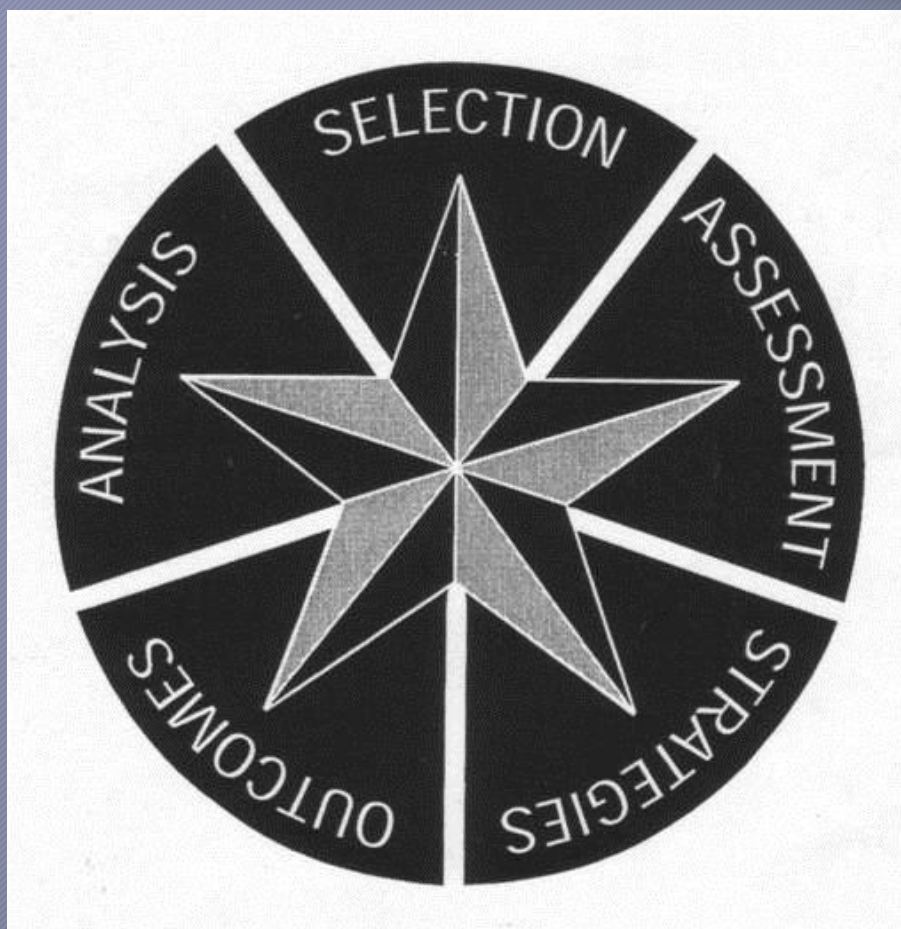


Comprehensive Musicianship through Performance
Northern Illinois University – DeKalb, Illinois

POM: Analysis

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Comprehensive Musicianship Through Performance (CMP)



Analysis



FIRST DAY OF MUSIC THEORY



**WHENEVER YOU WRITE A
PARALLEL 5TH**

**BACH KILLS A
KITTEN**

What does 'analysis' mean to you?

- Roman numerals
- Difference between appoggiaturas and escape tones
- Phrygian half-cadences
- Closely related keys
- Secondary dominants
- Schenker
- Knowing the difference between the German, Italian, and French augmented 6th chords
- Neapolitan chords – the most delicious of all chords
- The TRISTAN chord!
- What's a 'hidden fifth?'

