

**A MODEL FOR
THE STYLE ANALYTICAL REPORT
IN APPLIED MUSIC**

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The collegiate applied music teacher is often charged with the guidance of analytical papers ranging in dimension and scale from term paper or essay to thesis or dissertation as well as lecture recital. It has been the experience of this writer that many advanced undergraduate students and graduate students at the masters or even doctoral levels who are required to write analytical papers about specific works in their respective repertoires are often bereft of a cogent sense of procedure and outline in which to frame the project.

While not comprising an encyclopedic listing of analytical criteria, the model format presented below is one which has been successfully adapted by many applied music students in developing stylistic analytical reports. This outline is a distillation and fusion of successful examples employed by Professors Norman M. Heim and Donald M. McCorkle at the University of Maryland and published by Professor Jan LaRue of Columbia University (*Guidelines to Style Analysis*. New York: W.W. Norton, 1970).

This format should be seen only as a point of departure which can be expanded or contracted or changed in any appropriate way that is in accordance with the nature and scope of the project. The needs for variances of nomenclature and order as well as combining certain criteria will present themselves when approaching some works. Because the author has used these guiding principles primarily when working with clarinet students and clarinet repertoire, that instrument is named throughout for example only.

CLARINET LITERATURE SYLISTIC ANALYSIS GUIDE

- I. General Information about composer
 - A. Brief biography
 - B. Survey of catalogue of compositions
- II. Genre/medium
- III. Circumstances of Composition
 - A. Placement of work in composer's life and works
 1. Observations about general style as the work related and compares to other works by the composer composed during the same period
 2. Quotes from scholarly sources about the work
 - B. Other compositions for clarinet by the composer
 1. Original works
 - a. Solo works by genre
 - b. Chamber works including clarinet by genre
 2. Transcriptions for clarinet
 - a. Comparison with salient features of original
 - b. Information about transcriber/arranger
 - c. Other transcribed works by this composer
 - C. First performance and performers (include any reviews)

- D. Dedication (if any)
- E. Programmatic considerations

IV. Form

- A. Form at large
 - 1. Number of movements
 - 2. Titles of movements
 - 3. Key relationships between movements
- B. Basic internal structures of individual movements: sonata-form; rondo; binary; ternary; theme and variations, etc.
- C. Stylistic relationships between movements
- D. Thematic structure
- E. Phrase and period structures
- F. Notable modifications of structure
 - contrast; symmetry; variation; development techniques, etc.
- H. Time factors; total lengths; of movements, sections or parts
- I. Other structural factors

V. Rhythm

- A. Metric signature and other metric factors
 - 1. Metric or non-metric
 - 2. Metric signatures
 - a. Duple-2/4, 4/4, 2/2 etc.
 - b. Triple-3/4, 3/8, 3/2 etc.
 - c. Compound-6/8, 9/8, 12/8, etc.
 - 3. Multi-metric (many metric changes)
 - 4. Polymetric (two or more simultaneous meters)
 - 5. Other irregularities (e.g. metric modulation)
 - 6. Devices for obfuscation of metric scheme such as hemiola
 - 7. Time sequence or aleotric sections
- B. Tempo
 - 1. Tempo nomenclature (adagio, allegro, etc.)
 - 2. Metronome markings
 - a. By composer
 - b. By editor
 - 3. Relative speed in relation to formal structure
 - 4. As factor in general mood (e.g. slow; tragic, stately or heavy, etc.)
- C. Prominence of rhythm to overall expression of the composition
- D. Rhythmic patterns: simple; complex; standard; asymmetric, etc.
- E. Motion: placid, energetic, etc.
- F. Accentuation
 - 1. Strong or weak
 - 2. Beat/pulse placement
 - 3. Congruence with phrasing
- G. Pauses and other expressive use of silence
- H. Use of ostinati or rhythmic modes
- I. Special devices: syncopation; dotted notes; metric modulation etc.

VI. Melody

- A. Prominence of melody or melodic elements
- B. Scale basis: major; minor; modal; chromatic; pentatonic; whole-tone; synthetic, combinations, etc.
- C. General expressive qualities: lyric; dramatic; cantabile, vocal or instrumental character, etc.
- D. Melodic lines
 - 1. Ascending or descending
 - 2. Diatonic or chromatic
 - 3. Conjunct or disjunct
 - 4. Dimensions: vertical and horizontal
 - a. Vertical: narrow, medium, wide range
 - b. Horizontal: motive fragments; regular or irregular phrases; long, continuous lines, etc.
 - 5. Contours and points of climax
- E. Structural use of melodic material: Leitmotif; idée fixe; repetition variation; ostinato, etc.
- F. Melodic development: repetition, variation, modification, expansion, etc.
- G. Ornamentation: appoggiaturas, trills, mordents, etc.
 - 1. Written out
 - 2. Improvised
 - 3. Historical sources of ornament interpretation and realization
- H. Melodic cadences
- I. Dynamic ranges and levels
- J. Other melodic characteristics

