* * * FORUM

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ON STYLE ANALYSIS

In all thinking, writing, and teaching about music, if we are to progress beyond a catalogue of personal reactions we must employ some objective framework for our reflecting. Both the student and the teacher need methods for organizing their musical listening and thinking. If a question is asked — "Compare Wagner with Brahms" — we experience momentary paralysis as we grope for a way to arrange the flood of random memories in a logical sequence. Under conditions requiring sudden but comprehensive response — the characteristic atmosphere of the healthy classroom — it is essential to have some rules of thumb to guide us.

Rules about music should originate from the ear, and our present need is no exception. Taking into account the relative complexity of the various musical elements, together with our

limited ability to retain impressions and analyze in retrospect, the most useful order for observations is: Sound, Form, Harmony, Rhythm, Melody.

Sound in its sheerly acoustical aspects comes first, partly because of the immediacy of recognizing color combinations, but also because factors of tone-color count among the most nearly concrete and objective of our observations. Hence we can dispose of them quickly and definitely at the beginning, passing on to more ambiguous problems.

Form requires the largest proportion of the listener's attention, for he must retain and compare impressions in order to appreciate the musical design. A logical case might be made for placing form first among the musical elements, thus dividing music traditionally into form and content (the latter including sound, harmony, rhythm, and melody). But sound is basic to all the other elements, and its psychological firstness gives it an overwhelming natural priority. Any scheme of this sort, of course, involves a vast oversimplification. Initially we must ignore the interpenetration of the categories which is so specially characteristic of music as compared with other arts. Certainly this interpenetration produces many of the difficulties one meets in attempting to be objective about music.

The remaining three elements constitute the structural materials of music. They are analogous to the threads of a textile as opposed to its color and design. Harmony takes first place on grounds of difficulty: the ear-analysis of chords and modulation, for example, represents a relatively high level of musical sophistication. Melody comes at the end of the list, since it demands the least concentration of attention. We are experienced by years of singing to hold melodies in our memories, and thus can often comment analytically in retrospect.

In intimate connection with both harmony and melody we must reserve a middle place for rhythm. It includes the greatest range of complexity of any musical element, from simple, mechanical concepts such as meter to combinations which are practically inaccessible to analytic exploration — how does one describe or analyze the fundamental sense of motion in a piece? Is this a matter of tonality, of formal proportions, of accumulation of melodic tension and release, or of broad contrasts between rhythmic activity and stability? It is all of these, and more: again we are face to face with the mysterious interpenetration of musical elements. Since music is an ever-changing combination of the rational and the emotional, cer-

tain aspects will always remain beyond the scope of objective analysis: these are music's permanent mysteries.

The existence of inscrutable areas in musical experience lays a strong obligation upon us to be as critical as possible in areas open to analysis. We need not fear the mechanism of analytical techniques unless these become a game in themselves. So long as we continually refer back to the music, the elusive subjective elements act as antidotes to the rigidities of the objective approach.

Many performers feel that an analytic approach may contaminate their intuitive responses. This view, however, fails to consider that our apparently intuitive responses are mostly learned, cumulating early listening experience and the specific instructions of teachers. While the refined discrimination of the finished performer requires special gifts of innate sensitivity, the broad outlines and even many of the details of his musical responses depend on learning experiences, and hence to some degree, on an ordered, analytic approach.

To show the importance of learning for musical responses, we have only to reflect on our lack of qualifications for understanding Indonesian music based on the unusual (to us) intervals of the Slendro: Clearly most western ears are ill-prepared to understand of respond to such a differend style. We must learn something of its vocabulary, systematically and analytically, before we can begin to understand what it attempts to express, either directly or intuitively. Even the most sensitive occidental musician must doubt the validity of his responses to an unfamiliar oriental style. To put it another way: how can we understand the poetry of a language until we know its words?

