KAP

1. modul:	1st module:
Analyse og refleksion	Analysis and reflection

Hvorfor analyse? / Why analysis?

- Analysen er et redskab til afdække strukturer og betydninger i den musik, vi beskæftiger os med – med nogle hovedsigter:
- Refleksion - erkendelse
- Frembringelse af egen musik

- The analysis is a tool to uncover the structures and meanings in the music we are dealing with - with some principal aims:
- Reflection – comprehension
- Creation of own music

ANALYSE / ANALYSIS

- definition

- Identifikation af musikkens bestanddele:
  - Melodier, akkorder, rytmer, klange etc.

samt

- Etablering af forståelse for deres sammenhænge

- Identification of music elements:
  - Melodies, chords, rhythms, sounds, etc.

and

- Establishing understanding of their relationships

Analytisk praksis og teoretiske systemer / Analytical practice and theoretical systems

- En musikalsk analytisk praksis kan anvende en tilgang, der er sat i begrebsramme af et musikteoretisk system
- etablering af et musikteoretisk system kræver en musikalsk analysepraksis

- A musical analytical practice may use an approach that is set in the conceptual framework of a music theoretical system
- establishment of a music theoretical system requires a musical analysis practice

Analyse i KAP / Analysis and KAP

- 1. modul: Analyse og refleksion
- 5. modul (2.år): Stiløvelser
- Analysepraksis med udgangspunkt i de studerendes egen tilgang
- Relevant musikteori vil blive bragt i spil i relation til de konkrete musikalske problemstillinger i modulforløbet

- 1st module: Analysis and reflection
- 2nd module: Exercises in style (2nd year)
- Analytic practice based on the student's own approach
- Relevant music theory will be taken into use in relation to the specific musical issues in the module course

- Spørgsmål er velkomne!
- Any questions?

En præsentation/Presentation:

En model for overordnet musikalsk struktur / A principle for overall musical structure

- Til brug for:
  - Analyse
  - Arrangement
  - Komposition
  - Produktion
- ikke bundet til genre eller stil!

- For use in:
  - Analysis
  - Arranging
  - Composition
  - Production
- not tied to genre or style!

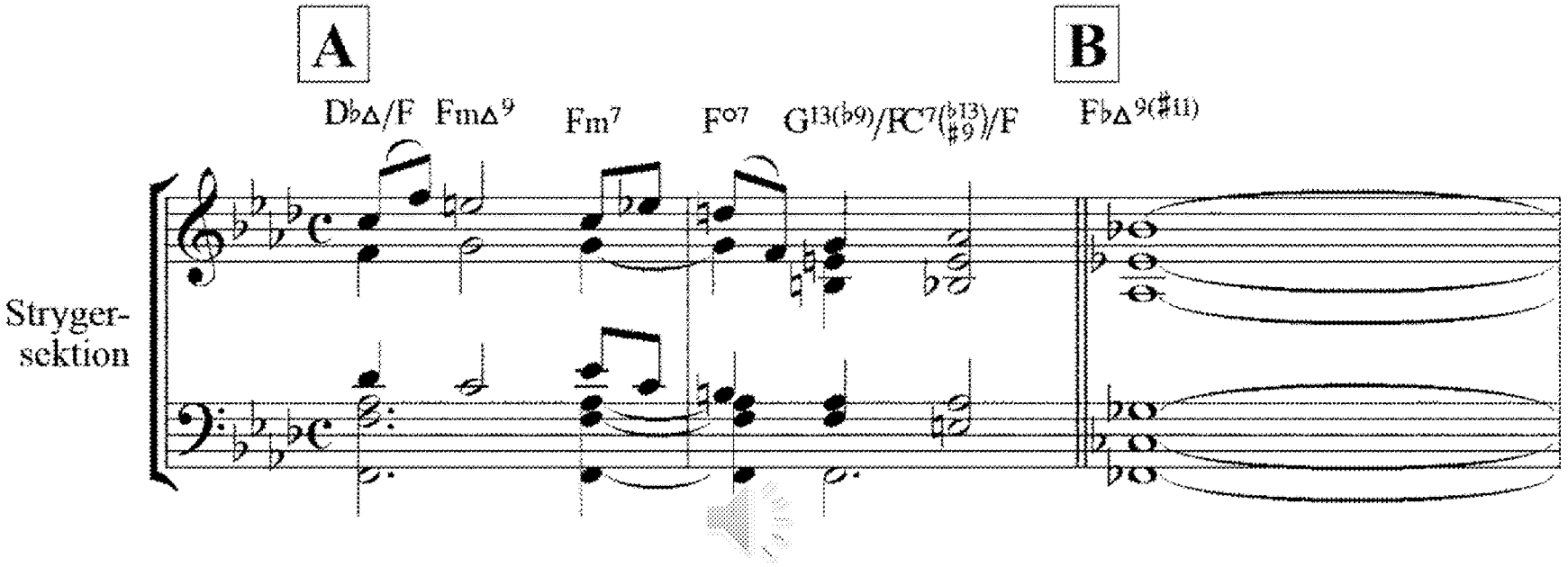
To overordnede satstyper / Two principal types of composistion:

