





































Analysis (MUSI 4211), Spring 2005**Professor: Andrew Davis** ([email <adavis@uh.edu>](mailto:adavis@uh.edu))[Home page and syllabus](#) | [Daily schedule](#) | [Reserve list](#)**Daily schedule**
















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WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENTS
1	01/18	Course introduction. Chopin, Nocturne in Db major op. 27 no. 2 (1835). Burkhardt p. 343. CD 1634.	
	01/20	Chopin, Nocturne in Db major, op. 27, no. 2 (1835). Burkhardt, p. 343. CD 1634. Topics: reviewing chromatic harmony; key relationships (closely vs. distantly related), and functions of fully diminished seventh chords. In the Chopin: form, key areas and their relationship, "tonal parenthesis," hemiola. brief  chromatic harmony review : augmented sixths, Neapolitans, and fully-diminished sevenths.	Listen: Chopin, Nocturne in Db major, op. 27, no. 2 (1835). Burkhardt, p. 343. CD 1634. Questions you should be able to answer about the Chopin, Nocturne in Db.
2	01/25	Finish Chopin, Nocturne in Db.	
	01/27	Brahms, Symphony no. 2 in D major, op. 73 (1877), mvt. 1. Course packet. CD 1089. Topics: formal design in the Brahms symphony (the 3-key sonata exposition); motivic unity in this movement; ambiguity in this movement.	Listen: Brahms, Symphony no. 2 in D major, op. 73 (1877), mvt. 1. Course packet p. CD 1089.
3	02/01	Brahms, Symphony no. 2 in D major, op. 73 (1877), mvt. 1. Course packet. CD 1089.  Catalog of motivic transformation types.	
	02/03	More on Brahms, Symphony no. 2 in D major.  David Epstein's analysis of the second theme (m. 82) from Brahms, Symphony 2 (we discussed this in class.)  The omnibus progression (see Brahms	 Assignment 1 (due Thursday 02/10). For next class: how many examples of the opening 4-note motive can you find in the 81 measures of the movement (through the second theme at

		symph. 2 mvt. I, mm. 78–81).	reh. C)?
4	02/08	Finish Brahms, Symphony no. 2 in D major.	Notes: --  Analysis paper topic due Thursday 02/17. --  Assignment 1 due Thursday 02/10.
	02/10	 Assignment 1 due today. Wagner, <i>Tristan und Isolde</i> , Prelude. Burkhardt 348. CD 2805. Handouts: --  summary of formal design in Wagner, <i>Tristan und Isolde</i> --  summary of tonal structure in the Wagner, <i>Prelude to Tristan und Isolde</i> Topics: motives, harmony, tonal ambiguity, and formal procedures in the Prelude to <i>Tristan und Isolde</i> ; discussion of the Liebestod (end of the opera).	Listen: Wagner, <i>Tristan und Isolde</i> (1859). Burkhardt 348. CD 2805. --Prelude. --love duet: Act II scene 2. Start listening at "So sterben wir" and continue to the end of this track. --Liebestod. This is normally the very last track in the recording; it's usually labeled with Isolde's text, "Mild und leise" (the track list also might say "Liebestod"). Be sure to read the translation in the CD booklet so you know what she's saying. Questions to think about in the Wagner, <i>Tristan und Isolde</i> Prelude and Liebestod. Notes:  Analysis paper topic due Thursday 02/17.
5	02/15	Wagner, <i>Tristan und Isolde</i> , Prelude.  Handout: leitmotives in the Tristan Prelude ; uses of the Tristan chord in the Tristan Prelude ; bass-line structure in the Tristan love duet (Act II scene 2) .	 Assignment 2 (due Tuesday 02/22). Notes:  Analysis paper topic due Thursday 02/17.
	02/17	 Analysis paper topic due today.  Sources to help you write the paper. Wagner, <i>Tristan und Isolde</i> , love duet (act II scene 2) and Liebestod.	Notes:  Assignment 2 due Tuesday 02/22.
6	02/22	 Assignment 2 due THURSDAY (NOT TODAY). German Lied: 2 songs by Schubert: --"Der Tod und Das Mädchen" ("Death and the Maiden") (1817). Course packet. CD 2375. --"Nacht und Träume" ("Night and Dreams") (c. 1822–23). Course packet. CD 2375.	Listen: Schubert, "Der Tod und Das Mädchen" ("Death and the Maiden") (1817). Course packet p. 1. CD 2375. Schubert, "Nacht und Träume" ("Night and Dreams") (c. 1822–23). Course packet p. 2. CD 2375.