In making specific observations, however brief, of five fundamental aspects in a musical work, we materially advance our understanding of the piece. At the same time the better organization of our thoughts increases our ability to communicate this understanding to others. As we deepen our analysis, the manner in which the five original categories ramify depends partly on our own perceptiveness, but perhaps more directly upon the individual characteristics of each historical period. The basis of modal harmony, for example, underlies all music up to 1600, passes gradually out of the picture during the 17th and 18th centuries, only to reappear after long absence at the end of the 19th century. Such fluctuations in status of the stylistic elements will naturally affect the internal details of

our critical framework. In using an outline such as the one below we must maintain an attitude of flexibility, making provision for special adaptations to each style under consideration. This particular outline represents merely a point of departure, an embryonic phase in the evolution of understanding that each musician carries out for himself in approaching a specific piece.

A SAMPLE OUTLINE FOR INITIAL ANALYSIS

Sound

Timbre: selection, combination, contrast of instruments & voices
Range, tessitura; idiom, special effects
Texture & fabric: doubling, overlap, contrast of components; homophonic, cantus firmus, contrapuntal, polarized (polychoric, melody/figured bass, melody/accompaniment, solo/ripieno)
Dynamics: terraced, graduated, implied by instrumentation or range
Text influence: sacred or secular, sound-characteristics of language
Appropriate sound: historically proper types and sizes of vocal and instrumental groups

Form

Gross form: balance and relationship between movements in dimensions, tempos, tonalities, textures, meters, dynamics, range of intensity
Processes: continuous derivation or articulated repetition and contrast
Details: balance or asymmetry of phrases and sections; clear or concealed articulations; line climaxes as formal indicators
Types: sonata, rondo, variation, cyclic, fugal, text-determined, durchkomponiert, random sectional contrast
Text-influence: length; internal divisions and recurrences; emphasis, climax, contrast

Harmony

Large-scale tonal relationships; interior key-schemes; characteristic harmonic motifs
Modality, finals & cofinals, bifocal tonality; chromaticism, polytonality, serialism
Chord vocabulary, alterations, dissonances, progressions,

sequences, modulatory routes; harmonic rhythm, tonal rhythm
Part exchange, imitation, canon, fugato, stretto, augmentation/diminution
Text influence: affective chords, dissonances, modulations; rhythmic density of harmonic change

Rhythm

Meter & tempo
Dimension of activity: pulse, motive, phrase, sentence, larger groupings
Texture: homorhythmic, contrapuntal, polyrhythmic, polymetric; variant rhythmic densities
Syncopation, hemiola, agogic and other special accentuations
Patterning: regular, irregular (additive, heterometric, extended, contracted, overlapping)
Text influence: tempo, meter, surface patterns; rhythmic effect of vowel/consonant patterns, alliteration

Melody

Material: new or derived
Function: primary (thematic) or secondary (cantus firmus, ostinato, etc.)
Characteristics: range, mode, tessitura; diatonic, skipping, or chromatic progressions; vocal or instrumental idiom; simple, compound, or reverse curves; repetitive, sequential, or continuously developed structure; ornamentation, figuration, arpeggiation; influence of function (thematic or accompanying) and texture (harmonic or contrapuntal)
Text influence: relation of melodic contour to affects, speech inflections, text devices.

The outline above inevitably employs terminology and concepts that require further explanation. Hence, the discussion below attempts to supply some necessary expansion and clarification. It follows the same categorical divisions but occasionally transposes the order of details.

SOUND

The category of sound includes all primarily acoustical phenomena such as timbre, texture, and dynamics, in the manipulation both of individual components and of the group as a whole. Beyond mere identification of the timbre of instruments or voices involved (or speculation as to appropriate choices in early music), a number of detailed aspects in each

sound source may be relevant to our final stylistic conclusions.

Range and Idiom

Range deals not only with lowest and highest notes heard, but also with the area most in use, conveniently designated as tessitura. There may be other significant facts of range, such as split range: the use of extremes of the compass, with a gap between. Certain notes in the range may be emphasized and certain tessituras may be contrasted to underline the different parts of a piece.

