

Music 302

Syllabus

- Course Instructor:** Dr. Jonathan Sturm
- Prerequisites:** Music 102 or 204
- Required Purchases:** (1) Kerman, Joseph. *Listen, 9th Edition*. (Immediate Access online edition available) New York: W.W. Norton & Co., 2019
- Student Responsibilities:**
- (1) punctual attendance at all lectures and exams—either in person or online
 - (2) completion of all reading and listening assignments on time.
 - (3) completion of 2 listening I.D. quizzes (10%), 2 tests (26%), a midterm, and a final exam (50%)
 - (4) Two classical concert reports written and handed in during the semester. One report *must* be completed in each half of the semester, and a report may not be turned in more than one week after the concert (14%).

Course purpose: This course is designed as a 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 11:00 a.m. – noon, or by appointment online. Should you have questions or concerns that I can answer, I will be happy to discuss them with you.

Musical examples appear *either* via the online listening playlists in Canvas, or as independent pieces in Canvas. Playlist examples that accompany the book have no additional indication next to them. Additional examples outside the Kerman playlist are identified as [ISU], indicating an ISU course addition to the online playlist.

Class

Assignment

- 1-3 Read: [Unit 1: Fundamentals](#) and complete the Listening exercises in chapters 1-5 (43 pages over 3 classes) Other listening done in class will not be required on tests or quizzes during classes 1-3.

MEDIEVAL

- 4 [Read: Unit 2, Chapter 6, pp. 44—58](#)
[Listen:](#)
Chant:
Anonymous: *In Paradisum* (ca. 800 a.d.)
Hildegard of Bingen: *Columba aspexit* (ca. 1100 a.d.)
- 5 [Listen:](#)
Medieval secular
Troubadour: *La dousa votz* (ca. 1100 a.d.)
Sumer is icumen in (ca. 1250 a.d.)
Trouvère: *Trop est mes maris jalos* (ca. 1250 a.d.) [ISU]
- 6 [Listen:](#)
Organum and Ars Nova
Perotin: *Alleluia: Diffusa est gratia* (organum) (ca. 1200 a.d.)
Machaut: *Messe de Notre Dame--Kyrie* (Ars nova, ca. 1300 a.d.) [ISU]

RENAISSANCE

- 7 [Read: Chapter 7](#)
[Listen:](#)
Early Renaissance
Dufay: *Ave maris stella* (hymn) (ca. 1400 a.d.)
- 8 [Listen:](#)
High and Late Renaissance Sacred
Josquin: *Pange Lingua Mass Kyrie* (ca. 1500 a.d.)
Josquin: *Ave Maria* (motet) [ISU]
Palestrina: *Missa Papae Marcelli—Qui tollis* (ca. 1550 a.d.)
- 9 [Listen:](#)
Late Renaissance Secular
Weelkes: *As Vesta Was Descending* (ca. 1600 a.d.)
Susato: *Pavanne and 2 Galliards* (ca. 1550 a.d.)

BAROQUE

- 10 **Listening ID quiz_**
[Read: Chapter 8, pp. 80—93](#)
[Listen:](#)
Monody
Caccini: *Amarilli mia bella* [ISU] (ca. 1600)
- 11 [Listen:](#)
Early-Middle Baroque Opera
Monteverdi: “Tornerai” and “Speranza” from *Coronation of Poppea* (ca. 1650)
Purcell: *Dido and Aeneas, final scene* (ca. 1680)
- 12 [Listen:](#)
Middle Baroque Instrumental Music
Corelli: *Ciaccona* (ca. 1670)

13 [Read: Unit 3, Chapter 9 and Chapter 10 pp. 98-123](#)
[Listen:](#)
Late Baroque Concerto
Vivaldi: *Concerto for 2 Mandolins* (ca. 1720)
Bach: *Brandenburg Concerto No. 5, first movement* (ca. 1720)

14 [Read: Chapter 10, pp. 124-128](#)
[Listen:](#)
Fugue
Bach: *Fugue in G minor* (ca. 1720)
Bach: *Fugue in C# major* [ISU] (ca. 1720)

15 [Read: Chapter 11, pp. 133-142](#)
[Listen:](#)
Late Baroque Opera and Oratorio
Handel: "La giustizia" from the opera *Julius Caesar* (ca. 1720)
Handel: from *Messiah*: (ca. 1740)

16 Extra Day

17 **TEST**

CLASSIC

18 [Read: Chapter 12 p. 147-157](#)
(Introduction to Classical thought, Art, and the Symphony)

19 [Read: Chapter 13, pp. 158-177](#)
[Listen:](#)
Sonata Form
Mozart: *Symphony No. 40 in G minor, (first movement)* (ca. 1790)

20 [Read: Chapter 13, pp. 174—185](#)
[Listen:](#)
The Symphony
Haydn: *Symphony #94 "Surprise," movts. 1,2,3,4* (ca. 1790)

