Music 384
History of Music: J.S. Bach through the 20th Century

Instructor: Dr. Jonathan Sturm
Office: Music 211
Phone: 4-7399
E-mail: jsturm@iastate.edu
Office Hours: MWF: 8-9 a.m. or by appointment

Prerequisite: Music 383 or consent of instructor

Required Textbooks:
Sturm class notes and anthology 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 year. 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, university-excused absence, 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 test covering similar material will add that percentage in, thus accounting for all the percentage points with less hassle about make-up time.

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.
<table>
<thead>
<tr>
<th>Class</th>
<th>Assignment</th>
</tr>
</thead>
</table>
| 1     | **Johann Sebastian Bach**  
Read: Emailed handouts from Music 383 Binder  
Listen: J.S. Bach: *Das Wohltemperirte Klavier* “Prelude and Fugue in C minor”  
J.S. Bach: *Ein Feste Burg* (Cantata 80) “Movement I” |
| 2     | **Pre-Classic Symphonies, Mannheim style, Style Galant and Empfindsamer Stil**  
Read: BINDER pp. 5-18 and 22-23  
Listen: Johann Stamitz: *Sinfonia* #8 in Eb Major, movt. 1 (A: 11)  
J.C. Bach: *Harpischord Concerto* in Eb major, movt. 1 (A: 34)  
C.P.E. Bach: *Symphony* #3 in F major, movt. 1 (A: 3) |
| 3     | **Pre-Classic Opera and Gluck’s Opera Reform**  
Read: BINDER pp. 19-21  
Listen: John Gay: *Beggars Opera* excerpts (pdf handouts)  
Pergolesi: *La Serva Padrona* Duetto “Lo conosco” (A: 18)  
Christoph W. Gluck: *Orfeo ed Euridice*, Act 2 sc. 1 and Act III sc. 1 (A: 63-74) |
| 4     | **High Classic Opera: Mozart**  
Read: BINDER pp. 26-29  
Listen: Mozart: *Marriage of Figaro* Act 2 Terzetto (A: 89)  
Mozart: *Don Giovanni*: Act 1 “Madamina” (A: 96)  
   *Don Giovanni*: Act 1 recit. & aria: “La ci darem la mano” (BINDER p. 31) |
| 5     | **Classic Instrumental Forms: Symphony**  
Listen: Mozart: *Symphony* #40, movt. 1 (use IMSLP for a score)  
   Haydn: *Symphony* #94 (Surprise), movt. 2 (Use IMSLP for a score) |
| 6     | **Listening Quiz 1** Extra Day |
| 7     | **Classic Forms and Genres: String Quartet**  
Read: BINDER pp. 23-25  
Listen: Haydn: *String Quartet op. 33* #2, “Joke,” movts. 1 and 4 (A: 75 is movt. 1) |
| 8     | **High Classic Forms and Genres: Concerto**  
Read: None  
Listen: Mozart: *Piano Concerto* in A major, K. 488, movt. 1 (BINDER: p. 33) |
| 9     | **Beethoven (Early)**  
Read: BINDER pp. 35-40  
Listen: Ludwig van Beethoven: *Piano Sonata* in C minor, op. 13 “Pathétique,” movt. 1 (BINDER: 41)  
   Beethoven: *Symphony* #1, movt. 1 (BINDER: 45) |
| 10    | **TEST 1** |
| 11    | **Beethoven (Middle)**  
Read: none  
Listen: Beethoven: *Symphony* 3, movt. 1 (A: 133) |
| 12    | Read: BINDER pp. 46  
Beethoven: *Symphony* #5 complete (BINDER: 47-53, and also use IMSLP for a complete score) |
| 13    | Extra Day |
| 14    | **Beethoven (Late)**  
Listen: Beethoven: *Symphony* #9, movt. 4 (BINDER:56-63. Takes 2 tracks)  
   (Also use IMSLP for a complete score) |
Beethoven (Late) and Schubert
Read: BINDER pp. 64-75
Listen: Beethoven: *String Quartet* op. 131, movts. 1 and 2 (A: 129)
Schubert: *Erlkönig* (A: 170)

**Romantic Natural/Supernatural Interest 1: Opera**
Read: BINDER pp. 76-79
Listen: Weber: *Der Freischütz* “Wolf’s Glen Scene” (A: 149)

**Romantic Natural/Supernatural Interest 2: Symphony**
Read: BINDER pp. 80-84
Listen: Beethoven: *Symphony #6* movt. 4 (BINDER: pp. 53-56) (Also use IMSLP for a score)
Berlioz: *Symphonie Fantastique*, movt. 5 “Dream of a Witches Sabbath” (A: 234)

**Extra Day**

**MIDTERM**

**Romantic Interest in Color Harmony, Miniature and in Virtuosity**
Read: BINDER pp. 91-92
John Field: *Nocturne* (A: 186)
Frederick Chopin: *Prelude* in E minor (A: 182)

