

## Analytical Guide

When analyzing any specific structural element of a musical composition, always work from the whole to the parts and back to the whole again.

### *A<sub>1</sub> Melody:*<sup>5</sup>

1. Locate and identify all important melodic ideas: main themes, subordinate themes, countermelodies, and so on.
2. Analyze the characteristics of each melodic idea in terms of its:
  - form: periods, phrases, motif
  - scale basis:
    - conventional—major, minor, modal, whole tone, chromatic
    - nonconventional—twelve-tone, serial, synthetic
  - dimensions:
    - vertical—narrow or wide range
    - horizontal—long, continuous line or short motival fragments
  - contour: direction (ascending, descending, combinations), contour patterns
  - progression: diatonic or chromatic, conjunct or disjunct
  - general qualities: lyric, dramatic, others
  - ornamentation: embellishments, coloration, figuration
  - additional considerations:
    - prominence of certain rhythmic patterns
    - prominence of certain notes or melodic intervals
    - dynamic contour
    - tone colors (instrumentation used)
    - relationship of melody to texture
    - relationship of melody to harmony, especially the use of nonharmonic tones in the melody: passing tones, neighboring tones, appoggiaturas, suspensions, anticipations, escape tones
3. Analyze the thematic transformation techniques employed:
  - inversion (mirror)
  - retrograde
  - retrograde inversion
  - augmentation or diminution (rhythmic variations)
  - tone color variations (varied instrumentation)
  - sequence
  - transposition
  - leitmotif
  - ostinato
  - repetition with variations of pitch, rhythm, timbre
  - combinations of the above

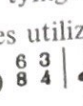



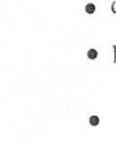


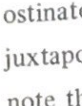
### *A<sub>2</sub> Harmony:*<sup>6</sup>

1. Analyze the overall harmonic structure by identifying the beginning and ending key or pitch centers of movements and large sections.

2. Determine the harmonic or scale basis:
  - major, minor, chromatic
  - modal, whole tone, pentatonic
  - polytonal, bitonal
  - multitonal, microtonal
  - pandiatonic
  - synthetic
  - atonal, serial, twelve-tone
  - others
3. Analyze the internal harmonic movement:
  - cadences (conventional—perfect, half, plagal, deceptive; or nonconventional)
  - modulations (fifth, third, or second relationship types, others)
  - progressions (intervals of root movement, sequence, parallelism—chord streams, elisions)
4. Analyze individual chord structures:
  - tertian: built in thirds (triads—major, minor, diminished, augmented; sevenths, ninths, elevenths, thirteenth)
  - nontertian: built in fourths (quartal), fifths (quintal), seconds (secundal)
  - chord inversions
  - chord alterations (omitted chord tones, added nonchord tones)
  - bichords and polychords
  - tone clusters and other dissonant chord structures
5. Additional considerations:
  - prominent harmonic intervals
  - harmonic rhythm
  - harmonic tension (consonance versus dissonance)
    - use of nonchord tones and added tones to create tension
    - treatment of dissonance (preparation and resolution)
  - relationship of harmony to melody

### ***B. Rhythm:***

1. Examine the overall tempo indications:
  - relationships of tempos: similar and contrasting tempos
  - use of tempo as a factor in establishing general moods:
    - slow—tragic, majestic, heavy
    - fast—gay, joyous, humorous, comical
  - internal variations or changes of tempo: ritardandos, accelerandos
  - interruptions of tempo: grand pause, railroad tracks, fermata
2. Examine the meters used:
  - simple—duple (2/4, 4/4, 2/2), triple (3/4, 3/8, 3/2)
  - compound (6/8, 9/8, 6/4, 12/8)
  - asymmetrical or composite (7/4, 5/8, 7/8)
  - polymeters (simultaneous use of diverse meters)
  - changing meters, including meter expansion (2/4, 3/4, 4/4, 5/4) and contraction (7/8, 6/8, 5/8, 4/8)

- techniques used to obscure or destroy the pulse or meter: omission of bar lines, tying over bar lines, free rhythm
3. Identify special rhythmic devices utilized:
- hemiola (2:3 relationship) 
  - syncopation 
  - augmentation 
  - diminution 
  - polyrhythms (simultaneous use of two or more complex rhythms) 
  - thematic rhythms (nonmelodic) 
  - ostinato rhythms 
  - juxtaposition of diverse rhythm groups 
  - note the use of rhythm to give drive, energy, and life to the music
  - note unusual uses of silence (rests)

