

# A CUE SHEET FOR

## *Basic Components for*

### *Sound*

Timbre: selection, combination, degree of contrast of instruments and voices.  
Range, tessitura, gaps, special effects, exploitation of idiom.  
Texture and fabric: doubling, overlap, contrast of components; homophonic, cantus firmus, contrapuntal, polarized (polychoric; melody/figured bass or 2 + 1; melody/accompaniment; solo/ripieno).  
Dynamics: terraced, graduated, implied by instrumentation or range; types and frequency.

### *Harmony*

Main functions: color and tension.  
Stages of tonality: linear and modal, migrant, bifocal, unified, expanded, polycentric, atonal, serial. Analysis of non-tonal, non-serial styles as structures of variant stability/instability.  
Movement relationships, interior key schemes, modulatory routes.  
Chord vocabulary (direct, indirect, remote), alterations, dissonances, progressions, motifs, sequences.  
Part exchange, counterpoint, imitation, canon, fugue/fugato, stretto, augmentation/diminution.

### *Melody*

Range: mode, tessitura, vocal/instrumental.  
Motion: stepwise, skipping, leaping, chromatic; active/stable, articulated/continuous, chromatic/level, etc.  
Patterns: rising, falling, level, wave-form, sawtooth, undulating (abbrev. R, F, L, W, S, or U).  
New or derived; function as primary (thematic) or secondary (cantus firmus, ostinato).  
Middle and large dimensions: peaks and lows.  
(See also "Growth": Options for continuation.)

# STYLE ANALYSIS

## *Analytic Hypotheses*

From: Ian LaRue, Guidelines for Style Analysis (NY: Norton, 1970) inside front cover

Surface rhythm: vocabulary and frequency of durations and patterns.  
Continuum: meter (regular, irregular, additive, heterometric, syncopated, hemiolic); tempo; module or dimensions of activity (fraction, pulse, motive, subphrase, phrase, sentence, larger grouping).  
Interactions: textural rhythm, harmonic rhythm, contour rhythm.  
Patterns of change: amount and location of stress, lull, and transition (S L T).  
Fabrics: homorhythmic, polyrhythmic, polymetric; variant rhythmic density.

Large-dimension considerations: balance and relationship between movements in dimensions, tempos, tonalities, textures, meters, dynamics, range of intensity.

Evolution of control: heterogeneity, homogeneity, differentiation, specialization.

#### Sources of Shape

Articulation by change in any element; anticipation, overlap, elision, truncation, lamination.

Options for continuation: recurrence, development, response, contrast.

#### Sources of Movement

Conditions: stability, local activity, directional motion.

Types: structural, ornamental.

Module: the pervading or characteristic growth segment.

### *Rhythm*

### *Growth*

Choice of timbre; exploitation of word sound for mood and texture; word evocation of chord and key change; clarification of contrapuntal lines by forceful keywords; influence of word and sentence intonation on musical line; limitation by awkward vocables; influence of word rhythms on surface rhythms and poetic meter on musical meter; degree of adherence to text form (line, stanza, refrain, da capo, etc.) in articulations and options for continuation; concinnity or conflict in mood change, fluctuations of intensity, location of climax, degree of movement.

### *Text Influence*