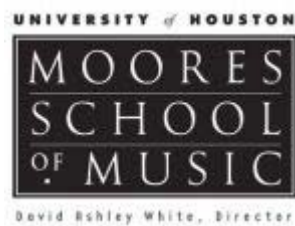



**Style Analysis,
Summer 2010
(MUSI 6397 sec
26264)
Professor: Andrew
Davis ([email](#))**



[copy of the course syllabus](#) (in case of conflict this copy supersedes the one I handed out in class)

[Shortcut to the current day](#) (assuming I remember to keep the link updated)

NOTES:

--  many files are in PDF format. To read these, you'll need the Adobe Acrobat Reader, [which you can obtain for free here](#).
--assignments are listed in the assignment column ON THEIR DUE DATE; assignments are due at the beginning of class.

SCORES:

I have compiled all the scores needed for class and made them available as pdf files—all linked on the schedule below. I collected the scores into a single course packet; the packet is available in multiple parts, as needed, on the appropriate class meeting days listed below. Page numbers in the packet are sequential; to make it easier for you to find scores, I've made [a table of contents for the complete packet](#). All page numbers on the schedule below refer to page numbers in this packet.

RECORDINGS:

Names of all pieces in the list below are linked to an mp3 file for your convenience. You must be familiar with the recordings—they're crucial to your understanding of the course material, and they will appear on the listening exams.

WEEK	DAY	GENRE/STYLE	LISTENING, HANDOUTS	ASSIGNMENT DUE
1	1	Sacred medieval music	SCORES: medieval and Renaissance (all; pp. 3–47) Mass V from the <i>Liber Usualis</i>: Mass for Christmas Day. Alleluia Justus ut palma from the Ad Organum Faciendum.	

		Leonin, Alleluia Pascha Nostrum. De Vitry, motet, Garrit Gallus / In nova fert / Neuma. Handouts from today: -- notes on approaches to style analysis -- Leonard Meyer and Jan LaRue on style in music -- medieval styles -- medieval terms we covered in class	
2	Sacred Renaissance music	SCORES: medieval and Renaissance (all; pp. 3–47) Dufay, ballade "Se le face ay pale"—compare the mass setting below Dufay, Gloria from the Missa Se la face ay pale. Josquin, motet, De profundis clamavi ad te. Palestrina, Pope Marcellus Mass, Credo and Agnus Dei. (Agnus Dei starts at 10:56) Handouts: -- Medieval music: terms we covered in class. -- Renaissance music: terms we covered in class. -- "Rules" in Renaissance music. -- cadence formulas in music of the high Renaissance	
3	Secular Renaissance; early and middle Baroque	SCORES: Baroque part 1 (pp. 48–81) Rore, madrigal, Datemi	

			<p>pace.</p> <p>Monteverdi, "Cruda Amarilli," from Madrigals book 5.</p> <p>Monteverdi, <i>Orfeo</i>, messenger scene. Starts at "Ahi caso acerbo," bottom of p 52 in the score; ends at "conforme," end of p 57.</p> <p>In class we also listened to this: Monteverdi, final duet from <i>L'Incoronazione di Poppea</i> (<i>The Coronation of Poppea</i>).</p> <p>Purcell, "Tell me some pitying angel"</p> <p>Purcell, "Dido's Lament" from <i>Dido and Aeneas</i> (starts with the recitative preceding the aria).</p> <p>Handouts:</p> <ul style="list-style-type: none"> --outline: comparing text setting and expression in Rore and Monteverdi madrigals. --Writings from the Artusi–Monteverdi controversy --Purcell, text for first two verses of "Tell me some pitying angel" (we'll focus on tonal organization in class). --Vocal music (monody and opera) in the early Baroque—style traits and short list of early operas 	
2	1	Middle and high Baroque; high Baroque keyboard music	<p>SCORES: Baroque part 1 (pp. 48–81); SCORES: Baroque part 2 (pp. 82–113)</p>	<p>Essay 1 due (Renaissance style)</p>

		<p>Lully, Armide, overture.</p> <p>Corelli, Chamber sonata op. 4 no. 3. mvt i mvt ii mvt iii mvt iv (no score for this piece in the course packet)</p> <p>Vivaldi, A minor concerto op. 3 no. 6, mvt. I (Trevor Pinnock recording). Here's the other recording (Nigel Kennedy on violin) I played in class.</p> <p>Handouts: --Baroque music: terms we covered in class.</p>	
2	High Baroque: Bach	<p>SCORES: Baroque part 2 (pp. 82–113)</p> <p>Bach, French Suite no. 3. allemande courante sarabande anglaise minuet and trio gigue</p> <p>Bach, <i>Well-Tempered Clavier</i> book II, G minor prelude and fugue.</p> <p>Bach, Passacaglia and fugue in C minor BWV 582. passacaglia fugue</p> <p>Bach, Chorale prelude "Wachet auf, ruft uns di stimme," BWV 645</p>	
3	High Baroque: Handel; Classical style: Mozart's keyboard music	<p>SCORES: classical part 1 (pp. 114–66)</p> <p>SCORES: classical part 2 (pp. 167–224)</p> <p>Handel, "Empio, diro, tu sei" from <i>Giulio Cesare</i></p> <p>Handel, <i>Messiah</i>: overture recitative and</p>	<p>read: Charles Rosen, <i>The Classical Style</i>, 2nd ed. (New York: Norton, 1997), 57–77 (on Classical style).</p>

