

Semester Analysis Project

Music Theory II, Dr. Feezell

Overview

Objective: Apply your theory knowledge to the study of performance literature.

Grading: 10% of your final average. 5% will be based on whether your examples are analyzed correctly, and 5% will be based on your preparation and class presentation of the examples.

Due date to tell me which piece you will analyze: Tuesday, March 25.

Due date for project: The project is due the day you present it. Presentations will be scheduled for April 15, April 17, and April 22 based on a sign-up sheet posted by the professor's office.

Late penalty for this project: 15% per class day (1.5 points off your final average)

Written Analyses (worth ½ the grade)

Analyze one piece selected from the following (**1 piece total**, scores/recordings on reserve):

- *Notebook for Anna Magdalena* Bach attr. to J.S. Bach (except for March in D)
- *Album for the Young* by Robert Schumann

Items to submit:

I. ANALYZED SCORE (**fourteen [14] copies!!**):

- ☐ complete harmonic (roman numeral) analysis, including inversions
- ☐ All NCTs labeled by type (ex: 4-3sus, PT, ret., etc.)
- ☐ any modulations labeled by type
- ☐ any second inversion chords labeled by type
- ☐ form labeled on the score, with sections clearly marked ("a", "b", "1/2 a" etc.)

II. LINEAR ANALYSIS (**fourteen [14] copies!!**):

- ☐ Using staff paper, create a linear analysis of your piece.
- ☐ Your analysis should include an upper and a lower line.
- ☐ Your analysis should be on a grand staff (treble/bass).
- ☐ Include measure numbers so we can coordinate your analysis with the score.
- ☐ Your analysis should indicate a descent from the third scale degree OR the fifth scale degree (only) in the upper line. Connect the "structural pillars" (=Urlinie) with a long beam, and use open noteheads.
- ☐ Use filled-in noteheads with stems and/or stemless filled-in noteheads for less structurally significant notes. *Do not include every note in the score!*
- ☐ Indicate any important motivic development with brackets, prose description, etc.

Oral Presentation (worth ½ the grade)

Your oral presentation should last about 10-15 minutes and shall consist of a presentation of your analysis work. I will provide recordings for the pieces. Your presentation should include at least the following:

- ☐ Discuss any modulations or tonicizations. Which accidentals play a role?
- ☐ Discuss the form.
- ☐ Discuss second inversion chords. Why did you classify them as you did?
- ☐ Any difficulties in analysis? Any tricky NCTs?
- ☐ Guide the class through a discussion of the linear counterpoint (before handing out your linear analysis). You may find it useful to make notes on the chalkboard during this discussion. Are there any motivic connections between the linear structure and the musical surface?

Due to the nature of the project, only one person is allowed to analyze each piece. Therefore, pieces will be allocated on a first-come, first-served basis. Verify (with the professor) that the piece is still available before beginning your work.