of Poetry and Spoken Word. During the White House event he performed a short concept work about former Secretary of Treasury Alexander Hamilton. It is this piece that would eventually become the opening number of the musical *Hamilton*.<sup>41</sup>

In 2010, Miranda married Vanessa Adriana Nadal. Although the two were classmates at Hunter College High School, they did not begin a courtship until 2005, when both had earned college degrees. The wedding, which was held at the Belvedere Mansion in Staatsburg, NY; featured a 22-piece band with performances by significant Latin artists Ruben Blades and Gilberto Santa Rosa.<sup>42</sup> Perhaps the

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<sup>40</sup> Lin-Manuel Miranda IMDB Page, <http://www.imdb.com/name/nm0592135/>, (accessed January 11, 2016).

<sup>41</sup> Further discussion on the genesis of *Hamilton* will not be included in this chapter as it will be the basis for Chapter Two.

most impressive aspect of the celebration was the fully-choreographed rendition of *To Life* from *Fiddler on the Roof* in which the groom and friends and family sang as a surprise to the bride. The performance was recorded and has since become an internet sensation, being viewed over 5.5 million times.<sup>43</sup>

Lin-Manuel would take on a new compositional project shortly after his wedding: the musical *Bring It On*. Based on the 2000 film of the same name, *Bring It On* differed from *In the Heights* in that it was composed jointly with Amanda Green and Tom Kitt; in addition, Lin-Manuel did not have a role in the cast.<sup>44</sup> Miranda's co-writer Amanda Green is a noted composer and lyricist who had written a number of successful off-Broadway works. Co-Writer Tom Kitt is the Pulitzer Prize and Tony Award winning composer of *Next to Normal*.<sup>45</sup> In January 2011, *Bring It On* was first performed at the Alliance Theater in Atlanta, Georgia.<sup>46</sup> *Bring It On* was an immediate success. Wendell Brock of The Atlanta Journal Constitution called the show "the most exciting Atlanta world premiere in years" and opened the review by

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<sup>42</sup> Lois Smith Brady, "Vows: Vanessa Nadal and Lin Miranda," *New York Times*, September 10, 2010, <http://www.nytimes.com/2010/09/12/fashion/weddings/12VOWS.html> (accessed January 11, 2016).

<sup>43</sup> Figure is based on YouTube views as of November 11, 2016.

<sup>44</sup> It is also worth noting that director/choreographer Andy Blankenbuehler, who worked with Miranda on *In the Heights*, winning a Tony Award for choreography, and would later work with him on *Hamilton*, was also a significant contributor in the compositional process. Miranda describes this process as "having to write backwards" because the emphasis was on tempo first, all other aspects of composition were subordinate to that.

<sup>45</sup> Miranda and Kitt are listed as the primary composers and Green and Miranda are listed as the primary lyricists.

<sup>46</sup> Kenneth Jones, "Something to Cheer About: 'Bring It On: The Musical' Begins Run Jan 16. After Ice Delay," January 16, 2011, <http://www.playbill.com/news/article/something-to-cheer-about-bring-it-on-the-musical-begins-atlanta-run-jan.-16-175250> (accessed January 11, 2016).

saying, "it's gonna rock Broadway."<sup>47</sup> The critical accolades for *Bring It On* were shared by regional award voters as it received numerous Suzi Bass Awards, an award given to professional theatrical performances in Atlanta. *Bring It On* won Bass awards in the following categories: Best World Premiere, Best Choreography, and Best Sound Design.<sup>48</sup>

After roughly a month of performances in Atlanta, *Bring It On* took a non-traditional route to Broadway, opting for a first-national tour prior to a Broadway opening.<sup>49</sup> *Bring It On* opened in Los Angeles, and visited a number of major markets including Chicago, Denver, Houston and Toronto. The tour, which lasted roughly eight months, was met with generally positive reviews with the creative team in particular being lauded for their efforts.<sup>50</sup>

*Bring It On* moved to Broadway in July of 2012. While the original intent was for a limited series of performances, the run was extended until December 30, lasting 194 performances including previews.<sup>51</sup> The general reception of the Broadway performance is perhaps best summarized by the headline of *The*

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<sup>47</sup> Wendell Brock, "Bring It On: The Musical' Rocks the Alliance Theater," *The Atlanta Journal Constitution*, February 1, 2011, <http://www.accessatlanta.com/news/entertainment/calendar/theater-review-bring-it-on-the-musical-rocks-the-a/nQ82M/> (accessed January 11, 2016).

<sup>48</sup> Suzi Bass Awards Website, <http://www.suziawards.org/page/1039/2011-Suzi-Bass-Award-Winners>, (accessed January 11, 2016).

<sup>49</sup> Typically the US National Tour is launched after the show has opened on Broadway.

<sup>50</sup> Charles Isherwood, "Power Struggles Over Pep and High School Popularity," *New York Times*, November 11, 2011, <http://www.nytimes.com/2011/11/23/theater/reviews/bring-it-on-the-musical-at-ahmanson-theater-review.html?pagewanted=all> (accessed January 11, 2016).

<sup>51</sup> David Gordon, "Bring It On Sets New December Closing Date," *Theatermania.com*, October 16, 2012, [http://www.theatermania.com/new-york-city-theater/news/10-2012/broadways-bring-it-on-sets-new-december-2012-closi\\_63389.html](http://www.theatermania.com/new-york-city-theater/news/10-2012/broadways-bring-it-on-sets-new-december-2012-closi_63389.html) (accessed January 11, 2016).

*Huffington Post* which read, “Bring It On ‘ The Musical Is Surprisingly Good Without Being Great.”<sup>52</sup> Joe Dziemianowicz of *The New York Daily News* echoes those sentiments saying, “Bring It On’ doesn’t break new ground, but it kept me smiling.”<sup>53</sup> The show received two Tony Award nominations for Best Musical and Best Choreography, and was not successful in either category, additionally Lin-Manuel would receive a Drama Desk nomination for Most Outstanding Lyrics..<sup>54</sup> While this was not a passion project in the same vain as “*Heights*”, Miranda did appreciate the opportunity to collaborate with Kitt, who Miranda calls “one of the greatest melodists of our generation.”<sup>55</sup>

As *Bring It On* was in a hectic performance schedule, Lin-Manuel himself was returning to the stage and screen, first in the *Encores!* production of Stephen Sondheim’s musical *Merrily We Roll Along*. Miranda was eager and honored to participate in this project, playing the role of Charley Kringas. It was a unique situation in that the composer himself asked Miranda to accept the role as a “personal favor.”<sup>56</sup> The production, which opened in February of 2012 for a limited

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<sup>52</sup> Mark Kennedy, “Bring It On’ The Musical Is Surprisingly Good Without Being Great,” *Huffington Post*, August 2, 2012, [http://www.huffingtonpost.com/2012/08/02/bring-it-on-the-musical-i\\_n\\_1732803.html](http://www.huffingtonpost.com/2012/08/02/bring-it-on-the-musical-i_n_1732803.html) (accessed January 11, 2016).

<sup>53</sup> Joe Dzeimianowicz, “Theater Review: ‘Bring It On The Musical,” *New York Daily News*, August 1, 2012, <http://www.nydailynews.com/entertainment/theater-review-bring-musical-article-1.1126661> (accessed January 11, 2016).

<sup>54</sup> Official Tony Award Website – 2013 Nomination Press Release, [http://www.tonyawards.com/en\\_US/news/press\\_releases/2013-04-30/201304301367348924211.html](http://www.tonyawards.com/en_US/news/press_releases/2013-04-30/201304301367348924211.html) (accessed January 11, 2016).

<sup>55</sup> Browne, “Genius: A Conversation With Lin-Manuel Miranda.”

<sup>56</sup> Andrew Gans, “Lin-Manuel Miranda joins cast of *Encores! Merrily We Roll Along*, *Playbill.com*, October 31, 2011, <http://www.playbill.com/news/article/lin-manuel-miranda-joins-cast-of-encores-merrily-we-roll-along-186573> (accessed January 11, 2016).

engagement commitment, was not well-received by New York Times critic Ben Brantley. Brantley did offer praise for Miranda's individual performance in the review, saying Miranda "brings an original verve and credibility to (his) songs."<sup>57</sup> The production did not make it to Broadway, but the cast album that was recorded and released later that year set a sales record for a cast album during its first week of release.<sup>58</sup>

In July of 2012 it was announced that Miranda would collaborate with Stephen Schwartz, another legendary composer of musical theater.<sup>59</sup> Miranda began to work with Schwartz, composer of *Godspell*, *Pippin* and *Wicked*, on an adaptation of *Working*. The piece, which opened on Broadway in 1978 did not do well, lasting less than 30 performances before closing.<sup>60</sup> The revival, which took place at 59E59, a theater complex fittingly located on 59 E. 59<sup>th</sup> Street in New York City, received a less than favorable review from The New York Times calling the work "out of sync."<sup>61</sup> Miranda's contribution to the show, two new numbers:

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<sup>57</sup> Ben Brantley, "Time Traveling With Old Friends," *New York Times*, February 9, 2012, <http://www.nytimes.com/2012/02/10/theater/reviews/sondheims-merrily-we-roll-along-in-encores-staging.html> (accessed January 11, 2016).

<sup>58</sup> Michael Giola, "Encores! *Merrily We Roll Along* Concert Cast Recording Hits No. 1 on Cast Album Billboard Charts," July 19, 2012, <http://www.playbill.com/news/article/encores-merrily-we-roll-along-concert-cast-recording-hits-no.-1-on-billboard-195812> (accessed January 11, 2016).

<sup>59</sup> Michael Giola, "Revised *Working* with New Songs by Lin-Manuel Miranda, will be Given New York City Premiere," *Playbill.com*, July 23, 2012, <http://www.playbill.com/news/article/stephen-schwartzs-revised-working-with-new-songs-by-lin-manuel-miranda-will-195907> (accessed January 15, 2016).

<sup>60</sup> David Rooney, "It's Not Just a Job, It's a Musical," *New York Times*, December 18, 2012, <http://www.nytimes.com/2012/12/19/theater/reviews/studs-terkels-working-is-recycled-again-for-the-stage.html> (accessed January 15, 2016).

<sup>61</sup> Ibid.

*Delivery* and *A Very Good Day* were viewed more favorably than the work as a whole.<sup>62</sup>

From 2011-2013 Lin-Manuel secured numerous significant television appearances, first in 2011 on the award-winning series *Modern Family*. Shortly afterward he was seen in *The Odd Life of Timothy Green*, a Disney film starring Jennifer Garner. He made a short movie titled *Freestyle Love Supreme* named after and featuring his free-style rap group.<sup>63</sup> Perhaps his most notable role on television is his 2013 portrayal of Dr. Ruben Marcado in the NBC series *Do No Harm*. Although this series lasted just one season, Miranda appeared in 11 episodes, his most frequently recurring role to date. It was convenient for him to accept this project, as it was filmed in Philadelphia and did not require him to relocate to Los Angeles. In the same year Miranda would co-compose the opening number to The 67<sup>th</sup> Annual Tony Awards. The piece, titled *Bigger!* was performed by Neil Patrick Harris, and won the composer a Primetime Emmy Award for Best Original Music and Lyrics.<sup>64</sup> Later that year Harris and Miranda would collaborate on an episode of the CBS hit

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<sup>62</sup> Erik Haagensen, "Working Still Does Not Work," *Backstage.com*, December 12, 2012, <http://www.backstage.com/review/ny-theater/off-broadway/working-prospect-theater-company-stephen-schwartz-59e59-theaters/> (accessed January 15, 2016).

<sup>63</sup> Chris Jackson who originated the role of George Washington in *Hamilton* and Benny in *In the Heights* is also a member of the group and is in the movie.

<sup>64</sup> David Ng, "Emmys 2014: Tony Awards, Neil Patrick Harris Song 'Bigger' Are Winners," *LA Times*, August 18, 2014, <http://www.latimes.com/entertainment/arts/culture/la-et-cm-emmys-bigger-neil-patrick-harris-20140817-story.html> (accessed January 11, 2015). Although this is the first time Miranda received recognition for his creative work on the broadcast of the Tony Awards, he did compose the lyrics for the 2011 closing speech as rapped by Neil Patrick Harris.

series *How I Met Your Mother*, in which Lin-Manuel appeared as Gus.<sup>65</sup> 2013 was also the year in which Miranda had his first leading role in a movie. Although the film *200 Cartas* was not released nationwide, Miranda was praised for his portrayal of Raul. In their review of the movie, The Hollywood Reporter says, “Miranda delivers an engaging turn which should easily lead to future film roles.”<sup>66</sup>

In June of 2014 Miranda wrote a short 14-minute musical for the WBEZ Chicago-based radio program “This American Life.” The piece, which was part of a larger 60-minute radio program, was composed for a live show that was performed at The Brooklyn Academy of Music and simulcast at movie theaters across the nation. The musical, *21 Chump Street*, is based on a 2012 episode of *This American Life* titled “What I did for Love.”<sup>67</sup> *21 Chump Street* was narrated by Miranda himself and featured Anthony Ramos as the leading man.<sup>68</sup> The cast album was recorded in the summer of 2014 and the script and score were later published for licensing purposes.

After *21 Chump Street*, Miranda returned to the stage in Jonathan Larson’s work *tick, tick...BOOM!* as presented by Encores! at New York City Center, the same venue and production company who presented the 2012 production *Merrily We Roll*

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<sup>65</sup> Michael Giola, “Tony Winner Lin-Manuel Miranda Will Guest Star on CBS’ ‘How I Met Your Mother,’” *Playbill.com*, September 30, 2013, <http://www.playbill.com/news/article/tony-winner-lin-manuel-miranda-will-guest-star-on-cbs-how-i-met-your-mother-210059> (accessed January 11, 2016).

<sup>66</sup> Frank Schenk, “200 Cartas: Film Review,” *Hollywood Reporter*, June 14, 2014, <http://www.hollywoodreporter.com/review/200-cartas-film-review-569213> (accessed January 12, 2016).

<sup>67</sup> Alexis Soloski, “A Mix of Fact and Imagination, “As Seen on Radio,” *New York Times*, June 8, 2014, <http://www.nytimes.com/2014/06/09/theater/a-mix-of-fact-and-imagination-as-seen-on-radio.html? r=0> (accessed January 11, 2016).

<sup>68</sup> Ramos would later play John Laurens, a significant supporting role in *Hamilton*.

*Along*. The work gave him the opportunity to collaborate with artistic director Jeanine Tesori, the Tony Award winning composer of *Thoroughly Modern Millie*, *Shrek*, *Caroline of Change* and *Fun Home*. This also gave him a chance to perform the music of one of his idols, Jonathan Larson, while also working with familiar colleague Karen Olivo, who played one of the leading roles in *In the Heights*.<sup>69</sup> Leslie Odom, Jr., who would originate the role of Aaron Burr in *Hamilton*, was also in the cast of *tick, tick....BOOM!* The show received a rave review in The New York Times, as did Miranda for his individual performance. Charles Isherwood stated that Miranda had a “vibrant presence and quietly charged performance.”<sup>70</sup> Although the positive reviews were good news the greatest joy for the Miranda family occurred on November 10 of the same year, when Vanessa Nadal gave birth to the couple’s first child, Sebastian.<sup>71</sup>

The last half of 2015 was a very fruitful time for Miranda professionally. In May he gave the commencement address at his *alma mater* Wesleyan University, which in turn presented him with an honorary doctorate in humane letters. Three months later it was announced that Miranda would compose music for *Moana*, a

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<sup>69</sup> Andrew Gans, “Encores! Off-Center Season Will Include *tick, tick BOOM!* *Faust*, *Pump Boys* and *Dinettes*,” *Playbill.com*, March 9, 2014, <http://www.playbill.com/news/article/encores-off-center-season-will-include-tick-tick-boom-faust-pump-boys-and-d-215786> (accessed January 11, 2016). Karen Olivo would later join the Chicago cast of *Hamilton*.

<sup>70</sup> Charles Isherwood, “A Creator and His Doubts: ‘Tick, Tick...Boom!’ Recalls Jonathan Larson,” *New York Times*, June 26, 2014, <http://www.nytimes.com/2014/06/27/theater/tick-tick-boom-recalls-jonathan-larson.html> (accessed January 11, 2016).

<sup>71</sup> Michael Giola, “Lin-Manuel Miranda and Vanessa Nadal Welcome First Child,” *Playbill.com*, November 10, 2014, <http://www.playbill.com/news/article/lin-manuel-miranda-and-vanessa-nadal-welcome-first-child-335131> (accessed January 11, 2016). Much of 2014 was monopolized by *Hamilton*. This time frame will be addressed in the next chapter.



Disney animated film starring Dwayne “The Rock” Johnson.<sup>72</sup> Following the Disney announcement, Miranda received the George Washington Book Prize on September 22, 2015.<sup>73</sup> The \$50,000 award is presented by Washington College, Washington’s Mount Vernon, and The Gilder-Lehrman Institute of American History for the best works on the founding era.<sup>74</sup> Just a few days later on September 29, 2015, Miranda was named a MacArthur Fellow, receiving the prestigious \$625,000 “Genius Grant.”<sup>75</sup> The prize, which is presented “not in recognition of their previous accomplishments but as an investment in their future,” is typically given to 20-30 recipients.<sup>76</sup> The 24 winners in 2015 range in age from 33 – 72, and have equally diverse professions, from a painter and a tap dancer to a stem-cell researcher.<sup>77</sup> The grant, coupled with unparalleled interest in his new show, *Hamilton* made Miranda a frequent guest on mainstream television programs. He gave Charlie Rose an in-depth backstage look at The Richard Rodgers Theater on *60 Minutes*; did improvised

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<sup>72</sup> Kathleen Megan, “Broadway Composer Energizes Wesleyan Grads with Hip-Hop, Wit,” *Hartford Courant*, May 24, 2014, <http://www.courant.com/education/hc-wesleyan-graduation-2015-20150524-story.html> (accessed January 12, 2016).

<sup>73</sup> Gilder Lehrman Institute of American History Website, <http://www.gilderlehrman.org/programs-exhibitions/george-washington-book-prize> (accessed January 18, 2016). Interestingly, the Ron Chernow biography of Alexander Hamilton and Miranda’s inspiration for his musical won the same award in 2015.

<sup>74</sup> Ibid.

<sup>75</sup> Robin Pogrebin, “MacArthur ‘Genius Grant Winners for 2015 Are Announced,” *New York Times*, September 29, 2015, <http://www.nytimes.com/2015/09/29/arts/macarthur-genius-grant-winners-for-2015-are-announced.html> (accessed January 11, 2016).

<sup>76</sup> MacArthur Foundation Website, <https://www.macfound.org/programs/fellows/strategy/> (accessed November 14, 2016)

<sup>77</sup> Katherine Brooks, “Meet the 2015 MacArthur Fellows,” *Huffington Post*, September 29, 2015, [http://www.huffingtonpost.com/entry/macarthur-genius-grant-2015\\_5609fce7e4b0af3706dd9d96](http://www.huffingtonpost.com/entry/macarthur-genius-grant-2015_5609fce7e4b0af3706dd9d96) (accessed January 11, 2016).

free-style rap battles on “The Tonight Show” starring Jimmy Fallon, and sang the role of John Adams in a parody of *Hamilton* on “The Late Show” with Stephen Colbert, and would host “Saturday Night Live” in October of 2016. In November, Miranda was awarded the Smithsonian American Ingenuity Award for History, and just a month later during an appearance on “The Tonight Show,” J.J. Abrams announced that Miranda composed a song in the upcoming *Star Wars* film, *The Force Awakens*, marking the end of a highly successful year, and sending his popularity soaring.<sup>7879</sup> By the end 2016 Miranda had amassed roughly one million twitter followers on Twitter, reaching audiences that extended beyond Broadway enthusiasts, becoming a household name.<sup>80</sup>

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<sup>78</sup> Smithsonian American Ingenuity Website, <http://www.smithsonianmag.com/innovation/2015-smithsonian-american-ingenuity-awards-180956989/> (accessed January 18, 2016).

<sup>79</sup> Gordon Cox, “Hamilton’ Creator Wrote Music for ‘Star Wars: The Force Awakens,” *Variety*, December 1, 2015, <http://variety.com/2015/legit/news/lin-manuel-miranda-star-wars-cantina-1201650995/> (accessed January 11, 2016).

<sup>80</sup> Lin-Manuel Miranda Official Twitter Page, [https://twitter.com/Lin\\_Manuel?ref\\_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor](https://twitter.com/Lin_Manuel?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor) (accessed January 18, 2016).

