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 concerts 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.
Music 302

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.
<table>
<thead>
<tr>
<th>Class</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Read: Introduction: To The Student (xxv-xxix) AND Fundamentals (pp. 3—6).&lt;br&gt;Listen: Wagner: Valkyrie Storm [WB]</td>
</tr>
<tr>
<td>2</td>
<td>Chapters 1 and 2 (pp. 15-24 optional)</td>
</tr>
<tr>
<td>3</td>
<td>Chapter 3</td>
</tr>
<tr>
<td>4</td>
<td>Chapters 4 and 5</td>
</tr>
</tbody>
</table>

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<br>Listen:  
Chant: Anonymous: Jesu Redemptor 
Anonymous: In Paradisum [WB] 
Hildegard of Bingen: Columba aspexit [WB] |
| 6     | Read: pp. 54—56<br>Listen:  
Medieval secular  
Troubador: Leu chansonet ' e vil 
Trouvère: Trop est mes maris jalos |
| 7     | Read: Chapter 6, pp. 56—61<br>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<br>Listen:  
Early Renaissance  
Dufay: Nuper rosarum flores (motet) |
| 9     | Read: Chapter 7, pp. 69—77<br>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<br>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  Read: Chapter 8, pp. 90—94  
Listen:  
**Early Baroque Opera**  
Monteverdi: “Tornerai” and “Speranza” from *Coronation of Poppea* [WB]  
Purcell: *Dido and Aeneas, final scene* [WB]

13  No assignment

14  Read: Chapter 8, pp. 95—97  
Listen:  
**Middle Baroque Instrumental Music**  
Corelli: *Sonata da Chiesa, Op. 3 No. 1*  
Froberger: *Allemande and Gigue*  
Frescobaldi: *Suite* [WB]

15  Read: Chapter 9 and Chapter 10, pp. 119—131  
Listen:  
**Late Baroque Concerto**  
Vivaldi: *Concerto in G, Op. 4 No. 12* [WB]  
Bach: *Brandenburg Concerto No. 5, first movement* [WB]

16  Read: Chapter 10, pp. 131—135  
Listen:  
**Fugue**  
Bach: *Fugue in C major* [WB]  
Bach: *The Art of Fugue, Contrapunctus #4* [WB]

17  Extra Day

18  TEST

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

CLASSIC

20  Read: Chapter 12  
(introduction to Classical thought, Art, and the Symphony)

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

22  Read: Chapter 13, pp. 174—185  
Listen:  
**The Symphony**  
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. I, scene I* [WB]
34  Read: Chapter 19, pp. 281—286
    Listen:
    Program overture and sonata form
    Tchaikovsky: Romeo and Juliet [WB]

35  Read: Chapter 19, pp. 290—294
    Listen:
    Romantic conservatism and Rondo form
    Brahms: Violin Concerto (third movement) [WB]

36  TEST

37  Read: Chapter 19, pp. 295—299
    Listen:
    Late Romantic neurotic nostalgia
    Mahler: Symphony No. 1, (third movement) [WB]

38  Read: Chapter 20 AND Chapter 21, pp. 317—321
    Listen:
    Impressionism
    Debussy: Three Nocturnes: Clouds [WB]
    Debussy: The Afternoon of a Faun

MODERN

39  Read: Chapter 21, pp. 320—325
    Listen:
    Russian barbaric style
    Stravinsky: The Rite of Spring, part I [WB]

40  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

41  Read: no assignment
    Listen:
    Neoclassicism and 20th century fugue
    Bartok: Music for Strings Percussion and Celeste, movt. 1

42  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)

43  Read: Chapter 23, pp. 366—371
    Listen:
    Minimalism
    Reich: Music for 18 musicians [WB]
    Reich: Violin Phase
    Cage: 4'33" [live performance]

Final Exam