Music 302
Syllabus

Course Instructor: Dr. Jonathan Sturm

Prerequisites: Music 102 or 204


Student Responsibilities: (1) punctual attendance at all lectures and exams.
(2) completion of all reading and listening assignments on time.
(3) a minimum of four classical concert attendances with completed reports during the semester. Two of the reports must be completed in each half of the semester, and a report may not be turned in more than one week after the concert (15%).
(4) completion of 2 listening I.D. quizzes (10%)
  2 tests (25%), a midterm, and a final exam (50%)

Course purpose: This course is designed as a continuation of Music 102, and deeper study of the music in Western culture. During the semester we will cover the basic vocabulary and tools of Western music from Antiquity to the Present, and the musical styles of these periods. By the end of the semester you should be able to distinguish the stylistic differences between various eras of Western music, identify specific terminology, and discuss the differences between composers/eras with some fluency. Since we will cover over 2,000 years of music in less than four months, it is imperative that you complete assignments on time, and review throughout the semester to keep a perspective on the continuity of Western musical styles.

My office hours this semester will be in my office upstairs (room 211) on MWF from 2:00 to 3:00 p.m., or by appointment. Should you have questions or concerns that I can answer, I will be happy to discuss them with you.

Abbreviations in the syllabus: [WB] Stands for "With Book," and means that the selection can be found on the tapes or CDs that accompany the Kerman text, IF you wish to purchase CDs separately.

All musical examples can be found on the Music department web site

http://www.music.iastate.edu/ under COURSE WEB PAGES and then Music 302

BOOKMARK THIS URL. These examples are available 24/7 for your studying advantage or listening pleasure. Unless you wish to purchase your own CDs to accompany the course book, all listening is intended to be done from the web, making the course convenient and saving you over $70.

I will do my best to accommodate any student with a disability who needs extra test time, or special test taking environments. I NEED TO BE TOLD OF THESE NEEDS BEFORE I CAN ACT UPON THEM, HOWEVER, SO PLEASE ALERT ME TO ANY SPECIAL NEEDS.
What follows is a sample of some typical questions I have asked on previous examinations. I have included them to give you a clearer idea of how to study for this course. Obviously in a music course listening and identifying pieces is a primary interest, yet being able to place a piece of music into its cultural context will make the piece more accessible, interesting, and easier to remember.

In what era would this piece have been written?

a) Medieval  
b) Renaissance  
c) Baroque  
d) Classical  
e) Romantic  
f) Twentieth century

What is this piece?

a) Tu se morta  from Orfeo  
b) Every valley  from Messiah  
c) Dido's Lament  from Dido and Aeneas  
d) Brandenburg concerto #5

Briefly compare and contrast the following two pieces.

The name of the form used in Baroque concertos, in which an orchestral theme returns to unify the movement is called ______________________.

The legendary riot that erupted in the audience in Paris in 1913 occurred at the first performance of Stravinsky's ballet ______________________.

Playing the twelve chromatic tones in a twelve-tone row upside down is called ______________________.

Define the following terms.

• Musica mundana:
• Sonata da camera:

Classical style flourished in music during the period

a. 1450-1600  
b. 1600-1750  
c. 1750-1820  
d. 1820-1900

Essay:

Several times through the history of Western music we have found that composers felt a need to return to the aesthetics of what they believed to be a Classical Greek style. Specifically when did these "Returns to Antiquity" occur, what were the composers trying to achieve, and what were the results?

This semester we have reviewed Western music's history. You have heard Chant, Renaissance and Baroque music, Mozart, Beethoven, Berlioz, Brahms, Stravinsky, Penderecki, and Cage. Where do we go from here? In a well written essay, use the styles you know from this semester, and plot a potential course for the future of Classical Western music. However, I do not want total guesswork. Back up your hypotheses with concrete facts from the present.
Guidelines for completing the reports following concert attendances

1. It is preferred to have assignments typed. Only neatly hand-written papers will be accepted. I will not accept reports on notebook paper with the perforations still attached.

2. You must submit the following items for a complete report:
   a) a ticket or program showing your attendance at the concert
   b) your report

3. Reports should be a minimum of 500 words, since you will be unable to describe any of the pieces in detail in fewer words.

4. Items to consider for discussion: (these are merely suggestions. You can add any of your own ideas to this list or replace items here with your own, provided they are ideas that are at the collegiate level of interest.

