# Rubrics of Style Analysis (1):_The Music Itself

Adapted from Jan La Rue, *Guidelines for Style Analysis: A Comprehensive Outline of Basic Principles for the Analysis of Musical Style* (New York: W. W. Norton, 1970).

I.    Sound
    A.  Timbre
          i.      selection
          ii.     combination
          iii.    degree of contrast between instruments/voices
    B.  Mass/Layering
          i.      doubling
          ii.     partial overlap
          iii.    contrast of components
    C.  Procedural organization of sounding body
          i.      texture (homophonic/polyphonic)
          ii.     mass (monochoral/polychoral)
          iii.    polarization (melody with explicit/implicit accompaniment)
          iv.    consistent/alternating (solo-ripieno components)
    D.  Dynamics
          i.      terraced
          ii.     graduated
          iii.    implied by instrumentation
          iv.    dynamic range
          v.      dynamic change within movements
    E.  Acoustical considerations
          i.      size of room/hall/outdoors
          ii.     architectural features (surfaces, etc.)
          iii.    resonance
          iv.    nature of instrumentation
          v.      attack/decay features of instruments

II.    Rhythm
    A.  Surface rhythm
          i.      patterns of occurrence of mixed durational values
          ii.     frequency of occurrence of single durational values
          iii.    patterns of accentuation
    B.  Meter
          i.      regular/irregular
          ii.     additive/compound
          iii.    syncopated/hemiolic
          iv.    metrical levels and hierarchies (hypermeter)
    C.  Tempo/tempo change
          i.      tempo relationships between movements

        ii.       tempo changes within movements
- D. Duration of individual notes
  - i.      average duration
  - ii.     rate of change
  - iii.    use of ties
- E. Accentuation types
  - i.      agogic (elongation)
  - ii.     acoustic (stress)
  - iii.    accentual hierarchies
- F. Large-scale groups
  - i.      phrase rhythm
  - ii.     harmonic rhythm
  - iii.    text rhythm G. Rests and tacets
- G. Textual rhythm


  - ii. accentuation
  - iii. duration
  - iv. method of arrival/departure
  - v. ornamentation
- H. Phrasing
  - i.      contour (rising/falling/level/wave
  - ii.     phrase patterns (form)
  - iii.    sound reinforcement (variable/constant)
  - iv.    phrase hierarchies
- I. Function
  - i.      primary (thematic)
  - ii.     secondary (cantus firmus/ostinato)
  - iii.    higher-level (abstract) dimensions


III. Melody
- A. Range
  - i. tessitura of part
  - ii. frequency of occurrence of individual notes
- B. Motion
  - i. simple/compound
  - ii. by steps/skips/leaps
  - iii. step size (diatonic/chromatic/enharmonic)
  - iv. continuous/articulated
  - v. directional change vi. registral change
- C. Salience of individual notes
  - i. pitch height

0. IV. Harmony
- A. Degree of tonality
  - i. modal
  - ii. migrant
  - iii. bifocal
  - iv. unified
  - v. expanded

vi. polycentric
vii. atonal
viii. serial

B. Chord types
    i. close/remote
    ii. unaltered/altered
    iii. consonant/dissonant

C. Progression types
    i. tonal passages
    ii. tonal cadences
    iii. deceptive cadences
    iv. modulations

V. Counterpoint
    A. Cantus firmus treatment (species/free)
    B. Imitation type (strict/free)
    C. Imitative procedure (canon/fugue/fugato/stretto)
    D. Transformational methods
        i. augmentation
        ii. diminution
        iii. retrograde

VI. Structure and growth
    A. Large-scale architecture
        i. movement sequences
        ii. tempo changes
        iii. rhythmic association
        iv. cyclic organization

B. Delineation of form
    i. harmonic plan
    ii. changes in harmonic rhythm
    iii. repetition and recapitulation schemes
    iv. form templates
    v. changes of orchestration
    vi. changes of texture
    vii. hierarchies of stress

C. Procedural considerations
    i. algorithmic realization
    ii. algorithmic deviation
    iii. elasticity
        a. motivic development
        b. thematic development
          - extension/elision
          - introduction of new voices
          - scale articulation (diatonic/chromatic)
        c. harmonic destabilization

    iv. disguise
     a. harmonic modulation
     b. rhythmic permutation
     c. melodic permutation (inversion, etc.)
     d. melodic diminution
     e. melodic ornamentation
    v. motion: rhythmic relaxation/intensification
    vi. rhetoric
     a. figure usage
     b. developmental models (oration, exhortation)

VII. Textual corroboration/contradiction
   A. Choice of timbre
   B. Chord/key changes
   C. Intonation contours
   D. Rhythmic correspondence
   E. Accommodation of text form

VIII. Improvised elements
   A. Ornamentation
   B. B. Harmonization
   C. Solo concerto episodes
   D. Cadenzas

IX. Psychological factors
   A. Frustration of expectation: Deceptive cadences
   B. Disseminated melodies
   C. Deceptive notations
     i. Baroque vocal cadences
     ii. *Augenmusik*
   D. Harmonic ambiguity
   E. Rhytmic ambiguity