

Analysis Project: Capturing the Structure of Music

NAME: _____

- **Purpose:** Use your knowledge of phrase functions, cadence types, and classical theme types to analyze an assigned composition excerpt in a small group and present your results in an online video format.
- **Project Components:**
 - Part 1 (Group Contract turned in)
 - Part 2 (Analysis on Paper complete and turned in)
 - Part 3 (Re-composition complete; both scores turned in)
 - Part 4 (Video complete, uploaded, and URL submitted)
 - Part 5 (Discussion Board comments completed)
- **Project Description:**

This project will be completed in multiple parts; see the separate deadlines above. Student groupings and each group's assigned music will be handed out in class and/or on Canvas.

- **PART 1: GROUP CONTRACT**

In order to prevent both procrastination and miscommunications between group members and the instructor, each group will submit a Group Project Contract (due date above) detailing the intended project, already in-progress, and the specific expected contributions of each individual member. For more details, see the Group Contract form attached to this document.

- **PART 2: ANALYSIS ON PAPER**

Before anything else, and frequently throughout the project, listen multiple times to your group's assigned selection using Naxos Music Library or another university resource. Music analysis, especially on the topic of form, is often much more fruitful and meaningful when done using the score and audio. In order to be sure you are all listening to the same version, you may wish to assign to one group member the locating and sharing of a quality online recording of your work. This recording will also be integrated into your final video, so be sure it is a source you can copy easily and legally.

Analyze the form of your group's assigned music selection. This includes identifying the locations and types of all cadences, all phrase functions and their constituent elements (Basic Idea, Contrasting Idea, etc.), and finally which Classical theme type is presented. In addition to your written labels, your accompanying narration should give ample justification of each part of your analysis. I am interested in not only what you call something, but why, and how you came to that decision.

Once the above analysis is complete, prepare a clean hard copy, with all appropriate labels in their correct locations, to turn in. You may also wish to create a clean digital copy for use in your video presentation (see below).

- **PART 3: RE-COMPOSITION**

After you have finished analyzing your assigned selection, create a new version of the music that "re-composes" or re-imagines that music as a different Classical theme type. For example, if your work is a simple period, you might re-compose it as a compound period taking twice as long, or as a Hybrid 2 with an alternate ending. This process will very likely entail keeping the first half (or maybe quarter) of your selection as-is, and revising the remainder to create the new Classical theme type.

When you are done re-composing the work, prepare an analysis of the new selection (visual labels) and an audio example of it, as you did for the original. This audio may be played live or generated digitally.



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○ **PART 4: VIDEO PROJECT**

Create a video presenting your formal analysis and re-composition of the original work. Your video should list the composer, composition title including opus and movement numbers, and measure numbers of the excerpt, as well as the names of all the members of your group.

Be sure to display the score visually and play the excerpt's audio when referencing the music in your video. For the original selection, you may either create/record the audio live, or find a copy of the audio online. For the re-composed version, you may either create/record the audio live, or digitally generate a copy of the new audio using Finale or other software. If needed, you may enlist the assistance of other students or non-students for your live performances.

Using your written analysis as a guide, prepare a verbal narration of the analysis to accompany the video. This portion should highlight and justify the various labels presented, alongside the audio of the original music performance, followed by a brief explanation and justification of your re-composed version. You may also wish to address which version your group members like better and why. You are advised to write a script so the narrator(s) can express their points clearly and succinctly in the video. You are also advised to state the Classical theme type of your original and re-composed selections near the beginning of your analysis, rather than keeping your audience guessing until the end.

Upload the completed video to YouTube, then submit URL text as a new thread in the Discussion Board. From there, everyone in the course will be able to view and make comments on the videos.

If you have technological difficulties, consult with the rest of your group or class, then with me. While technology can be frustrating at times, this is no excuse for incomplete or subpar work. Plan ahead!

○ **PART 5: DISCUSSION BOARD COMMENTS**

All class members are required to view the other groups' videos and comment thoughtfully on their work. Ask questions, and respectfully confirm or challenge their claims. Participation in this discussion is part of the project grade. For full credit, each student must create at least two high-quality reply posts.

• **Grading:**

- | | |
|--|---|
| ○ 5% – Group Contract (Group) | Filled out accurately and completely; features duties for, and input from, all members |
| ○ 10% – Analysis on Paper (Group) | Written analysis is accurate and complete |
| ○ 10% – Re-Composition (Group) | Re-composition is accurately labeled |
| ○ 10% – Video: Original Analysis | Video narration, score, & audio on the original music is accurate, clear, & engaging |
| ○ 10% – Video: Re-composition Analysis | Video narration, score, & audio on the re-composed music is accurate, clear, & engaging |
| ○ 5% – Video: Overall Presentation/Style | Video is appealing and easy to understand, including both audio and visual components |
| ○ 10% – Discussion Board Comments | Active participation in comments toward all groups |
| ○ 40% – Individual Contribution(s) | Quality of individual work given on your contract |

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GROUP CONTRACT

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Group Name (be creative): _____

Project Title (be creative): _____

Possible individual member contributions to record below may include, but are not limited to: locating an audio source for use during analysis and to include in the video, identification of cadence locations and types, identification of phrase functions, identification of Classical theme type, justification of the previous analytical comments, narration of the analysis, visual design of the analysis (writing labels), video production (recording), audio editing, video editing, and video uploading/submitting. More than one person may be involved in each task. Every member should have some part in the music analysis.

While it is expected that all members will assist with all components in some way, the instructor acknowledges that different individuals will excel in different aspects of the project. It is the responsibility of each group member to ensure an equitable division of effort among all members. If one or more members are not meeting their contracted obligations, it is in everyone’s best interest that you inform your instructor early in the process. As always, please feel free to consult your instructor with any questions on this project.

Group Member:	Member’s Expected Contribution(s):
_____	_____
_____	_____
_____	_____
_____	_____

Recording Format: What type(s) of media/formats will you use to create the audio and video for this analysis? Be specific.