   How the performer(s) played. Not just "well" but in some depth--what were the dynamics like. Did you feel the performer(s) got into the concert and communicated their music to you?

   Which styles of playing did you hear and where? For example, what dynamics impressed you in a certain piece? What textures were obvious? Did certain instruments add a special quality to the overall timbre (tone color) of the piece?

   Can you identify the form of any of the pieces or movements? Can you place any of the pieces into an era of Western music history? Can you compare any of the pieces with other pieces from the same era, or contrast with music from a different era? {No obvious things like, "The Beethoven sonata played by the pianist was different than Gregorian chant because it was not sung."}

   You are welcome to talk about the piece(s) you liked the best on the concert too, provided you support your choice with some sensible reasons why. Your discussion of favorite pieces, however, should not exceed half of the total report length.

Here are two brief examples of how not to write a report followed by how to write a report.

1) [Wrong]. I really liked the Mozart piece. The pianist was really good, and I think he played all the notes. The orchestra was good too. They started and stopped playing at different times, which was weird, but all in all it was a cool piece. It was different than chant, because it was not sung!

2) [Right]. I noticed in the Mozart piano concerto that the orchestra and piano alternated with each other a lot, though the orchestra usually just supported the piano. Occasionally I thought the orchestra played too loudly and covered the pianist (especially in the slow movement). As I listened later to a recording of a different Mozart piano concerto I noticed that alternation with the soloist happened again. Perhaps this is part of the style of concerto playing. The Mozart concerto was much different than the Berlioz Symphony that followed it. In the Berlioz the orchestra was much bigger and the brass section was more prominent. In this piece the timbres changed dramatically as the orchestra seemed to switch between all its instruments.
Class | Assignment
---|---
1 | Read: Introduction: To The Student (xxv-xxix) AND Fundamentals (pp. 3—6). 
Listen: Wagner: Valkyrie Storm [WB]
2 | Chapters 1 and 2 (pp. 15-24 optional)
3 | Chapter 3
4 | Chapters 4 and 5

Pieces used in class to demonstrate concepts during classes 2,3 and 4 will **not** be required listening on quizzes, tests, or examinations.

MEDIEVAL

5 | Read: Chapter 6, pp. 47—53
Listen: 
**Chant:**
Anonymous: *Jesu Redemptor*
Anonymous: *In Paradisum* [WB]
Hildegard of Bingen: *Columba aspexit* [WB]
6 | Read: pp. 54—56
Listen: 
**Medieval secular**
Troubadour: *Leu chansonet e vil*
Trouvère: *Trop est mes maris jalos*
7 | Read: Chapter 6, pp. 56—61
Listen: 
**Organum and Ars Nova**
Perotin: *Viderunt omnes* (organum)
Machaut: *Messe de Notre Dame--Kyrie* (Ars nova)

RENAISSANCE

8 | Read: Chapter 7, pp. 65—68
Listen: 
**Early Renaissance**
Dufay: *Nuper rosarum flores* (motet)
9 | Read: Chapter 7, pp. 69—77
Listen: 
**High and Late Renaissance Sacred**
Josquin: *Ave Maria* (motet)
Palestrina: *Missa Papae Marcelli—Qui tollis* [WB]
Tallis: *First Lamentation of Jeremiah*
10 | Read: Chapter 7, pp. 77—80
Listen: 
**Late Renaissance Secular**
Anonymous: *Galliard, “Daphne”* [WB]
Anonymous: *Kemp’s Jig* [WB]
Weelkes: *As Vesta Was Descending* [WB]
## BAROQUE

### 11 Listening ID quiz
Read: Chapter 8, pp. 83—89
Listen:
**Monody**
Caccini: *Le Nuove Musiche: Amarilli mia bella*

### 12 Early Baroque Opera
Read: Chapter 8, pp. 90—94
Listen:
**Monody**
Caccini: *Le Nuove Musiche: Amarilli mia bella*

### 13 No assignment

### 14 Middle Baroque Instrumental Music
Read: Chapter 8, pp. 95—97
Listen:
**Corelli**
Sonata da Chiesa, Op. 3 No. 1

**Froberger**
Allemande and Gigue

**Frescobaldi**
Suite [WB]

### 15 Late Baroque Concerto
Read: Chapter 9 and Chapter 10, pp. 119—131
Listen:
**Handel**
from the opera *Julius Caesar* [WB]

