Three-Summer Master of Music in Choral Conducting

MUS 5302
Advanced Style Analysis
Chronological Survey, 1700 to Present Day
Mondays and Wednesdays, 9:00 a.m. to 11:50 a.m.
Room: Music 118

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Office hours: Mondays, Wednesdays, from 3:00 to 4:00, Tuesdays, from 11:30 to 12:30

Course Description
Advanced analytical techniques applied to study of musical styles as related to period, genre, geographic region, and individual composers.

Course Goals and Student Learning objectives
The objectives for this course are twofold:
1. To provide the student with an overview of the literature from the late Baroque era through the present day, as well as in-depth study of specific examples; and
2. To utilize appropriate methodologies to analyze and define stylistic traits of these eras in general, as well as to identify and define stylistic characteristics of certain composers in particular.

Course Content Learning Outcomes

Content and Structure
This course will have elements of both lecture and seminar, and each student will be expected to make individual contributions for the benefit of the entire class. Assignments to be prepared for class sessions will include the following:
1. Homework and/or individual presentations on general and specific topics pertaining to the era, literature, and composer being studied.
2. Final Project: Individual presentations on one or more selected and/or assigned pieces.
Learning Outcomes
Upon successful completion of this course,
1. Students will be able analyze music from the Classical era through the present day using techniques and methodologies appropriate to the literature;
2. Students will be able to identify and define aspects of structure and style as they pertain to general and specific repertoires;
3. Students will be able to identify and define aspects of structure and style as they act as markers to a particular composer’s individual musical rhetoric;
4. Students will have gained a broad overview of the theoretical, stylistic, and compositional trends in the literature from these eras.

Attendance Policy
It is assumed and expected that each student will attend each class session in its entirety, neither arriving late nor leaving early. Exceptions to this should be reserved for dire emergencies only.

Grading
- 80%: Classwork (including possible quizzes), homework, presentations on assigned topics
- 20%: Final project

Required Texts/Supplementary Readings/Preparation for the Summer Course

Required Texts


Supplementary Reading and Reference List (Partial)
Lecture topics will draw from information presented in the following books and articles:


Schirmer/Thomson Learning, 1996.

**Recommended preparation before Summer Session begins:**

1. Read the articles from *Grove Music Online*.
2. Do a realistic assessment of your knowledge of/familiarity with the topics: summarize what you 
   know, and compile a list questions about the topics of which you have limited background.
3. Choose a work from one of the style-periods we will study, and begin preparations for your final 
   project. *If this is also from the repertoire for your proposed recital literature, so much the 
   better. If you are also enrolled in Music 4711, this may be the same piece upon which your 
   final project in that course is based, although the two projects will have different focuses.*

**University Policies**

**Student Handbook**

Information on student rights and responsibilities, academic honesty, standards of conduct, etc., can be 
found in Schedule of Classes (http://www.calstatela.edu/classschedule/) under Policies and Procedures.

**Americans with Disabilities Act (ADA)**

Reasonable accommodation will be provided to any student who is registered with the Office of Students 
with Disabilities and requests needed accommodation.

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**Preliminary Class Schedule and Topics for Study** (Subject to modification or change)

**Monday, June 17** Theory Placement Exam (tentatively scheduled for Monday evening)

**Wednesday, June 19** Course introduction and project assignments.

**Topic**: Chromaticism and form in the music of J. S. Bach

- The analytical methodologies of Jan LaRue
  - typologies of Sound, Harmony, Melody, Rhythm, Growth (SHMRG)
- In-class repertoire:
  - Fantasia in G minor, BWV 542
  - Chromatic Fantasy and Fugue in D minor, BWV 903
  - Prelude XX (a minor), from *The Well-Tempered Clavier, Book II*
  - Prelude and Fugue in B minor, BWV 544
- **Homework**—Bach, “Crucifixus,” from *Mass in B minor, BWV 232*
  - Analyze it in terms of SHMRG. Present your findings and conclusions in 
    the form of a *short essay*. Include in-depth analysis on one or more topics
with regard to SHMRG. Attach a photocopy of your score, showing the analysis work you did.