### C. Bandstration:

1. Analyze the score requirements to determine if any atypical instruments or musical resources are used.
2. Study the bandstration carefully by examining:
  - each family of instruments: woodwinds, brass, percussion
  - instrument choirs or sections: flutes, double reeds, clarinets, saxophones, conical brass (cornets, horns, baritones, tubas), cylindrical brass (trumpets, trombones), membrane percussion (timpani, snare drum, bass drum), cymbals, keyboard percussion, miscellaneous percussion
  - each individual instrument line
3. Note the use of:
  - special effects: mutes, flutter tongue, tremolo, glissando, quarter tones
  - extreme register scoring (high and low)
  - unusual unison or octave doublings
  - imaginative instrumental scoring combinations, for example, stopped horns and natural horns flutter tonguing in unison
  - contrasting tone colors
  - instrumental timbres for coloristic effects

### D. Dynamics:

1. Study the overall dynamic scheme (movement and large section climaxes; subsection, period, and phrase climaxes).
2. Note the use of dynamic effects:
  - terrace dynamics
  - extreme dynamic ranges (ffff or pppp)
  - simultaneous use of contrasting dynamics
  - percussion instruments used for dynamic accent

- orchestrated crescendos or diminuendos
- subtle dynamic nuances
- quick changes of dynamics
- interweaving dynamics

### E. Texture:

1. Identify and compare the musical textures utilized in the work:
  - monophonic (one line)
  - homophonic
    - chordal ("familiar style"—note against note)
      - number of parts
      - spacing of parts
    - melody with accompaniment
      - sustained chord accompaniment
      - repeated chord accompaniment
      - arpeggio accompaniment (Alberti bass)
  - polyphonic
    - number of parts
    - relative importance of each part
    - degree of melodic and rhythmic independence of each line
    - spacing and crossing of parts
    - imitation (note strictness and distance)
    - devices: augmentation, diminution, stretto
    - freistimmig* (free voice writing)
  - hybrid textures (combinations of homophonic and polyphonic factors)
    - solo (prominent melody) with polyphonic accompaniment
    - quasi-contrapuntal style
    - figuration
  - other considerations
    - special textural effects (antiphonal, responsorial)
    - use of counterpoint (parallel, oblique, and contrary motion)
    - density (thickness or thinness of the musical fabric)

### F. Form:

1. Analyze the "external" form to determine if the work belongs to a standard formal type:
  - sectional forms: binary, ternary, rondo, arch form (ABCDCBA)
  - variational forms: theme and variations, passacaglia, chaconne
  - developmental forms: sonata allegro
  - imitative forms: fugue, canzona, ricercare
  - stylized dance forms: bourrée, minuet, gigue, gavotte
  - free forms:
    - sectional—toccata, prelude, fantasia, rhapsody
    - based on extra musical ideas—poem, story, play, mythology
  - compound or multimovement forms:
    - instrumental—concerto, suite, symphony, sonata, divertimento
    - vocal and instrumental—cantata, oratorio, mass
  - hybrid forms (combinations of the above)

2. Analyze the "internal" form, sections, periods, phrases, in relationship to the melodic and harmonic materials.
3. Other considerations:
  - balance (symmetry)
  - unity (coherence, continuity)
  - variety (contrast)
  - number and relationship of movements
  - time factors (total length of movements or large sections)
4. Construct a flow chart of the internal form of the music. A flow chart is a clear and concise schematic diagram illustrating the interrelationships of the various structural elements of a composition. Constructing a flow chart for each composition analyzed is highly recommended. The chart can be used as an aid in memorizing the score and as a teaching/learning tool. The flow chart may be simple or detailed, depending on the complexity of the musical composition and the levels of understanding of those who will use it. The basic format for constructing a flow chart is given in Figure 7. A sample flow chart is given in Figure 8.

**Research—Historical Context:** The next step in completing the prelesson plan preparation involves the researching of pertinent information necessary for developing a knowledge of the historical context of the work. This back-up research should focus on three related topics: the composition, the composer, and the historical style period.