- Integreret sats / Integrated composition
- Funktionel orkesterpolyfoni (FOP) / Ensemble polyphony with functional layers

Integreret sats / Integrated composition

- Alle stemmer er i direkte forbindelse med hinanden / All voice-parts directly in connection with each other
  - Forskellige typer / different types:
- **homofon sats**, hvor alle stemmer i det store og hele følge melodien
  – fx koral / Homophonic composition
- **polyfon sats** (flere selvstændige stemmer)
  – fx fuga o.lign. / Polyphonic composition

Integreret sats - Stryger-sektion
Integrated composition - String section



Funktionel orkesterpolyfoni
FOP /
Ensemble-polyphony with functional layers

- Musikkens udtryk formidles af flere selvstændige stemmer/stemmekomplekser / The music is expressed through several independent voice-parts

- Funktioner (roller) / Functions

- Typisk i ensemble med forskellige typer instrumenter/vokaler/sektioner / Typically in an ensemble with different instruments/vocals/sections

- EX?

Tre overordnede funktioner i FOP:

- Forgrund - primær melodi / Melody-foreground
- Baggrund(e) - mulighed for flere

  To hovedtyper:

  – Akkordbaggrund (*pad*)

  – Melodibaggrund (sekundære melodi(er))

  /Backgrounds: Chords – secondary melodies
- Akkompagnement / rytmegruppe / Rhythm section

Andre modeller – fx Allan Moore: *"Functional layers"*

- Melodisk lag: Primære og sekundære melodier /
- *Groove* / rytmisk lag: trommer og percussion
- Bas-lag: ostinater, figurer og linjer
- Harmonisk udfyldning (*pads o.lign.*)