Monday, June 24 Topics: Bach, continued and concluded

New: The Classical Style
• Formal Archetypes: Large- and Small-scale structures
• Harmony: Large- and Small-scale progressions
  o Introduction to concepts from Heinrich Schenker
• In-class repertoire:
  o Mozart: Piano Sonata in C major, K. 545; mvt. 1
  o Haydn: Sonata in C-sharp minor, Hob/ XVI/36; mvt. 1

Wednesday, June 26 Topic: The Classical Style, continued

• The extended Major/Minor system
• The motive and unifying elements
• Introduction to quadrant analysis
• In-class repertoire:
  o Beethoven: Piano Sonata in F minor, Op. 2, no. 1; mvt. 1
  o Beethoven: Piano Sonata in C minor (Pathetique), Op. 13; mvt. 1

~ OR ~

• Homework—Mozart, Sonata in B-flat major, K. 333
  o Analyze either the first OR second movement in terms of SHMRG. Present your findings and conclusions in the form of a short essay. Include in-depth analysis on one or more topics with regard to SHMRG. Attach a photocopy of your score, showing the analysis work you did.

Thinking ahead to your final project:

Choose a piece from within the time frame that we are studying (late Baroque era onwards), and do a thorough analysis, picking certain aspects of the composition with which to go in to depth. Use LaRue’s principles of quadrant analysis as the basis of your work. This is a culminating project, and as such should reflect your mastery of the analytical skills we have learned. Be bold and unafraid to assert your interpretation of the facts as you see them in your presentation.

The piece you choose can be from your recital project, and may also overlap with your final project for Music 4711, although your analysis here would be complementary to, but not the same as, your final project in that class.

Monday, July 1 Topic: The Classical Style, concluded

Wednesday, July 3 Topic: The Romantic Era

• Formal Archetypes: Large- and Small-scale structures
• Aesthetic Ideals: Programmatic vs. Absolute Music
• Harmony: Chromaticism, Transformations, Ambiguities, and the Extended Major/Minor System
• In-class repertoire:
  o Chopin: Prelude in e minor, Op. 28, no. 4
  o Brahms: Intermezzo in A minor, Op. 76, no. 7

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- Franck: “Moderato,” from Chorale No. 1 in E Major, for organ

**Homework—Brahms: Wie Melodien zieht es mir; OR Schumann: Er, der herrlichste von allen**

- Analyze it in terms of SHMRG. Present your findings and conclusions in the form of a short essay. Include in-depth analysis on one or more topics with regard to SHMRG. Attach a photocopy of your score, showing the analysis work you did.

**Monday, July 8**  
**Topic:** Late Romanticism and Impressionism

- The Dissolution of Functional Tonality
- New Paradigms of Dissonance: Non-functional Tonality and Harmonic Color
- The Motive and Unifying Elements

**Wednesday, July 10**  
**Topic:** Late Romanticism and Impressionism, continued

- Paradigms of Orchestration
- In-class repertoire:
  - Wagner: Prelude to Act I, from Tristan und Isolde
  - Debussy: Prelude à “L’Après-Midi d’un Faune”

**Homework:** Continue to work on your final project

**Week Five:**  
**Festival Week:** No class

**Monday, July 22**  
**Topic:** The Twentieth Century and Paradigm Shifts in Musical Organization

- Scalar Constructs: Modality and Modes of Limited Transposition
- Scale networks
- Deterministic Techniques: Tone Rows, the Matrix, and Other Serial Procedures
- Harmonic Constructs: “Of Crows and Clusters” and Forte Numbers
- New Frontiers in Rhythms

**Wednesday, July 24**  
**Topic:** Other means of musical organization, Part I

- In-class repertoire:
  - Messiaen, Mode de valeurs et d’intensités
  - Schönberg: Piano Piece, Op. 33a
  - Elliot Carter: “Canaries, No. 7,” from Eight Pieces for Four Timpani
  - Dello Joio: A Jubilant Song

**Homework—Anton Webern: Wie bin ich froh!**

- Analyze it in terms of SHMRG. Present your findings and conclusions in the form of a short essay. Include in-depth analysis on one or more topics with regard to SHMRG. Attach a photocopy of your score, showing the analysis work you did.

**Monday, July 29**  
**Topic:** Other means of musical organization, Part II—Minimalism

- Process and Texture as Form
- Evolution/Progression of a Style: Reich, Riley, Glass, Adams, Pärt
  - Terry Riley: In C
  - Steve Reich: It’s Gonna Rain; Clapping Music for Two Performers
  - John Adams: Shaker Loops
  - Arvo Pärt: Cantate Domino; Magnificat; The Beatitudes

**Homework:** Finish work on your final project

**Wednesday, July 31**  
**Topic:** Tying up loose ends

- **Final Project due**