Idiom refers to the exploitation of particular characteristics of an instrument or voice. The simplest idiomatic features border on matters of range, such as the ability of some instruments to leap easily from one part of their compass to another. More subtle treatment may exploit the specific advantages of string crossing in a given hand position or woodwind facility in passagework that avoids embarrassing cross-fingerings and breaks between registers. Still more subtle — and correspondingly closer to the core of the music — are questions of articulations. Are the indications of slurs and staccato appropriate to the instrument? Similarly, the dynamic possibilities of each instrument affect many fine adjustments in the style, and reveal the degree of a composer's sensitivity to aural values. Also included in considerations of idiom are exploitations of special effects peculiar to one type or family of instruments, such as double-stops, harmonics, flutter-tonguing, and the like.

Vocal idiom has fewer apparent idiosyncracies than instrumental idiom, but for that very reason requires sharper observation. Because ranges are smaller, we must observe effects of tessitura more narrowly. Since the normal range of instruments may usually be defined more easily than the normal range of voices, we must be particularly alert to unusual vocal registers and effects, often motivated by expressive words or phrases.

Texture and Fabric

Texture describes the effects of combining instruments and voices. We must again observe not only extremes and special features of spacing, but also the most common or characteristic areas, the tessitura of the combination (though tessitura is a mere translation of texture, it can usefully be reserved for this narrower meaning of "most frequently-used area of

texture"). Description of textural details should take into account the doubling, overlap, or contrast of vocal and instrumental components. The general organization of the texture — homophonic, contrapuntal, melody-plus-accompaniment, melody-bass polarization — often reveals structural divisions in the form.

Since texture changes constantly, the broader term "fabric" is useful to subsume the varying aspects. The musical fabric, then, is the continuing product of the textures, a usage that enables us to reserve the word "texture" to refer to the specific acoustical arrangement at a given moment. As an example of the value of this distinction, "contrapuntal fabric" describes a continuing horizontal musical process, while "contrapuntal texture" defines a momentary polylinear construction. Thus, the broader aspect of fabric can include the contrasts of texture in various sections of a piece as well as the relation of textural climax to the peaks and underpoints produced by other musical factors. (For describing the low extremes of a line or texture the term "underpoint" seems less ambiguous than subclimax, anticlimax, etc.)

Dynamics

Dynamic organization divides conveniently into the terrace dynamics characteristic of the Baroque and the graduated dynamics of later periods. We must also consider, however, the dynamics implied by traditional instrumental groupings (the haut and bas of the Middle Ages, for example); and in all periods the dynamic results of lighter or heavier orchestration, regardless of the indications of forte and piano, may directly relate to the design of the piece. The total dynamic scale (fff to ppp) and unusual or special effects (sfz, fp) may supply relevant analytical conclusions; and the more subtle influence of range and texture on dynamic effects deserves careful attention. For example, in determining which of two lines (clarinet and oboe) a composer considers more important, if both instruments play in a low register the coarser double-reed tone will predominate, a clue to the composer's thematic intentions of the moment (assuming, of course, that we can exclude the possibility of miscalculation.).

Text Influence on Sound

The selection and manipulation of vocal and instrumental combinations will always follow the lead of the text in a general way. We can see this situation in the dichotomy of treatment

between sacred and secular texts. Aside from specific details of direct word-painting we must search for broader attempts to reflect the changing atmosphere of the text. Dynamics tend to go hand in hand with the emotional curve of the words, which often stimulate a somewhat greater range of intensity than a textless piece of the same dimensions could support. The sound-characteristics of the language itself, such as the proportion of vowels to consonants, may find some parallels (or contradictions) in the music.

Appropriate Sound

Since analysis aims ultimately to assist the performer, the analyst must constantly be concerned with live performance and the revitalization of dead notes from the page. In preparing or criticizing a specific performance, he must carefully evaluate the choice of instruments and the size of instrumental and vocal forces, especially in early music. Exaggeration in dynamics, whether of enthusiasm or reserve, may seriously distort the intentions of the composer. Most subtle of all are considerations of articulation: the applications of slurs and staccato strongly affect the music and in turn challenge the taste of the performer equally strongly. Staccato was less short and sharp in the 18th than in the 19th century; and in the earlier period a tone grew more gradually to its average intensity and fell off less curtly. All of these considerations help to determine the appropriateness of the sound values, the Klangideal, in a given performance.

