

## MUSICAL ANALYSIS

Directions: Students are to choose a song that conveys a particular message or expresses a certain feeling. Students may choose any song, but they should choose songs that allow for deep and meaningful interpretation or analysis. Students should not choose songs that are simple and do not have a deep meaning under the surface.

After choosing a song, students will analyze the song. Students must give a historical background on the writer, singer, and/or band that performed the song. Students must make sure that they highlight anything that would add meaning to their songs. Students may even want to explain historical or cultural events that are occurring around the time the song was written, since many songs are a commentary on social trends.

Look for the different aesthetic languages used in the song and fill out the following format.

|                                                                                                                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                   |
|------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>TITLE:</b>                                                                                                                                        | Who Says                                                                                                                                                                                                                                                                                                                                                                                                          |
| <b>AUTHOR:</b>                                                                                                                                       | Selena Gomez                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>BACKGROUND:</b>                                                                                                                                   | This song was written back in March 2011, as a part of Selena's third album "When the sun goes down." According to Selena the song was intended to inspire people and fire back at the "haters" particularly those involved in cyber bullying. This song was later called fun and empowering.                                                                                                                     |
| <b>EMOTIONS</b>                                                                                                                                      | HOPE<br><br>"I wouldn't wanna be anybody else" She shows she's joyful and happy because the tempo is fast and her voice is very cheerful with a happy beat. The lyrics and tempo are very outgoing which symbolizes the thought of being happy and having hope. The song just seems very inspiring when you first listen to it because no matter what the lyrics speak, her voice stays fast and it sounds happy. |
| <b>AESTHETIC LANGUAGE</b>                                                                                                                            |                                                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>LITERAL LANGUAGE</b>                                                                                                                              | <b>FIGURATIVE MEANING</b>                                                                                                                                                                                                                                                                                                                                                                                         |
| <b>It's like a work of art that never gets to see the light.</b> – Art only stays in one room, cannot leave, meaning it is stuck in that same place. | <b>It's like a work of art that never gets to see the light.</b> – comparing to someone who is like art because they are trapped in their own lies. / Narrow-minded people that never accepts the perspective of other people. / Single definition of beauty.                                                                                                                                                     |
| <b>FIGURES OF SPEECH</b>                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                   |
| You're a diamond                                                                                                                                     | Metaphor                                                                                                                                                                                                                                                                                                                                                                                                          |
| <b>LITERARY DEVICES</b>                                                                                                                              |                                                                                                                                                                                                                                                                                                                                                                                                                   |

# A To Musical Analysis

**J Dewey**



## **A To Musical Analysis:**

*A Guide to Musical Analysis* Nicholas Cook, 1994 This extremely practical introduction to musical analysis explores the factors that give unity and coherence to musical masterpieces Having first identified and explained the most important analytical methods Nicholas Cook examines given compositions from the last two hundred years to show how different analytical procedures suit different types of music      Comprehensive Musical Analysis John D. White, 1994-01-01 Now available in paperback Evolved from the author's widely used book *The Analysis of Music* Prentice Hall 1975 2nd ed Scarecrow Press 1984 *Comprehensive Music Analysis* is a guide for acquiring the tools of musical analysis skills which are essential to every serious musician and musical scholar The new volume presents material on Heinrich Schenker and reductive linear analysis and additional material on set theoretical analysis White's theoretical writing is characterized by logic of methodology clarity of organization and lucidity of prose It should be eagerly received by theorists seeking a comprehensive view of current methodology White's approach to current theoretical dogma is not uncritical As Gerald Warfield General Editor of the recent English translation of Schenker's *Der Freie Satz* says in his Preface to White's new book we begin to glimpse a powerful tool which does not exist in any single school of theory or musicology but which draws upon any and all methodologies as required by the analyst The opinions in this book are strong Indeed there is material which may disturb the dogmatic yet the author's intentions are clear White invites you to take your cue for analysis from the compositions themselves rather than from dogma Replete with musical examples charts and diagrams the book is more than a treatise on analysis it is a valuable tool for the advanced student of music as well as the musical scholar      *Debussy in Proportion* Roy Howat, 1983 An analysis that accounts precisely for the nature of Debussy's musical forms and how forms of different works are related Geometric systems found here throw new light on Debussy's intense interest in the other arts and provide links with artists he admired in other fields      **Music Analyses** Harold J. Diamond, 1991 This is a reference source to the analytical literature on music from the Middle Ages to the 20th century designed for music scholars students and concert goers interested in a technical explanation of a favourite composition      *Complete Musical Analysis* Alfred John Goodrich, 1889      *Complete Musical Analysis* A. J. Goodrich, 2015-06-15 Excerpt from *Complete Musical Analysis* A System Designed to Cultivate the Art of Analyzing and Criticising and Assist in the Performance and Understanding of the Works of the Great Composers of the Different Epochs Among the vast army of music students busily engaged in acquiring technical skill in manipulating instruments and voices there are comparatively few who cultivate the critical faculties in listening properly to music or have sufficient analytical knowledge to enable them to name and classify a composition after a single hearing Some interesting books have been written in which certain music is recommended to be performed for pupils but listening to music is an art and can be acquired only through a systematic series of exercises and instructions unless one is content to wait for the gradual absorption of this information through a professional career of many years Acknowledgment

