Think Like a Musician! The purpose of this course is to develop listening, analytic, and writing skills required for success in the field of music. In this semester we will begin by training an ability to hear aspects of music such as melody, timbre, texture, style and form. Phase two of the course will put listening skills to use to identify form throughout the stylistic periods of music history. Phase three of the course will look at how forms combine to create the large genres of music we know as symphony, opera, concerto, Mass, etc. Phase four will take a couple of days to discuss writing about music. Phase five will look at music in different cultures and how some of those cultures’ music have influenced either classical or jazz music. Finally, we will listen to several interpretations of different works—both instrumental and vocal—and discuss the importance of interpretation in hearing music.

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Prerequisite: Music 130 or consent of instructor

⇒ Sturm class notes and anthology package. (Available at Copyworks)

Grading:
- Quizzes (25 %)
- Two Tests (listening and objective) (25 %)
- Bibliography Assignment (10%)
- Writing Assignments (10%)
- Midterm and Final Exams (30 %)

This course has a strong listening component. In order to do well, you must listen daily to examples and train yourself to hear specific details. Homework and quizzes will focus on connecting sounds heard and facts learned to develop a “sonic map” of music in the world and in history.

All musical examples can be found on the Music department web site

http://www.music.iastate.edu/ under COURSE WEB PAGES and then Music 120

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.
Phase 1  Basic Musical Components and History

** NOTE: Underlined titles below are required listening for TESTS. ALL TITLES ARE REQUIRED FOR QUIZZES, but I will select only from the underlined titles for tests.

Class  Assignment
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___1  Overview: repetition, contrast, variation, imitation. The Six Western Music Style Periods
___2  Listening for melody/harmony: hearing shape, identifying intervals and motives
       Read: Chapter 1
       Listen: Chant Sequence
       Schubert: Gretchen am Spinnrade
       Spiritual: Ain’t no Grave . . .
       Thai folk dance
       Ives: At the River
       Babbitt: 3 Compositions for Piano, No. 1
___3  Listening for rhythm: tempo, ostinato, rhythmic motives
       Listen: Equatorial African example
       Malayan Dream Song
       Messiaen: Meditations sur le Mystere . . .
___4  Listening for timbre: instruments and voices
       Listen: Cowell: The Banshee
       Scarlatti: La Griselda
       Webern: Op. 10 #1
___5  Listening for texture: monophony, homophony, polyphony
       Score reading basics
       Read: Chapter 2
       Listen: Josquin: Ave Maria
       Shaker song: Stone Prison
       Short excerpts: Mahler, Bach, Chopin, Debussy

Phase 2  Musical forms

___6  Quiz on Musical Basics
       Strophic form throughout stylistic eras and cultures: Repetition
       Read: Chapter 3
       Listen: Jesu Redemptor (chant)
       Schubert: Das Wandern (Romantic)
       Armenian Song (Ethnic)
       Leu chansonet e vil (troubador)
       Dufay: Se la face aye pale (Renaissance)
       Australian folk song (Ethnic)
___7  Refrain form throughout stylistic eras and cultures
       Read: Chapter 4
       Listen: Gold Rush Song (American Secular)
       Life is a Toil (American Secular)
       Vietnamese Folk Song (Ethnic)
       Bach: Gavotte en rondeau (Baroque)
Binary form throughout stylistic eras
Listen: Handel: Water music (2 examples) (Baroque)
Couperin: “La Monflambert” from Pièces de Clavecin (Baroque)
Haydn: Minuet (Classic)
Schubert Ecossaises (Romantic)

TEST 1

Ternary form throughout stylistic eras: Contrast

Read: Chapter 5
Listen: Chant Agnus Dei (Medieval)
Handel: Tirannia from Rodelinda
Haydn: Minuet and Trio (Classic)
Tchaikovsky: Dance of the Reed Pipes from Nutcracker (Romantic)
Bessie Smith: Mean old Bed Bug Blues (Ethnic American)
Webern 5 Pieces op. 10 /3

