

Scholarly Option #5 (Analysis of one piece)

Instructions: Refer to the example provided (pg 23 of PDF), and use it as a guide to create your own analysis chart. Please read the descriptions of each column provided on pages 23-25 of the PDF. The analysis chart you create must be all computer generated. There should be no handwriting on the final analysis chart that you turn in.

	4	3	2	1 or less	Score
Measures	All major sections and measures of the piece are identified.	Most major sections are identified. There is one section missing or misidentified OR there are 1-3 measures missing.	Most major sections are identified. There are two sections missing or misidentified OR there are 4-5 measures missing.	Less than half of major sections are missing. There are more than six measures missing.	
Theme	All themes are identified correctly. Entire column is filled.	Most themes are identified correctly. One or two themes are misidentified OR there is one blank box in the column.	Most themes are identified correctly. Three or four themes are misidentified OR there are two blank boxes in the column.	Less than half of the themes are identified correctly. More than five themes are misidentified OR there are three or more blank boxes in the column.	
Form	Entire column is filled. The labels for each section are logical.	There is one blank box in the column OR 1-2 labels are questionable.	There are two blank boxes in the column OR more than two labels are questionable.	Less than half of the column is filled out OR less than half of the labels are logical.	
Instrumentation	All important instruments in the texture are accounted for. The entire column is filled out.	Most important instruments in the texture are accounted for. There are 1-2 instances of missing important instruments OR there is one blank box in the column.	Most important instruments in the texture are accounted for. There are 3-4 instances of missing important instruments OR there are two blank boxes in the column.	Most important instruments in the texture are missing. There are more than five instances of missing important instruments OR there are three or more blank boxes in the column.	
Dynamics	Every main dynamic is listed within each section. Dynamic shifts are accounted for.	Most main dynamics are listed in each section. There is one blank box in the column OR one major dynamic shift is not accounted for.	Most main dynamics are listed in each section. There are two blank boxes in the column OR two major dynamic shifts are not accounted for.	Main dynamics are not listed for more than half of the sections. There are more than three blank boxes in the column OR three or more major dynamic shifts are not accounted for.	

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Description	Description is complete and within reason of the given section. Entire column is filled out.	Description is complete, but it may be questionable. There is one blank box in the column.	Description is lacking in a way that causes it to be misunderstood. There are two blank boxes in the column.	Description is too short, questionable, and misunderstood. There are three or more blank boxes in the column.	
Other	Accounts for all important aspects in section, including but not limited to modulations, cadences, time signature changes, etc. Entire column is filled out.	Accounts for most important aspects in section, including but not limited to modulations, cadences, time signature changes, etc. There is one blank box in the column.	Accounts for most important aspects in section, including but not limited to modulations, cadences, time signature changes, etc. There are 1-2 instances of missing crucial aspects. There are two blank boxes in the column.	There are three or more missing crucial aspects. There are three or more blank boxes in the column.	
Concepts	Concepts are identified within in reason. Entire column is filled out.	Concepts are identified within reason with 1-2 instances of illogical responses. There is one blank box in the column.	Concepts are identified within reason with 3-4 illogical responses. There are two blank boxes in the column.	More than half of the concepts are illogical. There are three or more blank boxes in the column.	
Analysis Chart	Chart is computer generated. None of the chart is handwritten.			Chart is not computer generated and/or the chart is handwritten.	

Comments:

Final Grade:

STEP II: Analysis

The *Analysis* step supplies a system for detailed analysis through the use of charting. The categories of *Measures*, *Theme*, *Form*, *Instrumentation*, *Dynamics*, *Description*, *Other* and *Concepts* will be used in analyzing *As Summer Was Just Beginning*. Depending on the piece, more columns may be added, the order may be switched, and/or different musical elements may be included. It is up to the individual to decide what will be most beneficial.

MM.	Theme	Form	Instrumentation	Dynamics	Description	Other	Concepts

Column Descriptions

1. Measures

Music can typically be divided into large and small sections. Larger sections will be discussed in *Form*. Smaller sections will usually align with phrases and are many times notated by rehearsal markings. They may be only 8-16 measures or so, but this is certainly not the case in all works. In *As Summer Was Just Beginning*, rehearsal markings occur every four measures. Since the first full phrase is 8 bars long, however, the first small section can be labeled as mm.1-9. A brief overview of the piece reveals that each subsequent phrase is 8 measures long as well. This subdivision can be listed in the *Measures* column in the chart.