is also made of the fact that even in small cities one may have the privilege of listening to the greatest artists including such birds of passage as von Bülow, Rubinstein and Albert Klindworth, Rosenthal, Essipoff and Aus der Ohe. But in truth considerable of this heavy cannonading is so to say fired over the heads of the average student. Every embryo pianist is improved by hearing a recital by any of these artists but in the majority of cases they should descend somewhat from their lofty pedestal to the common earth upon which the student stands if others than advanced students are to be hit by their artistic missiles. But it is often impossible for these distinguished virtuosi who in addition to their inherent gifts have enjoyed every possible advantage to comprehend the chaotic state of musical culture outside the radius of our large cities. The text books the laws of the country which permit the titles of Professor and Doctor to be bestowed upon persons who are ignorant of the very nomenclature of music and that spirit of American impatience which seeks to acquire everything by a patent process these are responsible for the present uncultivated state of musical taste. About the Publisher: Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com). This book is a reproduction of an important historical work. Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy. In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition. We do however repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

**Musical Form and Analysis**  
 Glenn Spring, Jere Hutcheson, 2013. Understanding the way music unfolds to the listener is a major key for unlocking the secrets of the composer's art. *Musical Form and Analysis*, highly regarded and widely used for two decades, provides a balanced theoretical and philosophical approach that helps upper level undergraduate music majors understand the structures and constructions of major musical forms. Spring and Hutcheson present all of the standard topics expected in such a text but their approach offers a unique conceptual thrust that takes readers beyond mere analytical terminology and facts.

**Essays in Musical Analysis**, 1936      **The Piece as a Whole** Hugh Aitken, 1997-10-30. Designed to serve music students at the college level, this informal approach to music theory relates the technical aspects of music with the expressive character of the art. The approach is holistic in the sense that it focuses on the interrelationships between the piece as heard by a socially conditioned listener and the notated performed score; it aims to bridge the gap between the technical and expressive aspects of music. The composers addressed are Bach, Mozart, Beethoven, Chopin, Schumann, Brahms, Wagner, Debussy and Schoenberg. There are separate chapters on the problems of meaning in music and on the interdependence of aesthetic and ethical value judgments. This novel and exciting approach to music theory will be a welcome addition to the musical analysis literature.

*Concertos and Choral Works* Donald Francis Tovey, 2015-02-18. Part of Tovey's *Essays in Musical Analysis*, *Concertos and Choral Works* companion volume to *Symphonies and other Orchestral Works* contains some of Tovey's most important essays on Bach, Beethoven, Dvorak, Mozart and Brahms. These writings are known for their clarity

