

- Listen once without score. Write down three questions or impressions.
- Listen again with the score. Write down three further questions, impressions, or epiphanies.
- Go to the online discussion. Post a summary of your impressions *and* then comment on at least one other person’s post.
- Answer the questions below on a separate page, printed or neatly handwritten, and bring the hard copy to class. Do not over-discuss the specifics of these questions in the online discussion: do your own careful work.

1. What is the form of the piece? Indicate sections clearly using measure numbers and describe what distinguishes each section. As it is a short piece, you can break this down into phrases or subsections.
2. Analyze the melody and harmony of the first half of the piece (mm. 1-10).

An important initial step in analysis is appropriate **partition** of the music into sections, phrases, or subphrases, and also into layers or strata.

**Partitioning into sections, phrases, or individual harmonic moments:** You need to know what in the music you are trying to classify before you start looking to label it. You do this in traditional tonal music when you determine where harmonic changes occur before you name chord functions.

For example, in “La colombe” mm. 1-5 constitute a phrase; it would make sense to analyze the pitch content of that section on its own, without including the pitches of the following measures. In mm. 6-10, the harmony sounds more active, so you might expect the pitch content to change more frequently: in other words, partition the music into shorter segments here (a bar or less) when looking to see what scales or pitch collections govern the harmony—just as you do when the harmonic rhythm speeds up in tonal music.

**Partitioning into strata:** Various layers may be differentiated by register, instrumentation, speed/durations, dynamics, or articulation, among other things. You perform this sort of partitioning when you distinguish between melody and accompaniment in traditional tonal music. You might discern that there are many more non-chord tones in the melody, or in other words, that the melody “layer” includes many pitches that you discount from your harmonic analysis.

For example, in “La colombe” the middle-staff octave melody, lower-staff harmonic ostinato, and top-staff 32<sup>nd</sup>-note figure might be considered separately as well as in aggregate.

Figure out the pitch collection(s) employed in each segment, but do not stop there. Also consider such questions as whether there is a prevailing harmony, how the melody is put together or develops, whether there is an overall tonal center and if so, how it is established.

3. Is the piece at all expressive of its title for you? Explain.