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.