

International Baccalaureate Music
Murrieta Valley High School
GUIDE TO ANALYSIS OF MUSIC

- I. MEDIUM
 - a. Voices or instruments or both
 - b. Type of ensemble (quartet, orchestra, etc.)
- II. METER
 - a. Duple, Triple, Compound, Complex
 - b. Multimetric – different time signatures in one line of music
 - c. Polymetric – different meters within score (3+2)
 - d. Non-metric – no meter
 - e. Tempo – fast, slow, changes
 - f. Rhythm
 - i. Prominence of rhythmic element (ex. Running 16th)
 - ii. Single or complex, Rigid or flexible
- III. HARMONY
 - a. Major, Minor, Whole-tone, Pentatonic
 - b. Kinds of intervals
 - c. Chord structure
 - i. Tertian – built in thirds: triads, 7ths, 9ths, etc.
 - ii. Quartal – harmony built in fourths
 - iii. Non-tertian – built in 5ths, 2nds
 - d. Progression
 - i. Intervals of root movement
 - ii. Figured Bass
 - iii. Emphasis on different scale degrees (I, IV, V)
 - e. Diatonic or Chromatic
 - f. Cadence Structure
 - g. Scale Basis – modal, major, minor, polytonal, atonal, whole-tone, twelve-tone
- IV. MELODY
 - a. Prominence of melodic element
 - b. General Qualities
 - i. Conjunct – stepwise movement
 - ii. Disjunct – skip, large jumps of intervals
 - c. Lyrical / Cantabile / Folksong quality
 - d. Dimensions
 - i. Vertical – narrow or wide range (tessitura)
 - ii. Horizontal – long continuous lines or short motivic fragments
 - iii. Phrases symmetrical or asymmetrical
 - e. Progression
 - i. Conjunct or disjunct
 - ii. Diatonic or chromatic
 - f. Monophonic – one melody line
 - g. Homophonic – Melody with chordal accompaniment
 - i. Chordal Style
 - 1. Sustained chord accompaniment
 - 2. Repeated chord accompaniment
 - 3. Arpeggiated accompaniment

- h. Polyphonic – Contrapuntal movement w/ two or more melodic lines
 - i. Number of parts
 - ii. Degree of melodic independence
 - iii. Spacing of parts
 - iv. Voicing of parts
 - v. Imitation
 - i. Hybrid – combinations of homophonic and polyphonic parts
 - j. Ornamentation – embellishments, improvisation
 - k. Special Effects – antiphonal, responsorial, electronic additions, instrumental and or vocal effects
- V. FORM
- a. Basic Internal Structure
 - i. Sectional – Binary, Ternary, Rondo, etc.
 - ii. Variation – Theme and Variation, Passacaglia, etc.
 - iii. Developmental – Sonata Allegro Form
 - iv. Fugal – Fugue, Motet, Madrigal
 - v. Through – Composed
 - vi. Twelve Tone / Dodecaphonic
 - vii. Toccata, Prelude, Fantasy, Rhapsody
 - b. Number and relationship of movements
 - c. Time Factors – total length / length of movements
- VI. STYLE (COMPOSER)
- a. Historical Period (Medieval, Baroque, etc...)
 - b. Instrumentation and Musical practices of the period
- VII. CONTEXT
- a. Historical context
 - b. Influence of historical figures / issues on music