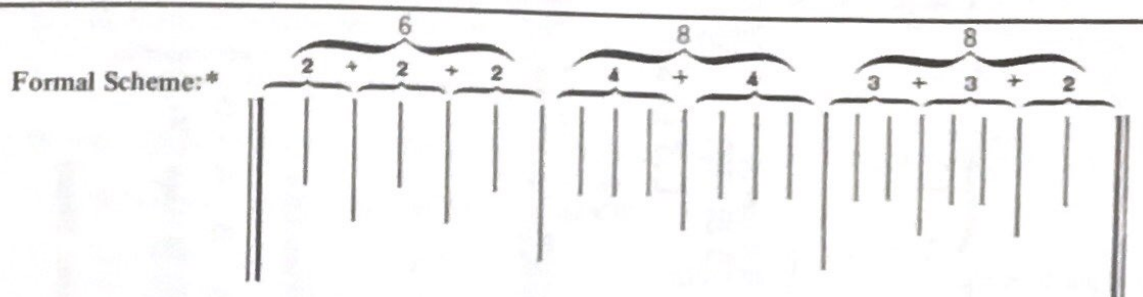
A. Background information about the composition:

1. Find out about the circumstances surrounding the creation of the work, historical, cultural, social. Make special note of the relationship of the work to contemporary events.
2. Determine if the work is representative of a "school of composition" or a movement within a historical style period: nationalism, impressionism, primitivism, expressionism, neoclassicism, neoromanticism, jazz, twelve-tone, serial, aleatoric, electronic, experimental.
3. Find out when, where, and for whom the work was composed. Include information about the first performance if possible.
4. Determine the nature of the work. Is it an independent piece of music (absolute) or is it based on an extramusical idea (programmatic)? If the work is based on an extramusical idea, be it a poem, story, painting, play, or whatever, look up the programmatic idea to gain a fuller understanding of the work.
5. Determine the purpose of the work. Is it an overture to a musical play, ballet music, religious music, others?

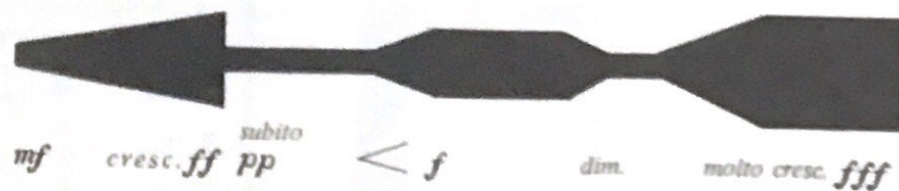
When researching background information, try to find written comments about the work by the composer. This type of information will usually throw light on the nature and creation of the work.

Figure 7

## Flow Chart Outline



- Melodic Design:** Indicate main themes, subordinate themes, countermelodies, and so on (Th I<sub>a</sub>, I<sub>b</sub>, II, CM).
- Rhythmic Elements:** Include meters, tempo indications, and any important rhythmic ideas or devices.
- Bandstratation:** Indicate instrumentation of thematic materials and important harmonic accompaniment materials. Use abbreviations: solo trp, tutti br, cl & sax, and so on.
- Harmonic Structure:** Indicate tonal (key) or pitch centers and important cadences, modulations, progressions, chords, and so on.
- Texture:** If desired, indicate the basic textures of sections and subsections.
- Dynamic Curve:** Indicate important dynamics, especially climaxes. It may be helpful to include a graphic curve illustration of the overall dynamic scheme:



- \*a. Use double bars to mark off movements and large sections.
- b. Use vertical bars of varying lengths to mark off subsections, periods, and phrases. The bar lengths should correspond to the relative lengths of the sections marked off.
- c. Use horizontal brackets and numbers to indicate the number of measures enclosed in a section, period, or phrase.
- d. For extended works or movements, it may be helpful to construct an abbreviated flow chart to reveal more clearly the external form of the music.

Figure 8

"Song of the Blacksmith" from *Second Suite* by G. Holst

Moderato 6 4 (A) 4 (B) 4 4 + 1 (C)

Form:  $\frac{b}{4}$  |  $\frac{3}{4}$  | (2) | (2) | (2) | (2) | 4 | 4 | 4 |  $\frac{3}{4}$  | (2) | 4 | 4 | 4 | 3 | 4

Melody: Introduction Extension

Rhythm: Tutti Brass Th I ww & hrns Th II cors & cls Th I solo cor (transposed) tutti

Bandstratation: ff f mf p f fff

Harmony:  $gm^7$  dm am dm gm Th II (canonic)

Texture: Two bar chd progression Homophonic melody-forte Quasi-Contrapuntal

Dynamic Curve: Accompaniment - piano Lead to

(cont.)

