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| Composer | Lyricist/Librettist | Song (example) | NABG member |
| Duke Ellington | Billy Strayhorn | Take the A train |  |
| Lloyd Webber | Time Rice | Don’t Cry For Me |  |
| Arthur Sullivan  | WS Gilbert | ‘..Model of a modern MG’ |  |
| Donald Swann | Michael Flanders | All Gall |  |
| Verdi | Francesco Piave | Rigoletto  |  |
| John Barry | Don Black | Diamonds are forever |  |
| Alan Bergman | Marilyn Bergman | Windows of your mind |  |
| Jeff Barry | Ellie Greenwhich | Da Doo Ron Ron |  |
| Carole King | Gerry Goffin | Will you love me tomorrow |  |
| Rodgers | Hammerstein | What A Wonderful Morning |  |
| R Sherman | R Sherman | Feed the Birds |  |
| Mick Jagger | Keith Richards | Sister Morphine |  |
| Lennon | McCartney | She’s Leaving Home |  |
| Puccini | Giacosa | Turandot |  |
| B Andersson | B Ulvaeus | Dancing Queen |  |
| Burt Bacharach | Hal David | This Guy’s in Love… |  |
| Dave Gilmour | Roger Waters | Speak To Me/Breath |  |
| Stock/Aitken | Waterman | You Spin Me Round |  |
| Joe Strummer | Mick Jones | London’s Burning |  |
| Igor Stravinsky | Vaslav Nijinsky | Rite Of Spring |  |
| Pyotr Tchaikovsky | Julius Reisinger | Swan Lake |  |
| Andre 3000 Benjamin | Antwan “Big Boi” |  |  |
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**Aim**

To explore the context of a song, the relationship of a lyricist and composer and the impact on us as individuals and collectively of listening.

**Method**

Each participant will choose one of the options, no duplication.

The list is an aide memoire and neither inclusive nor exclusive.

Please feel free to make a choice not suggested. See gaps in table above..

Choose today or later (see above). Confirm choice with Steve, 1 calendar month before the date of the meeting. He will create a playlist for the day that will follow the order of composers in the choosing list.

Steve will chair and keep time at the meeting so that everyone gets a fair share of airtime.

On the day each person will bring at least 5 (to share) or more paper copies of the lyrics for each person attending.

Each person will present their choice in turn. They will speak to anything that their lyrics and music means for them and in our culture *and without interruption from the floor.* Please feel free to use notes if it helps.

I will then play the music and we will listen with the lyrics to hand.

*The discussion will then open*-up and the whole group can discuss any aspects that may be of mutual interest. These may include; the background(s) of the lyricist and composer, their relationship, how they worked together, the meaning-structure-impact of the lyrics, the melodic-harmonic-rhythmic characteristics of the music etc etc