## Chapter 2

### Hamilton: Genesis, Reception and Synopsis

In 2008 Miranda read the Ron Chernow biography of Alexander Hamilton while vacationing in Mexico.<sup>81</sup> He admits that at the time the book choice was fairly random as he was seeking a “big, fat book to read” while on the beach.<sup>82</sup> Given the drama and turmoil in the life story of Hamilton, Miranda felt the material was a perfect fit for a hip-hop setting and a conducive to staging.<sup>83</sup> Miranda elaborated on this by saying, “The idea of hip-hop being the music of the Revolution appealed to me immensely. It felt Right.”<sup>84</sup> Following the model of Andrew Lloyd Webber, Miranda envisioned *Hamilton* as a concept album, building a sonic idea by fusing characters in *Hamilton* with favorite hip-hop artists. “I imagined George Washington as a mix of Common and John Legend...Hercules Mulligan was Busta Rhymes.”<sup>85</sup>

In 2009 Miranda was approached by the Obama Administration to perform at the White House Evening of Poetry and Spoken Word. Miranda was asked to

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<sup>81</sup> Jeremy McCarter has playfully disputed this claim recalling a meeting the two had about *Hamilton* a week prior to the trip.

<sup>82</sup> Jane Levere, “Lin-Manuel Miranda Mixes Alexander Hamilton and Hip-Hop at American Songbook Series,” *Forbes*, January 10, 2012, <http://www.forbes.com/sites/janelevere/2012/01/10/lin-manuel-miranda-mixes-alexander-hamilton-and-hip-hop-at-american-songbook-series/#2715e4857a0b49e615ef7034> (accessed January 14, 2016).

<sup>83</sup> Adam Green, “Lin Manuel Miranda’s Groundbreaking Hip-Hop Musical *Hamilton*, Hits Broadway,” *Vogue*, June 24, 2015, <http://www.vogue.com/13268121/hamilton-hip-hop-musical-broadway/> (accessed January 16, 2016).

<sup>84</sup> Jody Rosen, “The American Revolutionary,” *New York Times*, July 8, 2015, <http://www.nytimes.com/interactive/2015/07/08/t-magazine/hamilton-lin-manuel-miranda-roots-sondheim.html> (accessed January 14, 2016).

<sup>85</sup> Viagas, “Movie Versions.”

perform something from *In the Heights*, which was still on Broadway at the time, but opted for something new and more fitting for the occasion; specifically the opening number of *The Hamilton Mixtape*.<sup>86</sup> A video recording of this performance, the first time anything from *Hamilton* was publicly performed, exists on Youtube.com. At the event itself Miranda announced that he was working on a concept album about Treasury Secretary Alexander Hamilton written in hip-hop style. The immediate reaction from the audience was unison laughter, but after hearing just a few seconds of the charismatic and engaging performance they immediately accepted the idea.<sup>87</sup> The video, which is available online, has become an internet sensation receiving over four million views.<sup>88</sup>

Following his star-studded wedding celebration in 2010 Miranda took a honeymoon in Mexico, seeking a relaxing vacation with his bride Vanessa. Although he was without a computer or piano, the trip turned into a working vacation as Miranda composed music for *Hamilton*, notably *You'll be back*, the song for King George III.<sup>89</sup> Shortly after returning from Mexico he received word that *In the Heights* would close on Broadway, this accelerated plans for *Hamilton*.<sup>90</sup>

By the end of 2011 Miranda completed 10 numbers from the show. On January 10, 2012 (one day prior to the 255<sup>th</sup> birthday of Alexander Hamilton) these

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<sup>86</sup> Lin-Manuel Miranda, "Hamilton's' Lin-Manuel Miranda on Finding Originality, Racial Politics (and Why Trump Should See His Show)," *The Hollywood Reporter*, august 12, 2015, <http://www.hollywoodreporter.com/features/hamiltons-lin-manuel-miranda-finding-814657> (accessed January 14, 2016).

<sup>87</sup> Miranda describes this as the most common reaction as he was developing the idea, one that even Ron Chernow.

<sup>88</sup> Official White House Youtube Channel, <https://www.youtube.com/watch?v=WNFf7nMIGnE> (accessed January 14).

<sup>89</sup> Viagas, "Movie Versions."

<sup>90</sup> Ibid.

10 songs were performed under the name *The Hamilton Mixtape* at The Allen Room as a part of Lincoln Center's American Songbook Series. For the "Mixtape" performances Miranda played Hamilton and Christopher Jackson played George Washington, roles they would originate on Broadway three and a half years later.<sup>91</sup> Other cast members included Broadway stars such as James Monroe Iglehart, Gavin Creel, Mandy Gonzalez (who originated Nina in *In the Heights*, and would later play Angelica in *Hamilton* on Broadway), Utkarsh Ambudkar (who would go on to fame in the *Pitch Perfect* films), and Jon Rua (an eventual ensemble member of the Broadway production of *Hamilton*). Music Director Alex Lacamoire described the performance as a mixture between a workshop and a fully-choreographed musical where cast members sat on stage during the entire performance, sometimes using music stands.<sup>92</sup> While critics weren't sure what to make of this new "mixtape," they were certain of one thing: it was very good. The New York Times described the general sentiment best by saying, "Is the *Hamilton Mixtape* a future Broadway musical? A concept album? A multimedia extravaganza in search of a platform? Does it matter? What it is, is hot. A seamless marriage of hip-hop argot and raw American

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<sup>91</sup> Stephen Holden, "Putting the Hip-Hop in History as Founding Fathers Rap," *New York Times*, January 12, 2012, <http://www.nytimes.com/2012/01/13/arts/music/hamilton-mixtape-by-lin-manuel-miranda-at-allen-room.html? r=0> (accessed January 14, 2016). It is important to distinguish the 2012 *Hamilton Mixtape* project with the *Hamilton Mixtape* that was announced in 2015 and described as an album of songs from the show covered by popular artists as well as recordings of tunes that inspired the piece.

<sup>92</sup> Email correspondence with Alex Lacamoire, music director and orchestrator of *Hamilton*.

history, made startlingly alive.”<sup>93</sup> Below in Table 1 is a listing of *Hamilton* numbers performed at the Lincoln Center event.

Table 1<sup>94</sup>  
Songs Performed at 2012 Lincoln Center American Song Book Event

5 <sup>95</sup>	My Shot
6	Right Hand Man
7	You’ll Be Back
8	Helpless
9	Valley Forge (would eventually become Stay Alive)
10	Dear Theodosia
11	What Comes Next
12	Say No To This
13	Jefferson/Hamilton Rap Battle
14	Alexander Hamilton

In the Summer of 2013 “Hamilton” took the next step in development by receiving a true “reading,” essentially a more thorough, semi-staged performance. At this point in the process the form was unclear, with promotional materials

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<sup>93</sup> Holden, “Putting the Hip-Hop.”

<sup>94</sup> Information provided in email correspondence with William Wells, *Hamilton* Electronic Music Producer.

<sup>95</sup> The numbers from the show were preceded by 4 hip-hop tunes unaffiliated with the show. The number system was based on the set list from the actual performance which included those 4 additional but unrelated songs.

describing *Hamilton* as a “hip hop song cycle”.<sup>96</sup> The work was included in the summer season of Powerhouse Theater at Vassar College in Poughkeepsie, NY.<sup>97</sup> Powerhouse, is a joint venture between Vassar College and New York Stage and Film, an organization that brings over 250 professional artists and 40 apprentices together in an 8-week residency performing and establishing new works.<sup>98</sup> Conveniently, the 2013 festival coincided with the Alexander Hamilton Awareness Society “Hamilton on the Hudson” Festival, which was also in the vicinity, allowing enthusiasts of the historical figure to attend performances.<sup>99</sup> At this workshop, Miranda had completed what he viewed as the first act as well as some additional

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<sup>96</sup> Broadway World New Desk, “Lin-Manuel Miranda’s *Hamilton* Mixtape Set for Summer 2013 Reading at Vassar’s Powerhouse Theater,” *Broadwayworld.com*, April 21, 2013, <http://www.broadwayworld.com/article/Lin-Manuel-Mirandas-THE-HAMILTON-MIXTAPE-Set-for-Summer-2013-Reading-at-Vassars-Powerhouse-Theater-20130421> (accessed January 24).

<sup>97</sup> Patrick Healy, “Vassar’s Powerhouse Announces Summer Season,” *New York Times*, April 19, 2013, <http://artsbeat.blogs.nytimes.com/2013/04/19/vassars-powerhouse-theater-season-announced/?r=0> (accessed January 24). *Bright Star* by Steve Martin was also read as a part of this festival and would receive rave reviews at The Kennedy Center en route to a 2016 opening on Broadway. Additionally the Pulitzer prize winning work *Doubt* by John Patrick Shanely as well as the Tony-Award winning piece *Tru* by Jay Presson. Artists ranging from Phillip Seymour Hoffman and Meryl Streep to Olympia Dukakis and Mia Farrow have performed in this very festival.

<sup>98</sup> Jennifer Broski, “Photo Coverage: New York Stage and Film Launches Summer Season With Linda Lavin, Lin-Manuel Miranda & More!” *Broadwayworld.com*, June 4, 2013, <http://www.broadwayworld.com/article/Photo-Coverage-New-York-Stage-and-Film-Launches-Summer-Season-with-Linda-Lavin-Lin-Manuel-Miranda-More-20130604> (Accessed February 2, 2016).

<sup>99</sup> Nichole Sholet, “*Hamilton* Mixtape Unveiled at Vassar Reading Festival,” *The Alexander Hamilton Awareness Society*, August 26, 2013, <http://the-aha-society.com/index.php/publications/articles/87-aha-society-articles/145-hamilton-mixtape-reading> (accessed January 25, 2016).

numbers from act two.<sup>100</sup> Below, in Table 2 is the listing of the songs included in the performance at Vassar:

Table 2  
Set list for 2013 Performance at Vassar

Act I	
Number	Title
1	Alexander Hamilton
2	Burr/Hamilton (later became <i>Aaron Burr, sir</i> )
3	My Shot
4	The Story of Tonight
5	The Schuyler Sisters
6	Farmer Refuted
7	You'll Be Back
8	Right Hand Man
9	Transition #1 (later became <i>A Winter's Ball</i> )
10	Helpless
11	Satisfied
12	Sons of Liberty Interlude (later became <i>Story of Tonight Reprise</i> )
13	Wait for it
14	Stay Alive Interlude (later became <i>Stay Alive</i> )

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<sup>100</sup> Suzy Evans, "How Hamilton Found It's Groove," *American Theater*, September 1, 2015, <http://www.americantheatre.org/2015/07/27/how-hamilton-found-its-groove/> (accessed January 24).



15	Ten Duel Commandments
16	Meet Me Inside
17	Mulligan's Goodbye
18	That Would Be Enough
19	Hamilton Wins the War Interlude (became <i>Guns and Ships</i> )
20	History Has It's Eyes of You
21	Yorktown
22	What Comes Next?
23	Dear Theodosia
24	John Laurens (later became <i>Tomorrow There'll Be More of Us</i> )
25	Non-Stop

## Act II

26	What'd I Miss?
27	Battle No. 1 (later became <i>Cabinet Battle #1</i> )
28	Say No To This

Even at this point, *Hamilton* had developed quite a buzz as both readings of the piece sold out. The performances involved nine singers, with the cast outlined in Table 3 below:

Table 3  
Cast list for 2013 Reading

Role	Actor
Alexander Hamilton	Lin-Manuel Miranda
Aaron Burr <sup>101</sup>	Utkarsh Ambudkar
Lafayette/Jefferson	Daveed Diggs
Hercules Mulligan/James <sup>102</sup> Madison	Joshua Henry
George Washington	Chris Jackson
King George	Joshua Henry
John Laurens	Javier Munoz
Angelica Schuyler	Anika Noni Rose
Eliza Schuyler	Ana Nogueira

By 2014 the platform for *Hamilton* was firmly established: a full-length feature musical. A press release in March of 2014 announced that *Hamilton* would undergo a series of workshop performances in April and May of that year at the Public Theater in New York City.<sup>103</sup> Following a successful workshop at “the Public”

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<sup>101</sup> Although Leslie Odom, Jr. was not playing the role of Burr at this point, he did attend the performance as his wife Nicolette Robinson was in one of the other shows performed in the festival.

<sup>102</sup> Joshua Henry would later play Burr in the Chicago production of *Hamilton*.

<sup>103</sup> News Desk Broadwayworld.com, “Lin-Manuel Miranda’s *The Hamilton Mixtape* Gets Spring Workshop at The Public Theater,” *Broadwayworld.com*, March 4, 2014, <http://www.broadwayworld.com/article/Lin-Manuel-Mirandas-THE->

Miranda teamed with *In the Heights* producers Jeffrey Seller, Sandor Jacob and Jill Furman to finance a more formal series of performances at the same theater.<sup>104</sup> By 2014 the piece had been heavily revised and the second act was completed. The numbers included in the first performance at The Public Theater are outlined in Table 4.

Table 4  
List of numbers in opening night at The Public Theater<sup>105</sup>

Act I	
1	Alexander Hamilton
2	Aaron Burr, Sir
3	My Shot
4	The Story of Tonight
5	The Schuyler Sisters
6	Farmer Refuted
7	You'll Be Back
8	Redcoat Transition
9	Right Hand Man

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[HAMILTON-MIXTAPE-Gets-Spring-Workshop-at-the-Public-Theater-20140304](#), (accessed January 15, 2016).

<sup>104</sup> Adam Hetrick, "Lin-Manuel Miranda's *Hamilton* to be staged at the Public Theater," *Playbill.com*, March 6, 2014, <http://www.playbill.com/news/article/lin-manuel-mirandas-hamilton-to-be-staged-at-the-public-theater-215713> (accessed January 15, 2016). Additional producers at this time included The Public Theater and Atlantic Records.

<sup>105</sup> Information provided in email correspondence with Scott Wasserman, music assistant, Ableton Programmer and Rehearsal DJ.

10	Helpless
11	Satisfied
12	Wait for It
13	Stay Alive
14	Ten Duel Commandments
15	That Would Be Enough
16	History Has Its Eyes On You
17	Yorktown
18	Dear Theodosia
19	Tomorrow There'll Be More Of Us
20	Non-Stop

## Act II

21	What'd I Miss
22	No John Trumbull
23	Rap Battle #1
24	Take a Break
25	Say No To This
26	The Room Where it Happens
27	Schuyler Defeated
28	Let it Go
29	Rap Battle No. 2

30	Washington On Your Side
31	One Last Ride
32	I Know Him
33	The Adams Administration
34	We Know
35	Hurricane
36	The Reynolds Pamphlet
37	Burn
38	Dear Theodosia Reprise
39	Blow Us All Away
40	Stay Alive, Phillip
41	It's Quiet Uptown
42	The Election of 1800
43	Your Obedient Servant
44	Best of Wives and Best of Women
45	The World Was Wide Enough
46	Who Lives Who Dies

To say that the performances at the Public were hugely successful would be a gross understatement. Reviewers almost unanimously adored the show. *New York Times* critic Ben Brantley wrote that the show “aims impossibly high and hits the

target”.<sup>106</sup> *Variety* called the work a “brilliantly invented bio-musical” and predicted “huge audiences” for the show.<sup>107</sup> Even the *Wall Street Journal* proclaimed *Hamilton* “the most exciting and significant musical of the past decade.”<sup>108</sup> The positive press was not limited to major media in the United States as the British national newspaper *The Guardian* called *Hamilton* “exuberant” and “fiercely original and dynamically quotational.”<sup>109</sup>

By the 2015 performances at the Public, the eventual Broadway cast was starting to take shape. While there were considerable changes from the 2013 reading at Vassar, many from the 2015 performances at the Public made the transition to Broadway. The one exception being Brian d’Arcy James who played king George III at the Public. He was forced to leave the cast due to a previous Broadway engagement in *Something Rotten*, and was replaced by Jonathan Groff. The cast for the 2015 performances at The Public Theater is outlined in Table 5 below:

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<sup>106</sup> Ben Brantley, “In ‘Hamilton’ Lin-Manuel Miranda Forgoes Democracy Through Rap,” *New York Times*, February 17, 2015, <http://www.nytimes.com/2015/02/18/theater/review-in-hamilton-lin-manuel-miranda-forges-democracy-through-rap.html> (accessed January 15, 2016).

<sup>107</sup> Marilun Stasio, “Off Broadway Review: ‘Hamilton’ by Lin-Manuel Miranda,” *Variety*, February 17, 2015, <http://variety.com/2015/legit/reviews/review-hamilton-public-theater-lin-manuel-miranda-1201435257/> (accessed January 15, 2016).

<sup>108</sup> Terry Teachout, “Hamilton’ Review: A star Spangled Success,” *Wall Street Journal*, February 19, 2015, <http://www.wsj.com/articles/hamilton-review-a-star-spangled-success-1424385184> (accessed January 15, 2016).

<sup>109</sup> Alexis Soloski, “Hamilton Review: Founding Father Gets a Hip-Hop Makeover,” *Guardian*, February 18, 2015, <http://www.theguardian.com/stage/2015/feb/18/hamilton-review-founding-father-gets-a-hip-hop-makeover> (accessed January 15, 2016).

Table 5  
Cast List for Public Theater Performances

<b>Role</b>	<b>Actor</b>
Alexander Hamilton	Lin-Manuel Miranda
Aaron Burr	Leslie Odom Jr.
Lafayette/Jefferson	Daveed Diggs
Hercules Mulligan/James Madison	Okieriete Onaodowan
George Washington	Chris Jackson
King George	Brian d’Arcy James/Jonathan Groff
John Laurens/Phillip Hamilton	Anthony Ramos
Angelica Schuyler	Renée Elise Goldsberry
Eliza Schuyler	Phillipa Soo
Peggy Schuyler/Maria Reynolds	Jasmine Cephas Jones
Samuel Seebury	Thayne Jasperson

Following the overwhelmingly positive reviews and genuine curiosity about the unconventional idea of an eighteenth-century hip-hop musical, ticket sales reached record numbers. Interest in the show was so great that the frequency of calls on the box office line shut down the phone system at the Public Theater. As a result, the original month-long run was extended until May of 2015. During the four months of performances at the Public Theater, every single ticket for every performance was purchased. Given the media hype and subject matter, these performances became highly popular in political and celebrity circles alike.

Politicians ranging from Bill and Hillary Clinton and Michelle Obama to Dick Cheney saw the show.<sup>110</sup> Similarly, celebrities including Jerry Seinfeld, Robert De Niro and Paul McCartney could be seen in the audience, offering enthusiastic praises.<sup>111</sup> Madonna, who saw the show as well, was refused the opportunity to visit the cast backstage because she spent the entire second act sending text messages. Although she would later deny the fact that she was using her phone during the performance, numerous cast members issued statements to the contrary.<sup>112</sup> The interest and attention from press, major political figures, and celebrities would only intensify as *Hamilton* moved to Broadway in the summer of 2015.

Given *Hamilton* had not yet opened on Broadway, it was not in consideration for the 2015 Tony Awards, but it was eligible for Drama Desk Awards. The show received 12 nominations, winning seven including: Outstanding Musical, Outstanding Featured Actress in a Musical (Renée Elise Goldsberry), Outstanding Director of a Musical (Thomas Kail), Outstanding Music (Miranda), Outstanding Lyrics (Miranda), Outstanding Sound Design (Nevin Steinberg), and a special award

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<sup>110</sup> President Obama would see the show twice, once during previews at The Richard Rodgers Theater, and once on November 2<sup>nd</sup> when the performance was used as a fundraiser for The Democratic National Party.

<sup>111</sup> Jacob Bernstein, "Seen 'Hamilton'? No? You Poor Thing," *New York Times*, April 29, 2015, <http://www.nytimes.com/2015/04/30/fashion/the-musical-that-michelle-obama-the-clintons-and-madonna-couldnt-wait-for-broadway-to-see.html> (accessed January 15, 2016).

<sup>112</sup> Michael Giola, "No Selfie For You! Madonna Not Invited Backstage At 'Hamilton' Due to Bad Behavior," *Playbill.com*, <http://www.playbill.com/news/article/no-selfie-for-you-madonna-not-invited-backstage-at-hamilton-due-to-bad-behavior-347167> (accessed January 15, 2016).



to Andy Blankenbuhler for "indispensable contribution to *Hamilton*."<sup>113</sup> The show was received favorably at The Obie Awards given to off-Broadway works, winning for Best Musical with Thomas Kail, Andy Blankenbuhler and Alex Lacamoire also receiving awards. Similarly, *Hamilton* dominated the Lucille Lortel Awards, another series of awards given for excellence in off-Broadway works, receiving 12 nominations and winning 10 awards in the following categories: Outstanding Musical, Outstanding Director (Kail), Outstanding Choreography (Blankenbuhler), Outstanding Lead Actor in a Musical (Miranda), Outstanding Lead Actress in a Musical (Phillipa Soo), Outstanding Featured Actress in a Musical (Renée Elise Goldsberry), Outstanding Costume Design (Paul Tazewell), Outstanding Lighting Design (Howell Binkley), Outstanding Sound Design (Nevin Steinberg).<sup>114</sup> The only categories in which nominees did not win, was when they were competing against another performer from the show. Brian d'Arcy James lost to David Diggs in the category for Featured Actor and Leslie Odom, Jr. lost to Lin-Manuel Miranda for Leading Actor.