FORM

Gross form

In most cases considerations of form should proceed from the largest dimensions inward. Thus, for pieces in more than one movement we should note the balances and relationships of dimensions, tempos, tonalities, meters, thematic content, choices of timbres and textures, rhythmic patterning, modulatory goals, and similar stylistic details. Turning to the individual movement, we may often identify it broadly with one of the conventional plans such as sonata, rondo, or variation form, or one of various text-determined schemes. On the whole, however, these general identifications oversimplify the situation. For example, relatively few works even in the Classical period itself will conform perfectly to that unfortunate abstraction, "textbook sonata form." And more often than not, the most significant points in a composer's style

consist in his departures from convention. Hence, in each piece we must attempt to analyze the form freshly as the connection and development of a particular group of musical ideas rather than forcing the music into a preconceived formal strait-jacket. Following this advice, in studying contemporary works based in part on additive procedures (for example, Stravinsky) we may decide to reverse the standard method, and proceed in our studies from the smallest dimensions outward.

Formal Processes

The growth of a piece of music can be compared with the embryological development of biological tissues. In the earliest stages of structure, the plant or animal cells are all similar, but they quickly divide and differentiate. For later stages of higher structures, increasingly differentiated tissues assume specialized functions, such as bony support or neural connections.

In music the simplest structures repeat an initial idea, but more complex designs require differentiation in the form of new material, either derived or contrasting. For the most highly organized structures, such as the sonata designs of the Classical period, the many differentiated ideas often assume specialized functions, as in the case of the closing theme. The analyst must trace and identify these evolutionary modifications as they arise, without regard to conventions or preconceptions.

In addition to differentiation, extended musical structures depend on some form of unity for their strength and effect. To appreciate these structures we must search for the sources of unification quite as thoroughly as for the means of differentiation. There are two principal methods of unification, (1) Derivation of the whole piece from a relatively restricted nucleus of material; and (2) Repetition of an initial idea after contrasting material. Most pieces mix the two methods in varying proportions. For example, a Brandenburg Concerto of Bach may contain infinitely varied derivations from initial motives; yet, at the same time it utilizes the repetition principle in each ritornello of the concerto form.

Parallel to the two methods of unification above are two formal categories more fundamental than mere types such as sonata form; (1) Continuous forms, such as the fugue, which stress rhythmic continuity above contrasting thematic designs, and

therefore tend to expand by successive derivations from opening material; and (2) Articulated forms, such as the rondo or sonata form, which expand by intricate positioning of contrasting and related phrases, each carefully marked off from the others by strong cadences, changes in timbre, new tonality, and other powerful devices of articulation.

Again, few pieces can be described either as exclusively continuous or articulated in character; but continuous forms tend to use materials of small dimensions (motives) developed mainly by processes of spun-out derivation, while articulated forms use larger building blocks (phrases) normally arranged according to the principle of repetition after contrast.

Formal Details

Most books on form stress thematic structure, mapping a piece by the recurrence of its melodic materials. This useful approach, however, unfortunately neglects other stylistic components, leaving the student helpless in the face of music organized without regard to melody, such as works for percussion by Varese and Chavez. In looking for the sources of continuity or articulation, of derivative relationships or pointed contrasts, we must examine all stylistic components for available clues. Continuity, for example, results most often from a relentless rhythmic pulse, but may also be obtained by a recurrent motive, a persisting timbre, or a carefully linked sequence of tonalities. Articulation, while most commonly produced by strong cadences before a rest (a harmonic and rhythmic pause) can result with equal force from sharp changes in orchestration or dynamic level, shifts in tempo or metrical basis, and also from sudden tonality changes or marked alteration in harmonic rhythm.*1

The relation of rhythm to form deserves special attention, particularly to the larger rhythmic groupings such as phrase and section rhythms. We must observe the incidence of regular and irregular phrases, and attempt to relate these to other aspects of structure. Small-dimension surface rhythms often reveal less of basic structure than phrase lengths and period or section dimensions.

Text Influence on Form

Texts affect musical form more decisively than other aspects of style. Total musical length usually relates to total text length, and all of the interior dimensions and articulations will

tend to reflect the divisions of the text. Text forms, such as the refrain structures of the virelai, obviously govern the musical recurrences; but we must probe deeper to check the possible effects of more complex stanza forms, of simple rime, and of alternating or otherwise organized lengths of verses as reflected in the parallel musical phrasing.