FOP: Nature Boy – Benson/Ogermann

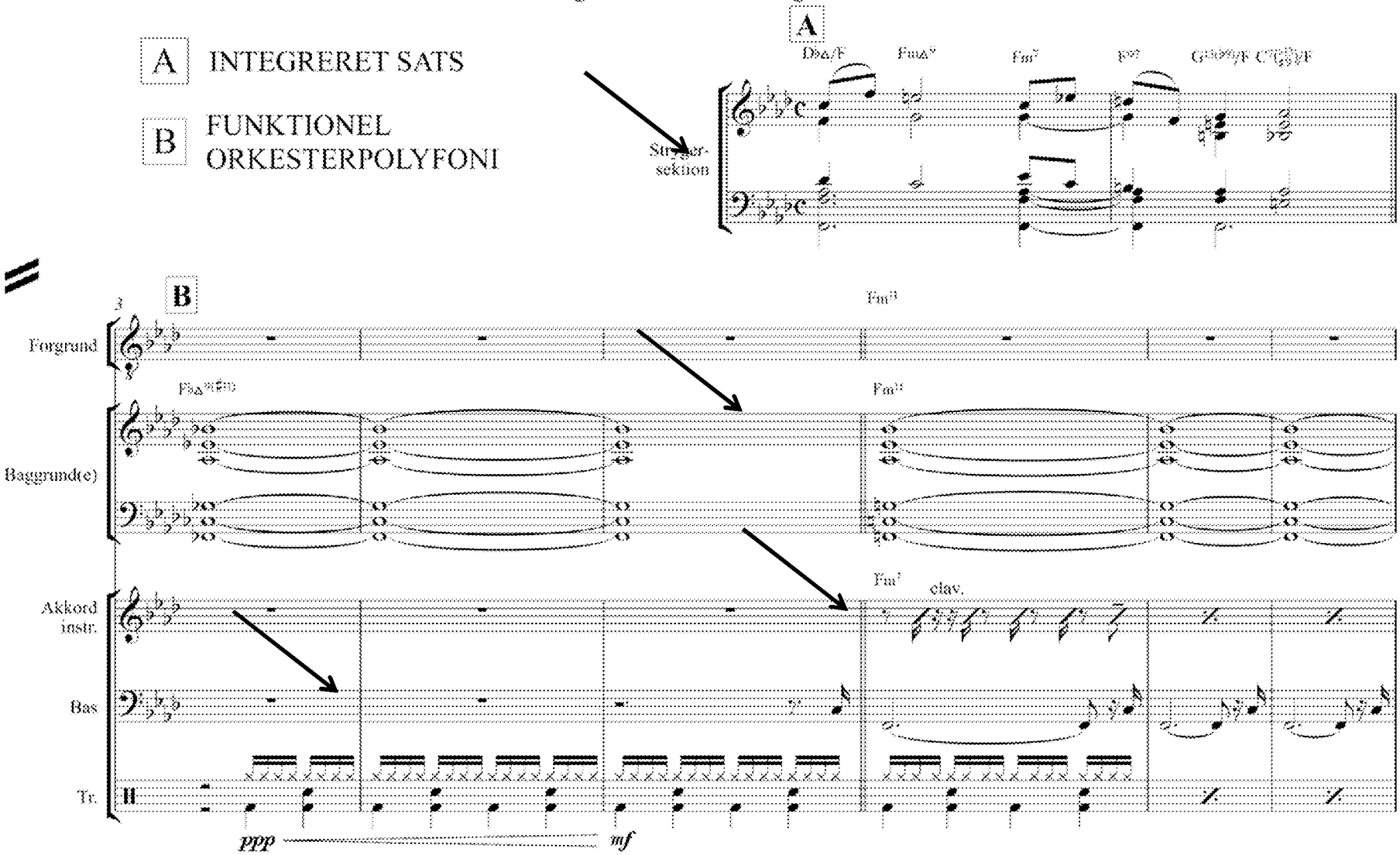
INTRO		VERS 1	VERS 2	
INTEGRERET STRYGERSATS	-	VOKAL MELODI	VOKAL MELODI	MELODI
	RYTME-GRUPPE	RYTMEGRUPPE	RYTMEGRUPPE	AKKOMPAGNEMENT
	-	-	STRYGERMELODI OBLIGAT	BAGGRUND(E)
INTEGRERET SATS	FOP →			

