Demonstration of the expert process of analysis using Mouret, “Fanfare-Rondeau”

1. listen (use Naxos)
   what do I learn just from listening?
   it’s pretty repetitive so I can probably use the same RN over and over
   I hear pretty clear resting points—cadences maybe: but how often?
   listen again: about every 4 bars maybe, based on the melody
   I also hear an awful lot of (sol – do) in the bass, emphasized by bass notes of
organ (in this version—in the original arrangement it’s timpani)
   so I might expect a lot of V and I in my RN
   I also notice that the sol-do regularity is contrasted by a lot of
passing/neighbor notes in the melody and accomp.: I’m probably ignoring a lot
when I focus on harmony

Now, looking at the score

2. key: appears to be D major (key sign and opening bass notes)
   does it ever change? scan through visually, looking for accidentals; nope

3. cadences: going to mark every 4 bars, since that was where I heard them [do it]

4. RN: this texture is a bit confusing, so I’m going to look just at the bass line first and
come up with some ideas that way [write in RN based on bass alone]

   m. 5: Here I see there’s a C# in the bass. That could be a root position viio
   chord, but I know that those aren’t really that common. What I know is much more
   common is to expand the tonic using a first inversion V chord. So I’m going to mark
   that down instead, and check later.
   stop at m.9 I know this is the bit that repeated, so I’ll just copy my final
answer to mm.1-8 there, when I get that done

5. checking my work for mm.1-8:
   -go back and look at the upper voices, esp. in the bars I marked as V6: are
   those right?
   -double check by playing the harmonies I wrote in RN while singing the
melody: does it sound kind of like the recording I played?

6. back to cadences: going to mark those in now (and go on forwards to end of mm.16)
   -mm.14-16 looks different from mm.6-8
   -what I know about form (and what you’ll know later this semester) is that
often there’s a section of music that ends with a HC, and then a repetition of that
section that ends with a PAC
   -I have a hunch that’s happening here—let me look at it more closely
m14-16 look at bass line alone
m.14 has I – IV – V: this seems stronger in terms of function than in the past
(T-PD-D and then tonic?)
m.15 has a really characteristic octave leap in bass: I wonder if there’s a cadential 6/4 there?
yuck, too many staves and non chord tones to pick through. I’m going to write a V64-53 in D major just so I know what I’m looking for
that’s easier. now I can see that yes, there’s a D and an F# in the upper parts, and then they resolve down to a C# and E that happen on the next half note beat

but the D and F# happen on the last eighth note of the first half note beat in the bar: do I really hear them as a cadential 6/4?

-listen to recording again: what do you think?

So, what did I do as part of my expert process?
- listened first to get overview
- looked at score for overview
- found places, using listening and looking, to use as benchmarks (cadences)
- looked at one line in the texture that I knew was most important, rather than looking at every part
- noticed and copied bits that were repeated
- compared what I saw/heard with what I knew (e.g. viio less common than V6; cadential 6/4 common)
- sang melody while playing harmonies I’d analyzed
- wrote a simpler version of the concept I was looking for and then compared with score
- revised/checked over my work

what do you think? how does this compare with what you do?