

## Lesson 2 Analysis

### Let's go: Analysis by listening

*"Begin at the beginning ... and go on till you come to the end: then stop."*

The King of Hearts in *Alice in Wonderland*

by Lewis Carroll

We are going to listen to music and put into words what we hear.

#### **Unity and segmentation.**

Just like a writer, a painter, an architect or sculptor, a composer (but strictly speaking also the performer) is working with **design**. He takes care of

- **Unity**: by creating coherence with musical means (key, themes, motifs, ...)
- **Segmentation**: making borders or boundaries to separate form sections or phrases

In doing this he uses *repetition, variation* and *contrast* as **form means**.

*Unity* is about *coherence*, consistency. If you experience something as coherent, probably there is a kind of unity in used material, or the way the material is used.<sup>7</sup>

The term *segmentation* is literally about borders, boundaries, segmentation points. Our body for example is segmented; head, neck, torso, legs, arms. These again have segments like upper arm, lower arm, hand. And also the hand has segments, and so on.

The beginning and end of a piece are the most obvious points of segmentation.

Silence || **Music** || Silence (and/or applause)

With a painting it's most often the *frame* that determines the boundaries of the art work

#### **Sound**

The sounding material a musician works with, can be describes in 5 parameters or dimensions.

1. PITCH (melody, harmony)
2. DURATION (time signature, metre, rhythm)
3. DYNAMICS (dynamics)
4. TONE COLOUR OR TIMBRE (timbre, orchestration)
5. TONE LENGTH (articulation)<sup>8</sup>



<sup>7</sup> Schilderkunst, je kunt bijvoorbeeld een landschap schilderen in verschillende stijlen; romantisch, impressionistisch, expressionistisch, kubistisch ...

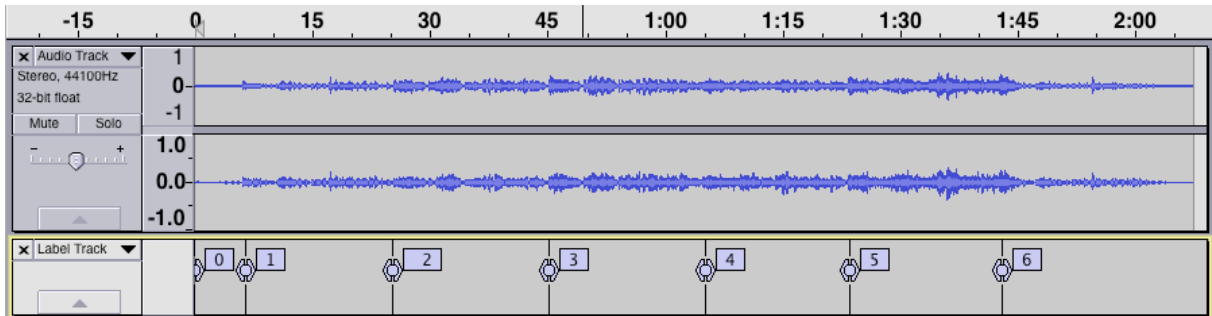
<sup>8</sup> Schmitz, H.-P. (1958). *Singen und Spielen*. Kassel: Bärenreiter.

This list is of course rather abstract; in the working model number 8 on skole.nl you can find additional questions to ask yourself about what you hear.

[Listening example 1<sup>9</sup>](#)

The general listening questions:

1. How can we hear that we move from one form section or segment to the next?
2. What helps the experience of unity in this example?



10

0.	
1.	
2.	
3.	
4.	
5.	
6.	

This is an example of a sequential form; a sequence of musical fragments.

[Listening example 2<sup>11</sup>](#)

This is also a sequential form; now as a song with verses. The last part of the intro concludes each verse.

Intro - verse 1 – verse 2 – verse 3.

<sup>9</sup> Saltarello – Guillaume Dufay (1397-1474)

<sup>10</sup> de afbeelding is een schermkopie uit Audacity, zie [www.skole.nl](http://www.skole.nl) | Algemeen | Software voor meer info.

<sup>11</sup> Der Vogelfänger uit Die Zauberflöte – W.A. Mozart (1756-1791)

Tonic and Dominant, I and V,  $\hat{7}$  en  $\hat{8}$ ,  $\hat{2}$  and  $\hat{1}$

[Listening example 3](#)<sup>12</sup>

Tot 1:29

There exists music which does not have clear points of segmentation and contrasts, in that case we often hear an even sound picture with little change.

If changes have a goal (and we can recognize a pattern) then it's possible we are dealing with a so called *developmental form*. Minimal music is an example of this.

[Listening example 4](#)<sup>13</sup>

In the design of music from the classical era balance and good proportions are important. On a detailed level this is accomplished by phrasing, for example antecedent-consequent. Or by grouping measures (4+4) and so on. On the macro level this is achieved by balancing form sections (For example repeat of a form section after a contrasting section, like A-B-A)

In the classical era we often encounter with *minuets* the following scheme:

minuet – trio – minuet.

Besides that a for the classical era characteristic form is the Viennese Rondo or Sonata rond form:

A – B – A – C – A – B – A

**Key terms (concepts)**

- |                                   |                 |
|-----------------------------------|-----------------|
| ▪ Unity and segmentation          | ▪ Balanced form |
| ▪ Repetition, variation, contrast | ▪ Texture       |
| ▪ Pedal point                     | ▪ Homophony     |
| ▪ Ostinato                        | ▪ Heterophony   |
| ▪ Periodisation                   | ▪ Polyphony     |
| ▪ Imitation                       | ▪ Tonality      |
| ▪ Ornament                        | ▪ Key           |
| ▪ Sequential form                 |                 |

**Background info on [www.skole.nl](http://www.skole.nl)**

- Analyzing form, structure and texture
- Form characters (sequential form, balanced form, developmental form)
- Texture
- Musical parameters
- Working model musical analysis
- Working model auditory analysis

<sup>12</sup> Variations for winds, strings and keyboards – Steve Reich (geb. 1936)

<sup>13</sup> Beethoven Op. 22 laatste deel (rondo)