HARMONY

Following the method established for musical form, the analysis of harmony commences with broad dimensions before concentrating on details. Looking first at the overall key-schemes. the determination of tonality is often simple enough in the Classical period. The mere statement of the keys in the movements of a string quartet, however, will not suffice. We must check for broader unities, such as the special emphasis on D major (♮II) throughout Beethoven's Quartet in C♯ minor, Op. 131. Here the tonal unity depends as much on the dramatic secondary tonality — the striking Neapolitan relationship — as on the initial and final tonality of C♯ minor. Elsewhere than in Beethoven there may also be causal connections between the choice of tonality for an interior movement and the tonal areas of emphasis in outer movements. For example, in Haydn's last piano sonata in E♭ (H. XVI-52) the piquant, almost shocking entrance of E major in the development section of the first movement prepares us somewhat for the unprecedented use of E major in the following slow movement.

Although unified tonality occurs more rarely in earlier centuries, various other forms of harmonic organization may contribute effectively to the design of a piece. The characterizing notes of the modes may outline a nucleus for tonality in the Renaissance,*2 for example, and the preferred goals for Renaissance harmonic excursions partially correspond to later tonal modulation. Later, in some early and middle Baroque music the harmonic focus sharpens, producing an embryonic form of tonality that cruises between major and relative minor, a bifocal tonality.*3 The possibility of a trifocal tonality should not be overlooked (I, V and VI as peer tonalities, for example), though in this period a multifocal organization beyond bifocal will not be easy to demonstrate, since it will tend to slip back towards the vagrant harmonic procedures of the Renaissance. In the opposite chronological direction, polytonality and serial structure offer new sources of organization of which we have only partial analytical grasp so far.

For the individual movement we should be aware not merely of modulations to various keys but also of the relative emphasis on these keys produced by time elapse, dynamic and orchestral weight, thematic significance and other means of stress. The dimensions of time devoted to the various tonalities will produce a large scale or tonal rhythm. On a smaller scale the specific routes of modulation, as well as the structure of chord connections such as harmonic sequences and cadences, are all significant in determining style. Finally we arrive at the chord vocabulary itself, where the relative complexity and statistical frequency of chords play a vital part in the musical effect. The treatment of dissonance and chromaticism, whether in chord alteration or in non-harmonic notes, further reveals a composer's individuality.

A fresh insight into musical design is offered by harmonic rhythm, particularly valuable because it simultaneously lays bare the combined aspects of harmony and rhythm, an interior and fundamental view. By scanning harmonic-rhythmic patterns, it is often possible to confirm or make more precise our decisions on the chief points of articulation, or the limits of areas of contrast.*4 In the Classical period the organization of harmonic rhythm reaches a high degree of refinement, but it deserves no less consideration in other periods as a barometer of relative intensity and an indicator of articulation.

Counterpoint, though often considered an opposite pole from harmony, actually should be considered analytically at the same time, since it shares many features in the combination of lines. Various contrapuntal devices and related processes — echo, part exchange, imitation, canon, fugato, augmentation, diminution, stretto — all these may directly influence or ornament the fundamental structure of a piece.

Text Influence on Harmony

The affect of a text finds its most immediate expression in harmony: a mood may spring from a single chord as unmistakably as from a whole major or minor tonality. Dissonance and word expression are connected almost as closely as the chicken and the egg — and with a somewhat similar ambiguity regarding which came first. As a text unfolds, successive modulations can follow the changing ideas and feelings with complete flexibility. More subtle than modulation, harmonic density (the cumulative effect of harmonic rhythm) is particularly valuable in reflecting the psychological background of the text, in part because it also lies beneath the surface.

