



# Southern Methodist University

## Meadows School of the Arts, Division of Music

### **MUTH 6330, Analytical Techniques, Dr. Feezell**

#### **Guidelines for Semester Projects**

*This project is the goal and focus of the class. It is worth 40% of the final average. Please prepare accordingly. Begin working today and continue until the paper is complete.*

#### **I. RATIONALE**

An overview of analytical techniques is of little use if it is not relevant to the performance of actual repertoire. By emphasizing repertoire for your instrument/voice, this project will encourage you to determine personal approaches to analysis, especially as these relate to performance and pedagogy on your instrument.

#### **II. PROJECT AIMS AND LEARNING OUTCOMES**

- Students will develop the ability to analyze a piece of music from their repertoire using terminology and techniques appropriate to the style and time period.
- Students will practice their teaching skills in the context of discussing actual pieces from the repertoire.
- Students will be exposed to a variety of musical styles as well as works central to the repertoires of their colleagues.
- Students will take ownership of course content. Relevance will become the responsibility of each student.
- Each student will develop his or her own analytical approach using all appropriate tools.
- After demonstrating mastery of analytical techniques, each student will determine the role that analysis will play in their own professional lives. **N.B.** A philosophical rejection of analysis is only intellectually honest if a student has demonstrated mastery of all relevant analytical techniques. Even then, it is highly questionable. Generally speaking, only listeners have the option of disengaging their intellects during the musical experience. As the engineers of musical experience, performers have a responsibility to utilize all skills, including intellectual analysis, to maximize performance quality.

#### **III. PROJECT OVERVIEW**

- The project shall consist of 2 parts: a presentation lasting 1 hour, and a paper (15-20 pages).
- The topic of the project will be a movement or movements from a piece in the standard repertoire for the student.

## IV. PIECE SELECTION, SCHEDULING, GRADING

### 1. Piece selection criteria

- The piece must be approved in advance by the course instructor.
- The piece must be a solo or chamber work for 5 performers or less. Chamber works are encouraged.
- The piece must include a substantial part for your instrument. Note that mixed ensembles are perfectly acceptable, but the piece should be considered an important part of the repertoire for your instrument.
- It is perfectly acceptable for the piece to be part of your current, previous, or future performance literature. **You may wish to select the piece in consultation with your private instructor or chamber music coach.**
- Stylistic diversity is encouraged. **To encourage pieces from a wide variety of historical eras, only 4 students (maximum) may use pieces from the nineteenth-century (1800-1910), 3 students (maximum) may use pieces from the Classical era, and 3 students (maximum) may use pieces from the Baroque era.** There is no limit to the number of pieces composed before 1600 or after 1910. Non-Western musics and popular music are also welcome as long as a score or transcription is available and the piece merits a one-hour discussion and 15-20 page analytical paper.
- Your piece should be compelling to the class as a whole. A major portion of your grade will reflect the quality of class discussion. *Consider carefully whether a discussion of your piece would interest other students.*
- Your selection may be one movement or several movements from a single work. Remember that you will be required to make copies of your score for all students **ONE WEEK before your presentation**, and that we will have only one hour of class time to discuss your selection. Typically 6-10 pages of score will be appropriate, but this will vary based on the complexity of your piece. You may discuss more movements in your paper than you present in class.

### 2. Scheduling

Students should contact the instructor to arrange a time. Scheduling will be done on a first-come, first-served basis. The schedule of available times is listed below.

T 3/18	2:00 Student Presentation 1; 3:00 Student Presentation 2
R 3/20	2:00 Student Presentation 2, cont.; 2:40 Student Presentation 3
T 3/25	2:00 Student Presentation 3, cont.; 2:20 Student Presentation 4
R 3/27	2:00 Student Presentation 5; 3:00 Student Presentation 6
T 4/1	2:00 Student Presentation 6, cont.; 2:40 Student Presentation 7
R 4/3	2:00 Student Presentation 7, cont.; 2:20 Student Presentation 8
T 4/8	2:00 Student Presentation 9; 3:00 Student Presentation 10
R 4/10	2:00 Student Presentation 10, cont.; 2:40 Student Presentation 11
T 4/15	2:00 Student Presentation 11, cont.; 2:20 Student Presentation 12
R 4/17	2:00 Student Presentation 13; 3:00 Student Presentation 14
T 4/22	2:00 Student Presentation 14, cont.; 2:40 Student Presentation 15
R 4/24	2:00 Student Presentation 15, cont.; 2:20 Student Presentation 16

**For all students, the paper will be due on or before Friday, May 9, at 11:00 a.m.**

### 3. Grades

- **Grading rubric for papers:** The rubric below will apply to all papers throughout the course. Additionally, points may be deducted for late work. Citations, if any, should follow *The Chicago Manual of Style*, 15th ed., as described at [www.chicagomanualofstyle.org](http://www.chicagomanualofstyle.org). (You may use either humanities style or author-date style.)
  - **Grammar/Spelling/Punctuation (20 points):** Does the paper utilize correct grammar? Are there fragments or run-on sentences in the paper? Is the paper correctly punctuated? Are there any misspelled words in the paper?
  - **Formatting (including citations) (10 points):** Is there a cover page? Is the bibliography page correctly formatted? Are there page numbers in the upper right corner of each page except the title page?
  - **Historical context (10 points):** Does the paper provide a BRIEF (1-3 paragraphs max) historical context for the piece? Is the historical discussion excessively lengthy?
  - **Quality of theoretical analysis (30 points):** Are the included musical examples analyzed correctly? Is the harmonic analysis correct and clear? Does the analysis take into account all relevant musical parameters (timbre, dynamics, texture, rhythm, register, pitch structure, motive, etc.)?
  - **Application to performance practice (10 points):** Does the paper make a compelling connection with performance practice?
  - **Logical flow of ideas (10 points):** Does each paragraph logically follow from the previous one? Is there a compelling flow of ideas from start to finish? Does the paper develop a single thesis in a coherent manner?
  - **Overall quality of the writing (10 points):** Is the paper well-written? Do the sentences capture the reader's attention? Is the writing concise? Is the paper comprised of well-considered content, or does it include a great deal of filler?
- **Grading rubric for oral presentations:** (Note: Performance of your piece in-class is encouraged, but recordings are also perfectly acceptable.)
  - **Preparation of materials (10 points):** Were the correct number of blank copies distributed to the class in a timely fashion (**ONE WEEK in advance**)? Was a special analyzed score provided to the professor? Was an appropriate performance or recording provided?
  - **Correctness of analysis (30 points):** Is the analysis correct and complete? Does the presenter include and explain appropriate analytical terminology?
  - **Depth of analysis (20 points):** Does the presenter discuss aspects of progression in all relevant musical parameters? Does the presentation reflect only a surface understanding of the music, or does it reflect a deeper understanding?
  - **Quality of class discussion (30 points):** Did the class study the score in advance of the discussion? Do they contribute actively to the discussion? Does the presenter ask thought-provoking questions? Is the class engaged in the discussion?
  - **Relevance to performance practice (10 points):** Is there meaningful discussion of the relationship between performance and analysis?