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## Style Analysis (MUSI 6397)

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

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### Home page and syllabus

#### Professor: Andrew Davis.

Office: 152 MSM | email: [adavis@uh.edu](mailto:adavis@uh.edu) (this is the best way to reach me) | office phone: 713.743.3294 | office hours: by appointment

#### Course information:

MUSI 6397 (section 07337), Style Analysis | Monday–Thursday, 10:30a.m.–1:00p.m. | course web page: <http://www.uh.edu/~adavis5/musi6397> | This is a course in the evolution of musical style in music of the Western European classical tradition. The course is organized chronologically and surveys representative works from a sampling important stylistic movements, from the middle ages to the mid-twentieth century. Students are responsible for learning (through listening with a score) at least one representative work from each style covered; our textbook will be the scores themselves.

#### Prerequisites:

You must have completed an undergraduate music theory and history curriculum (or demonstrated equivalent competency).

#### Materials:

There is no textbook. The course is oriented around listening and studying scores. All listening material is on reserve on the music library (see the reserve list for a catalog of recordings). All required scores are available in a packet, also on reserve in the library. You are responsible for making your own copy of the packet and bringing the scores to class each day.

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### Your responsibilities:

1. **Make a copy of the packet of required scores, on reserve in the music library.** Bring the scores to class each day. (You may copy the entire packet at once, or copy the scores as you need them—monitor the course schedule to see which styles and pieces will be covered each day.)
2. **Listen to and learn the assigned music.** This is the most important part of the course, and you will not be successful in the course unless you listen to and learn all of the music. “Learning” the music in this context means: (1) be able to identify each piece, given either a score or a recording (but not both); (2) for each piece, be able to describe the composer’s approach to musical elements such as texture, harmony, rhythm and meter, melody, form, etc.; (3) for each piece, be able to explain how it is representative of its style.
  - Keep a notebook in which you write these things for each piece, transcribe important themes, and make other notes that will help you remember the pieces and why they are important. You should plan to allow about 2 hours a day for listening to and learning the music.
  - NOTE: music is not a subject that can be learned quickly and at the last minute; to be successful you MUST listen to the music on a daily basis, then return to the pieces and

review them on subsequent days. You will NOT be successful if you attempt to learn all the music right before an exam.

3. **Participate in the class discussions.** Participation is part of your grade in the course and depends on your daily contributions to the class.
4. **Take two exams.** The first exam will be at the end of week 3, on Thursday June 17; the second exam will be at the appointed time of the final exam, either Friday July 2 or Saturday July 3. Exams will consist of: (1) listening to assigned pieces, identifying them (without a score), and answering questions about them; (2) looking at assigned scores, identifying them (without hearing them), and answering questions about them; (3) answering an essay question or two that asks you to synthesize material we have learned about important pieces and stylistic movements; and (4) either listening to or seeing a score of a piece that is *not* from the listening list, identifying a possible composer and date range for when the piece might have been written, and explaining what style the piece represents and why. The unknown pieces may or may not be chosen from the supplemental listening list.
  - If you have been listening to the assigned pieces and keeping a notebook as suggested above, you will be successful on the exams.
  - Note that the last exam will include listening and score identification for pieces covered since the first exam, but the essay questions will require you to address material covered since the beginning of the course.
5. **Complete a series of short essay assignments.** These assignments are designed to supplement the assigned listening and help you learn the music. They are designed with some flexibility to allow you to choose topics that are of interest to you. The assignments are as follows:
  - a. **Essay 1, due Monday June 7 (week 2).** Choose one of the following pairs of composers and pieces:
    1. Monteverdi, Cruda Amarilli; Gesualdo, Io parto
    2. Rore, Datemi pace; Gesualdo, Io parto
    3. Dufay, Gloria; Dunstable, Quam pulchra es
    4. Palestrina, Credo or Agnus Dei; Victoria, O magnum mysterium
    5. Josquin, one of the motets; Dunstable, Dunstable, Quam pulchra est
    6. Leonin, Alleluia pascha nostrum; Perotin, Sederunt
    7. Leonin, Alleluia pascha nostrum; Machaut, one movement from the Messe de Notre Dame
    8. De Vitry, Garrit Gallus; Machaut, one movement from the Messe de Notre Dame

Write a short essay in which you (1) compare and contrast (BOTH) the two pieces by the two composers, and (2) explain why each piece is representative of its style.