2. Theme

In this column, list which of the themes written out earlier in the *Overview* step are found within each small section. In some pieces, there are small sections that do not contain any main themes/melodies/motives at all. Many times these are transition sections and can be listed as such. In *As Summer Was Just Beginning*, each small section contains one 8 measure theme. (Note that themes with slightly varying notes and rhythms are listed as *a'*). For pieces that have varying number of measures for different themes/melodies/phrases, it is a good idea to notate that in this column as well. For example, an indication that a melody is 8 measures long with an antecedent and consequent that are both 4 measures long may look like this: 8 (4+4). Since *As Summer Was Just Beginning* basically follows the same pattern for number of measures in each theme (and breakdown of each theme) such a breakdown has been left off of the chart.

3. Form

The construction of the larger sections of a work defines its form, which can be binary, rondo, theme and variations, etc. In this column, indicate to which part (Intro, A, B, C, D, Variation 3, Coda) the smaller section belongs. It may also be helpful to include a word or two describing the movement of the overall musical line as can be seen in the graph from the *Overview* step. For example, if a small section contains an arrival point and is part of the larger B section, write "B-arrival" rather than just "B". Continually connecting back to the graph will help the conductor pull all of the information together and develop a better sense of the work.

In *As Summer Was Just Beginning*, the form of the work can be written as A B A A' B' A', with mm. 1-33 as A B A and mm. 33-End as A' B' A'. (Keep in mind some large sections contain one phrase while others contain two). The second half of the form can be listed as A' B' A' because a variety of musical elements differ from the beginning A B A sections even though the basic theme structures are the same. The form of this piece can be determined by looking at the pattern of the phrases, but may have also been discovered in the *Overview* step by reading program notes and scanning over the score. Keep in mind that form is not always obvious at this point for all pieces. It may take a more in depth analysis to discover the form so this column does not always need to be filled in this early on in the process.

In keeping with the idea of constantly connecting back to the graph from the *Overview* step and modifying the process to fit individual need, a *Section* column can be inserted in place of a *Form* column, if the conductor wishes. Within the A and A' sections, the main theme is always a version of the *a* theme and within the B and B' sections, the main theme is always the *b* theme. So, rather than repeating the same information in the *Form* column that is already listed in the *Phrase* column (i.e. Form-A, phrase-*a*, Form-B, phrase-*b*), the column could be modified slightly to provide a different way to look at the overall structure. While the graph itself can be divided into a variety of different large sections, one such way to look at it is in 3 main parts: the beginning "flat" portion in Bb Major (*Section I*), the mini arrival point/resolution in Eb Major (*Section II*), and the main arrival point/resolution in C Major (*Section III*). This is simply another way to look at the larger sections of the work. Again, the conductor should use his/her discretion when deciding whether it will be more beneficial to include *Section* or *Form*.

4. Instrumentation

The main instrumentation used in each small section can be listed here. In mm. 1-9 of *As Summer Was Just Beginning*, the alto saxophones and french horns have the melody. Supporting instruments include clarinets, alto and bass clarinet, bassoons, tenor and bari saxophones, trombones, baritone, tuba and timpani. Rather than writing out all of those instruments, a shorthand method can be used. In this case, the supporting instruments can be labeled as "mids" and "lows" since even instruments that can play in a high range, such as clarinets, are playing in their mid/low range. The melody and background instruments can then be written like a fraction, melody on top, background on bottom, keeping in line with idea of the chart as a visual representation of the music. If instruments are added/change in the middle of the small section, use a '+' or ',' to indicate the addition/change, such as in mm. 17-25.

Mm. 1-9	Mm. 17-25
<u>alto, hn</u> mids, lows	<u>upper ww, mallets</u> + <u>tpt 1</u> cl tiered tutti

5. Dynamics

List the main dynamic movement in each small section in this column. If a section has mainly *p*'s with only a slight rise and fall in volume, it may be easiest to just write *p*. If there is a large dynamic shift, such as *p* < *f*, then it will be beneficial to list it as such. Remember that dynamics are relative, so if an individual wishes to do so, interpreted dynamics can be listed as well. It is not essential, however, to make such differentiations about dynamics as this point as interpreting dynamics will be addressed later on in the *Application* section.

