

Composition Analysis #1 (Woodwind Piece)

Assigned Friday, Sept. 7

Due 12 noon, Monday, Sept. 10

Read the following directions carefully! You'll be graded 'check', 'check plus', and 'check minus'. A 'check' indicates you wrote the Composition Analysis in a satisfactory manner. A 'check minus' means you'll be required to meet with the Wired Ensemble Writing Ninja, Hannah Kolano. A 'check plus': you "blew your professor away."

Woodwind Original Composition Analysis (1-2 pages)—Instructions

Before Tuesday's performance class you'll have a chance to write about how you brought your best woodwind piece from draft to final version. Please email your written "Woodwind Composition Analysis" to Junwon Lee by 12 noon Monday, Sept. 9. (During our Performance Class on Tuesday, Sept. 10, you'll have a chance to say a few sentences about your piece to enlighten your peers.)

Please use these three text headings Piece introduction, Performer feedback, and Revision to organize your writing, i.e., explicitly include (type) all three text headings in the body of your analysis followed by the written material relevant to each heading. Be sure to answer each of the following prompts.

Piece introduction

- What inspired you to write this piece? What motivated your title?
- Identify the phrase structure, i.e., how many measures constitute each phrase of your piece?

Rehearsal impact

- How did you rehearse this piece with your instrumentalist?
- Write about one changed measure, group of measures, or section of your piece—involving any of dynamics, range, articulations, phrasing, pitches, rhythmic contrast, meter, addition/deletion of rests, tempo, etc.—that occurred as a result of working with your instrumentalist. In your write-up, state the reasons for your revision(s) due to input from your performer. Make sure you orient your reader by including an example figure which has two parts: the original measure(s) and the revised measure(s) due to performer input.

Revision

- Give one example of an alteration that you, the composer, made in your revised piece based on feedback you received from your peers or professor. **In your write-up, provide evidential material to show what changed and include a figure.** Your figure should show specific measures from your 'first draft' and your 'revision.' Make sure you give the figure a caption that identifies the contents of the figure. Then, in your text,

you'll want to refer to the figure and elaborate further by explaining what distinguishes the two versions.

- **Give reasons why the 'revised' measure(s) is an improvement over your 'first draft'.** Feel free to use any direct comment from a peer(s) or a paraphrase of your professor's comment(s). Make sure you state specifically what changed—e.g., pitches, rhythms, meter, dynamics, range, articulations, phrasing, addition/deletion of rests, addition of accidentals, exploration of different registers—and why.

Guidelines for your written Composition Analysis

1. Write down on your submitted Composition Analysis the number of hours you spent on this assignment.
2. Answer all prompts and provide evidence via text and figures to support your claims.
3. Include measure numbers in your figures so you can refer to specifics.
4. Make sure all figures are numbered and captioned. You must discuss, analyze, and refer to each figure in the body of your write-up. It is not enough to show a figure with a caption and expect the reader to do the analysis.

Here is an example of a figure that is numbered ("Figure 1"), captioned ("Figure 1. (a) First draft of oboe melody (excerpt). (b) Final version (excerpt)"), and clearly displays the measure numbers.

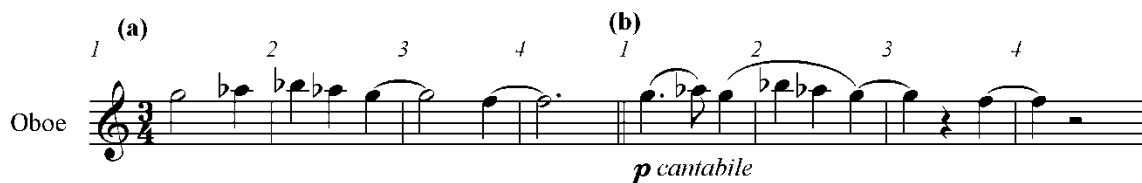


Figure 1. (a) First draft of oboe melody (excerpt). (b) Final version (excerpt).

Recall that the figure must be analyzed and referred to in the text of your write-up. For example:

Figure 1a shows the first version of the oboe melody. It has several drawbacks: there is little rhythmic interest and motion. The G5's are held for a long time in m. 1 and mm. 2-3, thus creating too much stasis. There are no places for the oboist to breathe. Articulations are not indicated, and no dynamics are marked. The F5 in m. 4 gets tedious as it is held for 4 complete beats without any change(s) indicated, not even a change in dynamics.

Figure 1b creates greater rhythmic momentum by adding the dotted quarter + eighth in m. 1. The G5's and F5's no longer occupy 3 and 4 counts, respectively, eliminating the stodginess of mm. 1-4. The quarter rest in m. 3 offers a lilt or lift to the melody and allows the oboist to breathe. Addition of slurs and dynamics gives the performer the necessary guidelines for playing the melody. With the addition of all of the above, the composer has taken a

stand (a point-of-view) on how the melody should be performed by the oboist, and thus heard by the audience.

General Guidelines

- 12 point font
- Line spacing **1.5**
- Margins 1.25 inch on each side
- A professional font (e.g., Times New Roman)
- Page numbers
- Avoid contractions

Attention: poor grammar, typos, misspelled words, and incoherent sentences are unacceptable at this point in your careers.

Assignment Goals: Composition Analysis #1 provides

1. An opportunity for you to introduce yourself as a writer of musical analysis.
2. A flag for any obvious problems (organization, clarity, grammar, etc.).
3. An introduction to ‘close reading’ of a musical score.
4. An activity whereby you can apply elements of our “Composer’s Toolkit” to analyzing your own piece, thus deepening your understanding of these concepts and tools.
5. A chance for you to correct any errors in your understanding of the “Composer’s Toolkit.”