21 Extra Day

22 [Read: Chapter 14, pp. 178-186](#)
[Listen:](#)
Classic Concerto
Mozart: *Piano Concerto in A, K. 488, movt. 1* (ca. 1790)

23 [Read: Chapter 14, pp. 187-192](#)
[Listen:](#)
Classic Opera
Mozart: *Don Giovanni: excerpts* (ca. 1790)

24 **MIDTERM**

BEETHOVEN

- 25 [Read:](#) Unit 4, Chapter 15, pp. 199-210
[Listen:](#)
S-S-S-L motive
Beethoven: *Symphony No. 5* (ca. 1808)
- 26 [Listen:](#)
Program music
Beethoven: *Symphony No. 6, (movement 4)* [ISU] (ca. 1810)

ROMANTIC

- 27 [Read:](#) Chapter 16, pp.213-227 **and** Chapter 18, p. 252
[Listen:](#)
Supernatural
Weber: from the opera *Der Freischütz: "Wolf's Glen scene"* [ISU] (ca. 1820)
- 28 [Read:](#) Chapter 17, pp. 228—232
[Listen:](#)
Lied
Schubert: *Erlkönig* (ca. 1815)
- 29 [Read:](#) Chapter 17, pp. 244-249
[Listen:](#)
Supernatural and Program music
Berlioz: *Symphonie fantastique, (movement 5)* (ca. 1830)
- 30** **Listening ID Quiz**
[Read:](#) Chapter 17, pp. 238-242
[Listen:](#)
Character Pieces
Schumann: *Carnaval: "Eusebius" and "Florestan"* (ca. 12835)
Chopin: *Nocturne in F sharp* (ca. 1830)
Liszt: *Wild Hunt* (ca. 1850)
- 31 [Read:](#) Unit 4, Chapter 18 pp. 258-265
[Listen:](#)
Gesamtkunstwerke and leitmotiv
Wagner: *The Valkyrie, Act. I, scene I* (ca. 1850)
- 32 [Read:](#) Chapter 19, pp. 270-284
[Listen:](#)
Late Romantic instrumental
Tchaikovsky: *Romeo and Juliet, Overture Fantasy* (ca. 1880)
Brahms: *Violin Concerto (third movement)* (ca. 1880)
- 33 Extra day
- 34** **TEST**
- 35 [Read:](#) Chapter 19, pp. 282-288
[Listen:](#)
Late Romantic neurotic nostalgia
Mahler: *Symphony No. 1, (third movement)* (ca. 1890)

36 [Read: Unit 5, Chapter 20 AND Chapter 21, pp. 294-307](#)

[Listen:](#)

Impressionism

Debussy: *Three Nocturnes: Clouds* (ca. 1900)

Debussy: *The Afternoon of a Faun* [ISU] (ca. 1900)

MODERN

37 [Read: Chapter 21, pp. 307-312](#)

[Listen:](#)

Russian barbaric style

Stravinsky: *The Rite of Spring, part 1* (ca. 1913)

38 [Read: Chapter 21, pp. 311-319 and 322 and 325](#)

[Listen:](#)

Expressionism, sprechstimme, dissonance

Schönberg: excerpts from *Pierrot Lunaire* (ca. 1912)

Webern: *Five Pieces for Orchestra, Op. 10, movt. 4* (ca. 1910)

Ives: *The Unanswered Question* (ca. 1906) [ISU]

39 [Read: Chapter 22, pp. 336—371](#)

[Listen:](#)

Afro-American and American music

William Grant Still: *Afro American Symphony (movt. 4)* (ca. 1930)

Aaron Copland: *Appalachian Spring excerpt* (ca. 1945)

40 [Read: Chapter 23](#)

[Listen:](#)

Aleatory music, modernism

Penderecki: *Threnody: To the Victims of Hiroshima* [ISU]

Crumb: *Ancient Voices of Children, (song 1)* [ISU]

Cage: *4'33"* [live performance] (ca. 1952) [ISU]

41 [Listen:](#)

Minimalism to the present

Reich: *Music for 18 musicians* (ca. 1974)

Reich: *Violin Phase* [ISU]

Caroline Shaw: *Partita for 8 Voices* (ca. 2013)

Final Exam

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. Reports must be typed and sent either as a pdf file or a Word document. Reports turned in as a hard copy will not be accepted this semester due to COVID concerns.
2. Reports should be a minimum of 750 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 may 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 same alternation with the soloist happened again. I think 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.

POLICIES

Attendance

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 university/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 cannot be passed.

