



Style Analysis (MUSI 6397)

Professor: Andrew Davis ([email](#))

[Home page and syllabus](#) | [Course schedule](#) | [Reserve lists](#)

Track listings for the course listening CDs:

CD1: [week 1, days 1-3](#)
 CD2: [week 2, days 1-3](#)
 CD3: [week 2, day 4 — week 3, days 1-2](#)
 CD4: [week 3, days 2-3](#)
 CD5: [week 3, day 4 — week 4, day 1](#)
 CD6: [week 4, days 1-3](#)
 CD7: [week 4, days 3-4](#)
 CD8: [week 4, day 4 — week 5, days 1-2](#)
 CD9: [week 5, days 3-4](#)

Course schedule

Week	Day	Genre/Style	Listening and handouts (all scores in course packet, on reserve; check reserve list for CD call numbers)	Supplemental listening (all scores and recordings on reserve; check reserve list for call numbers)	Assignment due
1	1	Sacred medieval music	<ul style="list-style-type: none"> Mass V from the LU: Mass for Christmas Day. NAWM. Alleluia Justus ut palma from the Ad Organum Faciendum. NAWM. Leonin, Alleluia Pascha Nostrum. NAWM. De Vitry, motet, Garrit Gallus / In nova fert / Neuma. NAWM. <p>Handouts from today: --Leonard Meyer and Jan LaRue on style in music --Medieval styles</p>	<ul style="list-style-type: none"> Office of the second vespers. NAWM. Perotin, organum quadruplum "Sederunt." NAWM. 3-part motet on the chant "Flos filius eus." NAWM. Machaut, Kyrie, Sanctus, or Ite missa est from the Messe de Notre Dame. NAWM. 	

	2	Sacred Renaissance music	<p>Finish pieces from last time.</p> <ul style="list-style-type: none"> • Dufay, Gloria from the Missa Se la face ay pale. NAWM. • Josquin, motet, De profundis clamavi ad te. NAWM. • Palestrina, Pope Marcellus Mass, Credo and Agnus Dei. NAWM. <p>Handouts: --Medieval music: terms we covered in class. --"Rules" in Renaissance music. --cadence formulas in music of the high Renaissance</p>	<ul style="list-style-type: none"> • Dunstable, motet, Quam pulchra es. NAWM. • Josquin, motet, Tu solus qui facis mirabilia. NAWM. • Josquin, chanson, Mille regretz. NAWM. • Victoria, O Magnum Mysterium. NAWM. 	
	3	Secular Renaissance (and early Baroque) music	<ul style="list-style-type: none"> • Rore, madrigal, Datemi pace. NAWM. • Monteverdi, "Cruda Amarilli," from Madrigals book 5. NAWM. <p>Handouts: --Renaissance music: terms we covered in class. --Class activity: comparing text setting and expression in Rore and Monteverdi madrigals. --Writings from the Artusi-Monteverdi controversy</p>	<ul style="list-style-type: none"> • Gesualdo, madrigal, Io parto. NAWM. • Monteverdi, Arianna's Lament ("Lasciatemi morire"). NAWM. 	
2	1	Early and middle Baroque	<ul style="list-style-type: none"> • Monteverdi, <i>Orfeo</i>, messenger scene. (5533) <p>--On the reserve CD, start listening on CD 1, track 9, 4:57 (this is the end of Orfeo's song to Euridice, just before the start of the</p>	<ul style="list-style-type: none"> • Monteverdi, <i>Orfeo</i>, overture and Act I. • Monteverdi, <i>Incoronazione di Poppea</i>, crowning of Poppea and final love duet. • Purcell, songs, "If 	Essay 1.