**Handel**
from *Messiah*: [WB]

### 16 Fugue
Read: Chapter 10, pp. 131—135
Listen:
**Bach**
Fugue in C major [WB]

**Bach**
The Art of Fugue, Contrapunctus #4 [WB]

### 17 Extra Day

### 18 TEST

### 19 Late Baroque Opera and Oratorio
Read: Chapter 11, pp. 139—148
Listen:
**Handel**
from the opera *Julius Caesar* [WB]

**Handel**
from *Messiah*: [WB]

## CLASSIC

### 20 Sonata Form
Read: Chapter 12
(Introduction to Classical thought, Art, and the Symphony)

### 21 The Symphony
Read: Chapter 13, pp. 166—174
Listen:
**Mozart**
Symphony No. 40 in G minor, (first movement) [WB]

### 22 The Symphony
Read: Chapter 13, pp. 174—185
Listen:
**Haydn**
Symphony #95, movts. 2,3,4 [WB]
23 Read: Chapter 14, pp. 186—192
   Listen:  
   Classic Sonata and Concerto
   Mozart: Violin and Piano Sonata in E minor, (first movement)
   Mozart: Piano Concerto in A , K. 488, movt. 1 [WB]

24 Read: Chapter 14, pp. 194—200
   Listen:  
   Classic Opera
   Mozart: Don Giovanni: excerpts [WB]

25 MIDTERM

BEETHOVEN

26 Read: Chapter 15, pp. 209—222
   Listen:  
   S-S-S-L motive
   Beethoven: Symphony No. 5 [WB]

27 Read: no assignment
   Listen:  
   Program music
   Beethoven: Symphony No. 6, (movement 4)

28 Read: No assignment
   Listen:  
   Beethoven’s late style
   Beethoven: Piano sonata in A-flat major, Op. 110, (3rd movement)

ROMANTIC

29 Read: Chapter 16
   Listen:  
   Supernatural
   Weber: from the opera Der Freischütz: "Wolf's Glen scene"

30 Read: Chapter 17, pp. 238—242
   Listen:  
   Lied
   Schubert: Erlkönig [WB]

31 Read: Chapter 17, p. 246 (top), AND 248—251
   Listen:  
   Character Piece
   Schumann: Carnaval: "Eusebius" and "Florestan" [WB]
   Chopin: Nocturne in F sharp [WB]

32 Read: Chapter 17, pp. 252—259 Listening ID Quiz
   Listen:  
   Supernatural and Program music
   Berlioz: Symphonie fantastique, (movement 5) [WB]

33 Read: Chapter 18, pp. 260—261 AND pp. 268—277
   Listen:  
   Gesamtkunstwerke and leitmotiv
   Wagner: Tristan und Isolde: Prelude
   Wagner: The Valkyrie, Act. 1, scene I [WB]
Read: Chapter 19, pp. 281—286

Listen:
Program overture and sonata form
Tchaikovsky: Romeo and Juliet [WB]

Read: Chapter 19, pp. 290—294

Listen:
Romantic conservatism and Rondo form
Brahms: Violin Concerto (third movement) [WB]

TEST

Read: Chapter 19, pp. 295—299

Listen:
Late Romantic neurotic nostalgia
Mahler: Symphony No. 1, (third movement) [WB]

Read: Chapter 20 AND Chapter 21, pp. 317—321

Listen:
Impressionism
Debussy: Three Nocturnes: Clouds [WB]
Debussy: The Afternoon of a Faun

MODERN

Read: Chapter 21, pp. 320—325

Listen:
Russian barbaric style
Stravinsky: The Rite of Spring, part 1 [WB]

Read: Chapter 21, pp. 325—329 AND pp. 335—338 AND p. 360

Listen:
Expressionism, sprechstimme, dissonance
Schönberg: excerpts from Pierrot Lunaire [WB]
Webern: Five Pieces for Orchestra, Op. 10, movt. 4 [WB]
Ives: The Unanswered Question

Read: no assignment

Listen:
Neoclassicism and 20th century fugue
Bartok: Music for Strings Percussion and Celeste, movt. 1

Read: Chapter 23, pp. 356—361

Listen:
Aleatory music and modernism
Penderecki: Threnody: To the Victims of Hiroshima
Crumb: Ancient Voices of Children, (song 1)

Read: Chapter 23, pp. 366—371

Listen:
Minimalism
Reich: Music for 18 musicians [WB]
Reich: Violin Phase
Cage: 4’33” [live performance]

Final Exam