

## Notes on Analysis Project: Beyond Tonality

This project is designed as an initial introduction to non-functional harmony in general. This engagement with the literature should be guided by the instructor, and should precede any theoretical explanations or lengthy discussions of post-tonal musical terms or movements.

Because copyright issues often arise when studying post-tonal music, I have elected not to include my own musical selections in this handout. The instructor is encouraged to select short excerpts (30 to 90 seconds) of three contrasting compositions from the early- to mid-Twentieth Century, including both anonymized scores and audio selections. Excerpts can be easily swapped out in subsequent semesters.



## Analysis Project: Beyond Tonality

- ▲ **Purpose:** Begin to explore music that doesn't use traditional functional tonality. Examine the provided musical excerpts, try to explain how their pitches are organized, and discuss with your classmates.
- ▲ **Project Component:**
  - Initial Post (Part 1)
  - Peer Comments (Part 2)

### ▲ **Project Description:**

#### PART 1: Initial Post

Navigate to Canvas under Course Documents > Analysis and Composition Projects > Analysis Project 1. Three brief musical excerpts have been provided. Listen to each one with the score.

To answer, create a new Canvas Discussion Board Thread, and copy and paste the text below into it. (Or copy this text from the Sample Answer Format Thread.) Then answer the questions for each.

*(copy the text below)*

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#### **1. Composition 1 (Two violins)**

- a. How would you describe this excerpt, not in terms of musical analysis, but using objective and subjective adjectives? Is it predictable? Calming? Chaotic? Majestic? Turquoise? (But say more than just a few words.)

**Answer:**

- b. Explain the organization of the pitch content. Can you identify any structure or pattern to the selection pitches, and/or their order? Do one or more pitches seem to serve as pitch centers / goals? If so, locate and identify the pitch(es). Does any of this change throughout the excerpt?

**Answer:**

- c. In addition to the pitch content, do any other parameters of the music give you clues as to the work's overall organization or divisions? (Rhythm, dynamics, register, etc.)

**Answer:**

#### **2. Composition 2 (Piano, 5 systems)**

- a. How would you describe this excerpt, not in terms of musical analysis, but using objective and subjective adjectives? Is it predictable? Calming? Chaotic? Majestic? Turquoise? (But say more than just a few words.)

**Answer:**



- b. Explain the organization of the pitch content. Can you identify any structure or pattern to the selection pitches, and/or their order? Do one or more pitches seem to serve as pitch centers / goals? If so, locate and identify the pitch(es). Does any of this change throughout the excerpt?

**Answer:**

- c. In addition to the pitch content, do any other parameters of the music give you clues as to the work's overall organization or divisions? (Rhythm, dynamics, register, etc.)

**Answer:**

### 3. Composition 3 (Piano, 2 systems)

- a. How would you describe this excerpt, not in terms of musical analysis, but using objective and subjective adjectives? Is it predictable? Calming? Chaotic? Majestic? Turquoise? (But say more than just a few words.)

**Answer:**

- b. Explain the organization of the pitch content. Can you identify any structure or pattern to the selection pitches, and/or their order? Do one or more pitches seem to serve as pitch centers / goals? If so, locate and identify the pitch(es). Does any of this change throughout the excerpt?

**Answer:**

- c. In addition to the pitch content, do any other parameters of the music give you clues as to the work's overall organization or divisions? (Rhythm, dynamics, register, etc.)

**Answer:**

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*(end of copied portion)*

### PART 2: Peer Comments

Discuss your answers in detail through the Discussion Board Forum "Analysis Project #1: Beyond Tonality." Navigate to the Forum, and read your classmates' original Threads.

Select at least three of these Threads to make a substantial comment on, by clicking Reply below the original post. Ask questions. Seek clarification. Agree or disagree. Challenge your classmates, and try to come to a consensus on your answers.

Aim for about 100-150 words total, among all your replies added together. Try to select Threads that haven't already received replies, so everyone can take part in the discussion.

You are not required to discuss each piece on each reply, but you should cover each piece over the course of your three replies. For example, you could note your agreement with Student A's analysis of Composition #2, and challenge Student B's reading of Composition #3, and ask Student C to clarify her meaning of "pitch center" on Composition #1.

You are encouraged to reply to comments on your own Thread to keep the conversation going, but these do not count toward your three required replies.

#### ▲ **Grading:** (45 points total)

▲ 30 – PART 1: Initial Post (3 compositions analyzed x 10 each)

▲ 15 – PART 2: Peer Comments (3 substantive peer comments x 5 each)