Example 8, Beethoven Sonata Op. 10, no. 1, I, mm. 215-248, recapitulation's second theme

215 220 225 230 235 240 245

$\flat 6$ ————— $\flat 6$ 5

($\hat{1}$ $\hat{7}$ $\hat{4}$ $\hat{3}$) ($\hat{1}$ $\hat{7}$ ——— $\hat{2}$ $\hat{3}$) ($\hat{1}$ $\hat{7}$ ——— $\hat{4}$ $\hat{3}$) ($\hat{1}$ $\hat{7}$ ——— $\hat{2}$ $\hat{3}$)

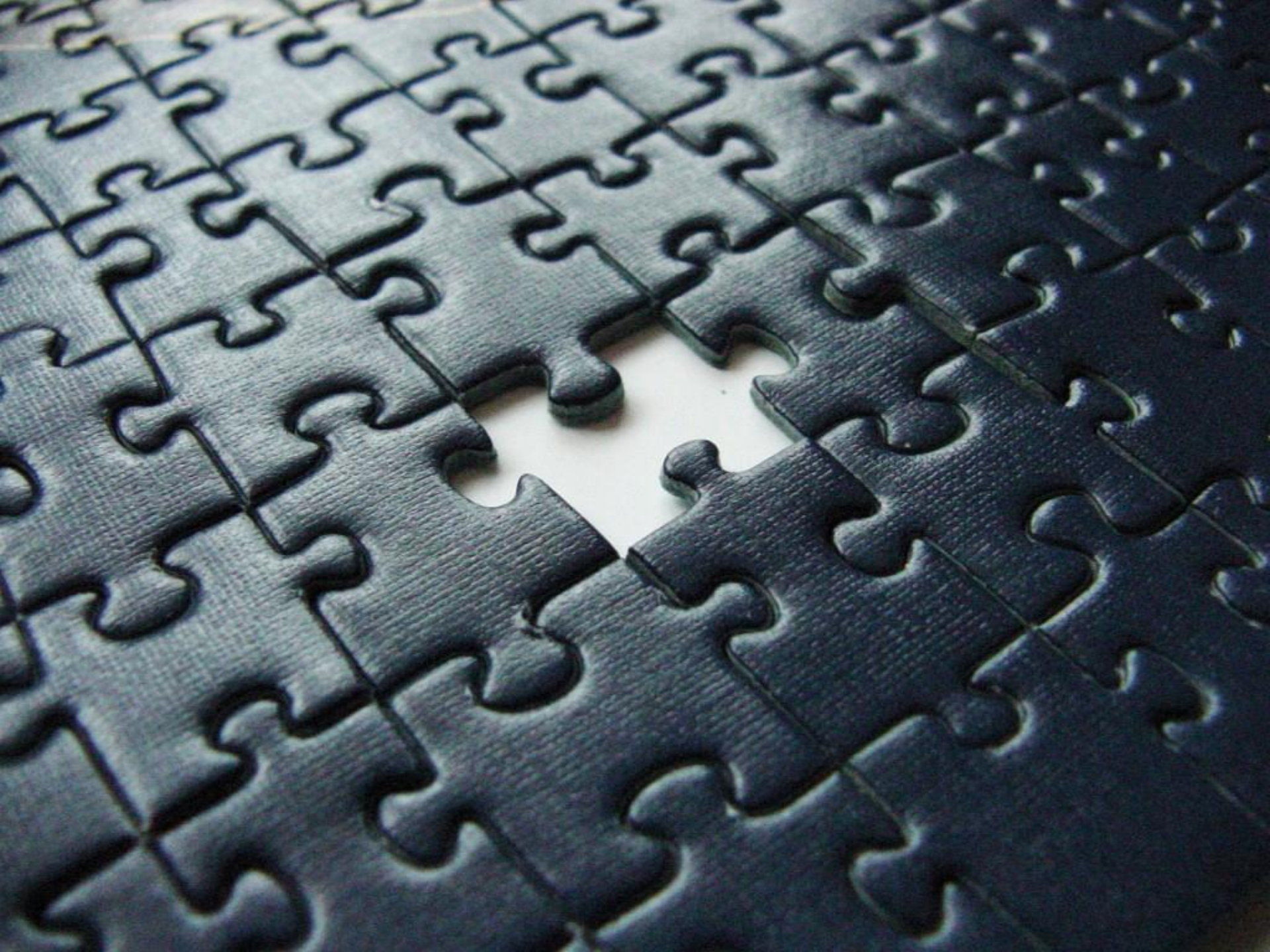
2nd theme:

α α α α

I $V \frac{4}{3} \frac{6}{5}$ I $V \frac{4}{3} \frac{6}{5}$ i

iv

iv $V \frac{6-5}{4-3}$ i $V \frac{4}{3} \frac{6}{5}$ i $V \frac{4}{3} \frac{6}{5}$ i







How should we approach
analysis then?