In late February of 2015 it was announced that *Hamilton* would move to the Richard Rodgers Theater, the same theater that housed *In the Heights* seven years earlier. Interestingly, there was some dissention about when the work should officially open on Broadway. The production team, wanting to capitalize on the positive press, and financial success of the performances at the Public Theater,

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<sup>113</sup> Jeremy Gerard, "Hamilton' Wins 7 Drama Desk Awards As Prizes Multiply for Hot Musical," *Deadline Hollywood*, May 31, <http://deadline.com/2015/05/hamilton-wins-seven-drama-desk-awards-1201435192/> (accessed January 22, 2016).

<sup>114</sup> Office Lucille Lortel Awards Website, <http://www.lortelaward.com/> (accessed January 25, 2016).

pushed for an immediate move to Broadway. This was an attempt to open prior to the April deadline for 2015 Tony Award eligibility. Miranda and his creative team felt the work wasn't ready and still needed revisions. Miranda told *The New York Times* that "No songs will be cut for Broadway, no characters cut, but we have more work to do."<sup>115</sup> Ultimately the composer and creative team won the debate as *Hamilton* began preview performances on July 13, 2015 and officially opened on August 6.<sup>116</sup> This gave the creative team roughly three months from closing at the Public to the official Broadway opening, allowing ample time to revise and rehearse the work. Following the revisions, Miranda and his creative team finalized the structure of the show, which is outlined in Table 6.

Table 6  
Broadway Set List

Act I	
1	Alexander Hamilton
2	Aaron Burr, Sir
3	My Shot
4	The Story of Tonight
5	The Schuyler Sisters
6	The Farmer Refuted
7	You'll Be Back

<sup>115</sup> Patrick Healy, "Hamilton' Will Get Broadway Stage," *New York Times*, February 24, 2015, <http://www.nytimes.com/2015/02/25/theater/hamilton-will-not-rush-to-broadway.html> (accessed January 15, 2016).

<sup>116</sup> This is an important distinction as members of the media are not allowed to write a review of until the official opening, in this case, August 6, 2015.

7A	Redcoat Transition
8	Right Hand Man
9	A Winter's Ball
10	Helpless
11	Satisfied
12	Story of Tonight Reprise
13	Wait for It
14	Stay Alive
15	Ten Duel Commandments
17	That Would Be Enough
18	Guns and Ships
19	History Has Its Eyes On You
20	Yorktown
21	What Comes Next
22	Dear Theodosia
23	Tomorrow There'll Be More Of Us
24	Non-Stop

## Act II

25	What'd I Miss
27	Cabinet Battle #1
28	Take A Break
29	Say No To This

30	The Room Where It Happened
31	Schuyler Defeated
33	Cabinet Battle #2
34	Washington On Your Side
35	One Last Time
36	I Know Him
37	The Adams Administration
38	We Know
39	Hurricane
40	The Reynolds Pamphlet
41	Burn
43	Blow Us All Away
44	Stay Alive Reprise
45	It's Quiet Uptown
46	Election of 1800
47	Your Obedient Servant
48	Best of Wives, Best of Women
49	The World Was Wide Enough
50	Who Lives Who Dies
51	Exit Music

Table 7 includes a complete listing of the numbers included in each respective performance in order.<sup>117</sup>

Table 7  
Comparison of set lists at Vassar, Public and Broadway Performances

<b>Vassar Performance</b>	<b>The Public Theater</b>	<b>Broadway</b>
Alexander Hamilton	Alexander Hamilton	Alexander Hamilton
Burr/Hamilton	Aaron Burr, Sir	Aaron Burr, Sir
My Shot	My Shot	My Shot
The Story of Tonight	The Story of Tonight	The Story of Tonight
The Schuyler Sisters	The Schuyler Sisters	The Schuyler Sisters
Farmer Refuted	Farmer Refuted	Farmer Refuted
You'll Be Back	You'll Be Back	You'll Be Back
	Red Coat Transition	Red Coat Transition
Right Hand Man	Right Hand Man	Right Hand Man
Transition #1	A Winter's Ball	A Winter's Ball
Helpless	Helpless	Helpless
Satisfied	Satisfied	Satisfied
Son's of Liberty Interlude	The Story of Tonight Reprise	Story of Tonight Reprise
Wait For It	Wait For It	Wait For It

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<sup>117</sup> Songs that are essentially the same musically with a new title remain on the same vertical plane. When a song doesn't exist at all in another version, the plane remains blank.

Stay Alive Interlude	Stay Alive	Stay Alive
Ten Duel Commandments	Ten Duel Commandments	Ten Duel Commandments
Meet Me Inside	Meet Me Inside	Meet Me Inside
Mulligan's Goodbye		
That Would Be Enough	That Would be Enough	That Would Be Enough
Hamilton Wins the War Interlude	Guns and Ships	Guns and Ships
History Has Its Eyes On You	History Has Its Eyes On You	History Has Its Eyes On You
Yorktown	Yorktown	Yorktown
What Comes Next	What Comes Next	What Comes Next
Dear Theodosia	Dear Theodosia	Dear Theodosia
John Laurens	Tomorrow There'll Be More Of Us	Tomorrow There'll Be More Of Us
Non-Stop	Non-Stop	Non-Stop

## Act II

<b>Vassar Performance</b>	<b>Public Theater</b>	<b>Broadway</b>
What'd I Miss	What'd I Miss	What'd I Miss
	No John Trumbull	
Battle #1	Cabinet Battle #1	Cabinet Battle #1
	Take A Break	Take A Break
Say No To This	Say No To This	Say No To This

	The Room Where It Happened	The Room Where It Happened
	Schuyler Defeated	Schuyler Defeated
	Let It Go	
	Cabinet Battle #2	Cabinet Battle #2
	Washington On Your Side	Washington On Your Side
	One Last Ride	One Last Time
	I Know Him	I Know Him
	The Adams Administration	The Adams Administration
	We Know	We Know
	Hurricane	Hurricane
	The Reynolds Pamphlet	The Reynolds Pamphlet
	Burn	Burn
	Dear Theodosia	
	Blow Us All Away	Blow Us All Away
	Stay Alive Phillip	Stay Alive Phillip
	It's Quiet Uptown	It's Quiet Uptown
	The Election of 1800	The Election of 1800
	Your Obedient Servant	Your Obedient Servant
	The Best of Wives and Best of Women	Best of Wives, Best of Women

	The World Was Wide Enough	The World Was Wide Enough
	Finale: Who Lives, Who Dies, Who Tells Your Story	Finale: Who Lives, Who Dies, Who Tells Your Story

While the delayed opening was perceived as a significant risk, it would be one that paid massive dividends. Prior to the first preview performance on July 13<sup>th</sup> *Hamilton* sold 27.6 million dollars worth of advance ticket sales, totaling roughly 200,000 tickets sold before the first performance, and marking one of the greatest financial successes in Broadway history.<sup>118</sup> Due to the significant demand, tickets prices on the secondary market sell for \$355.83 on average.<sup>119</sup>

The much anticipated opening night of *Hamilton* was seen by celebrities such as: Samuel L. Jackson, Sarah Jessica Parker, Jon Bon Jovi, and Charlie Rose.<sup>120</sup> While

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<sup>118</sup> Michael Paulsen, "Hamilton' Heads to Broadway on Hip-Hop Retelling," *New York Times*, July 12, 2015, <http://www.nytimes.com/2015/07/13/theater/hamilton-heads-to-broadway-in-a-hip-hop-retelling.html? r=0> (accessed January 15, 2016). By the time of publication, *Hamilton* had surpassed the 27 million dollar mark by a significant margin, totaling nearly 58 million in advance ticket sales essentially selling out several months worth of performances in advance.

<sup>119</sup> Jesse Lawrence, "On Eve of Debut 'Hamilton' Has Most Expensive Secondary Market Tickets on Broadway," *Forbes*, July 13, 2015, <http://www.forbes.com/sites/jesselawrence/2015/07/13/prior-to-debut-hamilton-has-most-expensive-secondary-market-tickets-on-broadway/#2715e4857a0b59365f51e4bc> (accessed January 15, 2016). It is also worth noting that at the time of publication the most inexpensive seat on secondary sources exceeds \$450, and some shows would exceed \$2000 for the lowest priced seat on stubhub.com

<sup>120</sup> Ashley Lee, "Hamilton' Lauded by Stars at Opening for Changing the Face and Sound of Broadway," *Hollywoodreporter.com*, August 7, 2015,



the stars generally lauded the premiere, they were not alone in their praise as critics did the same. Don Aucion of the *Boston Globe* called the work “stylish and electrifying,” while suggesting that history teachers should send Miranda a thank you note for presenting dated material in such an engaging and interesting manner.<sup>121</sup> Chris Jones of the *Chicago Tribune* called the work “audaciously ambitious and supremely executed” and “the most entertaining, provocative and moving civics lesson in Broadway history.”<sup>122</sup> The headline of the *Newsday* review read, “Hamilton Review: Even Better on Broadway.”<sup>123</sup> This sentiment that was echoed in the opening lines of Ben Brantley’s *New York Times* critique, which read, “Yes, it really is that good. At this point it would have been easy to report that *Hamilton* has shrunk beneath the bloat of its hype...I am loath to tell people to mortgage their houses and lease their children to acquire tickets...but *Hamilton* might just about be worth it.”<sup>124</sup> Miranda was almost uniformly praised for his work as composer and lyricist. His performance as Alexander Hamilton was especially

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<http://www.hollywoodreporter.com/news/hamilton-broadway-opening-night-stars-813981> (accessed January 15, 2016).

<sup>121</sup> Don Aucion, “Hip-Hop and History Collide in Broadway’s dynamic ‘Hamilton,’” *The Boston Globe*, August 6, 2015, <https://www.bostonglobe.com/arts/theater-art/2015/08/06/political-rivalries-and-rap-battles-broadway-dynamic-hamilton/tnohgXXg2ud9ffjQGrCX5I/story.html> (accessed January 15, 2016).

<sup>122</sup> Chris Jones, “Hamilton’ Hip-Hop and the Founding Fathers in a Dazzling Broadway Musical,” *Chicago Tribune*, August 6, 2015, <http://www.chicagotribune.com/entertainment/theater/broadway/sc-hamilton-broadway-review-20150806-column.html#page=1> (accessed January 15, 2016).

<sup>123</sup> Linda Winer, “Hamilton’ Review: Even better on Broadway,” *Newsday*, August 6, 2015, <http://www.newsday.com/entertainment/theater/hamilton-review-even-better-on-broadway-1.10711524> (accessed January 15, 2016).

<sup>124</sup> Ben Brantley, “Hamilton’ Young Rebels Changing History and Theater,” *New York Times*, August 6, 2015, <http://www.nytimes.com/2015/08/07/theater/review-hamilton-young-rebels-changing-history-and-theater.html> (accessed January 15, 2016).

enjoyed by *USA Today* critic Elyse Gardner, who said, “Miranda has the outsize passion of a musical theater hero, and the verbal dexterity of a rap star.”<sup>125</sup>

Adding to the interest in the show was the unique procedure to acquire “rush tickets,” which are a very limited number (21 to be exact) of front row tickets that are sold on the day of the performance. Those interested in tickets are selected at random, essentially “drawn from a hat” for the few coveted seats. Atypical of standard Broadway convention, these tickets were not only available for preview performances, and performances after the August 6<sup>th</sup> opening, but they were available for opening night as well.<sup>126</sup> Fittingly named Ham4Ham, since the tickets cost \$10, the very bill bearing the face of Alexander Hamilton, the lottery system has been hugely popular. According to playbill.com 704 people participated in the first lottery in July of 2015.<sup>127</sup> By December of the same year over 2000 people per performance were entering the Ham4Ham lottery. With so many people on the sidewalk on 46<sup>th</sup> Street, it began to disrupt traffic patterns outside the theater, forcing *Hamilton* to shut down the “live” lottery system, opting instead for a digital version where participants would vie for tickets in an online drawing, not having to

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<sup>125</sup> Elyse Gardner, “Hamilton’ Will Win Hearts and Minds,” *USA Today*, August 6, 2015, <http://www.usatoday.com/story/life/theater/2015/08/06/hamilton-win-hearts-and-minds/31104087/> (accessed January 18, 2016).

<sup>126</sup> Broadway World News Desk, “Fireworks and More Slated for *Hamilton*’s Opening Night on Broadway,” *Broadwayworld.com*, August 5, 2015, <http://www.broadwayworld.com/article/Fireworks-and-More-Slated-for-HAMILTONs-Opening-Night-on-Broadway-20150805> (accessed January 15, 2016).

<sup>127</sup> Michael Giola, “Hundreds Mob the first ‘Hamilton’ Lottery – See which Broadway Star Won,” *Playbill.com*, July 14, 2015, <http://www.playbill.com/news/article/hundreds-mob-the-first-hamilton-lottery-see-which-broadway-star-won-353241> (accessed January 15, 2016).

wait at the doorstep of the Richard Rodgers.<sup>128</sup> The response to the digital lottery was astounding, with 50,000 entries for the first performance causing the system to overload and crash. Ultimately, Miranda and the production team decided to return to the live system held outside the theater.<sup>129</sup>

Part of the appeal to the Ham4Ham project is the added bonus of a live performance. As participants in the lottery wait to enter their names in the system Miranda arranged for live performances, typically hosted by Miranda himself, featuring members of the cast and greater Broadway community. These initially began prior to every performance of *Hamilton*, but have since moved to Wednesday and Saturday between matinee and evening performances. Ham4Ham shows have ranged widely as performers have sung songs from other shows, performed impressions of animated characters, and responded to questions using song lyrics. Cast members have performed excerpts from *Hamilton* exchanging roles on the fly. Other members of the Broadway community have performed excerpts from their respective shows as well. Luis Miranda, Lin-Manuel's father, joined the composer to sing a duet in December of 2015. On opening night Lin-Manuel fought back tears while reading the opening pages of the Chernow biography for the assembled crowd. This Ham4Ham concept added to the fan-friendly nature of the lottery system, providing the several hundred entrants who were not able to secure tickets

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<sup>128</sup> David Gordon, "Hamilton's' Ham4Ham Ticket Lottery Will Go Digital," *Theatermania.com*, January 4, 2016, [http://www.theatermania.com/broadway/news/digital-ham4ham-ticket-lottery-hamilton\\_75456.html](http://www.theatermania.com/broadway/news/digital-ham4ham-ticket-lottery-hamilton_75456.html) (accessed January 15, 2016).

<sup>129</sup> Zoolan Kanno-Youngs, "Live Lottery for 'Hamilton' Returns," *Wall Street Journal*, January 6, 2016, <http://www.wsj.com/articles/live-lottery-for-hamilton-tickets-returns-1452131221> (accessed January 15, 2016).

with a fleeting performance, and a glimpse of the show and the cast members who had now become celebrities. A complete list of Ham4Ham performances in 2015 can be seen below in Table 8.

Table 8  
Ham4Ham Performances<sup>130</sup>

Date	Performers	Description of Performance
7/15/15	Lin-Manuel Miranda Jonathan Groff	<i>Heights Cool Musical Too</i>
7/16/15	Alex Lacamoire	Melodica Performance
7/17/15	Lin-Manuel Miranda Daveed Diggs	Miranda and Diggs reverse roles and perform Cabinet Battle #1
7/18/15	Anthony Ramos	<i>Grenade</i> by Bruno Mars
7/20/15	Renée Elise Goldsberry	<i>Right Hand Man</i> – originally performed in <i>Hamilton</i> by Christopher Jackson
7/22/15	Lin-Manuel Miranda	<i>The World Will Know</i> from

<sup>130</sup> Laura Reineke, “Hamilton Ham4Ham Preshow: The Complete Compendium (So Far),” *Vulture.com*, January 14, 2016, <http://www.vulture.com/2016/01/hamiltons-ham4ham-preshow-complete-compendium.html> (accessed January 26, 2016).

	Thayne Jasperson Ephraim Sykes	<i>Newsies</i> by Alan Menken
7/23/15	Phillipa Soo	<i>Halo</i> by Beyoncé
7/25/15	Lin-Manuel Miranda	Responds to questions using lyrics from <i>A Chorus Line</i>
7/25/15	Okieriete Onaodowan	<i>Defying Gravity</i> from <i>Wicked</i> sung in a Mickey Mouse Voice
7/27/15	Thayne Jasperson Lin-Manuel Miranda	Reverse roles and perform <i>The Farmer Refuted</i> from <i>Hamilton</i>
7/28/15	Betsy Struxness	Performs rap from <i>Yorktown</i> , originally performed by Hercules Mulligan
7/31/15	Ariana DeBose Sasha Hutchings Stephanie Klemons	Freestyle Dance
8/1/15	Lin-Manuel Miranda Jon Rua	<i>96,000</i> from <i>In the Heights</i>

	Javier Munoz Christopher Jackson Karen Olivo	
8/3/15	Andy Blankenbuhler	Demonstration of Choreography from <i>Hamilton</i>
8/4/15	Renée Elise Goldsberry Phillipa Soo Jasmine Cephas Jones	<i>Fallin'</i> by Alicia Keyes
8/5/15	Emmy Raver-Lampman	<i>White Boys</i> from <i>Hair Spray</i>
8/5/15	Daveed Diggs	Original rap
8/6/15 (opening night)	Lin-Manuel Miranda	Reads opening passage from Ron Chernow biography "Hamilton"
8/8/15	Leslie Odom Jr.	<i>Forever Young</i>
8/15/15	Kyle Jean-Baptiste Lin-Manuel Miranda	<i>Confrontation</i> from <i>Les Misérables</i> (Baptiste was the first African-American Jean Valjean)
8/19/15	Jonathan Groff Andy Mientus	<i>Totally Fucked</i> from <i>Spring Awakening</i> (all

	Krysta Rodriguez	were former cast members in <i>Spring Awakening</i> on Broadway)
8/21/15	Alysha Deslorieux	<i>Always Be My Baby</i> by Mariah Carey – this was her audition piece for <i>Hamilton</i>
8/22/15	Lin-Manuel Miranda Beth Malone Roberta Colindrez	Alexander Hamilton (Malone and Colindrez were in <i>Fun Home</i> on Broadway)
8/26/15	James Monroe Iglehart	<i>Make Them Hear You</i> from <i>Ragtime</i> (Iglehart is a Tony Winner in <i>Aladdin</i> on Broadway)
8/28/15	Shockwave	Beatbox
9/2/15	Kelli O'Hara	<i>Somebody Somewhere</i> from <i>The Most Happy Fella</i> (O'Hara is a Tony-Winner in <i>The King and I</i> )
9/5/15	Matthew Morrison	<i>La Passeggiata</i> from <i>A Light in the Piazza</i>

