

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 m.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?