The CMP Approach

Proper analysis involves...



Why did the composer make that choice?

What is the heart of this piece?

A CMP Analysis

1. Broad Description (Type/Genre)
2. Background Information (Music History)
3. Elements of Music (Music Theory)

Background Information

- Biographical information about the composer
- Historical implications
- Cultural underpinnings



How does this information provide
CONTEXT for this piece?

Things to Consider...

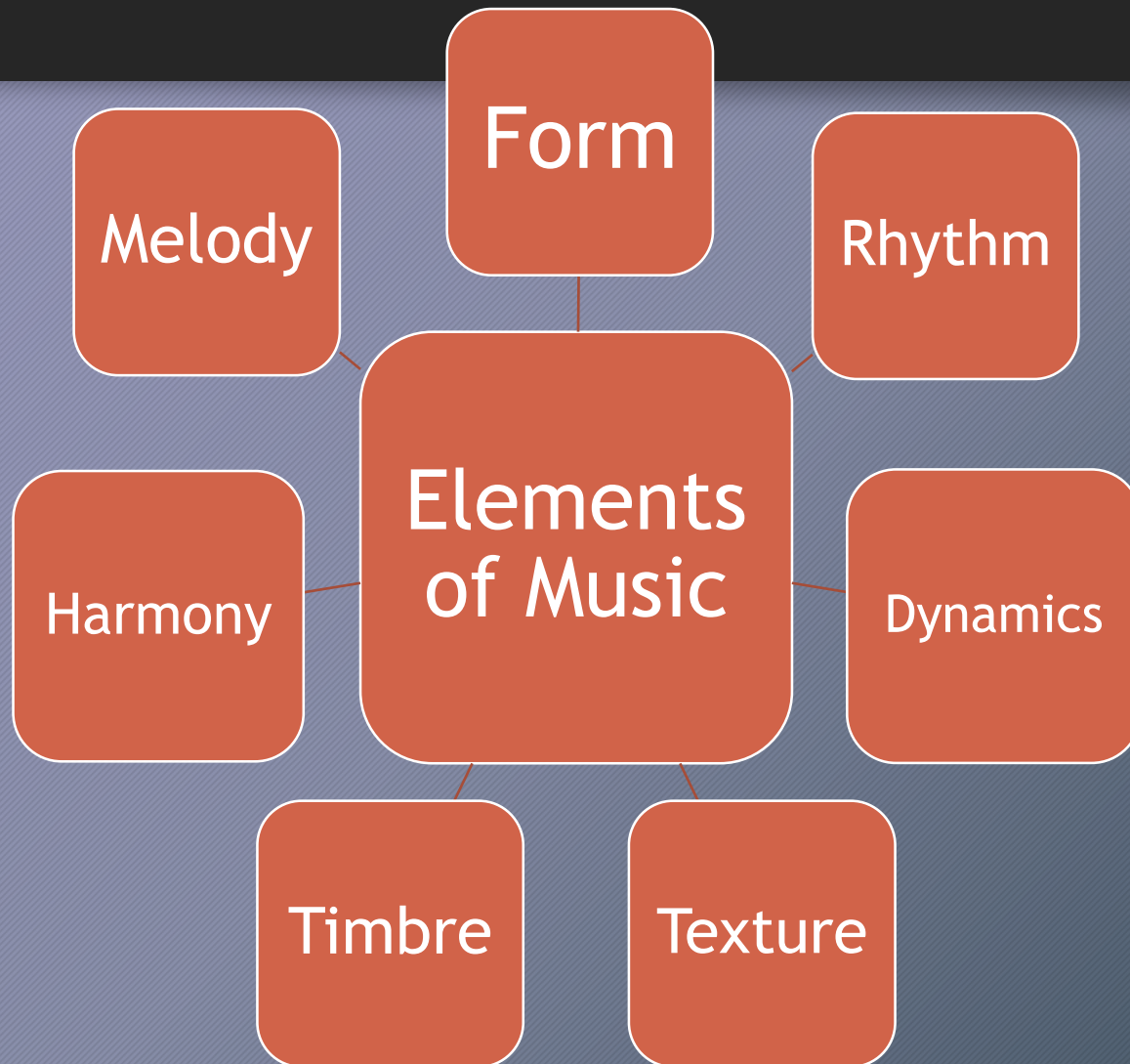
- Music Selection Matters
- What am I looking for?
- Interrogate your piece!
- Some things that you should avoid:
 - Jump to conclusions
 - Attach meaning or connections that aren't there
 - Draw overly simple conclusions
- No FAKE NEWS please!