and wit and are considered among the best of any classical music writing      *Essays in Musical Analysis* Donald Francis Tovey, 1972 Zawiera opisy analiz muzycznych z przyk adami nutowymi      **Music Semiotics: A Network of Significations** Esti Sheinberg, 2017-07-05 United in their indebtedness to the scholarship of Raymond Monelle an international group of contributors including leading authorities on music and culture come together in this state of the art volume to investigate different ways in which music signifies Music semiotics asks what music signifies as well as how the signification process takes place Looking at the nature of musical texts and music s narrativity a number of the essays in this collection delve into the relationship between music and philosophy literature poetry folk traditions and the theatre with opera a genre that particularly lends itself to this mode of investigation Other contributions look at theories of musical markedness metaphor and irony using examples and specific musical texts to serve as case studies to validate their theoretical approaches Musical works discussed include those by Haydn Mozart Beethoven Schumann Wagner Stravinsky Bart Xenakis Kutavicius and John Adams offering stimulating discussions of music that attest to its beauty as much as to its intellectual challenge Taking Monelle s writing as a model the contributions adhere to a method of logical argumentation presented in a civilized and respectful way even and particularly when controversial issues are at stake keeping in mind that contemplating the significance of music is a way to contemplate life itself      **The Oxford Dictionary of Music** Michael Kennedy, Joyce Kennedy, 2013-08-15 Now available in paperback and with over 10 000 entries the Oxford Dictionary of Music previously the Concise Oxford Dictionary of Music offers broad coverage of a wide range of musical categories spanning many eras including composers librettists singers orchestras important ballets and operas and musical instruments and their history The Oxford Dictionary of Music is the most up to date and accessible dictionary of musical terms available and an essential point of reference for music students teachers lecturers professional musicians as well as music enthusiasts      **Hearing Form--Anthology** Matthew Santa, 2018-10-24 Hearing Form Musical Analysis With and Without the Score is a complete course package for undergraduate courses on musical forms with comprehensive coverage from the Baroque to the Romantic Placing emphasis on listening it teaches students to analyze music both with and without the use of a score covering phrase endings and cadences harmonic sequence types modulations formal sections and musical forms Hearing Form is supported by a workbook its own full score anthology and a companion website containing an instructor s manual test bank audio streaming of recordings for the pieces in the anthology and downloadable sound files The second edition has been updated to include Additional score based exercises More music of the Romantic era and more vocal music New scores included in the Anthology with twice as many composers represented With an engaging and practical approach informed by recent scholarship Hearing Form enables students to recognize musical elements both by sight and by ear Please note this is the Hearing Form anthology only For the Hearing Form textbook order ISBN 978 1 138 92968 5 For the textbook and anthology set order ISBN 978 1 138 90069 1      **The Elements of Musical Analysis** James Currie, 1870      *Hidden Structure* David

Cope, 2009-06-01 Today's computers provide music theorists with unprecedented opportunities to analyze music more quickly and accurately than ever before. Where analysis once required several weeks or even months to complete, often replete with human errors, computers now provide the means to accomplish these same analyses in a fraction of the time and with far more accuracy. However, while such computer music analyses represent significant improvements in the field, computational analyses using traditional approaches by themselves do not constitute the true innovations in music theory that computers offer. In *Hidden Structure: Music Analysis Using Computers*, David Cope introduces a series of analytical processes that, by virtue of their concept and design, can be better and in some cases only accomplished by computer programs, thereby presenting unique opportunities for music theorists to understand more thoroughly the various kinds of music they study. Following the introductory chapter that covers several important premises, *Hidden Structure* focuses on several unique approaches to music analysis offered by computer programs. While these unique approaches do not represent an all-encompassing and integrated global theory of music analysis, they do represent significantly more than a compilation of loosely related computer program descriptions. For example, Chapter 5 on function in post-tonal music firmly depends on the scalar foundations presented in chapter 4. Likewise, chapter 7 presents a multi-tiered approach to musical analysis that builds on the material found in all of the preceding chapters. In short, *Hidden Structure* uniquely offers an integrated view of computer music analysis for today's musicians.

*The SAGE International Encyclopedia of Music and Culture* Janet Sturman, 2019-02-26 The *SAGE Encyclopedia of Music and Culture* presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include: Approximately 730 signed articles authored by prominent scholars are arranged A to Z and published in a choice of print or electronic editions. Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas. Back matter includes an annotated Resource Guide to further research, journals, books, and associations; an appendix listing notable archives, libraries, and museums; and a detailed Index. The Index, Reader's Guide, themes, and Cross References combine for thorough search and browse capabilities in the electronic edition.

