Structure

- Binary (AB, AABB)
- Ternary (ABA)
- Rondo (ABACA, etc.)
- Theme and variations (AAAAB, etc.), variations on a Ground Bass
- Sonata form
  (exposition/development/recapitulation)
- Ritorollo
- Fugue
- Songs: Strophic (same music for each verse),
  through-composed (ABCD, etc.),
  verse/bridge/chorus/middle
  eight/instrumental solo, 32-bar song (AABA)
- 12-bar Blues (AAB)
- Jazz: head arrangement (theme, improvised
  solos, theme)
- Raga: alap/jor/gat/jhalla

Melody

- Conjunct (stepwise) movement
- Disjunct (angular) movement
- Range of the melody (narrow/wide, interval
  between highest/lowest notes)
- Key/scale of the melody: major/minor,
  modal, atonal, blues, raga, slendro, etc.
- Use of chromatic notes/accidentals
- Important motifs, used to build themes
- Ornaments: passing notes, auxiliary notes,
  appoggiaturas, grace notes, trills, mordents,
  turns, etc.
- Phrasing: regular/irregular, question and
  answer, long/short
- Flowing or fragmented
- Repetition, rising/falling sequence
- Vocal melodies: word-setting
  (syllabic/melismatic), word-painting
Rhythm

• Time signature or Metre: simple, e.g., 2, 3, 4 beats in a bar; compound, e.g., 5 or more beats in a bar
• Changes of time signature or metre
• The range of different note lengths used
• Important rhythmic motifs or patterns in a piece
• Dotted rhythms
• Triplets and other unusual groupings
• Syncopated or off-beat rhythms
• Cross-rhythms, e.g., Hemiola
• Polyrhythms
• Accents
• Ostinato patterns
• Swing or shuffle rhythm, e.g., in Jazz or Blues
• Flexible, *ad lib* patterns with no fixed metre

Tonality

• Tonal: major or minor key
• Functional harmony, i.e., the key is defined by clear cadences
• Non-functional harmony, i.e., few/no cadences, but still uses the notes of the key
• Atonal (no key)
• Modal, e.g., pentatonic, Aeolian, Dorian, Phrygian, etc.
• Modulations (changes of tonality/key) in the music
### Harmony
- Triads (major/minor/diminished/augmented), root position or inverted
- Diatonic (uses the notes of the key)
- Chromatic (with accidentals)
- Functional harmony, i.e., the key is defined by clear cadences
- Non-functional harmony, i.e., few/no cadences, but still uses the notes of the key
- Cadences (perfect/imperfect/plagal/interrupted)
- Pedals (tonic/dominant, in the bass/inverted)
  - Circle of 5ths
  - Terce de Picardie (minor piece ends on a tonic major chord)
  - 7th chords (dominant/major/minor/diminished)
  - Extended chords: 9th, 11th, 13th
  - Augmented 6th, diminished 7th, Neapolitan 6th
  - Dissonances: false relation, suspension, appoggiatura

### Texture
- Monophonic (one solo line)
- Homophonic (chordal, melody and chords)
- Arpeggios (broken chords), Alberti Bass
- Polyphonic (2 or more independent lines)
- Fugal
- Detached (staccato) or sustained (legato) chords
- Parts in unison or octaves
- The number of parts in the music (2, 3, 4, etc.)
- Parallel motion, e.g., 3rds/6ths
- Contrary motion
- Pedals (tonic/dominant, in the bass/inverted)
- Imitation
- Canon (exact imitation)
- Antiphony (Call and Response in some cultures)
- Ostinato (Riff in popular music/jazz)
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<thead>
<tr>
<th>Forces</th>
<th>The voices/instruments/sounds used in the music:</th>
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<tbody>
<tr>
<td></td>
<td>• Tessitura (register or range)</td>
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<td>• Glissando, falls, pitch bends</td>
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<td></td>
<td>• Strings: bowed, plucked, harmonics, muted</td>
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<td>• Piano: sustain/soft pedals</td>
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<tr>
<td></td>
<td>• Guitars: acoustic/electric, rhythm/lead,</td>
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<td>clean/distorted</td>
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<th>Context</th>
<th>The purpose or occasion for which the music was created:</th>
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<tr>
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<td>• Religious ceremony or ritual</td>
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<td>• Public entertainment, e.g., concert, theatre</td>
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<td></td>
<td>• Mass media, e.g., studio recording, film and television</td>
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<td>• Dancing or celebration</td>
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<td>• Private entertainment, e.g., for a patron (royalty, aristocracy), for family/friends to perform themselves</td>
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