		<p>messenger scene). In the score, this is p. 52, second system.</p> <p>--The messenger scene starts at the beginning of track 10 ("Ahi caso acerbo," bottom of p. 52 in the score).</p> <ul style="list-style-type: none"> • Purcell, "Tell me some pitying angel" (personal reserve) • Purcell, "Dido's Lament" from <i>Dido and Aeneas</i>. (1214) <p>--On the reserve CD, start listening at track 4, 11:02. This is the beginning of the Lament—m. 9 in the score. You don't need to listen to the recitative in mm. 1–8.</p> <p>Handouts: --Purcell, text for first two verses of "Tell me some pitying angel" (we talked about tonal organization in class). --Vocal music (monody and opera) in the early Baroque—style traits and short list of early operas</p>	<p>music be the food of love," "She that would gain a faithful lover," others. No scores on reserve.</p> <ul style="list-style-type: none"> • Purcell, anthems, "My Heart is Inditing" and "Rejoice in the Lord Always." 	
2	Middle and high Baroque	<ul style="list-style-type: none"> • Lully, <i>Armide</i>, overture. (7073) • Corelli, Chamber sonata op. 4 no. 3. (7763) • Vivaldi, A minor concerto op. 3 no. 6, mvt. I. (80) 	<ul style="list-style-type: none"> • Lully, <i>Acis et Galatée</i>, overture. No score. • Lully, <i>Atys</i>, overture. • Corelli, Chamber sonata op. 4 no.12. 	

			<ul style="list-style-type: none"> • Corelli, Violin sonata op. 5 no. 12. • Vivaldi, concertos op. 8 nos. 1–4 ("The Four Seasons"). 	
3	High Baroque keyboard music	<ul style="list-style-type: none"> • Bach, French Suite no. 3. • Bach, <i>Well-Tempered Clavier</i> book II, G minor prelude and fugue. • Bach, Passacaglia and fugue in C minor BWV 582. • Bach, Chorale prelude "Wachet auf, ruft uns di stimme," BWV 645. 	<ul style="list-style-type: none"> • Bach, B minor partita with overture, BWV 831. • Bach, <i>Italian concerto</i> BWV 971. • Bach, Chromatic fantasy and fugue in D minor BWV 903. • Bach, D minor invention. • Bach, A major invention. • Bach, <i>Well-Tempered Clavier</i> book I, C minor prelude and fugue. • Bach, Prelude and fugue in D minor BWV 538. • Bach, Prelude and fugue in G minor BWV 542. • Bach, Chorale prelude "Wo soll ich fliehen hin," BWV 646. No score. 	

	4	High Baroque opera and oratorio	<ul style="list-style-type: none"> Handel, "Empio, diro, tu sei" from <i>Giulio Cesare</i>. Handel, <i>Messiah</i>, overture, "Every valley," and final "Amen" <p>Handouts: --text and English translation for Handel, "Empio, diro, tu sei"</p>	<ul style="list-style-type: none"> Handel, "Di cor mio" from <i>Alcina</i>. No score. Handel, "Non disperar, chi sa" from <i>Giulio Cesare</i>. Handel, anthem, "Zadok the Priest." 	
3	1	Classical keyboard music	<ul style="list-style-type: none"> Haydn, Sonata in C# minor H. XVI: 36. Mozart, Sonata in Bb major K. 333. Beethoven, Sonata in F minor op. 2 no. 1 mvts. 1 and 3. <p>Handouts: --Baroque music: terms we covered in class.</p>	<ul style="list-style-type: none"> Mozart, Sonata in F major K. 332. Beethoven, Sonata op. 49 no. 2 in G major. 	Essay 2.
	2	Early and high Classical opera	<ul style="list-style-type: none"> Pergolesi, <i>La Serva Padrona</i>, "Aspettare," "Questa e per me," and "Sempre in contrasti." Mozart, <i>Le Nozze di Figaro</i>, overture and Act IV finale, no. 28 Mozart, <i>Don Giovanni</i>, no. 7 "La ci darem la mano," and no. 23 "Crudele" <p>Handouts: --texts and translations for the Don Giovanni pieces</p>	<ul style="list-style-type: none"> Gluck, <i>Orfeo ed Euridice</i>, Act II scene 1. Mozart, other selections from <i>Nozze di Figaro</i>. Mozart, other selections from <i>Don Giovanni</i>. 	
	3	Classical symphonic music	<ul style="list-style-type: none"> Mozart, Symphony no. 38 in D major ("Prague"). 	<ul style="list-style-type: none"> Haydn, Symphony no. 94 in G major ("Surprise"). 	

