

Initial analysis checklist

- ☐ 12 lines total
- ☐ Write in the intervals between voices
 - ☒ Line 0.5
 - ☒ Line 1
 - ☒ Line 1.5
 - ☒ Line 2
 - ☒ Line 3
 - ☒ Line 4
 - ☒ Line 5
- ☐ Consonance or Dissonance for each interval (
 - ☐ Line 1
- ☐ Write in overall chord names/structures
 - ☒ Line 0.5
 - ☒ Line 1
 - ☒ Line 1.5
- ☐ Mark cadences
- ☐ Mark beginnings and ends of imitation, and which voices
- ☐ Write Roman numerals above chords

Consonances / Dissonances

- Consonant: Unisons, 8, 5, 3, 6
- Dissonant: 2, 7, 4

Part I: The Analysis

- ☐ Investigate the contrapuntal substance of the work.
- ☐ Divide the piece into sections.
- ☐ Get granular and then zoom out.

Questions:

- How is the work constructed? Where are the cadences?
 - ☐ Mark the cadences
- What methods does the composer use?
 - ☐ Find out what the different “methods” are, and are possible
- What is the texture? Are there duos? If so, what types?
 - ☐ What are the different textures?
- How are consonance and dissonances wielded?
 - ☐ Mark consonance and dissonances
 - ☐ Find out what it means to use/wield those
- How is melody/motives used? What is the mode of the work?

- ☐ Analyze how the melody/motives are used
- ☒ D Dorian mode? Check if “D Dorian” is a “mode”
- How is imitation used? Are there duos? Is there homorhythm?
 - ☐ Look at imitation in the piece - mark beginning and ends
 - ☐ Mark the duos
 - ☐ Check for homorhythm - define homorhythm