		(Morrison has appeared on Broadway in numerous shows, known for his role in <i>Glee</i> .)
9/9/15	Joel Perez Roberta Colindrez	<i>Changing my major</i> from <i>Fun Home</i> (both were in the cast of <i>Fun Home</i> at the time)
9/11/15	Jason Bassett and cast	Bassett (stage manager) gives technical cues for <i>Ten Duel Commandments</i> as the cast performs the number
9/12/15	Watsky	Rap performance (Watsky is a rapper known for his virtuosic speed)
9/16/15	Okieriete Onaodowan	Performs <i>Jump Over the Moon</i> from <i>Rent</i> in Mickey Mouse voice
9/19/15	Stephen Pasquale	<i>Arms Around Me</i> by Tyrone Wells (Pasquale is



		best known for his role in <i>Bridges of Madison County</i> on Broadway)
9/23/15	Phillipa Soo Andrew Chapelle Ariana DeBose	<i>Magic to do</i> from <i>Pippin</i> (All three had played the role of Leading Player in <i>Pippin</i> at some point)
9/26/15	Ryann Redmond Ariana DeBose	<i>I'm Every Woman</i> by Chaka Kahn
9/30/15	Stephen Trask	<i>Wicked Little Town</i> from <i>Hedwig and the Angry Itch</i> (Trask is the composer)
10/3/15	Iian Loves Theatre	Cabinet Battle #1 (Iian is a child youtube sensation who reviews musicals)
10/7/15	Laura Benanti Jared Grimes	<i>I Could've Danced All Night</i> from <i>My Fair Lady</i> (Broadway Star Benanti sings as Grimes tap dances)
10/10/15	Daveed Diggs and Fans	Fans attempt the speedy

		passage from <i>Guns and Ships</i>
10/11/15	Katlin Fine Jonathan Groff	<i>Our Children</i> from <i>Ragtime</i> (Kaitlin Fine is the assistant company manager)
10/15/15	Jasmine Cephas Jones Anthony Ramos	<i>No Air</i> as performed by Chris Brown and Jordin Sparks
10/17/15	Tiler Peck Robbie Fairchild Justin Peck	Ballet performance (All are members of the NYC Ballet)
10/21/15	Mara Davi Lesli Margherita Danny Gardner	<i>Row, row row your boat</i> (all are cast members of <i>Dames at Sea</i> )
10/24/15	Brian d’Arcy James Jonathan Groff Andrew Rannells	<i>The Schuyler Sisters</i> (All three have played the role of King George in <i>Hamilton</i> and switched roles in this number)
10/28/15	Christopher Jackson	National Anthem
10/31/15	Lin-Manuel Miranda	

	Ephraim Sykes Seth Stewart	<i>Thriller</i> by Michael Jackson
11/7/15	Sarah Kay	Original poem inspired by <i>The Schuyler Sisters</i>
11/11/15	Lea Salonga Lin-Manuel Miranda	<i>A Whole New World</i> from <i>Aladdin</i>  (Salonga, a Broadway star, was also the voice of Jasmine in Disney's animated film <i>Aladdin</i> )
11/13/15	Daniel Watts	Original piece
11/14/15	Cast of <i>Fun Home</i>	They perform a newly composed rap about the children of Alexander Hamilton who are not mentioned in <i>Hamilton</i> .
11/14/15	Broadway Inspirational Voices	<i>Hark the herald angels sing</i>
11/20/15	Lin-Manuel Miranda Angelo	<i>Mona Lisa</i> by Slick Rick  (Angelo is the security person at the Richard Rodgers theater)

11/21/15	Cast of <i>On Your Feet</i>	<i>Carnival de Barrio</i> from <i>In the Heights</i>
11/25/15	Alexander Koblikov	Juggling routine to <i>Ten Duel Commandments</i> (Koblikov works for The Big Apple Circus)
11/27/15	George Takei	<i>Gaman</i> from <i>Allegiance</i> (Takei is most famous for <i>Star Trek</i> , but was starring in the Broadway show <i>Allegiance</i> at the time)
11/28/15	Andrew Rannells	<i>Cry For Me</i> from <i>Jersey Boys</i>
12/1/15	Doreen Montalvo	<i>Siempre</i> from <i>In the Heights</i> (Montalvo was in the cast of <i>On Your Feet</i> at the time)
12/5/15	The Skivvies	Medley of Outkast tunes
12/9/15	Billy Porter	<i>Have Yourself a Merry Little Christmas</i> (Porter is best known for

		his Tony-winning performance in <i>Kinky Boots</i> )
12/12/15	Pit Orchestra	Playoff Music
12/16/15	Norm Lewis	<i>Stars from Les Misérables</i> (Lewis is a Broadway star who has played Javert extensively)
12/19/15	Shockwave Daveed Diggs Lin-Manuel Miranda Chris Jackson Wayne Brady	Freestyle  (Brady was appearing in <i>Kinky Boots</i> on Broadway at the time)
12/23/15	Renée Elise Goldsberry Philipa Soo Jasmine Cephas Jones	<i>Silent Night</i>
12/26/15	Lin-Manuel Miranda Luis A. Miranda, Jr.	<i>En Mi Viejo San Juan</i> (Luis is the father of Lin-Manuel)
12/27/15	Cast of <i>The First Noel</i> (Classical Theater of Harlem)	<i>The First Noel</i>

12/30/15	Samantha Massell Melanie Moore Alexandra Silber	<i>Matchmaker from Fiddler on the Roof</i>  (All were playing daughters in the cast of <i>Fiddler on the Roof</i> at the time)
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Shortly after *Hamilton* opened on Broadway, the cast album was recorded and released. On September 21, 2015 listeners had the opportunity to stream the entire recording on the National Public Radio website, and on September 25<sup>th</sup> it was available for purchase.<sup>131</sup> The recording, which was produced by Ahmir “Questlove” Thompson and Tariq “Black Thought” Trotter of The Roots, was instantly successful. In roughly six weeks *Hamilton* had been accessed through streaming sites such as Amazon and Spotify more than 16 million times, and had sold 54,000 albums.<sup>132</sup> <sup>133</sup>These statistics allowed *Hamilton* to debut as the top selling cast album, the third highest selling rap album, and the ninth highest top current album. It was the

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<sup>131</sup> Robert Viagas, “Hear a Hit! Full *Hamilton* Broadway Cast Album Streaming Now,” *Playbill.com*, September 21, 2015, <http://www.playbill.com/news/article/hear-a-hit-full-hamilton-broadway-cast-album-streaming-now-363323> (accessed January 18, 2016).

<sup>132</sup> Mark Kennedy, “Hamilton’ Cast Album Makes History Singing About History,” *Associated Press*, November 3, 2015, <http://bigstory.ap.org/article/556c19e91d3d4bc29a342ca699ca092f/hamilton-cast-album-makes-history-singing-about-history> (accessed January 18, 2016).

<sup>133</sup> In the first week on the platform, it was heard 2 million times on Spotify alone.

highest debut for a cast album in over 50 years<sup>134</sup> In November of 2016 the *Hamilton Mixtape* was released. This is an album that featured popular artists performing songs from the show and songs inspired by the show. Artists on the album include: Alicia Keys, Kelly Clarkson, Usher, Regina Spektor, Ben Folds, Jimmy Fallon and many others.<sup>135</sup>

Although the financial success of the album was undeniable, the almost universal critical acclaim was virtually unprecedented. Craig Kallman, CEO of Warner's Atlantic Records, the label that recorded the album, said, "We wanted to create a desert island disc for all time. One that can stand side by side with not just the greatest cast albums, but as a compelling work of art in its own right."<sup>136</sup> Given the critical praise and general mass consumption of *Hamilton*, it seems as though this goal has been achieved for many listeners. *Rolling Stone* listed the album as the eighth best recording of 2015 ahead of the likes of Keith Richards, Don Henley and Lana Del Rey.<sup>137</sup> In their original review of the album, *Rolling Stone* gave *Hamilton* 4.5/5, and offered the following in their critique, "It proves that a cast soundtrack LP

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<sup>134</sup> Andrea Towers, "Hamilton cast recording breaks Billboard Chart Records," *Entertainment Weekly*, November 3, 2015, <http://www.ew.com/article/2015/11/03/hamilton-cast-recording-breaks-records> (accessed January 18, 2016). On the week November 28, *Hamilton* would reach the top-selling spot on The Billboard charts for a rap album.

<sup>135</sup> Kelly Lawler, "Lin-Manuel Miranda Reveals Star-Studded 'Hamilton' Mixtape," *USA Today*, November 3, 2016, <http://www.usatoday.com/story/life/music/2016/11/03/hamilton-mixtape-tracklist-lin-manuel-miranda-chance-the-rapper-sia/93236558/> (accessed November 10, 2016).

<sup>136</sup> Claire Atkinson, "Hamilton' Soundtrack is Actually Rivaling Rap Albums," *New York Post*, October 15, 2015, <http://nypost.com/2015/10/18/hamilton-soundtrack-is-rivaling-rap-albums-on-the-charts/> (accessed January 18, 2016).

<sup>137</sup> Rolling Stone Staff, "50 Best Albums of 2015," *Rolling Stone*, December 1, 2015, <http://www.rollingstone.com/music/lists/50-best-albums-of-2015-20151201> (accessed January 18, 2016).

can work as a powerful, cohesive, exhilarating pop experience in the 21<sup>st</sup> century.”<sup>138</sup> Perhaps even more impressive was the perfect score the album received from *Billboard*, only the fifth album to win the distinction since 1971.<sup>139</sup> The review goes on to call *Hamilton* the best Broadway musical in years, and the best rap album of the year.<sup>140</sup> Although the cast album did not receive a Grammy nomination for Album of the Year, it did win Best Musical Theater Album. Additionally, the cast performed live at The 58<sup>th</sup> Annual Grammy Award Show, only the eighth musical theater production to perform in the history of the award show.<sup>141</sup>

The show enjoyed significant success when it received the 2016 Kennedy Prize for Drama, which comes with a \$100,000 prize, and is given to a play or musical that explores American history.<sup>142</sup> Ultimately *Hamilton* would receive one of

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<sup>138</sup> Brittany Spanos, “Hamilton:Original Broadway Cast Recording,” *Rolling Stone*, September 25, 2015, <http://www.rollingstone.com/music/albumreviews/various-artists-hamilton-original-broadway-cast-recording-20150925> (accessed January 18, 2016).

<sup>139</sup> Album of The Year, <http://www.albumoftheyear.org/publication/42-billboard/perfect/> (accessed January 18, 2016).

<sup>140</sup> Alex Gale, “Hamilton’ the Best Broadway Musical In Years, Boasts an equally thrilling Cast Recording: Album Review,” *Billboard*, <http://www.billboard.com/articles/review/6715240/hamilton-original-broadway-cast-recording-album-review> (accessed January 18, 2016).

<sup>141</sup> Elyse Gardner, “Hamilton’ cast gets shot at the Grammy’s – live, USA Today, February 3, 2016; <http://www.usatoday.com/story/life/tv/2016/02/03/hamilton-cast-gets-its-shot-grammys---live/79642090/> (accessed February 15, 2016).

<sup>142</sup> Mark Kennedy, “Lin-Manuel Miranda’s ‘Hamilton’ Wins Kennedy Prize for Drama.” *Chicago Tribune*, February 22, 2016. <http://www.chicagotribune.com/entertainment/theater/ct-hamilton-kennedy-prize-for-drama-20160222-story.html> (accessed February 22, 2016).



the highest honors in theater, winning the 2016 Pulitzer Prize for drama, only the 9<sup>th</sup> show to do so in history of the award.<sup>143</sup>

As expected, *Hamilton* received historic attention at the 2016 Tony Awards. The show garnered a record-setting 16 nominations, winning in 11 categories including: Best Musical, Best Leading Actor (Leslie Odom, Jr.), Best Score (Miranda), Best Featured Actor in a Musical (Daveed Diggs), Featured Actress in a Musical (Renée Elise Goldsberry), Direction of a Musical (Thomas Kail), Best Book of a Musical (Miranda), Best Choreography (Andy Blankenbuhler), Best Orchestration (Alex Lacamoire), Best Costume Design of a Musical (Paul Tazwell), Best Lighting Design of a Musical (Howell Binkley).<sup>144</sup>

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<sup>143</sup> Other musicals to win the Pulitzer include: *Of Thee I Sing*, *South Pacific*, *Fiorello*, *How to Succeed in Business Without Really Trying*, *A Chorus Line*, *Sunday in the Park with George*, *Rent*, and *Next to Normal*.

<sup>144</sup> Ultimately *Hamilton* would fall one win shy of setting the record for most Tony Award victories.

## Synopsis

### Act I

In the opening number, fittingly titled *Alexander Hamilton*, the cast addresses the audience with a series of questions – essentially outlining the significance of Alexander Hamilton while asking, “who is he,” and “how did he do it?” Pivotal characters are introduced including Aaron Burr and Alexander Hamilton. Time then reverses to the moment when Hamilton arrives in New York and first meets Aaron Burr. Burr invites Hamilton to a pub where Hamilton is introduced to John Laurens, Hercules Mulligan and Marquis de Lafayette. The trio recognizes Hamilton’s ability and political star-power as the group and the rest of the ensemble sing *My Shot*. Laurens, Mulligan and Lafayette form a significant friendship with Hamilton that they celebrate in *The Story of Tonight*. Fittingly, the sisters Angelica, Peggy and Eliza Schuyler are introduced in *The Schuyler Sisters* as they go seeking male attention in New York City. Loyalist Samuel Seebury formally denounces plans for a revolution against England, while Hamilton formally responds, eloquently speaking circles around Seebury, as Burr urges him to remain silent and leave the poor loyalist alone. In England, King George III bemoans the colonists and their plans for revolution in *You’ll be back*. As the revolution is escalating, George Washington realizes he needs an assistant. Aaron Burr makes a bid for the position only to be rebuffed by Washington, who hires Hamilton as his *Right Hand Man*. It is 1780 and Hamilton attends a *Winter’s Ball* Angelica introduces Hamilton to her sister Eliza, his future bride; a decision that she would later regret. *Helpless* outlines the courtship and eventual marriage of Hamilton and Eliza Schuyler. At the wedding reception, Angelica admits her deep affection towards Hamilton, and expresses her mixed emotions as he marries her sister in *Satisfied*. Laurens, Lafayette, and Mulligan join Hamilton to celebrate and congratulate him on his nuptials. The excitement is lost when Aaron Burr, whom the others call “the worst,” enters the room and admits he is having an affair with the wife of a British officer. Burr then outlines his general mentality, to keep his opinions to himself, and to *Wait for it*. Things begin to sour on the revolutionary front as Hamilton articulates the desperation of the soldiers when they are unable to use American currency to buy goods, leaving the few men in the army sickly and famished. Hamilton pleads with Washington to be placed in charge of a battalion, a plea that is continuously rejected. Washington instead promotes Charles Lee, who fails miserably, leading to a poor performance at the Battle of Monmouth. Hamilton claims that many men were lost because of Lee’s lack of leadership, and as a result John Laurens challenges Lee to a duel, essentially an organized gun battle, to settle the dispute. The code of conduct for the duel is outlined in *The Ten Duel Commandments*. Lee is shot, and as a result Laurens is the winner of the duel. General Washington hears of the events and is furious, asking Hamilton and Laurens to *Meet me inside*. Washington sends Hamilton back home to be with his newly pregnant wife. Alexander and Eliza Hamiltons have a tender moment in *That would be enough*, as Eliza shares news of her pregnancy. In *Guns and ships* the military successes of Lafayette, who had received a promotion, are praised. Lafayette then suggests that Hamilton receive his own troops, a suggestion

to which Washington adheres, giving Hamilton command. Washington offers words of wisdom and reminisces about his first experiences in battle in *History Has Its Eyes On You*. The Americans defeat the odds and the British surrender, ending the revolution. A frustrated King George asks the colonists *What Comes Next* reminding them that now that they have obtained independence it will be very difficult to lead, hoping they fail miserably. Burr and Hamilton sing the beautiful *Dear Theodosia* to their new children, Theodosia and Phillip respectively. Both fathers promise to “do whatever it takes to make the world safe” for them, foreshadowing the eventual tragic death of Phillip Hamilton. Act I ends with *Non-Stop*, which details the successes of Hamilton in his ascent in law and politics, as newly elected president George Washington asks him to join his cabinet giving him the option to be Secretary of State or Secretary of Treasury. Hamilton opts for the latter, leaving his disappointed wife to join the cabinet.

## Act II

Thomas Jefferson, who had been in Paris serving as ambassador to France returns to accept his cabinet position as Secretary of State, asking *What'd I Miss?* Hamilton and Jefferson debate the future of the financial system in *Cabinet Battle #1*. Hamilton, supporting a national bank that would assume debts of the states, ultimately loses the battle, realizing he would need congressional approval for such a plan. Hamilton understands that such an approval would be a considerable challenge, as he had insufficient congressional votes. Angelica, who has since moved to England, returns to New York, and with Eliza pleads Hamilton to come vacation with them in upstate New York in *Take a Break*. Hamilton declines the invitation, upsetting his wife and Angelica with whom he had exchanged amorous letters. As Eliza is away, Hamilton engages in an extra marital affair with Maria Reynolds. Her husband finds out about the affair and threatens to tell the entire Hamilton family of the events if he isn't properly compensated for his silence. Hamilton submits to the extortion attempt, but continues his relationship with Maria. In *The Room Where It Happens* Burr narrates the resolution of the financial debate. Essentially, Hamilton meets with Jefferson and Madison, a pair that openly despises him and who were violently opposed to Hamilton's financial plan. Although the trio did not get along, Madison and Jefferson hoped to move the capitol, which was presently in New York City, closer to their homes in Virginia, and Hamilton had to get congressional support for his financial plan. Hamilton, a proud New York native, conceded the capitol offering to move it to present day Washington D.C. in exchange for the votes to approve his financial infrastructure plan. As this happens Burr laments not being involved and being a bystander, realizing that he's “got to be in the room where it happens.” Burr then runs for senate in New York, defeating Hamilton's father-in-law Phillip Schuyler, and infuriating Hamilton. In *Cabinet Battle #2*, much like the first cabinet battle, Jefferson and Hamilton are on opposite sides of the debate for French independence. Jefferson wants to formally support the French, while Hamilton opts for neutrality. Ultimately Washington agrees with Hamilton and America does not get involved in the French revolution. Shortly afterward, Jefferson resigns to run for president and Washington announces that he will not seek re-election. King George

then wonders who will follow Washington, is shocked to hear it will be John Adams, and predicts a disaster in America due to Adams' lack of leadership. When Adams becomes president he immediately fires Hamilton. Madison, Burr and Jefferson accuse Hamilton of using government funds to pay James Reynolds. In a surprising move, Hamilton admits to an affair, providing and publishing letters proving he hadn't embezzled government funds, but ruining his marriage and political future. In *Burn* Eliza sings of her heartache and "writes herself out" of the narrative of Alexander's life. Phillip Hamilton, the son of Eliza and Alexander, hears George Eacker speaking ill of his father. The younger Hamilton challenges Eacker to a duel to defend the honor of Alexander. Being unsure of what to expect Phillip seeks advice from his father. Alexander suggests he point his pistol in the sky when the time comes to fire, suggesting that Eacker would do the same if he "is a man of honor." Eacker does not, and fatally wounds Phillip. Following the death of their son, Eliza and Alexander are able to rekindle their relationship, moving from the heart of the city to a more peaceful area singing *It's Quiet Uptown*. Hamilton, who had been removed from the spotlight, is asked to endorse a presidential candidate in the election of 1800. Intrigue is added to the election as Hamilton is forced to choose between two of his nemeses: Aaron Burr and Thomas Jefferson. While he doesn't care for either man, he ultimately endorses Jefferson citing that fact that "Jefferson has beliefs, while Burr has none." Jefferson wins the election, and Burr takes great offense to Hamilton's endorsement of Jefferson. As a result, Burr and Hamilton exchange a series of heated letters, and ultimately agree to settle the disagreement with a duel. The morning of the duel Hamilton lovingly addresses Eliza for the last time in *Best of Wives and Best of Women*. Burr then shoots and kills Hamilton, who makes a poetic plea wondering, "what is a legacy," as Burr realizes *The World Was Wide Enough* for both he and Hamilton. As a sort of Epilogue, the show comes to a close with the cast and various presidents commenting on the legacy of Hamilton asking the question, *Who Lives Who Dies, Who Tells Your Story*, while the numerous accomplishments of Hamilton are outlined by his wife who champions his story long after his premature death.

## Chapter 3

### A General Analysis of Choral Function in *Hamilton*

Perhaps the most important aspect of an analysis of ensemble function is to clearly define exactly what an “ensemble” is. Interestingly, within the Broadway community there seems to be a shift from the word “chorus”, which was the word of choice in the 1970’s and 1980’s to the word “ensemble,” which has become the more common phrase in current shows. Although most would argue they have the same meaning. While an argument could be made that there are nuanced differences in the definition, in the context of this research the words “chorus, ensemble, and company” will be used simultaneously.<sup>145</sup> In *Hamilton*, there are moments of “chamber music”, namely, trios, duets and quartets that may be considered “ensemble” moments in other pieces, but these will not be defined as such nor will they be thoroughly investigated in this dissertation. Therefore, in the context of this analysis, the words “chorus,” “ensemble,” and “company” will be used to define any moment where six or more actors are singing simultaneously.

An examination of ensemble function is a hugely complicated matter, dealing with many facets both dramatic and musical. Dramatic function, specifically in reference to staging and choreography is problematic in that it would require attending multiple performances of the work, something that remains to be a considerable challenge. In her NPR review of the cast album Frannie Kelley states

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<sup>145</sup> In operatic works, there certainly could be slightly different meanings for each, but in the score of *Hamilton* the three words are used to mean the same thing, that being the body of characters that are unnamed.

the following: “Listening-only is how *Hamilton* will be experienced by most people,” this of course, is in reference to the difficulty in obtaining tickets.<sup>146</sup> As a result, in this dissertation staging and choreography will not be examined. The ensemble function will be analyzed primarily as a musical device with some brief discussion of dramatic effect and intent as implied by the score and inferred by the cast album.

