

MUSI 6397: STYLE ANALYSIS

[NOTE: A copy of this syllabus is available online, on the course web page: in case of conflict, the online copy supersedes this one.]

COURSE: MUSI 6397 (section 26264), Style Analysis | Monday–Thursday, 1:00 pm–3:00pm | course web page: <http://www.uh.edu/~adavis5/musi6397>

You must monitor the web site regularly for assignments, updates to the course schedule, and announcements and other news items not communicated in class or through email. Details of assignments may or may not be posted in class—you are expected to obtain the assignment and any related instructions online.

NOTE ALSO: You must read your email regularly, and ensure that the email address on file on your student account is correct.

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

COURSE OBJECTIVES AND LEARNING OUTCOMES: 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 important stylistic movements, from the middle ages to the mid-twentieth century. Students will learn, through listening with a score, representative pieces from each stylistic period; students will be able to explain how each piece is (and perhaps is not) representative of its style.

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

REQUIRED MATERIALS: There is no textbook; our text will be the scores and recordings themselves. All listening material and all scores are available on the course web page. You are responsible for making your own copy of the scores and bringing them to class each day.

COURSE REQUIREMENTS:

1. 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 make notes for each piece you listen to: note how it is or is not representative of its stylistic period or movement; note the composer's approach to musical elements such as texture, harmony, rhythm and meter, melody, form, etc.; transcribe important themes; make other notes that will help you remember the piece and why it's important. You should plan to allow up to 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.

2. Participate in the class discussions. Participation is part of your grade in the course and depends on your daily contributions to the class.
3. Take two exams. The first exam will be at the end of week 3; the second exam will be at the end of week six (on the last scheduled class meeting day). 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.

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 both exams 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.

4. 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.

EVALUATION: Your grade will be computed as follows: two exams, 50% (25% each) | four essay assignments, 40% (10% 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

OTHER INFORMATION:

ACADEMIC HONESTY: Problems with academic dishonesty will be handled according to procedures outlined in the university's graduate catalog. 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, quizzes, or 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 (CSD): 100 CSD Building, 713 743 5400. The CSD will provide information on your disability to the instructor, and the instructor and student will work out a mutually agreeable arrangement (based on recommendations provided by the CSD) for how to accommodate the disability.

Please turn off cell phones and other electronic devices during class.