		Topics: topics: Schubert's harmonic language; key relations in the two songs; methods of modulation in "Nacht und Träume"; motive, key areas, and text setting in "Nacht und Träume"	Read for Thursday 02/24: Carl Schachter, "Motive and Text in Four Schubert Songs." Course packet p. Read the introduction, then read the sections of the article that deal with the pieces we will discuss in class ("Death and the Maiden" and "Night and Dreams"). Come to class prepared to discuss the reading assignment. Your class participation grade will reflect your effort.
	02/24	 Assignment 2 due today. (NOTE THE DATE CHANGE!) German Lied: 2 songs by Schubert.	Read for today: Carl Schachter, "Motive and Text in Four Schubert Songs." Course packet p. Read the introduction, then read the sections of the article that deal with the pieces we will discuss in class ("Death and the Maiden" and "Night and Dreams"). Come to class prepared to discuss the reading assignment. Your class participation grade will reflect your effort.  Reaction paper (due Thursday 03/10).
7	03/01	German Lied: 2 songs by Schubert.	Notes:  Reaction paper due Thursday 03/10.
	03/03	Debussy: <i>Prelude to the Afternoon of a Faun</i> . Burkhardt 408. CD 7071. Topics: tonality, centricity, collection, form, tonal design in <i>Afternoon</i> .	Listen: Debussy, <i>Prelude to the Afternoon of a Faun</i> . Burkhardt p. 408. CD 7071. Notes:  Reaction paper due Thursday 03/10.
8	03/08	Debussy: <i>Prelude to the Afternoon of a Faun</i> . Burkhardt 408. CD 7071.  My handout on the Afternoon of a Faun.  Felix Salzer's analysis of the Afternoon of a Faun.	Notes:  Reaction paper due Thursday 03/10.
	03/10	Debussy: <i>Prelude to the Afternoon of a Faun</i> . Burkhardt 408. CD 7071.	

		 Reaction paper due today.	
Spring break: March 14-18			
9	03/22	<p>Stravinsky, <i>Le sacre du printemps</i> (<i>The Rite of Spring</i>), Part I, "Introduction" and "Dance of the Adolescents." (1913) Course packet. CD 8223.</p> <p>Topics: tonality and collection in the <i>Rite</i>; use of texture in the <i>Rite</i> and its relationship to Stravinsky's approach to form (examples of stratification, interruption, and the more general concepts of "juxtaposition" and "synthesis").</p>	<p>Listen: Stravinsky, <i>Le sacre du printemps</i> (<i>The Rite of Spring</i>), Part I, "Introduction" and "Dance of the Adolescents." Course packet p. CD 8223.</p> <p>Read for Thursday 03/24: Edward T. Cone, "Stravinsky: The Progress of a Method." Course packet p. Read from the beginning through his p. 158 (the first section of the article). See my guide to what you should know about this reading.</p> <p>Come to class prepared to discuss the reading assignment. Your class participation grade will reflect your effort.</p> <p>Notes:  Analysis paper due Thursday 04/07.  Sources to help you write the paper.</p>
	03/24	<p>NOTE: I will read of draft of your  analysis paper if you hand it in today (click here for the assignment).</p> <p>Stravinsky, <i>Le sacre du printemps</i> (<i>The Rite of Spring</i>), Part I, "Introduction" and "Dance of the Adolescents." (1913) Course packet. CD 8223.</p> <p>We'll discuss the Cone article today. See my guide to what you should know about this reading.</p>	<p>Notes:  Analysis paper due Thursday 04/07.  Sources to help you write the paper.</p>
10	03/29	<p>Today: Writing about music: writing, strategies you might use to improve, and common mistakes I've seen in the essay assignments.</p> <p>Handouts from class today:  issues in writing, and writing about music.  organizing your writing</p>	<p>Notes:  Analysis paper due Thursday 04/07.  Sources to help you write the paper.</p>
	03/31	Free atonality and pc set theory. Schoenberg: no. 1 from the <i>Three Piano Pieces</i> op. 11.	Listen: Schoenberg: no. 1 from the <i>Three Piano Pieces</i> op. 11.

		Burkhart 420. Topics: pc sets, octave equivalence, enharmonic equivalence, normal order, prime form.	Burkhart 420. CD 2337. Notes:  Analysis paper due Thursday 04/07.  Sources to help you write the paper.  Assignment 3 due Thursday 04/14.
11	04/05	Berg, op. 2 no. 3. Tonal vs. atonal traditions.	Listen: Berg, Four Songs op. 2, no. 3 ("Nun ich der Riesen"). Score handout. CD Notes:  Analysis paper due Thursday 04/07.  Sources to help you write the paper.  Assignment 3 due Thursday 04/14.  Score needed for assignment 3.
	04/07	 Analysis paper due today.  Sources to help you write the paper. Berg, op. 2 no. 4. Tonal vs. atonal traditions.	Notes:  Assignment 3 due Thursday 04/14.  Score needed for assignment 3.
12	04/12	More on pc set theory.	Notes:  Assignment 3 due Thursday 04/14.  Score needed for assignment 3.
	04/14	 Assignment 3 due today.	Notes:  Assignment 4 due Thursday 04/21.
13	04/19	Arnold Schoenberg and free atonality. Schoenberg: Suite op. 25, Trio. Class handout. Topics: maximum chromatic saturation through minimal repetition of pcs; 12-tone serialism; row forms; 12x12 matrices; hexachordal combinatoriality; non-traditional use of traditional forms. Template for a 12x12 matrix. 	Listen: Schoenberg, Variations for Orchestra, op. 31. Course packet p. 44. CD 8025. Notes:  Assignment 4 due Thursday 04/21.

	04/21	More on serial atonality. Schoenberg: Theme from the <i>Variations for Orchestra</i> op. 31. Course packet. CD 8025.	Notes:  Assignment 4 due Thursday 04/21.
14	04/26	 Assignment 4 due today. Berg, <i>Wozzeck</i> .	
	04/28	Berg, <i>Wozzeck</i> .	

Final exam (on 20th-century music topics): Thursday May 12, 2pm–5pm. [Study guide for the final exam](#).

Last updated: 18 January 2005
 URL: <http://www.uh.edu/~adavis5/musi4211>
 Comments: adavis@uh.edu
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