			<ul style="list-style-type: none"> Haydn, Symphony no. 104 in D major ("London"). 	<ul style="list-style-type: none"> Mozart, Symphony no. 40 in G minor. 	
	4	Classical concertos and quartets	<ul style="list-style-type: none"> Mozart, Horn concerto in Eb major K. 447 mvt. I. Haydn, Quartet in G minor, op. 74 no. 3, mvt. I. 	<ul style="list-style-type: none"> Mozart, Piano concerto no. 24 in C minor K. 491. mvt. 1. Mozart, Quartet in C major K. 465 ("Dissonance"). 	Exam 1 today.
4	1	Romantic symphonic music	<ul style="list-style-type: none"> Beethoven, Symphony 3 in Eb major ("Eroica"), mvts. I and IV. Brahms, Symphony 4 in E minor op. 98, mvt. IV. Tchaikovsky, <i>Romeo and Juliet</i> overture. <p>Handouts: --comparing Classic and Romantic music --Beethoven, Symphony no. 3 ("Eroica"), mvt. I, form diagram and other information</p>	<ul style="list-style-type: none"> Beethoven, Symphony 5. Berlioz, <i>Symphonie Fantastique</i>, op. 14, mvts. I, II, IV, and V. Brahms, Symphony 2 in D major, op. 73, mvt. I. Strauss, <i>Don Juan</i>. Mendelssohn, overture to <i>A Midsummer Night's Dream</i>. 	Essay 3.
	2	Romantic German lieder	<ul style="list-style-type: none"> Schubert: "Erlkonig," D. 328. "Frozen Tears" from <i>Winterreise</i>. Schumann, <i>Dichterliebe</i> (<i>Poet's Love</i>) op. 48, songs 1 and 2 Strauss, <i>Four Last Songs</i>, song 4, "Im Abendrot" Mahler, 	<ul style="list-style-type: none"> Schubert, "Auf dem Flusse" or others from <i>Winterreise</i>. Schumann, song 12 or others from <i>Dichterliebe</i>. Mahler, <i>Das Knaben Wunderhorn</i>, song 6. 	

		<p><i>Kindertotenlieder</i>, song 2, "Nun seh' ich wohl, warum so dunkle"</p> <p>Handouts: --Schubert, "Frozen tears," English translation --musical aspects of the Schumann songs</p>		
3	Romantic keyboard music (sonatas and character pieces)	<ul style="list-style-type: none"> • Beethoven, Sonata op. 13 in C minor ("Pathétique"). • Schumann, <i>Carnaval</i>, op. 9, nos. 1–6. • Chopin, Nocturne in Db major, op. 27 no. 2. <p>Handouts: --Schumann, Sphinxes from Carnaval</p>	<ul style="list-style-type: none"> • Beethoven, Sonata op. 52 in C major ("Waldstein"), mvt. 1. • Schubert, "Moments Musicaux" no. 6, from op. 94 (D. 780). • Chopin, Prelude in E minor, op. 28 no. 4. • Chopin, Ballade in G minor. • Brahms, Intermezzo in A major, op. 118, no. 2. 	
4	Italian and German Romantic opera	<ul style="list-style-type: none"> • Rossini, <i>Barber of Seville</i>, overture through no. 3. • Verdi, <i>La Traviata</i>, Act 1, prelude through no. 3, and no. 6 ("Ah, fors'e lui... Sempre libera"). • Wagner, <i>Die Walküre</i>, from <i>Der Ring des Nibelungen</i>, act III scene 3, "Wotan's farewell" (end of the opera). The text "Leb'wohl" starts at 24 seconds into the track 	<ul style="list-style-type: none"> • Verdi, <i>Aida</i>, Act 1, Prelude, Introduction (recit.), and "Celeste Aida." • Puccini, <i>La Boheme</i>, act II, Musetta's Waltz ("Quando me'n vo"). • Weber, <i>Der Freischütz</i>, overture and Act II scene 4 ("The Wolf's Glen"). 	