		<p>aria: "Comfort ye my people" and "Every valley" finale: "Worthy is the Lamb," "Amen"</p> <p>Mozart, Sonata in Bb major K. 333, mvt i mvt ii mvt iii</p> <p>Handouts: --text and English translation for Handel, "Empio, diro, tu sei"</p>	
4	Classical keyboard music; midterm exam	<p>SCORES: classical part 3 (pp. 225–73)</p> <p>Mozart, Sonata in Bb major K. 333, mvt i mvt ii mvt iii</p> <p>Haydn, Sonata in C# minor H. XVI: 36, mvt i mvt ii mvt iii</p> <p>Beethoven, Sonata in F minor op. 2 no. 1, mvt i mvt ii mvt iii mvt iv</p> <p>MIDTERM EXAM TODAY (2ND HALF OF CLASS)</p>	<p>read: Edward T Cone, Musical Form and Musical Performance (New York: Norton, 1968), 71–78 (on Classical style).</p> <p>Essay 2 due (Baroque style)</p> <p>Give this to me Monday if you want.</p>
3	1	<p>Classical keyboard music; Classical symphonic music</p> <p>SCORES: classical part 3 (pp. 225–73)</p> <p>finish classical keyboard sonatas</p> <p>classical symphonic music:</p> <p>Mozart, Symphony no. 38 in D major ("Prague"). mvt i mvt ii mvt iii</p> <p>Haydn, Symphony no. 104 in D major ("London"). mvt i mvt ii mvt iii mvt iv</p> <p>Handouts: --Leonard Ratner's</p>	

		inventory of topics in Mozart symph. 38 mvt i.	
2	Classical opera	<p>SCORES: classical part 2 (pp. 167–224)</p> <p>SCORES: classical part 3 (pp. 225–73)</p> <p>SCORES: classical part 4 (pp. 274–77) (This is the Haydn G minor quartet—we won't discuss this in class, but I'll leave it on the list just for your reference.)</p> <p>Classical opera:</p> <p>Pergolesi, <i>La Serva Padrona</i>, "Aspettare e non venire," "Questa e per me," and "Sempre in contrasti."</p> <p>Mozart, <i>Don Giovanni</i>, no. 7 "La ci darem la mano"; and no. 23: part 1 ("Crudele? Ah no! Mio bene!"), part 2 (Non mi dir, bell'idol mio")</p> <p>Mozart, <i>Le Nozze di Figaro</i>, overture and Act IV finale, no. 28: "Pian, pianin le andro piu preso" "Ecco qui la mia Susanna" "Tutto e tranquillo e placido" "Pace, pace, mio dolce tesoro" "Gente, gente, all'armi all'armi"</p> <p>Handouts: --texts and translations for the <i>Don Giovanni</i> pieces</p>	

		<p>Other pieces: we won't discuss these in class, but I'll leave them here for your reference:</p> <p>Mozart, Horn concerto in Eb major K. 447 mvt. I.</p> <p>Haydn, Quartet in G minor, op. 74 no. 3, mvt. I.</p>	
3	Romantic symphonic music	<p>finish the Classical style. Begin Romantic style.</p> <p>SCORES: romantic part 1 (pp. 278–334)</p> <p>SCORES: romantic part 2 (pp. 335–88)</p> <p>Schubert, Quartettsatz ("Quartet movement"; i.e., a quartet in one movement instead of the usual four), D. 703, in C minor. We listened to this in class as an example of musical romanticism, contrasting with the musical classicism we'd been discussing for the last few days. You have no score for this.</p> <p>Beethoven, Symphony 3 in Eb major ("Eroica"). mvt i mvt iv</p> <p>Beethoven, symphony 9, mvt iv (this is another example of a Beethoven variations movement; we listened to this in class but you have no score for this).</p> <p>Brahms, Symphony 4 in E minor op. 98, mvt. iv.</p> <p>Tchaikovsky, Romeo and</p>	

			Juliet overture. Handouts: -- comparing Classic and Romantic music -- Beethoven: form in symphony 3 op. 55, mvt i ("Eroica")	
4		Romantic symphonic music part 2.	Beethoven, Symphony 3 in Eb major ("Eroica"). mvt i mvt iv Beethoven, symphony 9, mvt iv (this is another example of a Beethoven variations movement; we listened to this in class but you have no score for this). Brahms, Symphony 4 in E minor op. 98, mvt. iv. Tchaikovsky, Romeo and Juliet overture. Handouts: -- comparing Classic and Romantic music -- Beethoven: form in symphony 3 op. 55, mvt i ("Eroica")	read: Charles Rosen, <i>The Romantic Generation</i> 41–68 (on the romantic "fragment"), 88–92 (on cyclical forms), and 98–100 (on quotation and memory)
4	1	Romantic German lieder	SCORES: romantic part 3 (pp. 389–421) Schubert: "Erlkonig," D. 328 "Frozen Tears" from <i>Winterreise</i>. Schumann, <i>Dichterliebe</i> (<i>Poet's Love</i>) op. 48. song 1 song 2 Strauss, <i>Four Last Songs</i>, song 4, "Im Abendrot" Mahler, <i>Kindertotenlieder</i>, song 2, "Nun seh' ich wohl, warum so dunkle" Handouts:	read: Edward T Cone, <i>Musical Form and Musical Performance</i> (New York: Norton, 1968), 78–87 (on Romantic style). Essay 3 due (classical style). You can turn this in Monday if you want.

