Rubrics of Style Analysis (1): The Music Itself


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
   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. Rhythmic ambiguity