			<p>on the CD.</p> <p>Handouts: --formal designs in 19th-century Italian operas --leitmotives in Wagner, Die Walkure --comparing Verdi and Wagner</p>	<ul style="list-style-type: none"> Wagner, <i>Tristan und Isolde</i>, Prelude, Act II scene 2 (end of the love duet), and Liebestod (end of the opera). Strauss, <i>Salome</i>, Salome's monologue. Bizet, <i>Carmen</i>. Prelude and Habanera, Act I. 	
5	1	Impressionism and the Second Viennese School.	<ul style="list-style-type: none"> Debussy, <i>Preludes</i> book I no. 2, "Voiles" and no. 6, "Footsteps in the snow" Schoenberg, <i>Pierrot Lunaire</i> op. 21, nos. 1 and 8. Schoenberg, Suite op. 25, minuet and trio. Berg, <i>Four songs</i> op. 2 no. 4, "Warm die lufte" Webern, <i>Five Pieces for string quartet</i>, op. 5 no. 4. <p>Handouts: --style characteristics of Impressionism --Schoenberg: style characteristics --Berg and Webern: style characteristics</p>	<ul style="list-style-type: none"> Debussy, <i>Prelude to the Afternoon of a Faun</i>. Schoenberg, Variations for Orchestra, theme and variation VI. Berg, <i>Wozzeck</i>, Act I scene 3, "Marie's Lullaby." Berg, Violin concerto, opening andante and closing adagio. Webern, others from op. 5. Webern, Six pieces for orchestra op. 6 no. 1. 	Essay 4.
	2	Stravinsky, Bartók, and Ives.	<ul style="list-style-type: none"> Stravinsky, <i>Petrushka</i>, third tableau. Bartók, String quartet no. 6, mvt. I. 	<ul style="list-style-type: none"> Stravinsky, <i>Le Sacre du Printemps</i>, Introduction and Dance of the 	

		<ul style="list-style-type: none"> • Bartók, <i>Mikrokosmos</i> nos. 126 (starts at 1:26 on the CD track) and 148 (starts at the beginning of the CD track). • Ives, Sonata no. 2 for Violin and Piano, mvt. III ("The Revival"). <p>Handouts: --Stravinsky: style characteristics. --Bartok: style characteristics.</p>	<p>Adolescents.</p> <ul style="list-style-type: none"> • Bartók, <i>Mikrokosmos</i>, nos. 101 and 115 or others. • Ives, <i>Three Places in New England</i>, mvt. II. 	
3	Neoclassicism	<ul style="list-style-type: none"> • Stravinsky, <i>Symphony of Psalms</i> mvts. I and II. • Bartók, <i>Music for Strings, Percussion, and Celeste</i>, mvt. I. • Hindemith, <i>Ludus Tonalis</i>, Interlude and Fugue in A. <p>Handouts: --Stravinsky, Symphony of Psalms information.</p>	<ul style="list-style-type: none"> • Hindemith, <i>Mathis der Maler</i>, mvt. 1, "Angelic concert." • Stravinsky, <i>The Rake's Progress</i>, overture and first several numbers. • Stravinsky, <i>Symphony in C</i>. 	
4	Extended serialism, minimalism and new sound resources.	<ul style="list-style-type: none"> • Boulez, <i>Structures</i>, Book Ia. • Riley, <i>In C</i>. • Reich, <i>Come out</i>. No score. • Varese, <i>Poeme Electronique</i>. No score. • Cowell, <i>The Banshee</i>. <p>Handouts: --Information on Varese; and Boulez, Structures Book</p>	<ul style="list-style-type: none"> • Babbitt, Three Compositions for piano no. 1. • Glass, <i>Einstein on the Beach</i>. No score. • Reich, <i>Different Trains</i>. No score. • Cage, Sonatas and Interludes for prepared piano. • Stockhausen, 	Essay 5 (due at the time of the final exam).

			Ia.	<i>Gesang der Junglinge.</i> No score. <ul style="list-style-type: none">• Ligeti, <i>Lux Aeterna.</i>• Penderecki, <i>Threnody for the victims of Hiroshima.</i>	
--	--	--	---------------------	---	--

Final exam: time and place TBA. This will be either Friday July 2 or Saturday July 3.

Last updated: 29 May 2004
URL: <http://www.uh.edu/~adavis5/musi6397>
Comments: adavis@uh.edu
© 2004, Andrew Davis
