

## COMPONENTS FOR ANALYTIC HYPOTHESES

### I. MEDIUM

- Voices or instruments or both?
- What kinds: strings, brass, woodwinds, percussion, mixed voices, female voices, male voices?
- How many: solo, duo, trio, etc.; chamber orchestra, symphony orchestra, wind band, wind ensemble, chamber choir, symphonic choir, etc.?

### II. TEMPO, METER, RHYTHM

- Tempo
  - Connection between tempi: Similar, contrasting, fluent change, abrupt change?
  - As a factor in general mood:
    - Slow: tragic, sombre, heavy, stately, majestic, etc.
    - Fast: gay, frivolous, joyous, exuberant, humorous, etc.
  - As a factor in formal structure
  - Interruptions of tempo: fermatas, grand pause
  - Changes: *accelerandi*, *ritardandi*
- Meter
  - Metric or non-metric? (omission of bar lines?)
  - Duple, triple, compound, mixed, multimetric, polymetric or irregular?
    - Duple (2/4, 4/4, 2/2, 4/8, 8/8, etc.)
    - Triple (3/4, 3/8, 3/2, etc.)
    - Compound (6/8, 9/8, 12/8, 6/4, etc.)
    - Mixed (5/8, 7/8, 8/8, 10/, etc.)
    - Multimetric (frequent change of meter)
    - Polymetric (simultaneous use of different meters) - synchronised bar lines or staggered bar lines
  - Devices for obscuring metric scheme:
    - omission of bar lines, typing over bar lines, accenting unusual beats of the measure (syncopation)
- Rhythm
  - Simple or complex?
  - Prominence of rhythmic element (repeated pattern or lack of it)
  - Rigid (fixed, recurrent patterns, ostinato) or flexible?
  - Triplet, dotted patterns, odd rhythmic groupings?
  - Variety of note values?
  - Rhythmic mixtures?
  - Special rhythmic events: hemiola, polyrhythms, syncopations, augmentation (rhythmic “rallentando”), diminution (rhythmic “accelerando”)

### III. MELODY

- Identify the melodic ideas: themes, subordinate themes, countermelodies, motives, etc.

- Analyse each melody or melodic idea in terms of its characteristics:
  - Progression: diatonic or chromatic; conjunct or disjunct; repeated notes; prominence of certain intervals
  - Scale basis: modal, major, minor (natural, melodic, harmonic), pentatonic, chromatic, whole-tone, other scale systems ("hungarian", pseudo-oriental, primitive, octatonic), unconventional division of the octave
  - Contour: direction (ascending, descending, combinations), contour patterns
  - Dimensions
    - Vertical: narrow or wide range?
    - Horizontal: long, continuous lines or short motivic fragments?
    - Range or Tessitura: octaves in which most of the melodic line is written
  - Emphasis on certain scale degrees: repetition, recurrence, rhythmic Stress, contour
  - Ornamentation: embellishment, coloration, figuration
  - General qualities: lyric or dramatic, cantabile or instrumental, "tunefulness" (folksong quality)?
- Identify the use and transformation of melodic material employed:
  - Repetition, modification, variation, inversion, retrograde, mirror, retrograde inversion, augmentation or diminution, tone colour variations, transposition, as *cantus firmus*, sequence, ostinato, leitmotif, *idée fixe*

#### IV. HARMONY AND TONALITY

- Analyse the overall harmonic and tonal structure, identifying the key centres of phrases, sections, parts or movements
- Identify the scale basis:
  - Modal, major, minor, whole-tone, pentatonic, pantonic, politonal, bitonal, atonal, multitonal, microtonal, serial, twelve-tone, etc.
- Identify the harmonic content and movement in more detail
  - Cadence structure (perfect, interrupted, plagal, deceptive, non-conventional)
    - conventional: perfect, half, plagal, deceptive
    - nonconventional: modal, others
  - Method of modulation: fifth, third, secondary relationships, others
  - Progressions: Intervals of root movement, emphasis upon certain scale degrees, sequence, parallelism - "chord streams", elision
  - Harmonic rhythm
  - Harmonic tension (consonance versus dissonance)
  - Relationship of harmony to melody
  - Treatment of dissonance Non-chordal tones
    - Presence or absence of preparation
    - Presence or absence of resolution
  - Clarity and precision versus obscurity and vagueness of key feeling:

Harmonic dissonance  
Chromaticism  
Extensive, extended modulation  
Suspended key feeling  
Absence of clear tonal concept

- Chord Structures

Tertian (built in 3rds): triads (major, minor, diminished, augmented), 7ths, 9ths, 11ths, 13ths)  
Non-tertian: built in 4ths, 5ths, 2nds, heterogeneous  
Chord inversions and chord spacing  
Chord alterations (omitted tones, added tones)  
Polychords  
Tone clusters and other dissonant chord structures  
Use of added tones to create tension or influence sound (add colour)

## V. TEXTURE

- Identify the primary textures used in each movement, part, section, or phrase

Monophonic (one line)

Homophonic:

Chordal ("Familiar style", note-against-note)  
Isorhythmic  
Melody with accompaniment  
Sustained chord accompaniment  
Repeated chord accompaniment  
Arpeggiated accompaniment (e.g. Alberti bass)

Polyphonic:

Imitation: strictness, interval, distance  
Devices: inversion, retrograde, mirror, diminution, augmentation, *stretto*, *fugato*, canonic interplay, etc.  
Free voice leading  
Presence or absence of cantus firmus  
Relative importance of parts  
Degree of melodic and rhythmic independence of lines  
Spacing of parts (crossing?)