VII. Harmony

- A. Tonality and scale basis
 - 1. Conventional: major; minor; modal
 - 2. Unconventional: atonal; bi-tonal; polytonal; dodecaphonic; whole-tone; pentatonic; synthetic, pan-diatonic, etc.
 - 3. Composites
- B. Chord structure
 - 1. Conventional: built in thirds, triads, 7ths, 9ths, 11ths, 13ths
 - 2. Unconventional: built in 2nds, 4ths, 5ths, composites; polyharmony
 - 3. Prominence of inversions and alterations
 - 4. Omitted chord members
- C. Harmonic progressions
 - 1. Root movement
 - 2. Frequency of normal progression
 - 3. Emphasis of certain chordal units
 - 4. Parallelisms and other mannerisms
- D. Cadential formulae
- E. Harmonic tension
 - 1. Harmonic rhythm: fast; moderate; slow; average, etc.
 - 2. Treatment of dissonance

- a. Conventional preparation and resolution
 - b. Free treatment
 - c. Vocabulary and frequency of non-harmonic tones
 - 3. Modulation: degree, range, methods, etc.
 - F. Expressive and coloristic use of harmony
- VIII. Texture
- A. Monophonic: single, unsupported melodic line
 - B. Homophonic: single melodic line supported by chords or chordal familiar style
 - 1. Accompaniment
 - a. sustained chords or repeated chords
 - b. Alberti bass
 - c. Other typical patterns
 - C. Polyphonic: two or more simultaneous melodic lines
 - 1. Number of voices and degree of melodic and rhythmic independence
 - 2. Imitation: strictness, spacing
 - 3. Devices: inversion; augmentation; diminution; retrograde; stretto, etc.
 - 4. Cantus firmus
 - 5. Hybrids: continuo-homophony; luxuriant counterpoint; solo with contrapuntal accompaniment; pseudo polyphony, etc.
 - 6. Special quasi-textural effects: antiphonal, concertato, etc.
- IX. Use of Solo Instrument
- A. Range
 - B. Tessitura
 - C. Stylistic observations
 - D. General difficulty
 - 1. Idiomatic writing
 - 2. Incidence of mannerism and *cliché*
 - 3. Special problems
 - E. Special techniques and effects: vibrato; multi-phonics; flutter-tonguing; microtonal pitch adjustments; glissando, etc.
- X. Orchestration
- A. Listing of instrumentation
 - 1. Unusual instruments
 - 2. Unusual combinations
 - 3. Electronic and other auxiliary devices
 - B. Effects
 - 1. Usual: pizzicato, mutes, harmonics, etc.
 - 2. Unusual: scordatura; multi-phonics, prepared piano, etc.
 - C. Division of thematic and accompaniment materials
 - D. Range: narrow, medium, wide
 - E. Tessitura: low, medium, high
- XI. Works for Clarinet and Voice
- A. Listing of instrumentation (see X, A under "Orchestration")
 - B. Instrumental effects (see X, B under "Orchestration")
 - C. Vocal effects: *Sprechstimme*, *gorgia*, melodrama, etc.

- D. Text
 - 1. Language
 - 2. Source
 - 3. Treatment
- E. Style of vocal setting: syllabic, neumatic, melismatic, combinations, etc.
- F. Division of material
 - 1. Combination of voice with clarinet obligato and other instrument(s)
 - 2. Division of melodic and accompaniment material
- XII. Incipit(s)
- XIII. Bibliography
 - A. Articles
 - B. Books
 - C. Theses and dissertations
 - D. Other (correspondence, program notes etc.)
- XIV. Audio-Visual Resources
 - A. Archival recordings: 78's; LP's; rehearsal and/or broadcast tapes, etc.
 - B. Tapes
 - C. Compact discs
 - D. VHS Videos
 - E. DVD's
 - F. Other

About the Author

Stephen Johnston is Professor of Music at Shenandoah University in Winchester, Virginia, where he also holds the Anna Lee Van Buren Chair in Clarinet. He has also taught at Montgomery College and the University of Maryland. He holds the B.M.E. degree, cum laude, from the University of Evansville and M.M. and D.M.A. degrees in clarinet performance from the University of Maryland, where he was the first clarinetist to receive a doctorate. Post-doctoral study has been at Indiana and Northwestern Universities. He performs regularly in the Washington, D.C. area and has performed throughout the United States and at numerous sites in Europe including Germany, Austria, the Czech Republic and Belgium. He has written numerous articles on clarinet performance, history and literature, and his dissertation on the clarinet concerti of Ludwig Spohr is cited in *The New Grove Dictionary of Music and Musicians*. He is a past-president of NACWPI and currently serves as Director of the NACWPI Research Library.