²cu-rate *verb*:

to select, organize, and look after
the items in a collection or exhibition

Second Part of Investigation



A dramatic sunset or sunrise over the ocean. The sky is filled with large, billowing clouds in shades of orange, yellow, and white. Sunbeams (crepuscular rays) are visible, breaking through the clouds and shining down towards the water. The ocean surface is calm with gentle ripples, reflecting the light from the sky. The horizon line is clearly visible, separating the dark water from the bright sky.

Arioso by J.S. Bach

Background Information

- Composed in Leipzig, first performed in 1729
- The First Movement, Sinfonia, from the Cantata, *Ich steh' mit einem FuB im Grabe*
- The 4th and last cantata Bach wrote for the 3rd Sunday after Epiphany
- Bach did not title the piece “Arioso”

What is a Cantata?

- Part of the Church Liturgy
- Features vocal soloists, choir, and instrumentalists
- Very few Cantatas begin with an instrumental movement
- The movements that follow this one are rather dark and angsty
- The title translated means: “I Stand with One Foot in the Grave”

Let's Open the Score...

1. Notice

2. Label

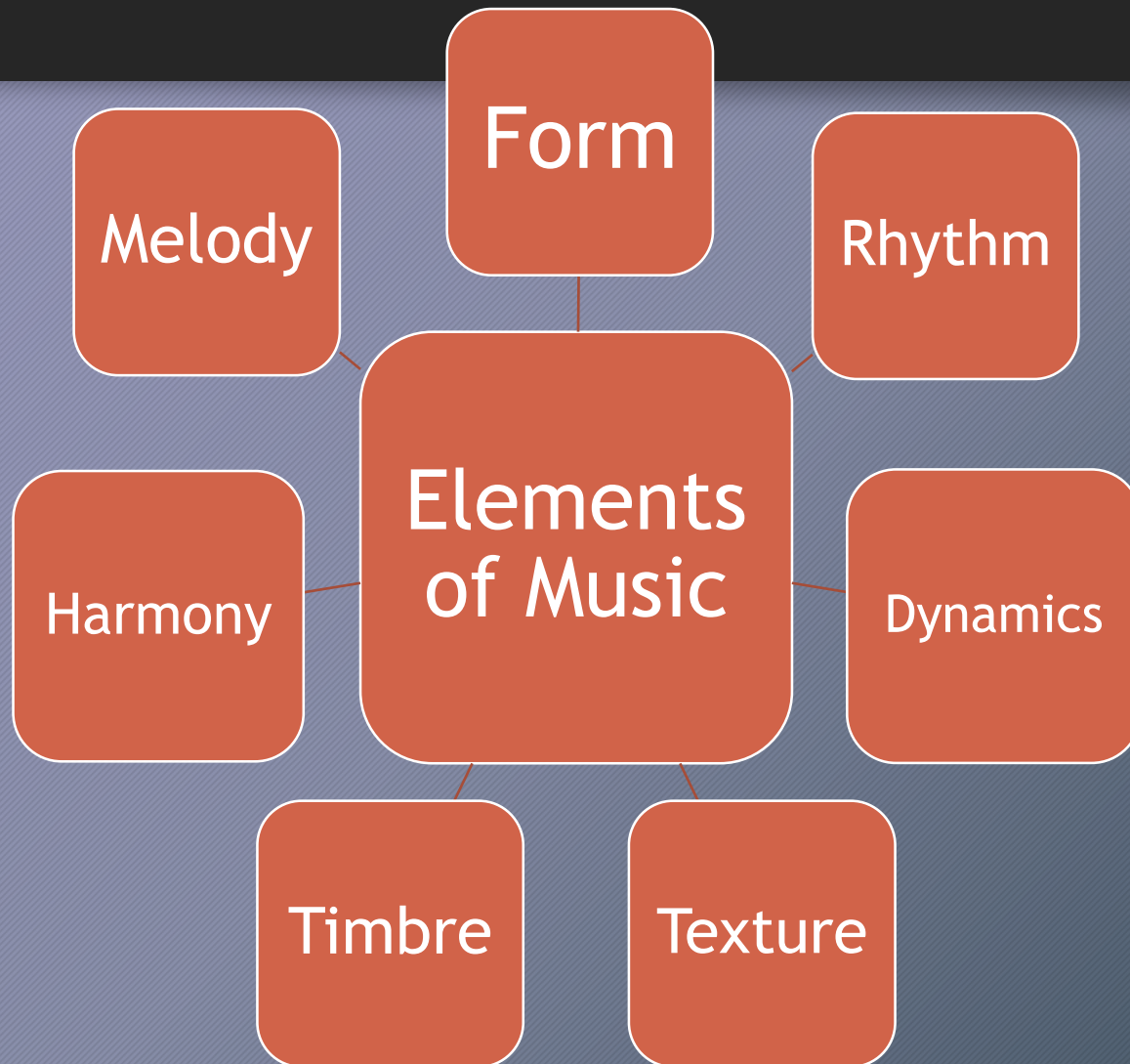
3. Speculate

Time to Explore!

Based on our first listening, take a few minutes now to look through the score and identify some elements that stand out in this piece.

What seems important to Bach?

Second Part of Investigation



Melody

- What is the overall contour?
- Mostly steps or skips? Range?
