

Music 384

History of Music: Pre-Classic through Modern

Instructor: Dr. Jonathan Sturm

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Office Hours: MWF: 11a.m. - noon, or by appointment

Prerequisite: Music 383 or consent of instructor

Required Textbooks:

Sturm, Jonathan. Music Anthology. Based upon K. Marie Stolba. The Development of Western Music. Third Edition. Boston: McGraw-Hill. 1994. **(Available at University Bookstore)**

Sturm class notes and anthology package. (Available via Canvas)

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 *may* 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. It may be possible for a missed evaluation such as a quiz to cause the next test to include the percentage of the missed quiz. 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 these things in advance so I can prepare for them, however, so please alert me to special needs in advance of quizzes or tests, or submit a student accessibility request.

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.

Class **Assignment**

Pre-Classical

- 1 **Pre-Classical 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: *Harpsichord Concerto* in Eb major, movt. 1 (A: 34)
C.P.E. Bach: *Symphony #3* in F major, movt. 1 (A: 3)
- 2 **Pre-Classical Opera (Ballad opera, Comic Intermezzo, 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)

High Classical

- 3 **High Classical Opera: Mozart**
Read: BINDER pp. 26-29
Listen: Mozart: *Don Giovanni*: Act 1 "Madamina" (A: 96)
Don Giovanni: Act 1 recit. & aria: "La ci darem la mano" (BINDER p. 31)
- 4 **High Classical Instrumental Genres Forms: Symphony**
Listen: Mozart: *Symphony #40*, movt. 1 (use IMSLP for a score)
Haydn: *Symphony #94* (Surprise), movt. 2 (Use IMSLP for a score)
- 5 **High Classical Genres and Forms: String Quartet, Haydn and Monothematicism**
Read: BINDER pp. 23-25
Listen: Haydn: *String Quartet op. 33 #2*, "Joke," movts. 1 and 4 (A: 75 is movt. 1)
- 6 **Extra Day Listening Quiz 1**
- 7 **High Classical Genres and Forms: Concerto, Mozart, and Polythematicism**
Listen: Mozart: *Piano Concerto* in A major, K. 488, movt. 1 (BINDER: p. 33)
- 8 **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)

Early Romantic

- 9 **Beethoven (Middle)**
Read: BINDER pp. 46
Beethoven: *Symphony #5* complete (BINDER: 47-53, and also use IMSLP for a complete score)
- 10 Beethoven: *Symphony #6* movt. 4 (BINDER: pp. 53-56) (Also use IMSLP for a score)
- 11 **Beethoven (Late)**
Listen: Beethoven: *Symphony #9*, movt. 4 (BINDER:56-63. Takes 2 tracks)
(Also use IMSLP for a complete score)
- 12 Extra Day
- 13 **TEST 1**
- 14 **Schubert**
Read: BINDER pp. 64-75
Listen: Schubert: *Erkönig* (A: 170)
- 15 **Early German Romantic Opera: Natural/Supernatural Interest**
Read: BINDER pp. 76-79
Listen: Weber: *Der Freischütz* "Wolf's Glen Scene" (A: 149)

- 16 **Early German Romantic Symphony: Natural/Supernatural Interest**
Read: BINDER pp. 80-84
Listen: Berlioz: *Symphonie Fantastique*, movt. 5 “Dream of a Witches Sabbath” (A: 234)

Mid-Romantic

- 17 **Mid-Romantic Interest in Color Harmony, Miniature and Virtuosity**
Listen: Chopin: *Nocturne* (A: 186)
Frederick Chopin: *Prelude* in E minor (A: 182)
Chopin: *Etude* op. 25 #11 “Winter Wind” (A: 182)
Franz Liszt: *Wild Jagd* (Wild Hunt) (BINDER: 108)
- 18 **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)
- 19 **Fanny Mendelssohn and Clara Schumann**
Listen: Clara Schumann: *Liebst du um Schönheit*
Fanny Mendelssohn: *Melody* #6

20 Extra Day

21 **MIDTERM**

- 22 **Romantic Grand Opera and Bel Canto Opera**
Read: BINDER pp. 93-95
Listen: Bellini: *Norma* “Casta Diva” (A: 259)
Giuseppe Verdi: *La Traviata*, Act. III, scene and duet (BINDER: 98)

23 **Late Verdi: combining recitative and aria**

Read: BINDER: pp. 96-97
Verdi: *Otello* Act 2 sc. 2 (A: 280)

- 24 **Radicals: Liszt and Thematic Transformation**
Wagner: Unending melody, Gesamtkunstwerk, and Leitmotif
Read: BINDER pp. 117-128
Listen: Liszt: *Les Preludes* (BINDER: 114. Use IMSLP for complete score)
Wagner: *Tristan and Isolde* “Prelude and Liebestod” (A: 273)

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

26 **Conservative: Brahms**

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

27 Extra Day **LISTENING QUIZ 2**

Late-Romantic

- 28 **After Wagner: Bruckner and Mahler and Richard Strauss**
Read: BINDER pp. 135-141
Listen: Bruckner: *Symphony #4*, movt. 1 (BINDER: 137)
Bruckner: *Ave Maria* motet
Gustav Mahler: *Symphony #1*, 3rd movement (BINDER: 142)
- 29 **Richard Strauss: Late Romantic Tone Poem**
Listen: *Tod und Verklärung* (*Death and Transfiguration*) (Use IMSLP for score)
- 30 **Impressionism**
Read: BINDER pp. 153-155
Listen: Debussy: *Prelude to the Afternoon of a Faun* (A: 355)
Ravel: *Jeux d’eau* (A: 370)

Early Modern

31 **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)

32 Listen: Stravinsky: *Le Sacre du Printemps* (The Rite of Spring), part 1 (A: 430)

33 **TEST 2**

34 **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)

Berg: *Wozzeck*, Act 3, sc. 2 (A: 419)

35 **Neoclassicism**

Read: BINDER pp. 163-165

Listen: Stravinsky: *Pulcinella Suite*, Overture (no score)

Prokofiev: *Classical Symphony*, movt. 1 (BINDER: 164)

36 **Russia and France**

Listen: Glazunov: *Saxophone concerto* movt. 1 <https://www.youtube.com/watch?app=desktop&v=fualZhfuks>

Satie: *Gymnopedie #1* <https://www.youtube.com/watch?v=fuIMye31Gw>

Poulenc: *Gloria*, movt. 1

Mid-Modern

37 **America**

Read: (handouts)

Listen: Ives: *General William Booth Enters into Heaven* (no score)

William Grant Still: *Afro-American Symphony*, movt. 1 (no score)

38 **After World War 2**

Read: BINDER pp. 165-69

Listen: Copland: *Appalachian Spring*, section 7 (A: 450)

Copland: *Fanfare for the Common Man* https://www.youtube.com/watch?v=FLMVB0B1_Ts

Penderecki: *Threnody to the Victims of Hiroshima* (no score)

Late Modern

39 **Extra Day LISTENING QUIZ 3**

40 **Serialism and Aleatory music (Total control and Indeterminacy)**

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)

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

42 **Current important female composers**

Listen: Joan Tower: *Fanfare for the Uncommon Woman #6*

<https://www.youtube.com/watch?v=g1xEbvXGU28>

Caroline Shaw: *To the Hands: No. 6. I will Hold You*

<https://www.youtube.com/watch?v=1-UxebBWdno>

Ellen Taaffe Zwillich: *Concerto grosso* (A:)

Gabriela Frank: *Leyendas: An Andean Walkabout*

<https://www.youtube.com/watch?v=Z2kO2R8UmFs>

FINAL EXAM

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>) and the principle of [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.