- b. **Essay 2, due Monday June 14 (week 3).** Choose one of the following combinations:
  1. Monteverdi, Orfeo, overture; Lully, Atys, overture (or your choice of another overture by Lully); Bach, Chromatic Fantasy and Fugue in D minor BWV 903 (or your choice of another contrapuntal keyboard work by Bach).
  2. Purcell, "Tell me some pitying Angel"; Handel, "Non disperar chi sa" from Giulio Cesare (or your choice of another da capo aria by Handel); Handel, Messiah, final "Amen."
  3. Bach, chorale prelude "Wo soll ich fliehen hin"; Vivaldi, violin concerto op. 8 no. 1, mvt. I (or your choice of another first movement from a Vivaldi concerto); Handel, Zadok the Priest (or your choice of another coronation anthem by Handel).

Write a short essay in which you (1) compare and contrast (BOTH) the style in all three pieces, then (2) explain why each piece is representative of its style.

- c. **Essay 3, due Monday June 21 (week 4).** Choose a genre we studied in week 3. Pick any two representative pieces from that genre by different composers. One piece **MUST** be from the supplemental listening list; the second piece may be from either listening list (or may be a piece of your choosing, from the same genre). Write a short essay in which you (1) compare and contrast (BOTH) the two pieces by the two composers, and (2) explain why each piece is representative of its style.
- d. **Essay 4, due Monday June 28 (week 5).** Choose one of the following combinations:
1. Beethoven, symphony 3 mvt. 1; Brahms, symphony 2, mvt. I.
  2. Schubert, "Auf dem Flusse" and one other song of your choosing (not on our list) from Winterreise; Schumann, Songs 1 and 2 from Dichterliebe.
  3. Weber, *Der Freischütz*, Act II scene 4 ("The Wolf's Glen"); Wagner, *Die Walküre* (*The Valkyrie*), from *Der Ring des Nibelungen* (*The Ring of the Nibelungs*) (1856): act III scene 3, "Wotan's farewell" (end of the opera).

Write a short essay in which you (1) compare and contrast "romantic style" as exemplified in each piece, and (2) explain (and justify your explanation) how you would determine—in the absence of any information about dates or composers—which of the pieces was written first and which was written later.

- e. **Essay 5, due at the final exam.** Choose one of the following combinations:
1. Schoenberg, Suite op. 25, minuet and trio; Berg, Violin concerto, opening andante and closing adagio.
  2. Stravinsky, *Petrushka*, third tableau; Ives, *Three Places in New England*, mvt. II.
  3. Bartók, *Music for Strings, Percussion, and Celeste*, mvt. I; Stravinsky, *The Rake's Progress*, Overture and first several numbers.
  4. Boulez, *Structures*, Book Ia; Glass, *Einstein on the Beach*.

Write a short essay in which you choose, for both of the pieces, one piece on the listening list from weeks 1–4 and explain how that piece influenced the 20th-century piece. How did the 20th-century composer borrow from the earlier piece in forming a compositional approach? What things change and what things remain the same from the earlier piece to the later one? Note that part of the assignment is choosing a logical earlier piece with which to compare the 20th-century piece.

### Grading:

Your grade will be computed as follows: two exams, 50% (25% each) | five essay assignments, 40% (8% each) | class participation, 10%.

The final grade is assigned according to the standard scale of percentages: A: 92.5–100 | A-: 90.0–92.5 | B+: 87.5–90.0 | B: 82.5–87.5 | B-: 80.0–82.5 | C+: 77.5–80.0 | C: 72.5–77.5 | C-: 70.0–72.5 | D+: 67.5–70.0 | D: 62.5–67.5 | D-: 60.0–62.5 | F: below 60.0

### Academic dishonesty:

You are expected to do your own work on all assignments and exams unless instructed differently; any work you hand in at any time should be your own. Problems with academic dishonesty will be handled according to the procedures outlined in the student handbook (see <http://www.uh.edu/dos/hdbk/acad/achonpol.html>). Please note that the mere suspicion of academic dishonesty is enough to initiate official action; please do not put yourself in the position of having to deal with this kind of situation.

**Disabilities:**

If you have a disability that affects your capacity to complete assignments and exams in a timely manner, please inform me at the beginning of the semester so that appropriate arrangements can be made. You will need to document your disability with the UH Center for Students with Disabilities (see <http://www.uh.edu/csd/>). The CSD will provide me with information on your disability, and you and I will work out a mutually agreeable arrangement (based on recommendations provided by the CSD) for how to accommodate the disability.

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URL: <http://www.uh.edu/~adavis5/musi6397>  
Comments: [adavis@uh.edu](mailto:adavis@uh.edu)  
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