- Are there unifying motifs? Sequences?
- How does the structure of the melody contribute to its success?
- How many melodic ideas are there?

Rhythm

- Are there any unifying rhythms?
- How do the rhythms create the affect?
- Are there rhythmic motifs? How are they repeated or altered?

Harmony

- Is it in major or minor? Other?
- Where in the piece does the harmony really make a difference?
- Are there modulations?
- What is the overall key schema? Do you see relationships between the keys?
- How is dissonance used, both in specific moments and overall in the piece?

Form

- How long are the phrases?
- How is the piece organized? Does it use a traditional form?
- When does it diverge from this?

Timbre

- What is the overall instrumentation?
- Which combination of voices does the composer use at any given moment?
- How do the ranges affect timbre?
- How has the composer used color as an aesthetic device?

Texture

Two Basic Ideas to address:

1. How are the voices organized:
Homophonic, Polyphonic, or
Monophonic?
2. What is the density?
 - How thick or thin is the music?
 - How many voices are sounding simultaneously?

Dynamics

- Dynamics: Easy to label, harder to interpret
- Can you make sense of every dynamic marking by explaining why it's there?

Quick Review

- Start easy with a Broad Description
- Research the Background and then curate
- Study the Elements in any order
- Speculate: Ask “Why?”

And then what?

The Heart Statement!



More to come tomorrow...

Committee

Members:

Anything else to
add? 😊