RHYTHM

No stylistic component offers more difficulties than rhythm, owing to our lack of adequate analytical methods to attack this infinitely varied aspect of musical expression, so subtly intertwined with other components that continually deflect our evaluations. As an example of these difficulties, consider the matter of rhythmic density, the sum of rhythmic activity at a given point. Variations in rhythmic density obviously contribute directly to the varying emotional intensity of music; hence, if we could contrive a useful measure of rhythmic density, we should gain important new insights. One obvious yardstick would seem to be the total number of tone impacts in each bar of music. Yet, note that the strength of any impact varies with its pitch, register, timbre, intensity, and position in the texture, to mention only a few of the relevant factors. Furthermore, in the case of unisons, two instruments do not necessarily produce twice the impact of one: how should we count these cases? The contrast between solo and choir introduces even greater complications in rhythmic evaluation.

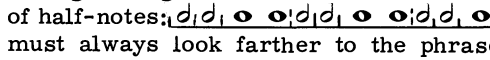
Various psychological influences, such as habit and fatigue, also tend to alter or invalidate conclusions drawn from raw statistics of rhythmic density. And as a practical test of method, consider two bars of common time, one consisting of two eighth-notes and three beats of rest, the other filled out by two halves. Each bar has two impacts — should such bars be considered equal for analytical purposes? I have not come across any satisfactory answers to questions such as these; but the advent of electronic computers offers new hope of correlating factors too numerous for human capacities of simultaneous evaluation.

With these difficulties in mind, it is clear that to mention tempo and meter of a movement barely scratches the surface of rhythm. We can at least probe a little deeper. The three more or less accessible facets of rhythm include the dimension of activity, the nature of rhythmic articulations, and the details of rhythmic texture.

Most pieces show a prevailing dimension of activity, a normal size of rhythmic building block or rhythmic module. In Vivaldi concertos, for example, many fast movements depend almost entirely on the pattern  , emphasizing the quarter as the dimension of activity. In early Classical style the dimension grows to a full bar, and for mature Classicism — notably Haydn, Mozart, and early Beethoven — the phrase of two or

more bars becomes the unit of construction. Within the prevailing dimension we can study rhythmic patterning and appreciate its contours and balance.

Larger dimensions are equally important but more elusive. We must search for signs of rhythmic organization in the grouping of phrases and the relation of the phrase to the section and of the section to the whole. Rhythm includes all matters of time elapse, and we must attempt to understand and appreciate the largest spans of a piece, its sections and movements, not as static blocks of form but as enormous units of rhythm. In our own historical background, the isorhythmic motet can teach us a great deal about broad rhythmic dimensions; and some other musics, notably those of India and Indonesia, show a special sensitivity to time elapse that makes our rhythmic responses seem rather small-scale, almost primitive by comparison.

Despite complications mentioned above, rhythmic articulations are not always hopelessly embrangled with other types of articulation. In rhythmic analysis we must continually look behind the momentary phenomena for evidences of a higher control. We look not at the individual rest, for example, but at the plan of rests as a general pattern of articulation. As an illustration, note that all patterning implies articulation: in the following arrangement the music divides naturally after each pair of half-notes:  . But we must always look farther to the phrases that balance or interrupt this pattern with other rhythmic arrangements. For composers such as Purcell, Haydn, and Beethoven, the means of concealing articulation by phrase irregularities, anticipations, and overlaps becomes a central style characteristic.

Details of rhythmic texture also reveal much about a composer's style. We can differentiate homorhythmic from contrapuntal textures, and in the 14th and 20th centuries polyrhythmic and polymetric arrangements occur frequently. Rhythmic dissonances such as syncopations, hemiola, and other metrical interruptions furnish vivid means of articulation and intensification, and hence, for word expression. Notice that phrase extension and contraction also produce an effect of syncopation, but in the next larger dimension. The more broadly the analyst can view the music, the closer he comes to understanding its unique connection with the flight of time.

Accent must be understood in all dimensions: not merely as the stressed element of a pattern or the strong beat of a meas-

ure, but as the climax of a phrase and the climactic phrase among a series of phrases. In such a broad view of accent we come to think of many other style components in rhythmic terms: in addition to harmonic rhythm and tonal rhythm, it is possible to find rhythmic values in the timing allotted to particular textures and timbres, a special concern in Stravinsky, for example; and the timing and rhythmic relationship of melodic climaxes and underpoints merits close attention in many composers, notably in Beethoven and Brahms.