In his 1985 dissertation titled, “The Chorus in American Musical Theater,” Joseph DeLorenzo uses a chart to outline and summarize the musical function of the chorus in each number within a musical. While the repertoire investigated in his dissertation is effectively illuminated by such a table, the chorus in *Hamilton* functions differently than most traditional musicals as the chorus often serves many purposes in the context of one musical number. As a result, Table 3.1 will simply indicate in which songs the chorus performs. As mentioned above, for the purposes of this study, the ensemble will be defined as any time more than six performers are singing at the same time, and the words “chorus,” “ensemble” and “company” will be used interchangeably.<sup>147</sup>

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<sup>146</sup> Frannie Kelley, “Review: Cast Recording *Hamilton*,” *NPR.com*, September 21, 2015, <http://www.npr.org/2015/09/21/440925873/first-listen-cast-recording-hamilton> (accessed January 27, 2016).

<sup>147</sup> Additionally, the words chorus, ensemble, and company will be used synonymously.

Table 9  
Ensemble Numbers in *Hamilton*

Number in the Score	Title	Ensemble Presence
1	Alexander Hamilton	Yes
2	Aaron Burr, Sir	Yes
3	My Shot	Yes
4	The Story of Tonight	Yes
5	The Schuyler Sisters	Yes
6	The Farmer Refuted	Yes
7	You'll Be Back	Yes
7A	Redcoat Transition	No
8	Right Hand Man	Yes
9	A Winter's Ball	Yes
10	Helpless	Yes
11	Satisfied	Yes
12	Story of Tonight Reprise	No
13	Wait for It	Yes
14	Stay Alive	Yes
15	Ten Duel Commandments	Yes
16	Meet Me Inside	Yes
17	That Would Be Enough	No
18	Guns and Ships	Yes
19	History Has Its Eyes On You	Yes

20	Yorktown	Yes
21	What Comes Next	No
22	Dear Theodosia	No
23	Tomorrow There'll Be More Of Us	No
24	Non-Stop	Yes

## Act II

25	What'd I Miss	Yes
27	Cabinet Battle #1	No
28	Take A Break	No
29	Say No To This	Yes
30	The Room Where It Happened	Yes
31	Schuyler Defeated	No
33	Cabinet Battle #2	No
34	Washington On Your Side	Yes
35	One Last Time	Yes
36	I Know Him	No
37	The Adams Administration	Yes
38	We Know	No
39	Hurricane	Yes
40	The Reynolds Pamphlet	Yes
41	Burn	No



43	Blow Us All Away	Yes
44	Stay Alive Reprise	No
45	It's Quiet Uptown	Yes
46	Election of 1800	Yes
47	Your Obedient Servant	No
48	Best of Wives	No
49	The World Was Wide Enough	Yes
50	Finale: Who Lives, Who Dies, Who Tells Your Story	Yes

As is evident in Table 3.1, the ensemble is actively involved in the show. Of the 48 musical numbers, the company makes musical appearances in 32 of them, roughly 67% of the show. It is worth noting that the length and significance of these musical appearances range from one or two lines, to extensive intricate and continuous involvement. For the purposes of the above table any musical selection in which the ensemble appears in the score is calculated as such.

### Overview of Analysis

While it is difficult to clearly define the function of the chorus within each number, there seem to be several general trends over the context of *Hamilton*. There are numerous instances in which the ensemble has not been singing for an extended

passage of time only to re-enter and punctuate important text that is sung by a principal. This is often either a pivotal plot detail, a significant a quotation, or an important line of text. Appearances of this type will be defined as “text punctuation.”

Motivic unity is another way in which the ensemble is often employed. This occurs at both the micro and macro level. Motivic unity at the micro level will be defined as a recurring motive exclusive to one musical selection and will be identified as “micro-motivic unity,” this is often, but not exclusively a product of the structure of the respective selection. Large-scale motivic unity in which there is a repetition of a motive from another selection will be identified as “macro-motivic unity.”

In the context of *Hamilton* the company often provides information that is vital to the plot. This differs from text punctuation in that this text is almost exclusively a year, a date and a place; or in some cases all three. Instances in which the chorus is used in this function will be identified as “narration.” This almost always occurs in the opening bars of a selection, providing the audience with the necessary context to follow the scene.

In the DeLorenzo dissertation, there is great discussion of “backing a star,” which is quite literally when the company provides musical background to a soloist, typically a principal character. When backing a star, the ensemble is repeating text previously sung by the soloist or singing on a neutral syllable, as if they were back up singers to a pop artist. When the chorus serves this function, it will be identified as “backing a star.”

Interestingly, the device most seldom used is perhaps the most traditional, that being when the chorus plays a defined role or character in the plot. While the ensemble is a vital part of *Hamilton*, adding depth and providing context, they very rarely fulfill this function. There are a few instances in which the company portrays revolutionary soldiers or prospective voters and when this occurs, the function will be classified as “character portrayal.”<sup>148</sup>

One of most unique aspects of the construction of *Hamilton*, is that the ensemble may serve multiple functions in the context of one musical number. In approximately 2/3 of the numbers in which the ensemble appears they do so serving multiple musical functions. A broad depiction of ensemble function is outlined below in Table 10.

Table 10  
Listing of Ensemble Function

Musical Number	Title	Function
1	Alexander Hamilton	Character Portrayal, Text Punctuation, Macro-Motivic Unity
2	Aaron Burr, Sir	Narration
3	My Shot	Text Punctuation, Character Portrayal, Macro Motivic Unity
4	The Story of Tonight	Micro and Macro Motivic

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<sup>148</sup> A legitimate argument could be made that almost all company appearances are character portrayal on a more broad metaphorical level, but for the purposes of this analysis the distinction “character portrayal” will be determined on a more literal level.

		Unity
5	The Schuyler Sisters	Backing a Star, Text Punctuation, Character Portrayal, Micro and Macro-Motivic Unity
6	The Farmer Refuted	Character Portrayal
7	You'll Be Back	Backing a Star
7A	Redcoat Transition	N/A
8	Right Hand Man	Narration, Character Portrayal, Micro and Macro Motivic Unity
9	A Winter's Ball	Text Punctuation, Narration
10	Helpless	Text Punctuation, Backing a Star, Micro-Motivic Unity
11	Satisfied	Character Portrayal, Text Punctuation, Narration, Micro and Macro-Motivic Unity
12	Story of Tonight Reprise	N/A
13	Wait for It	Text Punctuation, Micro and Macro-Motivic Unity, Backing A Star
14	Stay Alive	N/A
15	Ten Duel Commandments	Narration, Micro and Macro-Motivic Unity
16	Meet Me Inside	Character Portrayal
17	That Would Be Enough	N/A
18	Guns and Ships	Micro and Macro-Motivic Unity, Backing a Star
19	History Has Its Eyes On You	Macro-Motivic Unity, Text

		Punctuation
20	Yorktown	Narration, Micro and Macro Motivic Unity, Character Portrayal,
21	What Comes Next	N/A
22	Dear Theodosia	N/A
23	Tomorrow There'll Be More Of Us	N/A
24	Non-Stop	Text Punctuation, Micro and Macro Motivic Unity,

## Act II

25	What'd I Miss	Backing a Star, Micro and Macro-Motivic Unity
27	Cabinet Battle #1	N/A
28	Take A Break	N/A
29	Say No To This	Text Punctuation
30	The Room Where It Happened	Text Punctuation, Micro and Macro-Motivic Unity, Narration
31	Schuyler Defeated	N/A
33	Cabinet Battle #2	N/A
34	Washington On Your Side	Text Punctuation
35	One Last Time	Macro-Motivic Unity, Backing A Star
36	I Know Him	N/A
37	The Adams Administration	Text Punctuation, Narration
38	We Know	N/A
39	Hurricane	Macro-Motivic Unity
40	The Reynolds Pamphlet	Text Punctuation, Character

		Portrayal, Backing A Star
41	Burn	N/A
43	Blow Us All Away	Character Portrayal, Macro-Motivic Unity
44	Stay Alive Reprise	N/A
45	It's Quiet Uptown	Micro-Motivic Unity
46	Election of 1800	Narration, Character Portrayal, Text Punctuation
47	Your Obedient Servant	N/A
48	Best of Wives	N/A
49	The World Was Wide Enough	Macro Motivic Unity
50	Finale: Who Lives, Who Dies, Who Tells Your Story	Text Punctuation, Micro and Macro-Motivic Unity

While an exhaustive history of the development of ensemble function in musical theater is not within the scope of this document, it is undoubtedly important to discuss particular shows that may have influenced the ensemble usage in *Hamilton*. As a result, the specific musicals discussed below are important in the history of the medium, but also embody components displayed in *Hamilton*, suggesting a possible influence. The functions most common in *Hamilton* include: character portrayal, narration, backing a star, motivic unity at the macro and micro level, text punctuation as well as demonstration of potential Greek Chorus influence.

These traits will be examined further below exploring shows that employ many of those strategies and may have been influential in the development of *Hamilton*.<sup>149</sup>

In most shows, the members of the ensemble are assigned a specific role. In *Annie*, by Charles Strouse this is citizens of “Hooverville” shantytown, servants of Daddy Warbucks, New York City pedestrians, and most famously orphan children. In each case they are playing a character within the context of a group of people, for example, a specific butler who may have lines of dialogue as in individual but sings and dances with the group of employees readying the Warbucks mansion for the lovable orphan Annie.<sup>150</sup> In *Fiddler on the Roof*, this could be the villagers of Anatevka or the invading Russian soldiers. While in the context of the show these are opposing roles, they are recognizable and easy to discern.<sup>151</sup> As is the case in *Annie*, “Fiddler” the masqueraders in *The Phantom of the Opera*, and members of the barrio in Lin-Manuel Miranda’s first show, *In the Heights*; ensemble function is most often restricted to portrayal of specific characters that are important in the

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<sup>149</sup> Elements of motivic unity at the large and small scale are found in most shows. These traits dominate many musicals with *Les Misérables* being an obvious example and one that Miranda has admitted to being hugely influential in the construction of *Hamilton*. Similarly, text punctuation is an important element of most Broadway productions.

<sup>150</sup> Or in recent productions and shrinking chorus sizes, choristers may be playing a butler in one scene only to change costumes and play a bum in the next. The change in character is clearly identifiable based on change of set and change of wardrobe. This differs significantly from *Hamilton* in that the ensemble is to be viewed as one unit for the majority of the show. Although there are a few instances where individuals in the company come forward and play specific roles, Charles Lee and Samuel Seabury being notable exceptions,

<sup>151</sup> This idea of character portrayal is hardly exclusive to musicals, and is something highly present in Opera and Operetta. Certainly Act II of *La Bohème* would be incomplete without the Parisians in the street outside of *Café Momus*. Similarly, *The Pirate King* would be much less memorable without the chorus of pirates.

construction of the show.<sup>152</sup> In addition to the above examples, another important musical that follows this form is the 1957 Tony Award Winner, *The Music Man*, by Meredith Wilson.

In *The Music Man*, the ensemble is a vital part of the piece. Because *The Music Man* takes place in River City, Iowa; the company acts as members of the nosey community, concerned about the downfall of morality in their children. The boys play members of the band put together by the world-class salesman and fraudulent musician, Professor Harold Hill and the adults portray parents, traveling salesmen, and members of Mrs. Shinn's ladies club. A sense of community is important in *The Music Man* as is depicted in exciting moments such as the long awaited arrival of the musical instruments on *The Wells Fargo Wagon*, as well as joyful ensemble numbers such as *Shipooopi*. These roles are vital in the context of the show in they demonstrate a strong sense of community, but in terms of functionality they are direct their usage.

Although portrayal of specific characters is the most typical deployment of the chorus, there are also instances where the chorus is fused with a much earlier principle, that being the Greek Choruses of the Ancient Greek Theater. One of the first American musicals to combine these ideas is *Show Boat*.<sup>153</sup> *Show Boat*, which

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<sup>152</sup> This is true in numerous shows ranging from sailors and dancers in *Anything Goes*, nuns and Nazi soldiers in *The Sound of Music*, gangsters and "Hotbox girls" in *Guys and Dolls* to disgruntled townspeople in the contemporary work *Urinetown*.

<sup>153</sup> Writing about the history of the chorus in musical theater is a daunting task. Perhaps the most important distinction in an examination of the medium is at what year the study should begin. Should Victor Herbert's operettas of the early 20<sup>th</sup> century be included? What about the musical plays of George M. Cohan? While it is difficult to clearly define a starting point for a study of musicals, the most universally accepted first musical in the modern sense is *Show Boat*.



premiered in 1927, is known for beautiful melodies and memorable tunes such as *Ol' Man River*, *Bill*, and *Can't Help Lovin' Dat Man*. In addition to these great solo numbers, ensemble function is of interest largely due to two unrelated issues: race and ancient influence. While the chorus of *Show Boat* is more traditional in that members of the ensemble play specific roles, it is divided into two ensembles: a black chorus who are primarily dockworkers and cohorts of Joe, and a white chorus consisting of primarily passengers and crew on Cap'n Andy's riverboat the *Cotton Blossom*.<sup>154</sup> In addition to the typical portrayal of characters, the black chorus functions similar to a Greek Chorus, offering commentary on the unfolding drama.<sup>155</sup>

The presence of a Greek Chorus, is not exclusive to *Show Boat* and is a model that has been used numerous times since 1927.<sup>156</sup> One composer who frequently employed this tactic is Stephen Sondheim. The Greek Chorus is especially present in *Sweeney Todd: The Demon Barber of Fleet Street*. Composed in 1979, "Sweeney" utilizes an ensemble that functions both as a Greek chorus, but also as members of the London community.<sup>157</sup> The duality seen in *Sweeney Todd* is something that is clearly evident in *Hamilton* as the ensemble shifts between playing Federalists or

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<sup>154</sup> Todd Decker, *Show Boat: Performing Race in an American Musical* (Oxford: Oxford University Press, 2012) 43.

<sup>155</sup> Perhaps the most obvious example of this in *Hamilton* is the opening number, functioning as a prologue and also as an ambiguous introduction to significant characters.

<sup>156</sup> Although used sparingly between Kern and Sondheim.

<sup>157</sup> Much like the manner in which the dockworkers have specific roles but also comment on the storyline in *Show Boat*.

soldiers while periodically acting as a modernized Greek chorus, offering commentary on the situation at hand.<sup>158</sup>

A show that has components of ensemble narration similar to *Hamilton* is the 1960 musical *Camelot* by Lerner and Loewe. For much of the show the chorus is used traditional function of character portrayal, but in the Act II number *Guenevere* this changes dramatically. In *Guenevere* the ensemble narrates the dire situation for the Queen, as she has been convicted of treason and sentenced to death. The ensemble narrates the execution, while simultaneously wondering if Lancelot would rescue his beloved Guenevere. As the audience hears through the words of the ensemble, Lancelot does “fight scores” in order to save Guenevere.<sup>159</sup>

There are definitive moments in *Hamilton* where a principal character is given a feature number. In this case the ensemble acts as back-up singers, supporting them, by either singing on a neutral syllable or repeating a phrase. This idea is called “backing a star” and was especially popular in musical comedies. This is a strategy employed in such noteworthy shows as *The Man Who Owns Broadway* by George Cohan, and *Woman of the Year* by Kander and Ebb.<sup>160</sup> Perhaps the most famous example of “backing a star” is in the musicals of Jerry Herman, specifically

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<sup>158</sup> Miranda has admitted that *Sweeney Todd* was a major influence on the piece. This idea of duality could be pursued further as several principals play multiple roles, often with contrasting relationships with Hamilton, for example, Marquis de Lafayette and Thomas Jefferson are played by the same person. Lafayette is a best friend and confidant to Hamilton while Jefferson is a rival and adversary.

<sup>159</sup> *Camelot* is another show that was a favorite of Miranda. In fact he can be heard singing excerpts with Charlie Rose on “60 Minutes.”

<sup>160</sup> De Lorenzo 66.

*Hello Dolly* (1964), and *Mame* (1966).<sup>161</sup> Certainly the opening number of “Dolly” is a recognizable instance of this as the ensemble of tuxedo-clad men sing vocal swoons as Dolly descends down the staircase, assuring them she will never leave.<sup>162</sup>

While tracing all the influences in *Hamilton* is an extensive task, especially since Miranda has cited influences that range from Biggie Smalls to *Grand Theft Auto V*, but whether intentional or unintentional, it seems as though Miranda has utilized some of the strategies in the above-discussed musicals. These strategies will serve as the basis for the analysis of *Hamilton*.<sup>163</sup>

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<sup>161</sup> This is another concept that is not foreign to opera, *O Isis and Osiris* from *The Magic Flute*, or *The Model of a Modern Major General* from *The Pirates of Penzance* come to mind.

<sup>162</sup> The most poignant appearance of this in *Hamilton* is *The Room Where It Happens* as the ensemble serves as an extension of the thoughts of Aaron Burr.

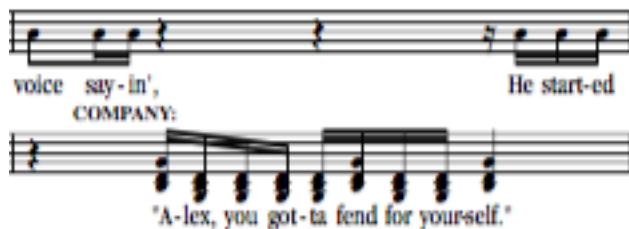
<sup>163</sup> Rebecca Milzoff, “Lin-Manuel Miranda on Jay Z, *The West Wing*, and 18 more things that Influenced *Hamilton*,” *Vulture.com*, January 15, 2016, (accessed October 11, 2016).

## Chapter 4

### Detailed Analysis of Specific Musical Numbers

#### No. 1 Alexander Hamilton

In the opening number, *Alexander Hamilton*, the ensemble serves a variety of functions. In this prologue, the principal characters join the ensemble as one unit acting as a Greek chorus. The first moment of ensemble significance occurs in m. 32 when the company introduces a new musical idea, providing emphasis and adding poignancy. Prior to m. 32 text has exclusively been delivered by soloists. George Washington, who is indicated in the upper line of Example 1, addresses the audience as a narrator, singing the following text describing the troubled upbringing of Hamilton: "He moved in with a cousin the cousin committed suicide, left him with nothing but ruined pride, something new inside a voice saying..." The ensemble responds portraying the voice inside the head of Hamilton and sings, "Alex, you gotta fend for yourself."



Example 1: *Alexander Hamilton*, m. 32.

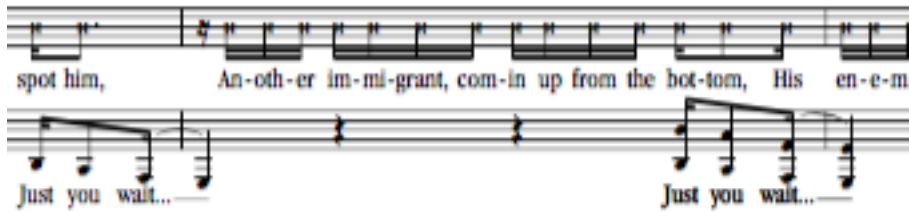
Text punctuation is a prominent feature in *Alexander Hamilton*, as is apparent in mm. 38 – 39. At this point the previously silent company emphasizes specific words articulated in the solo line. In mm. 38-39 as Burr delivers the text, “Scammin’ for every book he could get his hands on. Plannin’ for the future see him now as he stands on the bow of a ship heading for a new land.” Simultaneous to Burr arriving on the words “Scammin” and “Plannin” the chorus punctuates this text by singing B minor and F# major chords on those words as Burr speaks those lines of the text.

In m. 42, the ensemble repeats a phrase previously spoken by Burr, “In New York you can be a new man.” This phrase is sung three times by the chorus, each time with increasing texture, extending from unison on the first statement, to three-part voicing on the third leading to a climactic statement of the refrain in m. 46. This is a particularly important moment as it emphasizes the significance of New York City. This text and musical material is repeated in numerous numbers making it an example of a macro-motive.<sup>164</sup>

The ensemble presents motivic unity at the macro level in mm. 56 and 57 as it sings the phrase, “just you wait.” This phrase is first sung by Hamilton in mm. 24 and 25. Hamilton repeats this phrase in mm. 42 and 43, and the ensemble sings it in mm. 56 – 58. On a larger scale, the idea of “waiting,” specifically this melodic material and line of text “just you wait” recur numerous times throughout the show, most notably in the closing number of Act I, *Non-Stop*. This excerpt is found below in Example 2.