**Reification and the Aesthetics of Music** Jonathan Lewis, 2015-11-19 This innovative study re-evaluates the philosophical significance of aesthetics in the context of contemporary debates on the nature of philosophy. Lewis's main argument is that contemporary conceptions of meaning and truth have been reified and that aesthetics is able to articulate why this is the case with important consequences for understanding the horizons and nature of philosophical inquiry. *Reification and the Aesthetics of*

Music challenges the most emphatic and problematic conceptions of meaning and truth in both analytic philosophy and postmodern thought by acknowledging the ontological and logical primacy of our concrete practice based experiences with aesthetic phenomena By engaging with a variety of aesthetic practices including Beethoven s symphonies and string quartets Wagner s music dramas Richard Strauss s Elektra the twentieth century avant garde Jamaican soundsystem culture and punk and contemporary noise this book demonstrates the aesthetic relevance of reification as well as the concept s applicability to contemporary debates within philosophy

**Leo Brouwer a Penetrating Insight Into the Life and Works of the Composer** Costantinos Chizaris, 2018-06-05 The intention is to provide the stigma of Leo Brouwer s creation and confirm his status as a guitarist and composer in the artistic sphere namely that of an artist with an intense enquiring mind while at the same time showcasing his music and the connotations that are occasionally dominant in his work At the same time the main intention is to shed light on the process of organizing the sound and motivic material in his music something that can be achieved by analysing two of his most representative pieces each pertaining to a different compositional period

**Analytical Approaches to 20th-Century Russian Music** Inessa Bazayev, Christopher Segall, 2020-09-28 This volume brings together analyses of works by thirteen Russian composers from across the twentieth century showing how their approaches to tonality modernism and serialism forge forward looking paths independent from their Western counterparts Russian music of this era is widely performed and much research has situated this repertoire in its historical and social context yet few analytical studies have explored the technical aspects of these composers styles With a set of representative analyses by leading scholars in music theory and analysis this book for the first time identifies large scale compositional trends in Russian music since 1900 The chapters progress by compositional style through the century and each addresses a single work by a different composer covering pieces by Rachmaninoff Myaskovsky Prokofiev Shostakovich Mansurian Roslavets Mosolov Louri Tcherepnin Ustvolskaya Denisov Gubaidulina and Schnittke Musicians scholars and students will find here a starting point for research and analysis of these composers works and gain a richer understanding of how to listen to and interpret their music

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## **Table of Contents A To Musical Analysis**

1. Understanding the eBook A To Musical Analysis
  - The Rise of Digital Reading A To Musical Analysis
  - Advantages of eBooks Over Traditional Books
2. Identifying A To Musical Analysis
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an A To Musical Analysis
  - User-Friendly Interface
4. Exploring eBook Recommendations from A To Musical Analysis
  - Personalized Recommendations
  - A To Musical Analysis User Reviews and Ratings
  - A To Musical Analysis and Bestseller Lists
5. Accessing A To Musical Analysis Free and Paid eBooks
  - A To Musical Analysis Public Domain eBooks
  - A To Musical Analysis eBook Subscription Services
  - A To Musical Analysis Budget-Friendly Options
6. Navigating A To Musical Analysis eBook Formats

- ePub, PDF, MOBI, and More
- A To Musical Analysis Compatibility with Devices
- A To Musical Analysis Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of A To Musical Analysis
  - Highlighting and Note-Taking A To Musical Analysis
  - Interactive Elements A To Musical Analysis
- 8. Staying Engaged with A To Musical Analysis
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers A To Musical Analysis
- 9. Balancing eBooks and Physical Books A To Musical Analysis
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection A To Musical Analysis
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine A To Musical Analysis
  - Setting Reading Goals A To Musical Analysis
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of A To Musical Analysis
  - Fact-Checking eBook Content of A To Musical Analysis
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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