Agogic accent, usually understood as the emphasis of a note or chord by a slight prolongation in performance, should concern the analyst in two ways. In assisting preparations for performance he must attempt to find the appropriate limits of tasteful agogic accents in each style. In more general analysis, however, agogic factors produce important underlying effects, such as retards built into the music though not specifically indicated. Gradual augmentation and consequent slowing, for example, often occur at the end of movements by Brahms.

Text Influence on Rhythm

The choice of tempo, meter, and even of surface rhythmic patterns obviously depends to a considerable extent on text character and specific word arrangements. The difference in rhythm between prose and poetic texts produces tangible musical differences. Divergent types of metrical structures, such as those involving qualitative as against quantitative accentuation, may also influence musical rhythm. A forceful grouping of consonants contributes much to underline a strong rhythmic pattern, and alliteration provides further sources of accent and pattern. On a larger scale, the changing intensity of rhythmic activity (rhythmic density) often parallels the general emotional trend of the text.

MELODY

Melody tends to receive more close analytical attention than any other component with the possible exception of form, possibly because it separates rather easily and naturally from other factors, and exists almost unencumbered in plain song and folk song. At the outset of melodic analysis we must determine whether the melodic materials are new or derivative, at the same time distinguishing melodic functions as primary (thematic) and secondary (cantus firmus, ostinato, etc.). Closer observations of melody may conveniently be divided between melodic materials and melodic procedures.

Melodic material subsumes questions of range, tessitura, and mode (including gapped scales and diatonic or chromatic alterations). Observations of procedure begin with the small dimension of movement by step or skip, then examining methods of extension, such as repetition, figuration, sequence, fortspinnung, and free flight. In larger dimensions, recurrent formulas, articulation, and phrase structure become important; and it may be possible to abstract various general curve types by studying the location of peaks and underpoints. Melodic intensity results from tensions both of rising line and heightened activity; on occasion a melodic climax may result from a peak of sheer activity rather than a peak of line.

Several less tangible aspects of melody deserve consideration. For example, is the melody determined or conditioned by its medium? We may often identify types such as violin melodies (string crossing) or organ pedal themes (separate levels for the two feet). Many of Haydn's melodies seem to cluster within tetrachords that suggest violin hand positions. The function of a melody may also influence its character, as it can be seen in the differences between melodies used for homophonic and contrapuntal textures. And there are general differences between melodies with specific thematic functions such as introduction, transition, or lyric contrast.

Text Influence on Melody

The rightness of a melody to carry and express a text is among the most difficult points for the analyst to explain. At the least, however, he can show the effect of the melodic climaxes and underpoints, the subtle word emphases contributed by skips and changes of tessitura, the emotional impact of chromatic or modal alterations, and other details that help to explain a melodic miracle. The melody may reflect speech cadences and inflections, special effects such as exclamations, and structural organization by alliteration, assonance, and rime. For composers such as Wolf, the mutual adjustment between words and melodic contours reaches a point of great refinement.

Like performance, analysis demonstrates the degree of one's understanding of a composer's intentions. Yet again like performance, the analytical basis always contains elements of individuality, both strengths and weaknesses, that prevent any two analyses from reaching identical interpretations. The framework above attempts to secure both competence and individuality: it outlines a comprehensive and systematic in-

vestigation, yet at the same time provides a latitude for personal insight.

r e f e r e n c e s

1 For a discussion of such effects, see J. LaRue, Harmonic Rhythm in the Beethoven Symphonies. In: The Music Review 18 (1957) 8-20.

2 Two recent studies of great importance in clarifying this situation: Gustave Reese, The Polyphonic Magnificat of the Renaissance as a Design in Tonal Centers. In: JAMS 13 (1960) 68-78; Edward E. Lowinsky, Tonality and Atonality in Sixteenth-Century Music (U. of Cal. Press, 1961).

3 J. LaRue, Bifocal Tonality, An Explanation for Ambiguous Baroque Cadences. In: Essays in Honor of A.T. Davidson (Harvard U. Press, 1957), p. 173-184.

4 See also Shelley David, Structural Functions of Harmonic Rhythm in Mozart's Sonata-Allegro Form (unpublished M.A. thesis, New York University, 1960).