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<sup>164</sup> Miranda has mentioned numerous times that he views New York as a character in the show rather than simply a setting or location.



Example 2: *Alexander Hamilton*, mm. 57

In the final phrase of *Alexander Hamilton* there is an example of both micro and macro-motivic unity. In mm. 23 and 24 Hamilton sings the phrase “there’s a million things I haven’t done,” which is repeated in the final measures of the *Alexander Hamilton*. In this instance both the text and musical material occur numerous times throughout the course of the piece giving it the additional classification of macro-motivic unity<sup>165</sup> The final statement in *Alexander Hamilton* (mm. 62-64), is found below in Example 3.



Example 3: *Alexander Hamilton*, m. 63

*Alexander Hamilton* ends with important interplay between Aaron Burr, who is notated in the upper line of Example 4, and the chorus. The first number is a prologue that introduces Hamilton using a series of questions, the most significant

<sup>165</sup> A case could be made in the context of that very phrase that the first half, “there’s a million things I haven’t done,” is representative of Hamilton. The “just you wait” portion is representative of his antagonist, Aaron Burr.

of which is, “What’s your name, man?” This question, posed by Burr, is initially answered by Hamilton himself in m. 22 as he aptly states his name.<sup>166</sup> The question is later answered definitively by the chorus in the final measure of *Alexander Hamilton* as seen in Example 4. This is another example of motivic unity at the macro and micro level as this gesture, specifically the “Alexander Hamilton” motive is an important large scale motive.



Example 4: *Alexander Hamilton*, m. 65

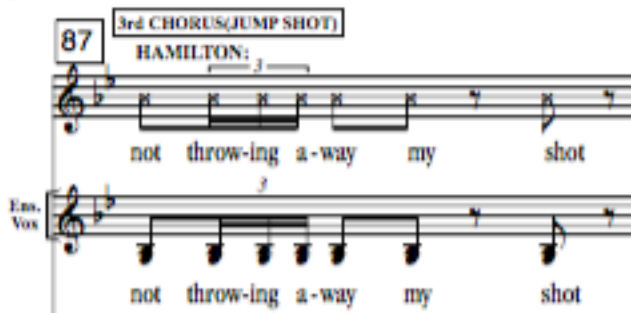
## No. 2 Aaron Burr, Sir

The first instance of narration occurs in the opening bars of *Aaron Burr, Sir* as the company plainly states the year and location: “1776, New York City.” Although this appearance is brief, the ensemble effectively articulates important contextual information allowing the audience to differentiate between the preceding prologue and the Hamilton narrative which has just begun.

<sup>166</sup> This musical motive on the pitches F#, E and D is an important recurring musical motif as this is the way Hamilton introduces himself each time he states his name. More subtly these pitches often act as a leitmotif for Hamilton.

### No. 3 My Shot

*My Shot*, is Hamilton's "I want" number – the number in which the leading man articulates his desires and what he intends to accomplish over the course of the show. In the case of Hamilton, he is seeking political and military power. Similar to *Alexander Hamilton*, *My Shot* is a number in which many important recurring musical gestures are introduced. These motives are restated frequently and are representative of two ideas: the revolutionary cause, and Hamilton's desire to climb the political ladder. It is the latter that serves as the inspiration for the title, which is a shortened version of the refrain, "I am not throwing away my shot."<sup>167</sup> It is on this text that the company makes their musical entrance in *My Shot* as seen below in abbreviated fashion (Example 5).

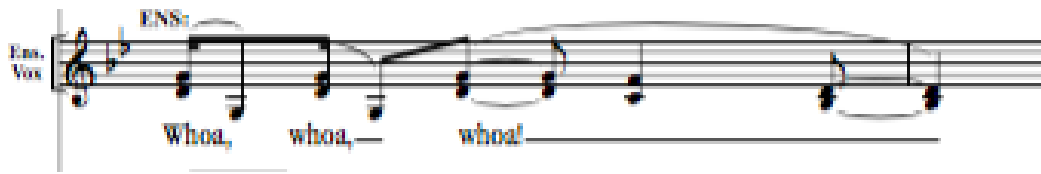


Example 5: *My Shot*, mm. 87

<sup>167</sup> There is great foreshadowing within this number as Hamilton vows not to throw away his shot. This "shot" is of representative of his chance to succeed, but is also a reference to his eventual duel with Aaron Burr in which Hamilton fires his pistol in the sky, literally throwing away his shot.



Lafayette, Mulligan and Laurens, initiate another macro-motive in mm. 95 on the text “whoa.” This “whoa” gesture occurs numerous times over the course of *Hamilton*, most notably in *Right Hand Man* and *History Has It's Eyes On You*. This gesture always coincides with moments of promotion for Hamilton. The ensemble joins in singing this “whoa motive” in m. 99.<sup>168</sup> (Example 6)

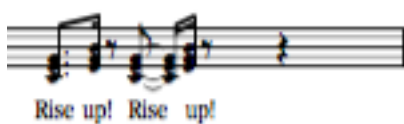


Example 6: *My Shot*, m. 99

In m. 141 the ensemble repeats a critical macro-motive. The text, “rise up,” is first stated by John Laurens in m. 103. The words are designed to inspire those who are struggling to “rise up” above their facility, a prominent image in reference to Hamilton. Additionally, this musical gesture serves as a rallying cry for the colonists to “rise up” against the monarchy.<sup>169</sup> This motive is demonstrated below in Example 7.

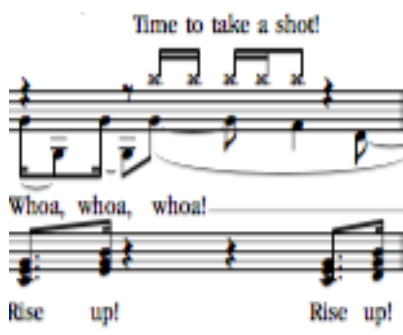
<sup>168</sup> It is worth noting that when listening to the album and following in the score there is some ambiguity as to whether the ensemble is portraying a character within the drama – in this case colonists supporting the revolutionary cause, or as to whether they are simply addressing the audience, and augmenting the sound. Given the context of this movement in the plot, and having some degree of familiarity with the staging they will be analyzed as “character portrayal” as well as the issues of motivic unity discussed above.

<sup>169</sup> This is a perfect example of a motive that is representative of both ideals discussed above: Hamilton’s need to ascend, and the colonists revolt against England.



Example 7: *My Shot*, m. 141.

Interestingly, many of the macro-motivic ideas are repeated simultaneously in the closing measures of *My Shot*. Specifically the “my shot”, “whoa”, and “rise up” motives occur in mm. 142 – 145.<sup>170</sup> The combination of these musical ideas brings *My Shot* to a climactic close. This is demonstrated in abbreviated fashion in Example 8.



Example 8: *My Shot*, m. 143.

#### No. 4 The Story of Tonight

*The Story of Tonight* depicts the bond between the “Sons of Liberty,” Lafayette, Laurens, Mulligan and Hamilton. Although the appearance of the ensemble is brief, it is important as they repeat a motive classified as both macro

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<sup>170</sup> In this instance it is a modified version of the “my shot” motive, simply mentioning the important line of text.

and micro. Because the material sung by the company in m. 38 is first sung by Hamilton in m. 25, this qualifies as a micro motive. Additionally because there is a reprise of this selection (No. 12 *The Story of Tonight* Reprise) this material is also classified as a macro-motive.

### No. 5 The Schuyler Sisters

“Backing a star” is an important function in *Hamilton*. This concept is prominent in *The Schuyler Sisters*. In *The Schuyler Sisters* Peggy, Angelica, and Eliza Schuyler are heavily featured as a trio of soloists. The main function of the ensemble is to provide musical support by acting as “back up” singers to the Schuyler trio.<sup>171</sup> Evidence of this idea is found below in Example 9 as the three Schuyler sisters introduce themselves. The ensemble responds, recognizing them as one unit by singing, “The Schuyler Sisters,” almost as if the sisters were a pop band.<sup>172</sup>



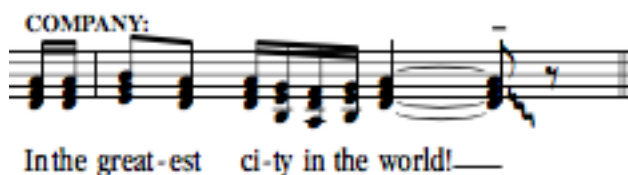
Example 9: *The Schuyler Sisters*, mm. 13

<sup>171</sup> The composer himself has used this exact image, and the original cast members have recorded clips singing R and B classics that have since become viral internet sensations.

<sup>172</sup> In m. 75 the women call themselves “The Schuyler Sisters” as if that were the name of their fictitious girl group. This is actually a macro-motivic idea that is repeated in the second act.

As has been the case in several other selections, the ensemble has significant moments of character portrayal in *The Schuyler Sisters*. In this number the men are involved in the drama, playing urban New York City men who are eager to meet the affluent trio of sisters. In this case the elder Angelica encourages her sister Eliza to look and see the young men thinking, working, and supporting the revolutionary cause. To which Eliza asks, “Angelica, remind me what we’re looking for?” The men respond in character by singing, “she’s looking for me.”

In m. 60, much like 49-50 the ensemble doubles the soloists, emphasizing their text. Additionally, they are initiating a motive that occurs at the micro and macro level. In *Hamilton* establishing New York City as “the greatest city in the world” is a pivotal plot point, making the city itself more significant than simply the setting and comparable to a character in the show. Although the exact pitch content utilized in *The Schuyler Sisters* is only used and repeated in this number, the idea of the “greatness of New York” is an idea that is repeated numerous times in *Hamilton*. Thus, this is an example of macro and micro-motivic unity as seen in Example 10.<sup>173</sup>



Example 10: *The Schuyler Sisters*, m. 60

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<sup>173</sup> This idea could actually be linked back to the opening number, when Hamilton is reminded that “in New York you can be a new man.”

In measure 67 the women of the ensemble join the Schuyler sisters singing the chorus, “Look around, look around at how lucky we are to be alive right now,” in this case punctuating the text while simultaneously restating a macro-motive.<sup>174</sup> The piece closes with micro motivic unity as the ensemble sings the opening gesture from m. 13.

### **No. 6 Farmer Refuted**

In *Farmer Refuted* the ensemble is clearly portraying a role. This is easily identifiable by the distinction in the score, referring to the company as “Heralds” introducing the King of England. While technically this passage is included in *Farmer Refuted* it is really a transition to the number that immediately follows, *You’ll be back*, a solo sung by King George III. The only ensemble appearance in *Farmer Refuted* is the announcement of the upcoming proclamation from King George III by saying “Silence, a message from the King.”

### **No. 7 You’ll Be Back**

The main musical function of the ensemble in *You’ll be back* is of backing a star, in this case King George III. At m. 81, King George III introduces a melodic idea on the neutral syllable “da.” He then commands his subjects to join him in the same tune by saying “everybody” at which point the ensemble, as commanded, joins the King in singing the refrain. This is the only ensemble material in *You’ll Be Back*.<sup>175</sup>

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<sup>174</sup> The musical material is repeated by Eliza and Hamilton later in the show.

<sup>175</sup> A case could be made that this is also character portrayal although this is not clearly discernible without staging considerations.

## No. 8 Right Hand Man

*Right Hand Man* is one of the most complex and intricate scenes in the show.

Within the context of this number, the ensemble serves the following functions:

narration, macro-motivic unity, micro-motivic unity, and character portrayal. All

four of these functions occur in just five minutes and twenty-one seconds of music.

*Right Hand Man* begins with a narration by the ensemble, outlining an ominous situation in which 32,000 British troops are approaching New York Harbor by sea.

The first instance of macro-motivic unity in *Right Hand Man* occurs in measure 5.<sup>176</sup> At this point there is a return of the “rise up” motive from *My Shot*. Fittingly this motive appears just prior to Hamilton’s introduction to George Washington, an important moment in the political life of the young Alexander Hamilton. After meeting Hamilton, George Washington offers him a significant appointment as his secretary.<sup>177</sup> Just four measures later the ensemble is portraying a character, specifically revolutionary war soldiers. This is demonstrated in measure 9 as they alert everyone that General Washington is approaching by stating the text, “Here comes the general!”<sup>178</sup> (Example 11) This line of text is recited four times in mm. 9 – 12. Because this is also an initiation of a motive that is restated later in the *Right Hand Man* and also later in the show, it is an example of both micro and macro-motivic unity.

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<sup>176</sup> The principals initiate this motive two bars earlier, but this is when the ensemble joins them.

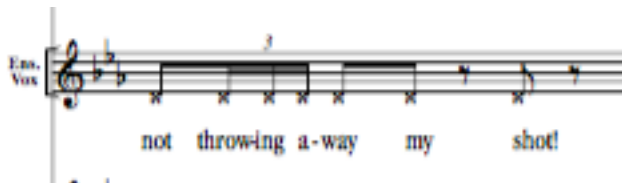
<sup>177</sup> The “rise up” motive almost always coincides with a significant moment in the political ascent of Hamilton.

<sup>178</sup> This is an important moment in the show as it is Washington’s first entrance.



Example 11: *Right Hand Man*, m. 9

In m. 90, the ensemble presents a portion of the chorus from No. 3 *My Shot*. This occurs at an important moment when Hamilton accepts the position as Washington's secretary. As Hamilton is awarded the position, an extended version of the "my shot" motive returns, in this case almost the full refrain. This example of macro-motivic unity is observed in Example 12.



Example 12: *Right Hand Man*, mm. 90

In mm. 94 and 96, the ensemble punctuates the text, accentuating the words "outgunned outmanned," and "outnumbered out planned" respectively, making the listener acutely aware of the dire situation in which the colonists find themselves. While this is certainly an important punctuation of text, this is also an instance of micro-motivic unity as this material was first presented by George Washington in m. 28. In measure 98 the ensemble presents a macro motive, the "whoa" motive taken from *My Shot* as seen below (Example 13).

NEW SECTION/SUPPLIES

HAMILTON:

COMPANY: I'll write to Con-gress and tell 'em we need sup-plies, You ral - ly

Whoa, whoa, whoa!

Boom!

Example 13: *Right Hand Man*, m. 98

Similar to Example 13, the final measures juxtapose motives taken from *My Shot* and micro motives exclusive to *Right Hand Man*. In the closing bars of *Right Hand Man*, part of the ensemble restates the opening “here comes the general” figure as others sing the “rise up” motive from *My Shot* as is seen in Example 14.

Rise up! What?

Here comes the ge-ne-rall!

Example 14: *Right Hand Man*, m. 103

## No. 9 A Winter's Ball

*A Winter's Ball* is a segue from *Right Hand Man* to next scene, *Helpless*. In *Winter's Ball* the men of the ensemble are portraying a role while simultaneously



punctuating Burr's text. As Burr states the text, "Hamilton's skill with the quill is undeniable, but what do we have in common? We're reliable with the ladies..." As Burr says the final word of the phrase, the male ensemble doubles him, punctuating the word "ladies." The men repeat the word "Ladies" three times, in mm. 10, 11, and 12 simultaneous to Burr's additional statement of the word, punctuating it and giving it emphasis while flaunting their masculinity.

In m. 15, the ensemble takes on a new function, providing a narration saying, "1780 a winter's ball and the Schuyler sisters are the envy of all." This line of texts provides the bridge to the next scene.<sup>179</sup>

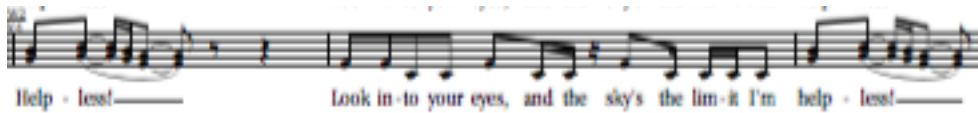
### **No. 10 Helpless**

As *Helpless* begins the ensemble portrays a character, specifically acting as moral support to the flirtatious Aaron Burr. Burr begins in the first measure amorously saying "Hey" in a syncopated pattern. As the pattern repeats, members of the ensemble join him. By the end of the second measure the entire company has joined in the playful banter. In m. 7 the musical function shifts as the ensemble begins to back a star. The star is Eliza, who has been singing a series of virtuosic riffs as the company carries the refrain on the following text, "Look into your eyes and the sky's the limit I'm helpless. Down for the count and I'm drownin' in him."

Example 15 depicts this moment in abbreviated fashion.

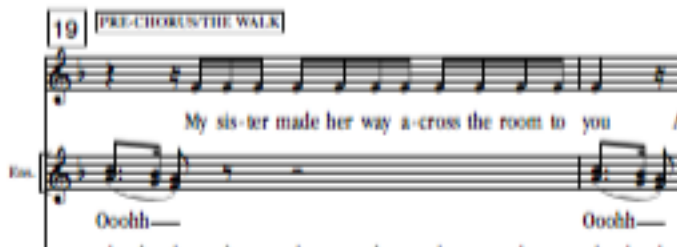
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<sup>179</sup> It could certainly be argued that all of these narrations featuring a date and location could be a part of a larger scale macro-motive due to the common orchestration and rhythmic character shared with *Alexander Hamilton*. For the purposes of this dissertation they will be considered narration.



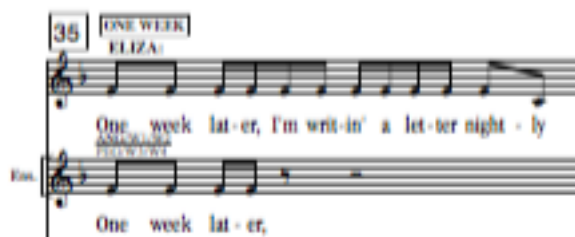
Example 15: *Helpless*, mm. 7-8

The company continues to support Eliza, serving as her backup singers, as is true in Example 16. In the upper voice, Eliza is narrating the moment when her sister Angelica makes the introduction between Eliza and Alexander.



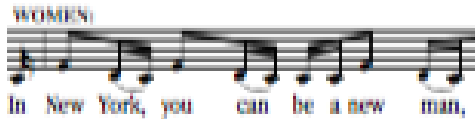
Example 16: *Helpless*, mm. 19

In mm. 35 – 42 the ensemble is punctuating the text, while simultaneously helping Eliza narrate the situation. They articulate the timeline, emphasizing the date and duration of her courtship. This is abbreviated below in Example 17.



Example 17: *Helpless*, m. 35

In m. 76, the ensemble returns, presenting material from *Alexander Hamilton*, specifically the phrase, “in New York you can be a new man.” Due to this restatement of material from another number this is an example of macro-motivic and is seen in Example 18.



Example 18: *Helpless*, m. 76

### No. 11 Satisfied

The ensemble is extensively involved in *Satisfied*, the feature number of Angelica Schuyler. In this scene ensemble function is constantly in flux. At times the company portrays wedding guests of Alexander Hamilton and Eliza Schuyler, and at other moments they provide narrations and punctuate text. As *Satisfied* begins, Angelica leads guests in a wedding toast by singing, “A toast to the groom.” The ensemble, responds by raising a glass in agreement. The musical response of this character portrayal is depicted below (Example 19).




Example 19: *Satisfied*, m. 9

The pattern continues as Angelica offers additional toasts “to the groom,” “to the union,” “to the hope that you provide.” Angelica then wishes they both be satisfied foreshadowing a previous exchange between Angelica and Hamilton that is revealed later in the number.<sup>180</sup>

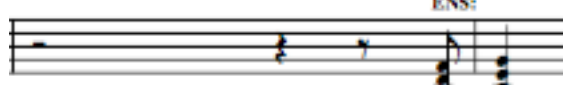
In m. 31, the ensemble narrates, repeating the words that Angelica utters in m. 29, “rewind.” This alerts the audience that time is being reversed and the scene shifts from the wedding of Alexander and Eliza, to the evening when Hamilton first meets Angelica and Eliza. This transition is depicted in Example 20 below.

ANGELICA:



I re-mem-ber that night, I justnight... I re-

ENS:



Re wind.