		<p>--Schubert, "Frozen tears," English translation</p> <p>--style characteristics in the Schumann songs</p>	
2	Romantic keyboard music (sonatas and character pieces)	<p>SCORES: romantic part 3 (pp. 389–421)</p> <p>SCORES: romantic part 4 (pp. 422–78)</p> <p>Beethoven, Sonata op. 13 in C minor ("Pathetique"). mvt i mvt ii mvt iii</p> <p>Chopin, Nocturne in Db major, op. 27 no. 2.</p> <p>Bellini, "Casta diva" from <i>Norma</i> (1831): Italian bel canto opera. Compare the style of this to the style of the Chopin nocturne—this was very influential to Chopin.</p> <p>Schumann, <i>Carnaval</i>, op. 9. 1: Preamble 2: Pierrot 5: Eusebius 7: Coquette</p> <p>Handouts: --Schumann, Sphinxes from <i>Carnaval</i></p>	
3	Italian and German Romantic opera	<p>SCORES: romantic part 4 (pp. 422–78)</p> <p>Rossini, <i>Barber of Seville</i> Act I, overture and introduzione: overture chorus cavatina and stretta</p> <p>Verdi, <i>La Traviata</i>, Act 1, prelude, introduzione (partial) and Violetta's scene and aria. prelude chorus drinking song scene and aria: scena and adagio "E strano ... E forse lui"; tempo di</p>	

		<p>mezzo and cabaletta "Follie; Sempre libera"</p> <p>Wagner, <i>Die Walküre</i>, from <i>Der Ring des Nibelungen</i>, act III scene 3, "Wotan's farewell" (end of the opera). "Leb'wohl" (m. 4; starts at 0:24 in this recording) "Der Augen leuchtendes Paar" (m. 88) "Loge hor!" (m. 154) "Wer meines Speeres Spitzen" (m. 181)</p> <p>Handouts: --formal designs in 19th-century Italian operas --leitmotives in Wagner, <i>Die Walküre</i> --comparing Verdi and Wagner</p>	
4	Second Viennese school and reactionary movements.	<p>SCORES: contemporary part 1 (pp. 479–519)</p> <p>Schoenberg, <i>Pierrot Lunaire</i> op. 21. no. 1 "Mondestrunken" no. 8 "Nacht"</p> <p>Berg, <i>Four songs</i> op. 2 no. 4, "Warm die lufte"</p> <p>Webern, <i>Five Pieces for string quartet</i>, op. 5 no. 4.</p> <p>Schoenberg, Suite op. 25, minuet and trio</p> <p>Boulez, Structures, Book Ia.</p> <p>Reich, Come out. No score.</p> <p>Terry Riley, In C. We didn't listen to this in class, but I promised a recording. Compare this to Reich's <i>Come Out</i>. It's</p>	

			<p>a very influential example of minimalism: minimum amount of material, maximum amount of repetition.</p> <p>Handouts:</p> <p>--Schoenberg: style characteristics</p> <p>--Berg and Webern: style characteristics</p>	
5	1	Impressionism and neoclassicism.	<p>SCORES: contemporary part 1 (pp. 479–519)</p> <p>SCORES: contemporary part 2 (pp. 520–62)</p> <p>Debussy, <i>Preludes</i> book I no. 2, "Voiles"; no. 6, "Footsteps in the snow"</p> <p>(see Claude Monet, Impression: Sunrise, 1872)</p> <p>Stravinsky, <i>Petrushka</i>, third tableau.</p> <p>Stravinsky, <i>Symphony of Psalms</i>. mvt i mvt ii</p> <p>Bartók, <i>Music for Strings, Percussion, and Celeste</i>, mvt. I.</p> <p>Handouts:</p> <p>--style characteristics of Impressionism</p> <p>--Stravinsky: style characteristics.</p> <p>--Bartok: style characteristics.</p> <p>--Stravinsky, <i>Symphony of Psalms</i> information.</p>	Essay 4 due (romantic style).
	2	<p>FINAL EXAM: Tuesday August 03, 1:00–4:00 pm. Same room as the regular class meeting (rm 116).</p> <p>Same format as the midterm: known listening examples (closed note—but see below), unknown listening examples (open note), and essay questions (open note). I'll probably have two essay questions instead of three.</p> <p>For the closed-note listening exam portion: you may bring</p>		

		with you a list, on a single sheet of paper, of composers and pieces we've studied in the second half of the term. The sheet may have no other notes or information: only names of composers and pieces.
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Last updated: August 2, 2010
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