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| **MELODY** | |
| QUESTIONS | DISCUSS |
| Is melody linear (scalar & stepwise) or disjunct (large interval leaps)? |  |
| Are phrases long or short? A combination? |  |
| Is the vocal range narrow or wide? |  |
| Is the tessitura high, low, or mid-range in the voice? |  |
| Are there any surprises in the melody? A sudden upturn or downturn for expressive effect. |  |
| Is there a recurring melodic motive in the song (a rhythmic or melodic pattern)? Is it sequential? |  |
| Is a motive used throughout the piece or only in part of the piece? |  |
| Does the motive symbolize an emotion or dramatic situation? Does it provide atmosphere? |  |
| What is the style of vocal articulation in the melody? (recitative-like, syllabic melody, melismatic melody, or long lyric melody) |  |
| Has the composer embellished or ornamented the melodic line with grace notes, appoggiaturas, or turns? |  |
| Does the composer embellish the melody with notes foreign to the key? (“Chromaticisms”) |  |
| What is the expressive effect of these chromatic changes? |  |
| Is the vocal line primarily text-driven, using “text painting” to illustrate text? |  |
| What is the emotional effect of the text painting? Deep emotion? Breathless excitement? Humor? Melancholy? |  |
| **HARMONY** | |
| What is the tonality of the piece? Diatonic Major? Diatonic minor? Modal? Twelve-Tone (serial) or atonal?? |  |
| What is the key scheme? Does the key modulate? Does the composer modulate the key to delineate a section or change in the poetry? |  |
| Does this composer use consonance? Does this composer use dissonance? What is the effect? |  |
| Does the composer use recurring harmonies in this piece, such as diminished or augmented chords, to illustrate text or highlight a dramatic mood? |  |
| What effect do harmonic techniques produce in this piece? Does it produce an unsettled feeling? Stability? Sadness? Happiness? |  |
| **RHYTHM** | |
| What is the tempo marking of this piece? |  |
| What is/are the meter(s) of the song? |  |
| Are there rhythms that unify, such as an ostinato? |  |
| Does the piece contain syncopation or suspension? What purpose does it serve? |  |
| Are dotted rhythms used in song to expressively illustrate text? |  |
| Are hemiolas used in this composition? How do they expressively illustrate text? |  |
| Are there polyrhythms or cross-rhythms with the voice in this piece? What is the effect? |  |
| **ACCOMPANIMENT** | |
| What is the predominant accompaniment figure? Block chords? Arpeggiated figures? Broken chords? |  |
| Does the song begin with one figuration and change to another? Does this change occur at a significant dramatic point in the text, or just at a new musical section? |  |
| Does the composition have a prelude, interlude, or postlude? Does it unify the larger cycle? How? |  |
| Are there any distinctive dramatic effects in the accompaniment, such as an “event”? |  |
| **POEM** | |
| What kind of poem is this? A folk song? Is it a ballad? How would you describe this poem? |  |
| What form does the composer use for the song? Strophic form? Modified Strophic? If modified strophic, is it binary or ternary in form? Is it a rondo? |  |
| Is the song through-composed (*durchkomponiert*): |  |
| Is the composer setting a prose text, such as a letter or journal entry, rather than an actual poem? |  |
| Is this a good poem from a substantial poet, or is it a lesser work from, perhaps, a personal friend of the composer? |  |
| **YOUR RESPONSE TO THIS SONG** | |
| Do YOU like this song? (Be honest!) |  |
| Could you use this song for performance yourself? |  |
| If yes . . .  Where on a program would you program it? At the beginning of a group? Internally in a group? As an opener to the recital? As an ender-piece either before the intermission or at the end of the recital? As an encore? Please give reasons! |  |
| What kind of singer could perform this work? Soprano/mezzo-soprano/tenor/baritone/bass? A beginner? An advanced singer? Why? |  |