Example 20: *Satisfied*, m. 31

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<sup>180</sup> The toast “to the union” is particularly interesting as it is both a reference to the newlyweds, but also to the

This flashback concept is enhanced as the male ensemble says the word “ladies” as they did in *Winter’s Ball*, the number in which Hamilton first meets Angelica and Eliza.<sup>181</sup>

In m. 50, the ensemble returns, punctuating an important line of text. As Angelica reminisces about a flirtatious encounter with Hamilton she sings, “when you (Hamilton) said ‘Hi,’ I forgot my dang name, set my heart aflame, every part aflame, this is not a game.” The ensemble joins Angelica as she sings the words “this is not a game” emphasizing the intensity of her feelings for Hamilton and articulating the delicate predicament in which she finds herself.<sup>182</sup>

The ensemble returns in m. 89, punctuating an important phrase sung by Angelica. Angelica recognizes that her sister, Eliza is also in love with Hamilton. Angelica sings, “then I realize three fundamental truths at the exact same time.” It is on these final eight words that the ensemble doubles her, emphasizing the text while taking the audience away momentary flashback and allowing Angelica to present new material.<sup>183</sup> Shortly after this excerpt, the ensemble counts each of the “ three truths.” Just before Angelica states each truth the ensemble sings

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<sup>181</sup> It could certainly be argued that all of these narrations featuring a date and location could be a part of a larger scale macro-motive due to the common orchestration and rhythmic character shared with *Alexander Hamilton*. For the purposes of this dissertation they will be considered narration.

<sup>182</sup> In the next measure Angelica flashes back to the moment when she meets Hamilton, where he questions if she has ever been Satisfied –hence the namesake of the song. *Helpless* and *Satisfied* are often viewed as one unit as it essentially the same event told from the contrasting perspectives of Angelica and Eliza.

<sup>183</sup> It is worth noting that although it is not presented by the ensemble, Eliza is singing the same melodic material she presented in the previous number *Helpless*. As a result, these two songs are often considered one musical sequence. Additionally the two numbers are the interpretation of the same event, the Hamilton introduction, from two very different perspectives.

“number one,” “number two,” and “number three” in mm.94, 105, and 116 respectively.<sup>184</sup>

In m. 114 there is another important moment of text punctuation. As Angelica states a hypothetical scenario: what if Angelica would have taken the initiative to be with Hamilton? Angelica says the following beginning in m. 121, “If I tell her (Eliza) that I love him she’d be silently resigned, He’d be mine. She would say, “I’m fine.” She’d be lyin’. On the last three words, “she’d be lyin’” the ensemble doubles Angelica, further emphasizes the love both sisters have for Hamilton

*Satisfied* ends with micro-motivic unity in m. 134. At this point the scene returns to the toast that began *Satisfied* and Angelica leads the same series of toasts she did in the opening bars of the work. This gesture is to remind the listener that the flashback is over and the scene has shifted back to the present.

### **No. 13 Wait For It**

In *Wait For It* Aaron Burr outlines his view of life – whether it be for political gain, or romantic pursuits, Burr is willing to approach life passively, willing to “wait for it.” This is a distinct contrast to Hamilton who is constantly on the go, always working and trying to ascend. In *Wait For It* the ensemble does a considerable

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<sup>184</sup> Classifying this numeric gesture is a challenge as there are many instances of counting – numbers represent an important large-scale motive in the work, specifically in signifying the brevity of life. On the small scale, this could be classified as narration, but on the more broad level, this is macro-motivic unity.

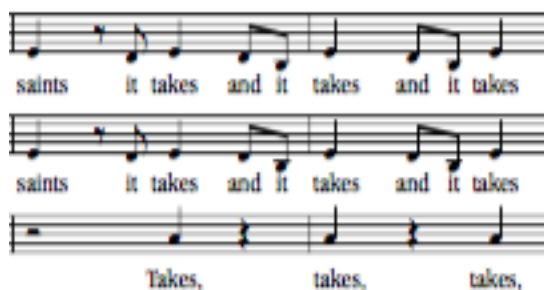
amount of doubling, specifically in an echo pattern.<sup>185</sup> The first instance of this occurs in m. 43. When Burr sings the following text, “My grandfather was a fire and brimstone preacher.” The male ensemble immediately repeats “preacher” three times as is seen below in Example 21. This pattern is repeated in mm. 47, 50 and 52 as the ensemble echoes the last line of text sung by Burr. Because of the repetition of this larger scale idea combined with the repetition of important words, this is both text punctuation and micro-motivic unity.



Example 21: *Wait For It*, mm. 43

The ensemble joins Burr in singing the refrain in m. 55. When the ensemble returns there are two musical ideas happening simultaneously: the first is doubling Burr’s solo line as sung by the women; and the second is sung by the men who alternate between doubling the solo line and punctuating key words. This is demonstrated below in Example 22.

<sup>185</sup> It is worth noting that it is labeled as an “echo” in the score. In our interview Miranda described this moment in the following way, “and then all of the sudden Burr has echo power.”



Example 22: *Wait For It*, mm. 59-60, (Burr in the upper line, Female Ensemble middle line, Male Ensemble lower line)

Similar to mm. 43-44 an echo effect is achieved in m. 69 when the ensemble repeats the melodic pattern initiated by Burr in the previous measure.<sup>186</sup> This is seen below in Example 23.



Example 23: *Wait For It*, mm. 69

The ensemble joins Burr in the final refrain in m. 101. In this case the ensemble is backing a star by singing the full melodic line as Burr performs a modified improvisatory version (Example 24).

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<sup>186</sup> Similar to the earlier examples, this is an instance of both text punctuation and micro-motivic unity.





Example 24: *Wait For It*, mm. 107-109

### No. 15 Ten Duel Commandments

In *Ten Duel Commandments*, the characters address the audience, explaining the rules of settling civil disputes. These laws, Miranda has called “the ten duel commandments.”<sup>187</sup> The *Ten Duel Commandments* opens with a significant macro-motive presented by the ensemble, “counting” motive.<sup>188</sup> Since this motive is repeated at the end of this musical number, it is also an example of micro-motivic unity. This is depicted in Example 25.

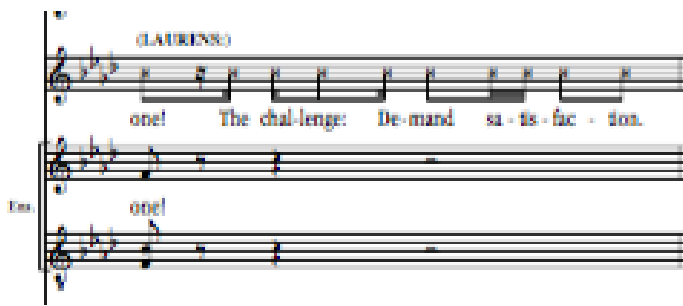


<sup>187</sup> The title is based on a song by Biggie Smalls called *The Ten Crack Commandments*.

<sup>188</sup> This motive can be linked back to *Helpless* as Angelica lists the three fundamental truths. It is also tied to Phillip Hamilton as well in his solo numbers of Act II.

Example 25: *Ten Duel Commandments*, m. 2

After the principals sing, “it’s the ten dual commandments” in m. 3, the ensemble repeats it in the following measure.<sup>189</sup> The ensemble initiates the numeric pattern by announcing the number that precedes each commandment. Following the number of the commandment one of the principal characters recites the official rule or “commandment.”<sup>190</sup> This is seen below in Example 26. Fittingly, this pattern continues until the tenth rule has been read.



Example 26: *Ten Duel Commandments*, m. 6

In m. 13, the ensemble sings a line providing important clarity. When discussing the negotiation required prior to the duel the ensemble states important line of text singing, “most disputes die and no one shoots.”

*Ten Duel Commandments* ends in the same manner it began with the counting motive. This differs from the opening bars in that it is functioning as the counting used to begin the duel between John Laurens and Charles Lee. This final counting

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<sup>189</sup> In this instance the principals are functioning as members of the ensemble.

<sup>190</sup> To further clarify, the principals are reading the rules as if a narrator, not their role as Alexander Hamilton or Aaron Burr.

gesture in m. 34 serves as a segue into the next number *Meet Me Inside*, which is the depiction of the duel. In contrast to the opening counting motive, the words “number 10” and “paces, fire!” are added to the end – signaling the start.<sup>191</sup>

### **No. 16 Meet Me Inside**

This short but, action-filled *Meet Me Inside* begins with the duel between Laurens and Lee. Lee is wounded, and as a result Laurens is declared the victor. An angry George Washington approaches the dueling ground and his arrival is announced by the ensemble stating, “Here comes the General.” This is a repetition of the material from *Right Hand Man* making it an example of macro-motivic unity.

### **No. 18 Guns and Ships**

In *Guns and Ships*, Burr states the military prowess of Marquis de Lafayette. Following Burr’s statement of text, “Yo, turns out we have a secret weapon! An immigrant you know and who’s not afraid to step in! He’s constantly confusin’ and confoundin’ the British henchmen. Everyone give it up for America’s favorite fighting Frenchman!” The ensemble responds by singing “Lafayette,” announcing his entrance. Because a variation of this pattern is repeated later in *Guns and Ships* this is an instance micro-motivic unity. A portion of this passage is seen below (Example 27). Because the word “Lafayette” (and later “Hamilton” in m. 18) is sung by the ensemble amidst the virtuosic rapping of Lafayette, this is also characterized as backing a star.

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<sup>191</sup> Interestingly, of the three duels that occur in *Hamilton* this is the only one where the count reaches 10.

10 LAFAYETTE'S RAP

LAFAYETTE:

COMPANY: W1/W2/W3/W4 I'm ta-kin' this horse by the reins mak-in' Red-coats red-der with blood-stains

La - fay - ette!

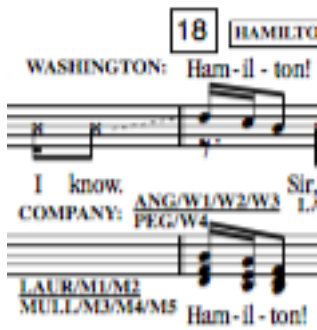
LAUR/M1/M2

MAX/M4/M5

Example 27: *Guns and Ships*, m. 10

This “Lafayette” pattern is stated four times from measures 10 – 14 as Lafayette articulates his military plans. In m. 14 the ensemble doubles the phrase “guns and ships and so the balance shifts”, the inspiration for the title. This phrase is clarifying the importance of French military aid while outlining shift in momentum in favor of the patriots.

As *Guns and Ships* progresses, Lafayette makes strategic suggestions to General Washington. Lafayette suggests Washington should give Hamilton command of a battalion. Lafayette states the following, “We can end the war at Yorktown, cut them off at sea, but for this to succeed there is someone else we need...” The ensemble responds immediately by singing “Hamilton.” The melodic content is very similar to the opening “Lafayette” gesture of mm. 10 – 14 making this an instance micro-motivic unity. Additionally, the melodic content is derived from the opening number, as the middle voice is exactly the same as the “Alexander Hamilton” motive in the title track making it a case of macro-motivic. This is found below in Example 28.

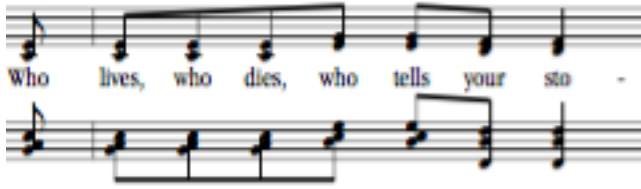


Example 28: *Guns and Ships*, m. 18

### No. 19 History Has Its Eyes on You

Hamilton, having just received command of a battalion is offered words of wisdom from Washington. As this occurs Laurens and Mulligan sing the “whoa” motive from *My Shot* in m. 9. Similar to the appearance of this motive in *Right Hand Man*, the “whoa” motive appears at a critical moment in Hamilton’s rise to military and political stardom. The ensemble repeats this motive in m. 13.

In m. 20, the company finishes and punctuates an important line of text initiated by George Washington. Washington states the following, “Let me tell you what I wish I’d known, when I was young and dreamed of glory...you have no control,” the company finishes the thought by singing “who lives, who dies, who tells your story?” This gesture occurs in the second act and is the namesake for the closing piece in the show, making it a macro motive. This segment is demonstrated below (Example 29).



Example 29: *History Has Its Eyes On You*, m. 20

### No. 20 Yorktown (The World Turned Upside Down)

*Yorktown* is a number in which the ensemble alternates between narrating, portraying soldiers, and commenting on the significance of The Battle of Yorktown. *Yorktown* begins with the ensemble alerting the audience of the year and location: Yorktown, 1781.

After the company establishes the time and place, Hamilton and Lafayette discuss their post-war plans. The conversation finishes as Lafayette says, “Go lead your men, to which Hamilton responds, “See you on the other side.”<sup>192</sup> As Hamilton is about to address his troops, the ensemble sings the chorus from *My Shot*, a macro-motivic idea reinforcing Hamilton’s ascent to power. In m. 19, Hamilton introduces a new theme by singing “The world turned upside down.”<sup>193</sup> In m. 20, the ensemble repeats the theme. Because this occurs later in “Yorktown” it is an example of micro-motivic unity (Example 30).

<sup>192</sup> This is a phrase uttered throughout the show, an abbreviate version of “see you on the other side of the war.” This is included most notably in *The Story of Tonight*.

<sup>193</sup> This is in reference to the broadside ballad that was sung as the war ended.



Example 30: *Yorktown*, m 20

When the ensemble returns in m. 30, the function has changed to character portrayal. After Hamilton gives a brief monologue envisioning his own death he begins to command the troops.<sup>194</sup> Hamilton is trying to surprise the British forces, but is concerned that a musket might misfire alerting the enemy of their approach. Hamilton commands his men saying the following, “Take the bullets out your gun, the bullets out your gun, we move undercover and we move as one,” reminding his soldiers that they must be united and silent in order to defeat the British. His clearly confused men respond to this request by repeating the word “what?” in an example of character portrayal.

Following a brief choreographed fight sequence, the British surrender marking the end the Revolution. Hamilton says the following, “We negotiate the terms of surrender, I see George Washington smile. We escort their men out of Yorktown. They stagger home single file, and tens of thousands of people flood the street. There are screams and church bells ringing, and as our fallen foes retreat, I hear the drinking song their singing.” To which the ensemble responds with the

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<sup>194</sup> Although not within the scope of ensemble analysis, this monologue is an important macro-motive throughout the work.

material from m. 20, making this an instance of micro-motivic unity.<sup>195</sup> This musical idea is repeated three times, and then shortened from “the world turned upside down” to simply, “down.” As this occurs the principals recite dialogue listing the implications of the American victory. Lafayette shouts, “Freedom for America, freedom for France.” Hamilton responds, “Gotta start a new nation, gotta meet my son.” The male principals chant “we won” followed by a final repetition of the refrain sung by the company.

#### **No. 24 Non-Stop**

*Non-Stop* depicts the parallels between the successes of Burr and Hamilton. After Hamilton and Burr provide updates as to their post-revolution status, Burr states the following, “Even though we started at the very same time, Alexander Hamilton began to climb. How to account for his rise to the top? Man, the man is non-stop!” As Burr says, “non-stop” the ensemble joins him, punctuating an important word and articulating the title of the number. Additionally, this idea is repeated throughout “Non-Stop” it is also classified as micro-motivic unity.

As Hamilton is in court addressing the jury, he says the following, “Gentlemen of the jury, I’m curious, bear with me. Are you aware that we’re making history, this is the first murder trial of our brand new nation. The liberty behind deliberations...” In m. 24, following the words of Hamilton, the ensemble repeats the material from

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<sup>195</sup> A case could also be made that this is character portrayal, although without staging considerations it is difficult to evaluate whether the ensemble is actually playing British troops at this moment.



m. 16, saying “non-stop” making it the first restatement of the “non-stop” micro-motive.

In m. 33, Burr, who is serving as co-counsel begins to question Hamilton by saying, “Why do you assume, you’re the smartest in the room? Soon that attitude will be your doom. Why do you write like you’re running out of time. Write day and night like you’re running out of time. Everyday you fight like you’re running out of time”. The phrase “why do you write like you’re running out of time,” is an important motive at the macro level. As Burr states that line of text, the ensemble doubles him accenting those words. Similarly, the ensemble joins Burr enhancing the phrase “Everyday you fight like you’re running out of time.”<sup>196</sup>

In *Non-Stop*, the ensemble is generally backing Burr serving as an extension of his emotions. They are doubling Burr’s musical ideas and punctuating text while supporting his observations and statements about Hamilton; namely the assertion that Hamilton is “just non-stop.” In m. 56, Burr sings, “I’m taking my time watching the afterbirth of a nation watching dissention grow.” This phrase is doubled by the ensemble and ends in m. 61.<sup>197</sup>

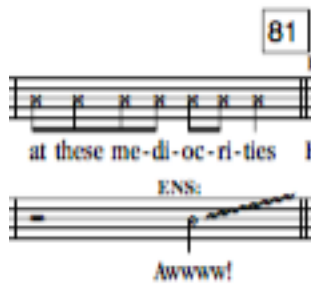
In mm. 81 – 96, the ensemble punctuates the accomplishments of Hamilton in a new way. Rather than doubling the text being sung or spoken by the soloist, the ensemble says a word such as, “Awwww” or “What.” This occurs just prior to Burr

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<sup>196</sup> The primary emphasis in these passages is to reinforce the idea that Hamilton is running out of time, which is why the first half of the phrase changes, but the second half remains the same.

<sup>197</sup> This is an important punctuation as it further emphasizes the differences between Burr and Hamilton.

announcing Hamilton's place at the constitutional convention. The former is seen below in Example 31.



Example 31: *Non-Stop*, mm. 80

In m. 161, Burr enters singing, "I'll keep all my plans close to my chest, I'll wait here and see which way the wind will blow. I'm taking my time watching the afterbirth of a nation, watching the tension grow." The ensemble doubles Burr beginning with the phrase, "I'll wait here and see" until the completion of the above text. Interestingly the first portion of text is accompanied by a macro-motive from *Wait For It*.<sup>198</sup> This is depicted below in Example 32.



Example 32: *Non-Stop*, mm. 163

<sup>198</sup> By referencing Burr's solo number this is further evidence of the ensemble acting as his extension.

Amidst the scene, George Washington appoints Hamilton Treasury Secretary. Eliza Hamilton sings excerpts from *That Would Be Enough* as Burr asks “Why do you assume you’re the smartest in the room” as he did earlier in *Non-Stop*. As this occurs the ensemble restates a macro-motive, completing a phrase sung by George Washington that originally appeared in *History Has Its Eyes On You*. This is seen in Example 33.

247 BURR: Why do you as - sume you're the smart-est in the room? Why do you

ELIZA: Look

ANGELICA

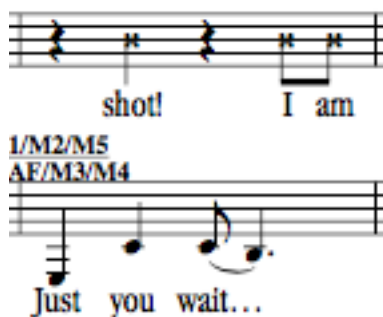
WASH (loco)

Ensemble, Vox: eyes on you!

Example 33: *Non-Stop*, mm. 247-248

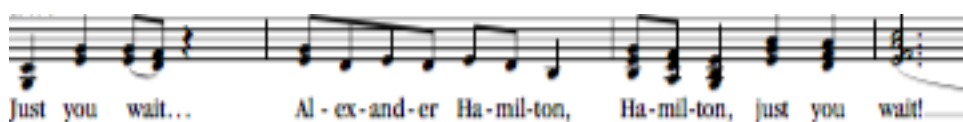
A portion of the ensemble repeats this motive again at m. 258. The male ensemble introduces another macro-motive in m. 262, this one taken from *My Shot* as is depicted below (Example 34).<sup>199</sup>

<sup>199</sup> This is simultaneous to Hamilton singing the chorus from *My Shot*.



Example 34: *Non-Stop*, m. 262

The female members of the ensemble, join them and complete the idea taken from *My Shot* as is demonstrated in Example 35.



Example 35: *Non-Stop*, mm. 264-267

Hamilton responds by saying, “I am not throwing away my shot,” and the first act comes to a close.

## No. 25 What’d I Miss?

Thomas Jefferson triumphantly announces his return from France in the Act II opener, *What’d I Miss* which. The ensemble is the first voice heard in this number as they announce the century and Aaron Burr completes the phrase by stating the

specific year, 1789.<sup>200</sup> Burr continues to narrate, providing contextual information on Jefferson's appointment to the Washington Cabinet. In m. 13 – 16 Burr says the following, "You (the audience) haven't met him yet, you haven't had the chance, he's been kicking ass as the Ambassador to France but someone's gotta keep the American promise. You simply must meet Thomas, Thomas!" In m. 17 the ensemble initiates a macro-motivic idea as seen in Example 36. Because this entry at m. 17 is a narration, it is classified as such. Similarly because this material occurs later in *What'd I Miss* it is an instance of micro-motivic unity as well; thus, giving this material at m. 17 three classifications: narration, and micro and macro-motivic unity.<sup>201</sup>

17 1st ENS ENTRANCE = 93 WOMEN

COMPANY: Thom-as Jef-fer-son's com-in' home!

