Music 384
History of Music: Pre-Classic through the 20th Century

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Office Hours: MWF: 8-9 a.m. or by appointment

Prerequisite: Music 383 or consent of instructor

Required Textbooks:
Dr. Jonathan Sturm Binder package. (Available at Copyworks)

Grading:
The grading for this course will be based upon the following criteria.
- 3 listening ID quizzes: 15% (5% each)
- 2 tests (including listening and factual ID) 30% (15% each)
- Midterm/final examinations (cumulative over each semester half*): 45%
- Class attendance and participation: 10%

*NOTE: The Final will have SOME cumulative material over the entire semester. All cumulative material will be specifically mentioned with advance notice.

Tests and quizzes will be made up only at the discretion of the instructor, and only with a doctor’s written note or evidence of a family emergency. In general, a missed evaluation such as a quiz will cause the next quiz to include the percentage of both quizzes. Example: you miss one quiz worth 5% of your grade. The next quiz will count 10%, thus accounting for all the percentage points with less hassle about make-up time.

All musical examples can be found on the Music department web site
http://www.music.iastate.edu/ under COURSES and then Music 384
BOOKMARK THIS URL. These examples are available 24/7 for your studying advantage or listening pleasure.

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.

Attendance is critical to understanding the material for this course. Students are expected to attend all scheduled classes and exams according to the college calendar. Missing scheduled classes and exams due to personal travel plans is not a college approved excuse and will result in missing any points allocated for those days. Additionally, if a student misses six (6) class periods in one semester without a legitimate and faculty-approved excuse, he/she will lose one letter grade from the earned GPA in the course per class missed over #6 until the course is failed.

At successful completion of Music 384, students will be able to identify by ear and by score a selection of important common practice period compositions and to place them correctly into the principal subdivisions of each era of Western classical music history (early, middle or late sections of each era) ranging from 1750 to the present. They will be able to define terms relevant to each era, and correctly place composers within their appropriate era subdivision along with facts pertaining to each composer and his/her style. They will be able to write about trends, including the evolution of chromatic harmony, the symphony, opera, 12-tone serialism and aleatory music, along with other principal trends and styles of these centuries. They will also be able to link trends in common practice music to concurrent trends in art and theater.

Iowa State University expects that students will adhere to accepted standards of academic integrity. If plagiarism or cheating occurs, the student will receive a zero on that assignment. A second occurrence will result in failure of the class.
Class | Assignment  
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**CLASSIC**

1. **Comparison between Late Baroque and early Pre-Classic style**
Read: BINDER pp. 5-18
Listen: Domenico Scarlatti: Sonata in D major (A: 73)
G. B. Sammartini: Symphony #32 in F major, movt. 1 (A: 83)
Johann Stamitz: *Sinfonia #8* in Eb Major, movt. 1 (A: 88)

2. **Pre-Classic Opera and Gluck’s Opera Reform**
Read: BINDER pp. 19-21
Listen: John Gay: *Beggars Opera* excerpts (A: 26-30)
G. B. Pergolesi: *La Serva Padrona* Aria “Son imbrogliato io” (A: 6)
Christoph W. Gluck: *Orfeo ed Euridice*, Act 2 sc. 1 (A: 30)

3. **Pre-Classic Symphonies, Empfindsamer Stil and Style Galant**
Read: BINDER pp. 22-23
Listen: J.C. Bach: Harpsichord Concerto in Eb major, movt. 1 (A: 99)
C.P.E. Bach: Symphony #3 in F major, movt. 1 (B: 23)

4. **LISTENING QUIZ 1**

5. **High Classic Opera: Mozart**
Read: BINDER pp. 37-49
Listen: Wolfgang Mozart: *Don Giovanni*: Act 1, sc. 1-2 (A: 270) and Leporello’s Catalogue Aria (B: 39)
*Don Giovanni*: Act 1 Aria: “La ci darem la mano” (B: 45)

6. **High Classic Instrumental Forms and Genres: Symphony**
Read: None
Listen: Mozart: Symphony #40, movt. 1 (use a score from IMSLP as needed)
Joseph Haydn: Symphony #88, all movts. (A: 140+)
Symphony #94 “Surprise,” movt. 2 (use a score from IMSLP as needed)

7. **High Classic Forms and Genres: String Quartet**
Read: BINDER pp. 35-36
Listen: Haydn: String Quartet op. 33 #2 “Joke,” movts. 1 and 4 (A: 118 and 130)

8. **High Classic Forms and Genres: Concerto**
Read: None
Listen: Mozart: Piano Concerto in A major, K. 488, movt. 1 (A: 211)

9. **Extra Day**

10. **TEST 1**

**ROMANTIC**

11. **Beethoven (Early)**
Read: BINDER pp. 53-58
Listen: Ludwig van Beethoven: Piano Sonata in C minor, op. 13 “Pathetique,” movt. 1 (A: 293)
Ludwig van Beethoven: Symphony #1, movt. 1 (B: 57)

12. **Beethoven (Middle)**
Read: BINDER pp. 59-60
Listen: Beethoven: Symphony 3, movt. 1 (A: 303)