4 3 (2) 4 + 2

4 4 % 4

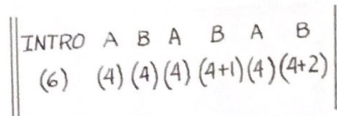
Th I tutti Th II tutti Extension

F dm  $gm^7$  D

Homophonic

climax phrase

Abbreviated Flow Chart



Overall Form: Binary

- B. Biographical information about the composer:
1. Composer's place and date of birth and death.
  2. General information about the composer's life and work.
  3. Composer's contribution to the history of music and the evolution of music composition.
- C. Stylistic and performance practices of the historical period that the composition represents.
1. The role of the performer and the performance medium.
  2. Style characteristics of the period related to the performance and interpretation of melodies (ornamentation, articulations, phrasing, timbres), rhythms and tempos, and dynamics.
  3. Other period characteristics relating to forms, textures, harmony, and instrumentation.

When completing the back-up research, keep an accurate log of sources consulted; this information may be needed later when writing the lesson plan materials. Sources may include biographies, music history books, dictionaries and encyclopedias of music and musicians, books on style and performance practices, and music journals. Some journals, for example the *Journal of Band Research*, periodically publish excellent analytical articles on standard wind band compositions.

The final step in completing the prelesson plan preparation involves the compilation of a glossary of the musical terms that appear in the score or are in some way related to the musical structure and historical context of the work. The list should contain all terms that may be new or vaguely familiar to your students. Since the glossary will be used for instructional purposes, clear and concise definitions should be included. Don't forget to include musical terms that appear as titles of works and movements: suite, symphony, divertimento, concerto, gigue, intermezzo, chaconne. These terms are especially important in helping students develop a conceptual understanding of the music they are performing.

After completing the prelesson plan preparation, you should be ready to begin building the lesson plan and writing the instructional objectives and activities. It is highly recommended at this point that you write a complete set of analytical and historical notes for the composition selected. The notes will be used extensively later on for instructional purposes in the rehearsal hall and for out of class reading and study assignments. The suggested outline for the notes is given below. The format is in reverse order of that given in the prelesson plan preparation because the historical notes serve as a general introduction to the work.

*Title of the Work*

*Composer/Arranger*

*Publisher and Date*

*Recordings of the Work (Include record title, number, performing group and conductor.)*

*Historical Notes:*

The Composition

The Composer

The Historical Style Period

When paraphrasing or quoting material verbatim, use footnotes (source, author, pages). Include sources for further reading and study if desired.



**Analytical Notes:**

Melody  
 Harmony  
 Rhythm  
 Bandstratation  
 Dynamics  
 Texture  
 Form

It may not be necessary to write analytical notes for every structural element listed. Include only those elements that illustrate important musical concepts that will be covered in the lesson plan.

The analytical and historical notes should be complete unto themselves and readable by the average school bandsman. Cryptic references to minute passages in the score should be avoided. Most score examples referred to in the text should be included in the notes.

At this point, it may be helpful to the reader to examine the material given in the next chapter. The chapter presents a model unit study composition complete with analytical and historical notes, lesson plan, and student study guide.

## Building the Lesson Plan

A three-part format is suggested for use in building the lesson plan: (1) concepts, subconcepts, and objectives; (2) activities for teaching comprehensive musicianship; and (3) evaluation.<sup>8</sup> This format is highly recommended in that there is continuity and integration of all phases of the teaching/learning process for each unit study composition. Although the specifics of each lesson plan vary from composition to composition, the overall format remains the same.

**Selecting the Concepts and Subconcepts:** The structural elements of music outlined in the Blueprint of Objectives—melody, harmony, rhythm, bandstratation, dynamics, texture, and form—provide the basic core of seven musical concepts upon which to build the lesson plan for each selected composition. To this basic core of concepts, an “additional concepts” category is added to encompass the historical context of the work and other important aspects of the work not covered elsewhere.

Subconcepts are specific, readily definable ideas that flow from and relate to the more general concepts. An understanding of the concept of harmony, for example, is developed through the study of specific aspects of harmony—the major triad, the perfect cadence, the tritone interval, the fifth relationship modulation, and so on. Other concepts are similarly developed through the use of subconcepts. A comprehensive list of subconcepts is suggested in the analytical guide given in the prelesson plan preparation. Determination of which concepts and subconcepts to include in the lesson plan should become apparent upon completion of the structural analysis of the work and the back-up research. Keep in mind that not all core concepts need be included in each unit study lesson plan. Select only those concepts and subconcepts that naturally flow from the selected work and dictate emphasis.