Classroom Disruption

At the discretion of the instructor, disruptive conduct includes a single serious incident or persistent conduct that unreasonably interrupts, impedes, obstructs, and/or interferes with the educational process. Disruptive conduct may be physical and/or expressive in nature and may occur in person or in a virtual setting. Examples of disruptive conduct may include, but are not limited to, the following: speaking without being recognized, interrupting, or talking over others; **arrival to class late or leaving early** without instructor permission; **the use of technology, such as cell phones**, computers, or other devices, without instructor permission, particularly in uses unrelated to course content; creation of loud or distracting noises either carelessly or with intent to disrupt; eating, sleeping, or carrying out other personal activities in class that are unrelated to course content without instructor permission; non-protected malicious or harassing or bullying speech or actions directed at instructors or students, such as personal insults, *ad hominem* attacks, name-calling, other abusive or ridiculing comments, or threats; gratuitous use of cursing/expletives or other speech that is not relevant to class discussion; inappropriate physical contact or threats of inappropriate physical contact directed at instructors or students; refusal to comply with instructor's request for appropriate conduct.

If you are attending online, I request that you listen with your device's video camera on, but muted unless you have a question.

Cell phone use is prohibited in class. Students who text, check emails or messages, or otherwise use cell phones during class will be asked to leave the room for the day. Additionally, I respectfully ask that students with computers use them exclusively for note taking and not web browsing or social media during class.

COVID-19 health and safety requirements

Students are responsible for abiding by the university's COVID-19 health and safety expectations. All students attending this class in-person are required to:

- properly wear a face covering and/or face shield, covering the nose and mouth, while in classrooms, laboratories, studios, offices, and other learning spaces. It is important to remember that a face covering and/or face shield is required to be worn whenever you are on campus, in the presence of others, and unable to maintain physical distance.
- practice physical distancing to the extent possible;
- assist in maintaining a clean and sanitary environment;
- not attend class if you are sick or experiencing symptoms of COVID-19;
- not attend class if you have been told to self-isolate or quarantine by a health official.
- follow the faculty member's guidance with respect to these requirements.

Failure to comply constitutes disruptive classroom conduct. Faculty and teaching assistants have the authority to deny a non-compliant student entry into a classroom, laboratory, studio, conference room, office, or other learning space. These requirements extend outside of scheduled class time, including coursework in laboratories, studios, and other learning spaces, and to field trips. These requirements may be revised by the university at any time during the semester.

Academic Dishonesty

This class will follow Iowa State University's policy on academic dishonesty. Iowa State University expects that students will adhere to accepted standards of academic integrity. If plagiarism or cheating occurs in this course, the student caught cheating or plagiarizing will receive a zero on that assignment. A second occurrence will

result in failure of the class. Additionally, anyone suspected of academic dishonesty will be reported to the Dean of Students Office. <https://www.studentconduct.dso.iastate.edu/prohibited-conduct>

Accessibility Accommodation

Iowa State University is committed to assuring that all educational activities are free from discrimination based on disability status. Students requesting accommodations for a documented disability are required to meet with staff in Student Accessibility Services (SAS) to establish eligibility and learn about related processes. Eligible students will be provided with a Notification Letter for each course and reasonable accommodations will be arranged after timely delivery of the Notification Letter to the instructor. Students are encouraged to deliver Notification Letters as early in the semester as possible. SAS, a unit in the Dean of Students Office, is located in room 1076 Student Services Building or online at <https://sas.dso.iastate.edu>. Contact SAS by email at accessibility@iastate.edu or by phone at 515-294-7220 for additional information.

Prep Week

This class follows the Iowa State University Prep Week guidelines as outlined in <https://catalog.iastate.edu/academics/#examinationstext>

Harassment and Discrimination

Iowa State University strives to maintain our campus as a place of work and study for faculty, staff, and students that is free of all forms of prohibited discrimination and harassment based upon race, ethnicity, sex (including sexual assault), pregnancy, color, religion, national origin, physical or mental disability, age, marital status, sexual orientation, gender identity, genetic information, or status as a U.S. veteran. Any student who has concerns about such behavior should contact his/her instructor, [Student Assistance](#) at 515-294-1020 or email dso-sas@iastate.edu, or the [Office of Equal Opportunity and Compliance](#) at 515-294-7612.

Religious Accommodation

If an academic or work requirement conflicts with your religious practices and/or observances, you may request reasonable accommodations. Your request must be in writing, and your instructor or supervisor will review the request. You or your instructor may also seek assistance from the [Dean of Students Office](#) or the [Office of Equal Opportunity and Compliance](#).

First Amendment

Iowa State University supports and upholds the First Amendment protection of [freedom of speech](https://www.studentconduct.dso.iastate.edu/know-the-code-resources/resources-for-students/harassment-and-free-speech/free-speech) (<https://www.studentconduct.dso.iastate.edu/know-the-code-resources/resources-for-students/harassment-and-free-speech/free-speech>) and the principle of [academic freedom](https://www.iowaregents.edu/plans-and-policies/board-policy-manual/39-academic-freedom) (<https://www.iowaregents.edu/plans-and-policies/board-policy-manual/39-academic-freedom>) in order to foster a learning environment where open inquiry and the vigorous debate of a diversity of ideas are encouraged. Students will not be penalized for the content or viewpoints of their speech as long as student expression in a class context is germane to the subject matter of the class and conveyed in an appropriate manner.