13. **Extra Day**

14. **Extra Day**
Beethoven (Late)
Read: None
Listen: Beethoven: Symphony #9, movt. 4 (takes 2 tracks) (use IMSLP as needed for a score)
        Beethoven: String Quartet op. 131, movts. 1 and 2  (A: 343)

Early Romanticism
Read: BINDER pp. 61-74
Listen: Franz Schubert: Erlkönig (B: 66)

Romantic Natural/Supernatural Interest 1: Opera
Read: BINDER pp. 75-78
Listen: Carl Maria von Weber: Der Freischütz Wolf’s Glen Scene  (A: 700)

Romantic Natural/Supernatural Interest 2: Symphony
Read: BINDER pp. 79-83
Listen: Beethoven: Symphony #6 movt. 4 (use IMSLP as needed for a score)
        Hector Berlioz: Symphonie Fantastique, movt. 5 “Dream of a Witches Sabbath”  (A: 431)

Extra Day

MIDTERM

Romantic Interest in Color Harmony, Miniature and in Virtuosity
Read: BINDER pp. 87-89 and 99-106
Listen: Frederick Chopin: Prelude in E minor  (B: 88)
        Chopin: Nocturne in Db major (A: 400)
        Franz Liszt: Wild Jagd (Wild Hunt)  (B: 99)

Schumann and Mendelssohn
Read: BINDER pp. 84-86
Listen: Robert Schumann: “Im wunderschönen Monat Mai” from Dichterliebe  (A: 368)
        Schumann: Carnaval: Eusebius, Florestan and Sphinxes  (A: 377)
        Felix Mendelssohn: Midsummer Night’s Dream, “Scherzo”  (use IMSLP for scores as needed)

Romantic Grand Opera
Read: BINDER pp. 90-98
Listen: Giacomo Meyerbeer: Les Huguenots conclusion of Act 2  (A: 647)
        Giuseppe Verdi: La Traviata, Act. III, scene and duet  (A: 791)
        Verdi: Otello “Iago’s Credo”  (B: 94)

Radicals 1: Wagner
Read: BINDER pp. 106-112
Listen: Richard Wagner: Tristan and Isolde “Prelude and Liebestod”  (A: 747)
        Wagner: Götterdämmerung “Immolation Scene” (use IMSLP for scores as needed)

Extra Day  LISTENING QUIZ 2

Conservatives: Brahms
Read: BINDER pp. 113-114 and 116-125
Listen: Johannes Brahms: Symphony #4, movt. 1  (B: 115)

Russia
Read: BINDER pp. 115 and 126
Listen: Pyotr Tchaikovsky: Symphony #6 “Pathetique,” movt. 3  (A: 1035)

After Wagner: Bruckner and Mahler
Read: BINDER pp. 126-143
Listen: Anton Bruckner: Symphony #4, movt. 1  (B: 127)
        Gustav Mahler: Symphony #1, 3rd movement  (B: 133)

Impressionism
Read: BINDER pp. 143-154
Listen: Claude Debussy: Prelude to the Afternoon of A Faun  (B: 145)
        Maurice Ravel: Le Tombeau de Couperin  (A2: 54)
TEST 2

MODERN

31  Russia again
   Read:  BINDER pp. 155-158

Extra Day

33  Expressionism and Atonality: Schoenberg, Webern and Berg and Ives
   Read:  BINDER pp. 159-161
   Listen: Arnold Schoenberg: *Pierrot Lunaire* excerpts (A2: 92)
            Anton Webern: Symphony op. 21, movt. 1 (A2: 154)

34  Read: None

35  Neoclassicism
   Read:  BINDER pp. 161-162
   Listen: Igor Stravinsky: *Symphony of Psalms*, movt. 1 (A2: 219)
            Aaron Copland: *Appalachian Spring*, section 7 (A2: 488)

Extra Day

LISTENING QUIZ 3

37  America
   Read: (handouts)
   Listen: George Gershwin: *I Got Rhythm* (A2: 279)
            Duke Ellington: *Cotton Tail* (A2: 305)

38  Read: (handouts)
            William Grant Still: *Afro-American Symphony*, movt. 1 (A2: 528)

39  Read: None
            Ruth Crawford Seeger: *String Quartet 1931*, movt. 4 (A2: 479)

39  Shostakovich
   Read:  BINDER pp. 165-166
   Listen: Dmitri Shostakovich: Symphony #5, movt. 2, Allegretto (A2: 395)

Extra Day

42  After World War 2
   Read:  BINDER pp. 162-164
   Listen: Krzysztof Penderecki: *Threnody for the Victims of Hiroshima* (A2: 710)
            John Cage: Sonata V from *Sonatas and Interludes* (A2: 663)

43  Read: BINDER pp. 167-168
   Listen: George Crumb: *Apparition*

44  Read: None

FINAL EXAM

Important composers unable to be covered this semester:  (listen on your own)

Fauré, Rachmaninov, Sibelius, Smetana, Dvorak, Puccini, Bizet, Sullivan, Mussorgsky, Richard Strauss,
Amy Beach, Scriabin, Bartok, Hindemith, Prokofiev, Britten, Messiaen, Babbitt, Fanny Mendelssohn Henselt,
Clara Wieck Schumann, William Billings