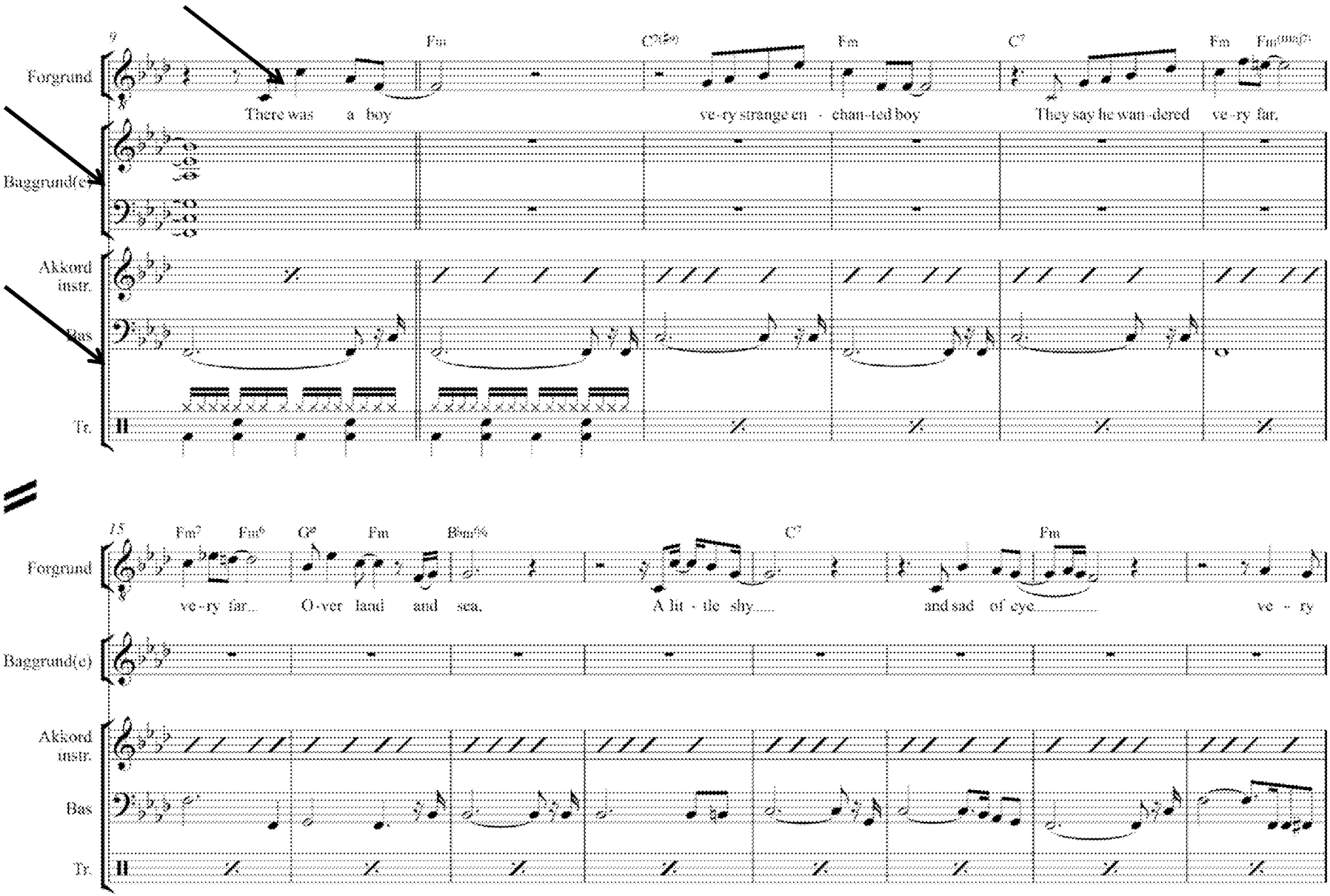
Nature Boy

Geroge Benson - arr.: Claus Ogermann

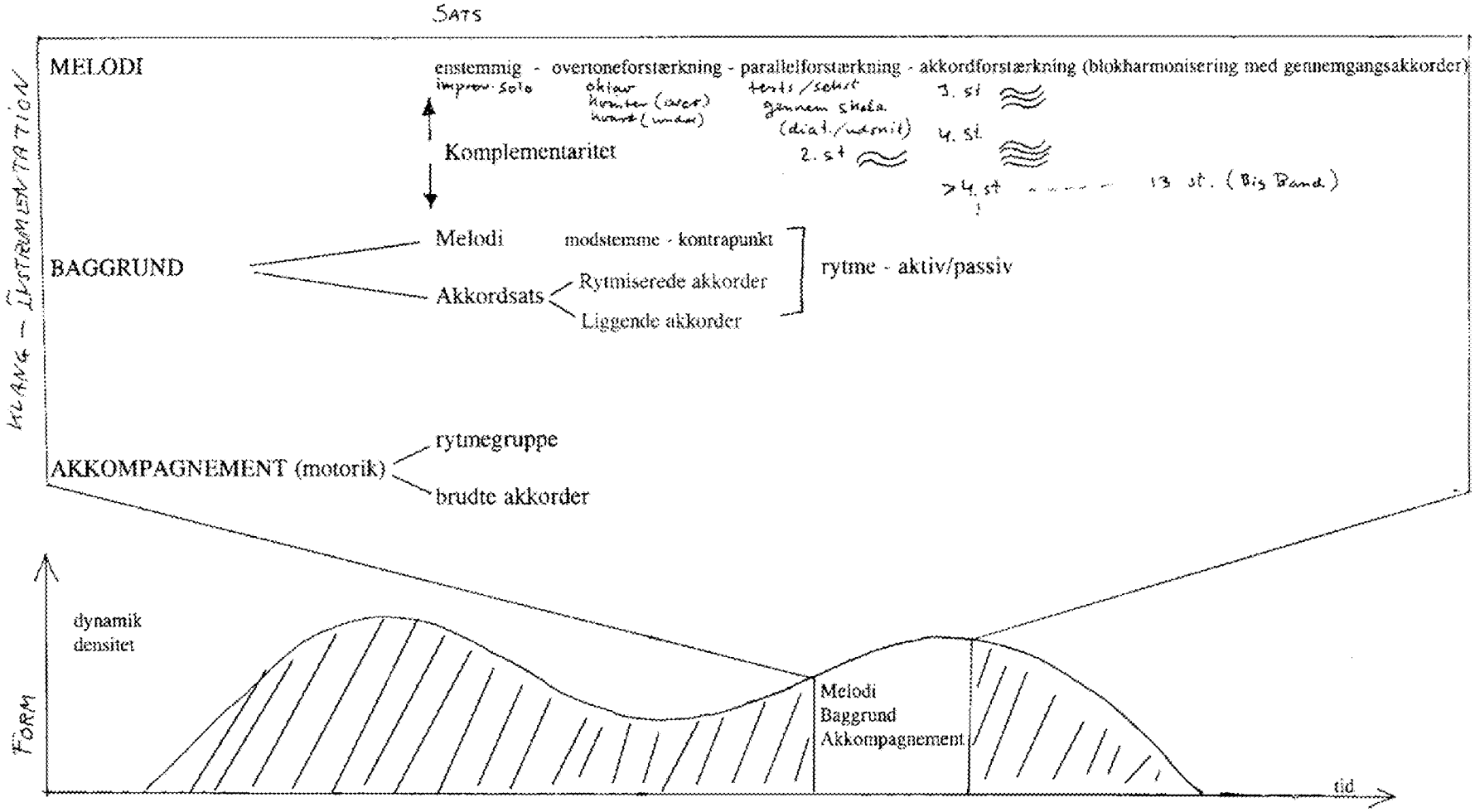
A INTEGRERET SATS

B FUNKTIONEL ORKESTERPOLYFONI




9
Fm
C7(b9)
Fm
C7
Fm
Fm(maj7)
There was a boy
ve-ry strange en - chan-ted boy
They say he wan-dered ve-ry far,
Forgrund
Baggrund(e)
Akkord instr.
Bas
Tr.
15
Fm7
Fm6
G9
Fm
B♭m6
C7
Fm
ve-ry far...
O-ver land and sea,
A lit - tle shy.....
and sad of eye.....
ve - ry
Forgrund
Baggrund(e)
Akkord instr.
Bas
Tr.

1. Sats - metoder for sammensætning af toner: Stemmeføring, akkordbeliggenhed
2. Instrumentation - klang - farve, kolorit + register - bruges til at skabe balance mellem elementerne
3. Form - strukturering af forløb