Hybrid (combinations of homophonic and polyphonic factors)

Solo or prominent melody with polyphonic accompaniment

Quasi-contrapuntal style

Figuration

Special textures: antiphonal, responsorial, recitativo, etc.

- Analyse the textural densities of each movement, part, section, or phrase in relation to orchestration, harmony, and rhythm characteristics.

## VI. FORM

- Identify the overall structure of the piece to determine if its design falls into any standard recognizable form:

- Multimovement forms (the individual movements might be individually identified as one or several other type of smaller forms):

Suite, symphony, concerto, *concerto grosso*, sonata, divertimento, serenade, cantata, oratorio, mass, opera, zarzuela, operetta, ballet

- Sectional forms:

Strophic/verse-repeating, binary (AB), ternary (ABA), archform (ABCBA) rondo (ABACADA), etc.

- Variational forms:
  - Theme-and-variations, passacaglia, chaconne, etc.)
- Developmental forms:
  - Sonata-allegro, rondo-sonata,
- Imitative forms:
  - Fugue, canzona, canon, ricercare,
- Dance forms:
  - Minuet, gigue, gavotte, bourree, allemande, pavane
- Free forms:
  - Sectional: toccata, prelude, fantasia, rhapsody, through-composed
  - Based on extra-musical elements: poem, story, play, madrigal (based on secular text), motet (based on sacred text)
- Analyse the smaller components of the formal elements:
  - Identify parts, sections, subsections, periods, phrases, motifs,
  - Note and characterize transitions and development sections.
  - Analyse the articulation between the smaller components:
    - Balance between sections, symmetry, unity, continuity, contrast; number and relationship between phrases, sections, movements, etc
    - Phraseology
    - Period structure
    - Thematic material (melody, harmony, rhythm, etc.)
- Large dimension considerations:
  - Balance and relationship between movements in dimensions, tempos, tonalities, textures, meters, dynamics, range of intensity.
  - Evolution between movements or sections: heterogeneity, homogeneity, differentiation, specialization.

## VII. SOUND

- Examine the orchestration carefully:
  - Identify each family of instruments used
  - Note every instrument choir, sub-choir, or section
  - Note the division of parts and doubling of parts
- Notice particular aspects of the use of the instruments:
  - special effects:
    - mutes, flutter tongue, trills, tremolo, pizzicato, glissando, pitch bending, bells in the air, multiphonics, harmonics, keystrokes, half-valve, etc.
  - extreme register scoring (high or low tessituras)
  - unusual unison or octave doublings
  - idiomatic or non-idiomatic use of specific instruments
  - composite tone colours (timbre mixing)
  - unusual instrumental scoring combinations or mix of effects
  - contrasting tone colours:
    - vertical: melody to accompaniment
    - horizontal: section to section, phrase to phrase

the use of the percussion instruments for rhythm accents, as independent orchestral section, for coloristic effects, for dynamic reinforcement, etc.

## VIII. DYNAMICS

- Analyse the dynamic amplitude of a work, movement or section (loudest and softest dynamics)
- Identify climaxes, sub-climaxes, and low points
- Examine the dynamic curve of large sections, subsections, periods, phrases.
- Study the balances within each phrase (vertical dynamics)
- Evaluate dynamics between primary or secondary (subordinate) material
- Note the instrument tessituras and dynamics (register strength or weakness)
- Look into the composer's use of dynamic effects:
  - terrace dynamics
  - extremely loud or soft dynamics
  - polydynamics (simultaneous use of contrasting dynamics)
  - dynamic accent (*fp*, *sf*, *sfz*, *sfp*)
  - orchestrated crescendo or diminuendo
  - subtle dynamic nuances
  - subito* changes of dynamics
  - extremely quick or slow crescendos or diminuendos
  - notice the specificity and frequency with which the composer indicates dynamic changes as well as *crescendi* and *decrescendi*. Observe whether or not specific dynamic markings are indicated at the beginning and ending of *crescendi* and *decrescendi*.

## IX. TEXT

- Identify the type of text associated to the musical work and analyse it:
  - Poem, prose, libretto, short-story, etc.
  - Language and translation, if needed
  - Vocabulary used and style of writing
- Analyse the function, use, and influence of the text in the music:
  - choice of timbre based on text
  - exploitation of word-sound for mood and texture
  - word evocation of chord and key change
  - clarification of contrapuntal lines by emphasis on words
  - influence of word and sentence intonation on musical line
  - influence of word rhythms on surface rhythms and poetic meter on musical meter
  - degree of adherence of musical form to text form (line, stanza, refrain, da capo, etc.)
  - concinnity or conflict in mood changes, fluctuations of intensity, location of climax, degree of movement, etc.