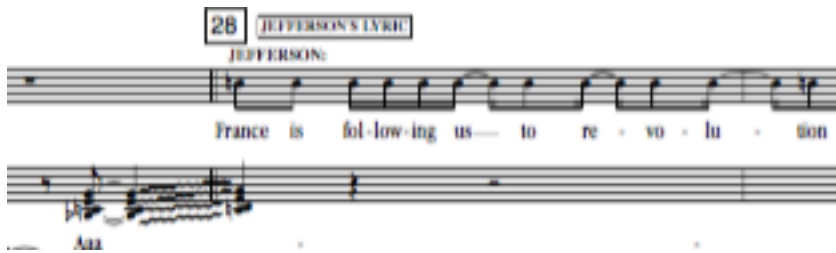
Emo. Vox. MEN

Example 36: *What'd I Miss*, mm. 17

<sup>200</sup> On the larger scale, this is functioning as macro-motivic unity because in m. 4 Burr repeats modified material from the opening number, "Alexander Hamilton."

<sup>201</sup> When the motive is repeated in *One Last Time* the text is in reference to George Washington, but the melodic material is the same. Additionally, the staging and dramatic implications suggest that this is a character portrayal as the ensemble is busy cleaning and preparing for the arrival of Thomas Jefferson, although these facts are not immediately obvious in listening to the recording or examining the score.

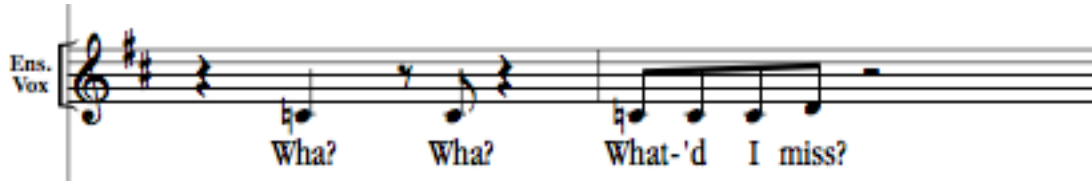
Once Jefferson begins to sing, the company “backs a star.” This change occurs in m. 25 when the ensemble begins singing on a neutral syllable, “Aaa-ooo!” This pattern is repeated four times in measures 27, 31, and 36 respectively, as well as later instances in mm. 54, 89 and 94, which allows for the distinction of micro-motivic unity as well. An example of this is found below in Example 37.



Example 37: *What'd I Miss*, mm. 28

In mm. 70-77 Jefferson sings, “Looking at the rolling fields I can’t believe that we are free. Ready to face whatever’s awaiting me in NYC.” The ensemble, who is still backing Jefferson, doubles him, punctuating important lines of text in this section, specifically joining Jefferson on the phrases, “Believe that we are free,” and “me in NYC.” In m. 95 when Jefferson sings the refrain, in m. 36, the ensemble back him with new melodic material, in this case a syncopated version of the words previously sung by Jefferson. The company portion of this idea as shown in Example 38.<sup>202</sup>

<sup>202</sup> Although elements of staging are not examined in this paper, it is worth noting that the blocking and costuming suggest that the ensemble is portraying the slaves owned by Jefferson.



Example 38: *What'd I Miss*, mm. 96-97

In m. 125, after extensive instances of doubling and text punctuation, the motive, from m. 17 returns. In m. 125 the text is slightly modified reading, “Mister Jefferson welcome home,” implying that Jefferson has arrived and is ready to meet fellow members of the Cabinet.

### **No. 29 Say No To This**

*Say No To This* describes the infamous affair between Alexander Hamilton and Maria Reynolds.<sup>203</sup> The primary function of the ensemble is to “back a star”, and to punctuate important lines of text. Essentially there are two important motives used in this movement, the first is seen below in Example 39. In each appearance of the refrain, the four words “Say no to this,” are doubled and highlighted by the company.

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<sup>203</sup> Miranda admits that this was the first number he wrote that featured the chorus, and as a result was the impetus behind including a chorus in the show.



Example 39: *Say No To This*, m. 33

The second motive is a simple repetition of the word “Go,” as is seen below in Example 40. In this instance the ensemble is portraying the voice in Hamilton’s head, encouraging him to “go” and leave the situation as opposed to submitting to the sexual advances of Maria Reynolds.



Example 40: *Say No To This*, m. 35

### No. 30 The Room Where It Happens

This number, an Aaron Burr feature, outlines Burr’s desire to be a part of the decision-making process and “in the room where it happens.” More specifically, Burr expresses his desperation to become a major political player and states his



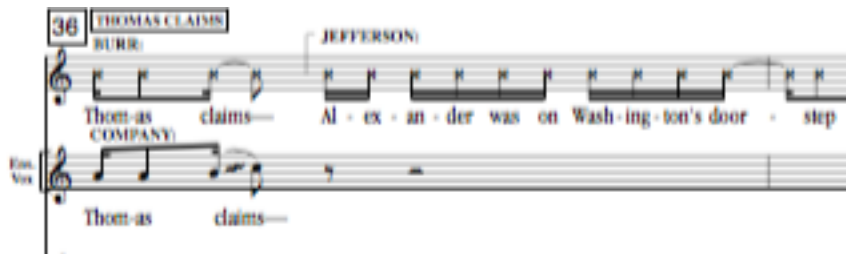
envy of Hamilton as Hamilton has already become one.<sup>204</sup> This number further articulates the essential difference between Hamilton and Burr. Hamilton is in the room debating and writing policy while Burr is an outsider observing it, or more appropriately, waiting for it. The primary function of the company in *The Room Where It Happens* is doubling and punctuating specific lines of text.

The first instance of text punctuation, occurs in m. 20 as Burr states the following, “Two Virginians and an immigrant walk into a room, diametrically opposed, foes.” As Burr sings the last two words, “diametrically opposed, foes” the ensemble joins him, punctuating the text. The same idea happens two measures later as Burr says the following, “they emerged with a compromise having doors that were previously closed, bros.” In this case the company punctuates the words “previously closed, bros.”

In m. 38, ensemble function changes as they narrate, “Thomas claims,” which is immediately followed by Thomas Jefferson’s account of negotiations between Hamilton and Burr. Because the company articulates elements of the plot, this is best characterized as a narration. This idea is repeated every other measure, in m. 38, m. 40, and 42. The first example, m. 36 of this is seen below in Example 41.

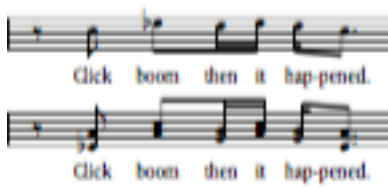
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<sup>204</sup> Miranda views the entire number as occurring “inside the head of Burr,” and the ensemble repeating ideas floating through his mind.



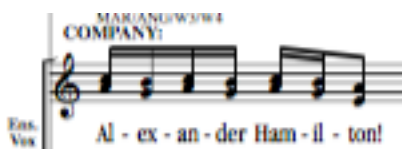
Example 41: *The Room Where It Happens*, m. 36

After doubling the refrain in m. 65, the ensemble provides an example of micro-motivic unity in m. 71 singing, “click boom then it happened,” which foreshadows the last line of text of in *The Room Where It Happens*, which is “click boom” (Example 42).<sup>205</sup>



Example 42: *The Room Where It Happens*, m. 71

In m. 76, the “Alexander Hamilton” motive from the prologue is restated by the ensemble. This idea, which is repeated in mm. 75 and 77, is found in Example 43.



Example 43: *The Room Where It Happens*, m. 73

<sup>205</sup> It could also be argued that this is macro motivic unity as this is a reference to the eventual duel between Burr and Hamilton.

The company states another macro-motive in m. 84, taken from *Wait for It*. This motive appears as Hamilton says the following, “If you got skin in the game, you stay in the game. But you don’t get a win unless you play in the game. Oh you get love for it. You get hate for it. You get nothing if you wait for it, wait for it.” The ensemble doubles Hamilton on the text, “wait for it, wait for it,” both punctuating the phrase and stating the macro motive.<sup>206</sup> This is demonstrated below in Example 44.



Example 44: *The Room Where It Happens*, m. 84

After moments of text punctuation and doubling, the ensemble begins to back a star in m. 93. This found below as the ensemble sings the chorus supporting the soloistic line of Burr as seen in abbreviated fashion in Example 45.



Example 45: *The Room Where It Happens*, m. 98-99

<sup>206</sup> This is more than simply a text reference as the rhythms are an exact repetition of the original occurrence of the figure in *Wait for It*.

## No. 34 Washington On Your Side

The ensemble has just one musical appearance in *Washington On Your Side*, using the word, “Oh”, to punctuate important lines of text. This follows moments when Madison, Jefferson, and Burr articulate their disdain for Hamilton. The ensemble responds to each statement with the word, “Oh.” The “Oh” motive first enters in m. 69 and ends in m. 81, appearing every two measures in the interim.

## No. 36 One Last Time

In this dramatic scene, Washington tells Hamilton that he will not seek re-election and that Thomas Jefferson will seek the presidency. Washington gives a dramatic farewell address which ends in m. 114. In m. 115 the company enters with the motive taken from *What'd I Miss*. Although original text has been changed to reference Washington's retirement, the melodic material is the same, making this a macro-motive. This appearance in *One Last Time* is seen below in Example 46.

EL:W1/W2/W3/W4/W5

Ess. Vox

George Wash-ing-ton's go-ing home. \_\_\_\_\_

Example 46: *One Last Time*, mm. 115-116

In the final measures of *One Last Time*, the company backs a star, fittingly, Washington. Washington performs solo material that is doubled or repeated by the ensemble in these final bars. This is demonstrated in Example 47.

The image shows a musical score for three staves. The top staff is labeled 'WASHINGTON' and contains the lyrics 'We're gon-na teach 'em how to say good-bye! Teach 'em how to say good-bye!'. The middle staff contains the lyrics 'Teach 'em how to say good-bye! Teach 'em how!'. The bottom staff is labeled 'HAMILTON' and contains the lyrics 'Teach 'em how to say good-bye! Teach 'em how!'. The music is written in a single system with three staves, showing the interaction between the characters.

Example 47: *One Last Time*, mm. 125 – 126

### No. 37 The Adams Administration

The ensemble has one brief but important appearance in *The Adams Administration*, doubling a critical line of text. Hamilton's alliance with Washington is firmly established, as is the tension between Hamilton and the trio of Madison, Jefferson, and Adams. Although Adams is not a character in the show, the fractious relationship between Adams and Hamilton is examined in this number. The chorus helps accentuate this mutual animosity in their only appearance. Burr begins *The Adams Administration* saying the following, "How does a Hamilton the short tempered protean creator of the Coast Guard, Founder of the New York Post, ardently abuse his Cab'net post, Destroy his reputation? Welcome folks to the

Adams Administration.” The ensemble joins Burr in saying, “The Adams Administration.”<sup>207</sup>

### No. 39 Hurricane

In Hamilton’s musical soliloquy, *Hurricane*, he provides greater detail about the hardships of his youth.<sup>208</sup> Prior to this moment Hamilton has been coy about his history, frequently dodging questions about his childhood and family life. Prior to *Hurricane* any biographical information about Hamilton is shared by other characters, typically Burr, and often stated in the form of a question.<sup>209</sup> In *Hurricane*, The ensemble offers musical support for Burr, who briefly brings back elements of *Wait for it*, a macro-motive as seen below (Example 48).<sup>210</sup>

41

BURR: I'll write my way out... Write ev-'ry-thing down,—far as I— can see....

Wait for it, wait for it, wait for it...

ENSEMBLE: W1/W2/W3/W4/W5

Wait for it, wait for it, wait for it...

Example 48: *Hurricane*, mm. 41-42

<sup>207</sup> The words are also highly affected as a sound effect is used to make the words “Adams Administration” sound artificially deep and demonic.

<sup>208</sup> The title is a reference to the hurricane that devastated the Caribbean islands when Hamilton was a boy. This incident is reference in *Alexander Hamilton*.

<sup>209</sup> Almost the entire opening number is written in the form of a question, as is the case with many of the Burr narrations between numbers.

<sup>210</sup> It is also worth noting that at this point in the piece Eliza, Angelica, Maria Reynolds and Washington bring back the macro motive from “History Has It’s Eyes On You.” Because there are fewer than six singers on this motive, it does not fit within the scope of analysis for this project.

#### **No. 40 The Reynolds Pamphlet**

In *The Reynolds Pamphlet*, the contents of the document bearing the same name are revealed. Hamilton, who has been accused of improper speculation, has avoided prosecution by writing a detailed account of his affair with Maria Reynolds including information about an extortion plot executed by her husband, James Reynolds. In writing the pamphlet Hamilton avoids legal scrutiny, but ruins his personal life and any hope of further political ascension. The ensemble serves many functions in *The Reynolds Pamphlet* as they narrate portray various readers of the document, and punctuate important lines of text. In m. 2 the company enters, narrating, or in this case reading the title of the publication, "The Reynolds Pamphlet." Because this occurs later in *The Reynolds Pamphlet*, it is also an example of micro-motivic unity.

In m. 21 the principals read an especially troubling line of the account, stating the location of Hamilton's family during the affair, it reads, "Missus Hamilton with our children being absent on a visit to her father." To this the responds as disgusted readers by jeering and booing wildly. In m. 33, Angelica who was living in London at the time of the publication returns to support her sister, Eliza. In m. 34 the company, portraying nosey members of the community, recognize Angelica and respond by saying, "Damn!" Hamilton, who initially believes that that Angelica is there to support him eagerly says, "Angelica, thank god, someone who understands what I'm struggling here to do." Angelica answers, "I'm not here for you," to which he ensemble responds in character by saying "OOOOH" in an unsympathetic jeer.

In m. 53, the company starts to back the star that is Jefferson, repeating lines of text immediately after he does as is demonstrated in Example 49.

Example 49: *The Reynolds Pamphlet*, mm. 53-54

### No. 43 Blow Us All Away

The highly complex number *Blow Us All Away* features Phillip Hamilton, son of Alexander and Eliza. Phillip, who makes an earlier appearance as a boy in *Take a Break*, is now as a young man in his late teenaged years. Phillip expresses great admiration for his father and great pride in the Hamilton name. Phillip challenges George Eacker to a duel after Eacker speaks ill of the elder Hamilton. Phillip, who is unfamiliar with the customs of dueling, seeks advice from his father on how to handle the situation. Ultimately the scene ends at the dueling ground where Phillip has been fatally shot.

The primary musical function of the company in this number is of macro motivic-unity. This begins in m. 10, on the first entrance of the company. The text and melodic material are taken from “Dear Theodosia” when Alexander sings to his



young baby son that he will soon “blow us all away.”<sup>211</sup> Additionally, the company is finishing an important line of text as stated by Phillip as he says, “Gotta be my own man, like my father but bolder, I shoulder his legacy with pride, I used to hear him say that someday I would...” which is the moment when the ensemble enters with the material in Example 50, singing “Blow us all away”. Since this material is repeated in m. 19 it is also classified as micro-motivic unity.



Example 50: *Blow Us All Away*, m. 19

Once the terms of the duel have been established, the ensemble enters in m. 66 with a macro-motive, specifically the counting motive that first appeared in *Ten Duel Commandments*. This is found below in Example 51.<sup>212</sup>



Example 51: *Blow Us All Away*, m. 66

<sup>211</sup> The original intent of the phrase “blow us all away” was that the young man would aspire to greatness, and “blow” everyone away with his accomplishments.

<sup>212</sup> Much like the final appearance of the counting motive in *Ten Duel Commandments*, the material in m. 66 serves as the transition to the actual duel between Eacker and Phillip.

### No. 45 It's Quiet Uptown

Angelica begins *It's Quiet Uptown* by describing the grief that Eliza and Alexander Hamilton experience following the death of their son as a result of the Eacker duel. She begins by singing: "There are moments that the words don't reach. There is suffering too terrible to name. You hold your child as tight as you can and push away the unimaginable. The moments when you're in so deep, it feels easier to just swim down." The ensemble enters in m. 11 as Angelica completes the phrase, finishing the line and providing an important plot detail by saying, "The Hamilton's move uptown and learn to live with the unimaginable."



Example 52: *It's Quiet Uptown*, mm. 11-12

### No. 46 The Election of 1800

*The Election of 1800* outlines the election between Aaron Burr and Thomas Jefferson. Ultimately Hamilton endorses Jefferson, which causes the Federalists to break an initial tie electing Jefferson president.

The company is the first voice heard in this number as they narrate saying, "The Election of 1800." In mm. 45-46 as Burr is actively campaigning for the presidency, the ensemble punctuates this idea by repeating his name as seen below

in Example 53.<sup>213</sup> Additionally, because individual members of the chorus have lines as “Voter #1” earlier in this movement, it is safe to assume that at 45 they are playing supporters of Aaron Burr, making it an example of both text punctuation and character portrayal (Example 53).



Example 53: *The Election of 1800*, mm. 45-46

In m. 61, the ensemble portrays Federalists asking Hamilton who he will endorse. This character portrayal is clear as it is defined in the text as the company sings, “Dear Mr. Hamilton, your fellow Federalists would like to know how you’ll be voting. Dear Mr. Hamilton, John Adams doesn’t stand a chance so who are you promoting? Jefferson or Burr, but if you had to choose? Jefferson or Burr, we know it’s lose-lose. This character portrayal continues through m. 101.

In m. 126, the function of the ensemble changes as they double important lines of text. In this instance they repeat Jefferson and Madison’s text from m. 122, saying, “Well, I’ll be damned, well I’ll be damned. Hamilton’s on your side,” making the audience aware of Hamilton’s endorsement of Jefferson.

## No. 50 Who Lives, Who Dies, Who Tells Your Story?

The epilogue of *Hamilton* is the final chorus, *Who Lives, Who Dies, Who Tells Your Story*? In this finale friends, colleagues, and rivals speak about Hamilton, his life, and his legacy.<sup>214</sup> Presidents Jefferson and Madison, known adversaries of Hamilton, admit his greatness. The ensemble accentuates these thoughts by singing, “who lives, who dies, who tells your story?” after each glowing testimonial from each of his rivals. This idea, which is restated often in this musical number, is both text punctuation and micro-motivic unity. Additionally, because this material originated in *History Has It's Eyes On You*, it is also macro-motivic unity.

In measure 29, the motive discussed above is shortened to “Who tells your story?”. In the first appearance of this shortened motive, m. 17, the question is rhetorical, but in m. 29 the question is literal. This shift is apparent as the ensemble answers the question. After three statements of “who tells your story,” the company responds by saying “Eliza,” indicating that it is Hamilton’s widow that will keep his legacy alive. Because this entrance in m. 31 is on the interval of a perfect fourth it is an example of macro-motivic unity.<sup>215</sup> As Eliza states the measures she has taken to preserve the legacy of Hamilton, each idea is punctuated by the “Eliza” motive of a perfect fourth as seen in Example 54. This occurs in mm. 31, 33 and 35, making it both a micro and macro-motive.

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<sup>214</sup> The idea of “legacy” is a significant motive in this piece, although it is not directly addressed by the ensemble and is not included in the context of this paper.

<sup>215</sup> Miranda has said the word Eliza” in this manner many times the first instance of which occurred in *The Schuyler Sisters*.



Example 54: *Who Lives, Who Dies, Who Tells Your Story*, mm. 33-34

In measure 40 – 52, the ensemble punctuates one word, “Time.” These punctuations occur in mm. 40, 44, 48 and 52. Because this idea is restated later in *Who Lives, Who Dies, Who Tells Your Story?*, it classified as a micro-motive. In m. 55, the company answers an important question asked by Eliza. She sings, “Oh, Can I show you what I’m proudest of?” To which the ensemble responds, “the orphanage,” a reference to the fact that Eliza donated funds to create the first privately run orphanage in the city of New York. This “orphanage” motive is repeated by the ensemble in measures 57 and 59. An example of which is seen in Example 55.



Example 55: *Who Lives, Who Dies, Who Tells Your Story*, m. 58

From m. 62 to the end of the piece, the ensemble combines one micro motive and one macro motive, “Time” as first initiated in m. 40, and “who tells your story.” This combination is seen below in Example 121 and 122. In Example 56 the text is modified to ask, “will they tell your story.”

62 **poco accel, pushing** **rit.** **Rubato**

y time. And when my time is up, Have I done enough? Will they tell my stor - y?

Time, Will they tell your stor - y?

Example 56: *Who Lives, Who Dies, Who Tells Your Story*, mm. 62-63

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