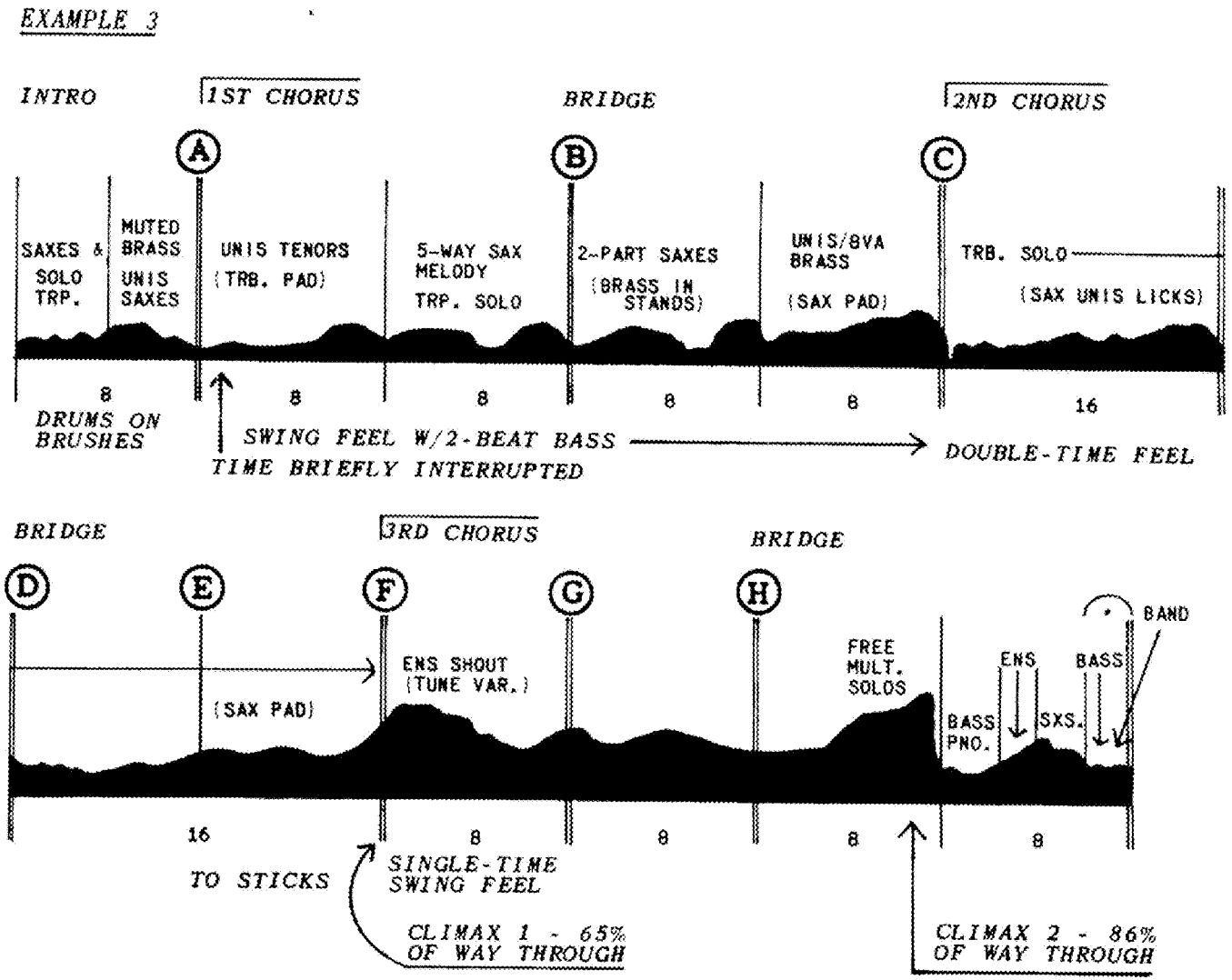
Elementerne i funktionel orkesterpolyfoni

FOP – Analysens resultat:

	INTRO	VERS 1	VERS 2	
INTEGRERET STRYGERSATS	-	VOKAL MELODI	VOKAL MELODI	MELODI
	RYTME-GRUPPE	RYTMEGRUPPE	RYTMEGRUPPE	AKKOMPAGNEMENT
	Akkord klinger ud	-	STRYGERMELODI OBLIGAT	BAGGRUND(E)
INTEGRERET SATS	FOP →			

Et grafisk overblik

(hand-out):