Listen: Chopin: *Nocturne* (A: 186)
Chopin: *Etude* op. 25 #11 “Winter Wind” (A: 182)

**Schumann and Mendelssohn**
Read: BINDER pp. 87-88
Listen: Robert Schumann: “Im wunderschönen Monat Mai” from *Dichterliebe* (BINDER: p. 89)
Schumann: *Carnaval*: Eusebius, Florestan and Sphinxes (A: 205)
Mendelssohn: *Midsummer Night’s Dream*, “Scherzo” (BINDER: 85-86)

**Romantic Grand Opera and Bel Canto Opera**
Read: BINDER pp. 93-95
Listen: Bellini: *Norma* “Casta Diva” (A: 259)

**Late Verdi: combining recitative and aria**
Read: BINDER: pp. 96-97
Verdi: *Otello* Act 2 sc. 2 (A: 280)

**Radicals 1: Wagner: Unending melody, Gesamtkunstwerk, and Leitmotif**
Read: BINDER pp. 117-128
Listen: Wagner: *Tristan and Isolde* “Prelude and Liebestod” (A: 273)

Listen: Wagner: *Götterdämmerung* “Immolation Scene” (no score, libretto = BINDER: 124)

**Radicals 2: Liszt**
Read: BINDER p. 107-117
Listen: Liszt: *Les Preludes* (BINDER: 114. Use IMSLP for complete score)

**Conservative: Brahms**
Read: BINDER pp. 129-130
Listen: Brahms: *Symphony #4*, movt. 1 (A: 296)

**Russia**
Read: BINDER pp. 131-135
Listen: Tchaikovsky: *Overture to Romeo and Juliet* (BINDER: 132)
After Wagner: Bruckner and Mahler and Richard Strauss
Read: BINDER pp. 135-141
Listen: Bruckner: Symphony #4, movt. 1 (BINDER: 137)
Gustav Mahler: Symphony #1, 3rd movement (BINDER: 142)

Richard Strauss
Listen: Tod und Verklärung (Death and Transfiguration) (Use IMSLP for score)

Impressionism
Read: BINDER pp. 153-155
Listen: Debussy: Prelude to the Afternoon of a Faun (A: 355)
Ravel: Jeux d’eau (A: 370)

TEST 2

Russia again
Read: BINDER pp. 152, and 156-160
Listen: Mussorgsky: Boris Godunov “Coronation Scene” (A: 315)
Stravinsky: Firebird “Infernal Dance of Kastchei” (BINDER: 159)
Listen: Stravinsky: Le Sacre du Printemps (The Rite of Spring), part 1 (A: 430)

Extra Day

Expressionism and Atonality: Schoenberg, Webern and Berg
Read: BINDER pp. 161-162
Listen: Schoenberg: Pierrot Lunaire excerpts (A: 399)
Webern: Five Pieces for Orchestra op. 10 (no score)

LISTENING QUIZ 3
Listen: Berg: Wozzeck, Act 3, sc. 2 (A: 419)

Neoclassicism
Read: BINDER pp. 163-165
Listen: Stravinsky: Pulcinella Suite, Overture (no score)
Prokofiev: Classical Symphony, movt. 1 (BINDER: 164)
Bartok: Music for Strings Percussion and Celeste, movt. 1 (A: 394)

America
Read: (handouts)
Listen: Henry Cowell: The Banshee (A: 393)
Ives: General William Booth Enters into Heaven (no score)
William Grant Still: Afro-American Symphony, movt. 1 (no score)

After World War 2
Read: BINDER pp. 165-69
Listen: Copland: Appalachian Spring, section 7 (A: 450)
Penderecki: Threnody to the Victims of Hiroshima (no score)

Read: BINDER pp. 170-71
Listen: Babbitt: Three Compositions for Piano (A: 465)
Crumb: Apparition: 1 (A: 468)
John Cage: Sonata V from Sonatas and Interludes (no score)

Listen: Reich: Tehillim, Part 4 (A: 472)

FINAL EXAM
Policies

Academic Dishonesty

This class will follow Iowa State University’s policy on academic dishonesty. Anyone suspected of academic dishonesty will be reported to the Dean of Students Office. http://www.dso.iastate.edu/ja/academic/misconduct.html

Disability Accommodation

Iowa State University complies with the Americans with Disabilities Act and Sect 504 of the Rehabilitation Act. If you have a disability and anticipate needing accommodations in this course, please contact (instructor name) to set up a meeting within the first two weeks of the semester or as soon as you become aware of your need. Before meeting with (instructor name), you will need to obtain a SAAR form with recommendations for accommodations from the Disability Resources Office, located in Room 1076 on the main floor of the Student Services Building. Their telephone number is 515-294-7220 or email disabilityresources@iastate.edu. Retroactive requests for accommodations will not be honored.

Dead Week

This class follows the Iowa State University Dead Week guidelines as outlined in http://catalog.iastate.edu/academiclife/#deadweek

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.