6. Description

Use this column to write thoughts, feelings, images and descriptors that present themselves while listening to/studying a particular section. The opening measures in *As Summer Was Just Beginning*, for example, may be thought of as warm, but conveying a sense of longing and a little sadness. Certain passages may bring a particular color or image to mind. This is also a good place to include description of a story line or scene. This works well if the music is programmatic, but even if it is not, it may be beneficial to create a narrative or include a sentence or two about the message or feeling being conveyed. In *As Summer Was Just Beginning*, the presentations of the *a* theme could be interpreted as the musical depiction of one filled with sorrowful acceptance while thinking back on the life of another who had passed. The *b* theme could represent a memory of the happier times, which eventually fade with the return of the *a* theme.

7. Other

This column is a place to write down important elements found in the music that do not necessitate a separate column. In *As Summer Was Just Beginning*, for example, the key signature changes a few times, but not enough that a new column is required. It also may be helpful to list important and/or exposed chords, such as those found in resolutions, to provide an idea of the overall harmonic structure. (For works with complex harmonic structure, it would be appropriate to include a full harmonic analysis and possibly a separate column for such.)

8. Concepts

Significant musical concepts that will need to be addressed when rehearsing each small section can be listed in this column. Concepts may include tone, intonation, balance, blend, dynamics, phrasing, rhythm, etc. Concepts may be similar throughout the piece, or they may differ from section to section. While filling out this portion of the chart, keep in mind an ensemble's strengths and weaknesses, as that will help in determining what needs to be worked on the most.

Example

FINALIZED CHART As Summer Was Just Beginning

MM.	Theme	Section	Instrumentation	Dyn.	Description	Other	Concepts
1-9	a	I	<u>alto, hn</u> mids, lows	<i>p</i>	-Warm -Longing, a little sad	-Bb Major - <i>Andante con moto</i> -Suspension -Ends on vi	-Tone -Intonation -Blend
9-17	a'	I	<u>alto, hn</u> mids, lows	<i>p</i>	-Warm -Longing, a little sad	- <i>Ritardando</i> -Suspension -Ends on I	-Tone -Intonation -Blend
17-25	b	I	<u>upper ww, mallets</u> cl + tpt 1 tiered tutti	<i>pp</i>	-Light -More delicate -Happier, more hopeful	-Fermata -Percussion -Ends on V	-Phrasing (flowing motion)
25-33	a(')	I	<u>alto, hn</u> mids, lows	<i>p</i>	-Warm -Longing again -Reminiscent	-Percussion -Suspension -Ends on I	-Dynamics (playing <i>p</i> with good sound)
33-41	a	II	<u>upper ww, tpt</u> tutti	<i>mf</i>	-Full -Brighter -More energized -Slightly joyful, then a sadder memory	-Eb Major -Suspension -Ends on vi	-Full ensemble Balance and Blend
41-49	a'	II	<u>upper ww, tpt</u> tutti	<i>mf</i>	-Joyful, a happier memory tinged with sadness -Coming to some peace	- <i>Ritardando</i> -Suspension -Ends on I	-Dynamic contrast -Phrasing
49-57	b	II	<u>fl/picc, mallets, (eb clar)</u> upper-mid ww (horn, alto solos) + tpt 1 tiered tutti	<i>pp</i>	-Light, then Full -Hopeful -Happier, remembering better times	-Counter melody -Percussion -Staggered entrances -End V of vi	-Rhythm (dotted eighth-sixteenth subdivision)
57-65	a	III	<u>upper ww, tpt</u> tutti	<i>f</i>	-Full -Warm, but also bright -Bittersweet acceptance	-C Major - <i>Maestoso</i> -Suspension -Ends on vi	-Tone, Intonation, Balance and Blend at <i>f</i>
65-end	a'	III	<u>upper ww, tpt</u> tutti	<i>f, p</i>	-Warm, but lighter -Peaceful resolve -Acceptance	- <i>Largo</i> -Fermatas -Cesuras -Suspension -Ends on I	-Tone and Intonation at <i>pp</i>