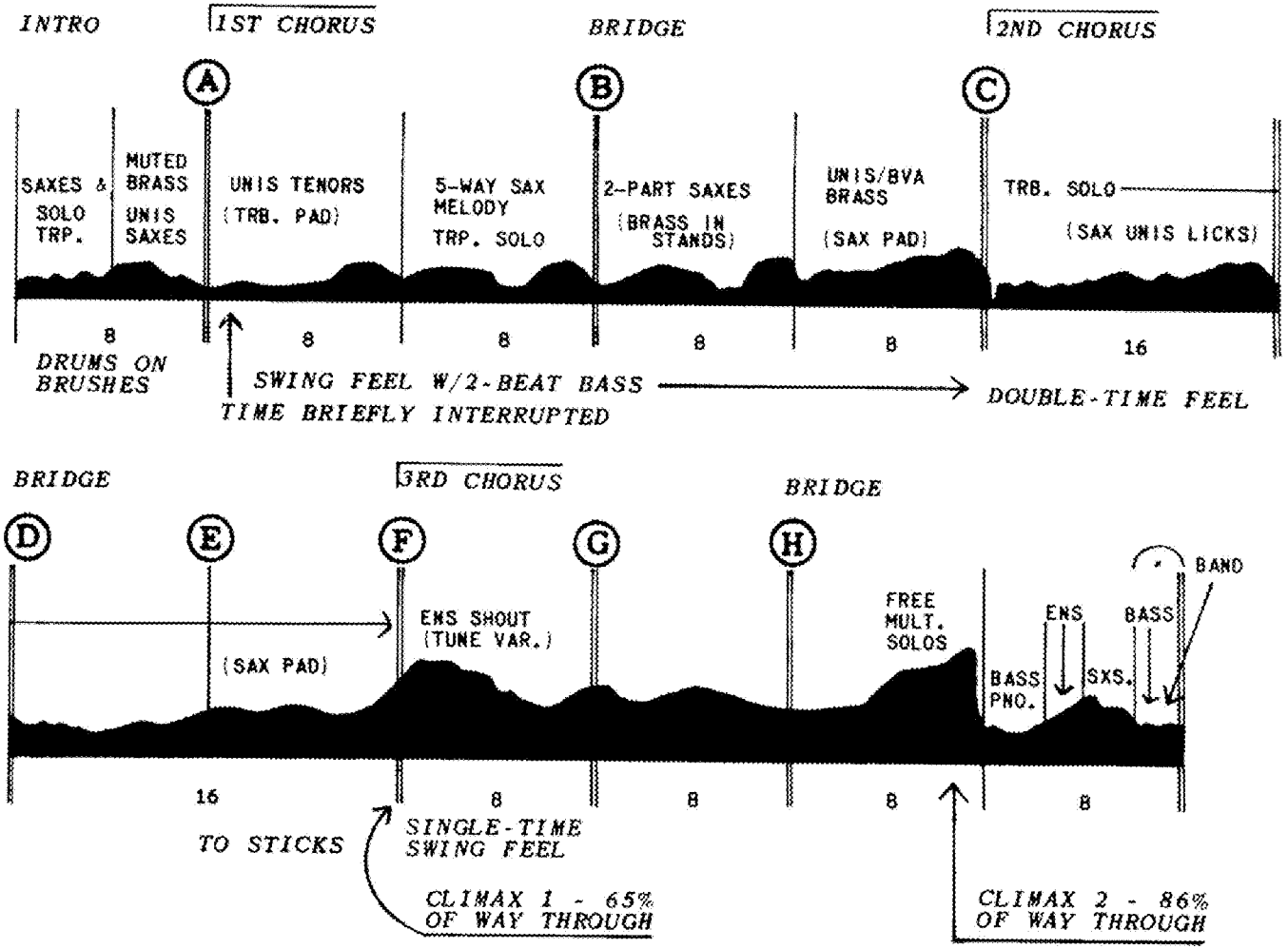


Thad Jones/Mel Lewis Orchestra: *Kids are pretty people*

- Forløbsoversigt
- Formled
- Takttal
- Ang.af intensitet – definition?
- Indholdsbeskrivelse
- Ang. af andre
- væsentlige forhold

- Overview
- Form elements
- Bar numbers
- Indication of intensity – definition?
- Descripiton af contents
- Other issues

EXAMPLE 3


INTRO
1ST CHORUS
BRIDGE
2ND CHORUS
A
B
C
SAXES & SOLO TRP.
MUTED BRASS UNIS SAXES
UNIS TENORS (TRB. PAD)
5-WAY SAX MELODY TRP. SOLO
2-PART SAXES (BRASS IN STANDS)
UNIS/8VA BRASS (SAX PAD)
TRB. SOLO (SAX UNIS LICKS)
8
8
8
8
8
16
DRUMS ON BRUSHES
SWING FEEL W/2-BEAT BASS
TIME BRIEFLY INTERRUPTED
DOUBLE-TIME FEEL
BRIDGE
3RD CHORUS
BRIDGE
D
E
F
G
H
(SAX PAD)
ENS SHOUT (TUNE VAR.)
FREE MULT. SOLOS
BAND
ENS
BASS
BASS PNO.
SXS.
16
8
8
8
8
TO STICKS
SINGLE-TIME SWING FEEL
CLIMAX 1 - 65% OF WAY THROUGH
CLIMAX 2 - 86% OF WAY THROUGH