Variation form throughout stylistic eras: Variation
Listen: Bach: Goldberg variations #s 1-10 (Baroque)
Haydn: String Quartet Op. 76 #3 “Emperor” 2nd movement (Classic)

Read: Chapter 6
Listen: Brahms Sym. #4 last movement (Romantic Passacaglia)
Webern: Symphony op. 21, 2nd movt. (20th Century)

Fugal form throughout stylistic eras and cultures: Imitation

Listen: Bach: Fugue in C# major (Baroque)
Mozart: Symphony #41, finale (Classic)

Quiz on classes 10-14

Listen: Beethoven: Grosse Fugue, op. 130 (Romantic)
Verdi: Falstaff finale (Romantic)

By now you should know most of the terms for the Midterm!

Library Class: Meet in Parks Library at class time. 2/13

Read: Chapter 7
Listen: Bartok Music for Strings (20th Century)

Rondo Form: a playful ending. Contrast and Repetition

Listen: Haydn: Symphony #88, finale (Classic)
Mozart: Flute Quartet in D major, finale (Classic)
Brahms: Violin Concerto, finale (Romantic)

Extra Day
Read: Chapter 8

MIDTERM
Phase 3 Musical Genres

____20
The Mass throughout stylistic eras
Listen: Missa in Dominica Resurrectionis, Kyrie (Medieval)
Machaut: Mass of Notre Dame (Late Medieval)
Josquin: Pange Lingua, Kyrie (Renaissance)
Bach: B minor Mass, Kyrie 3 (Baroque)

____21
Bibliography Assignment Due

Listen: Mozart: Requiem, Kyrie (Classic)
Verdi: Requiem, Introit (Romantic)
Bernstein: Mass, Kyrie and Simple Song (20th Century)

____22
Quiz on the Mass

The Symphony throughout stylistic eras
Listen: Mozart: Symphony #40, movt. 1 (Classic)

By now you should know most of the terms for test 2!

____23
Listen: Beethoven Symphony #7, Scherzo (Early Romantic)
Schumann Symphony #2, Scherzo (Romantic)

____24
Listen: Berlioz Symphonie Fantastique, movt. 4 (Romantic)
Debussy: La Mer, movt. 1 (Late Romantic/Impressionist)

____25
Listen: Strauss: Don Juan (Late Romantic)
Smetana: The Moldau (Late Romantic)

____26
Extra Day

____27
TEST 2

____28
Opera throughout stylistic eras
Listen: Monteverdi: Tu se morta from Orfeo (Early Baroque)
Handel: Venti turbini vestate from Rinaldo (Baroque)

Listen: Mozart: Non so piu cosa son . . . from The Marriage of Figaro (Classic)
Mozart: Non piu Andrai from The Marriage of Figaro (Classic)

____29
Listen: Verdi: “Stride la Vampa” from Il Trovatore
Verdi: Pura siccome un angelo” from La Traviata
Puccini: “O soave fanciulla” from La Bohème

____30
Listen: Wagner: Die Walküre, finale
Wagner: Ride of The Valkyries from Die Walküre

____31
Extra Day Quiz on Opera

____32
Phase 4 Writing About Music

____33
Basics of writing about music I: Program Notes, Concert Reviews

____34
Program notes assignment due
Basics of writing about music II: Term Papers
Phase 5  Music from Different Cultures

35  Music and Culture: Music in Different Cultures

African Continent
Listen: African call and response song
African drumming song
Moroccan chant
Ugandan song
Sierra Leone Muslim chant

Asian Continent
Listen: Kyo No Warabueta (Koto Music, Japan)
Laotian Folk Song
Vietnamese Folk Song, Ancient
Vietnamese Folk Song, New
Ambush, Chinese Pipa Music
Thai Folk Dance
Gamelan (in class listening only)
KODO (in class listening only)

Beijing Opera

India
Listen: Raga from India

The Americas
Listen: Cielito Lindo (Mariachi)
Butterfly Dance (Native American)
Scalp Dance (Native American)
Sweet William (American Folk Ballad)

Eastern Europe and other lands
Listen: Der Bosfer (Klezmer music)
Ashkenaz Jewish music (in class listening only)
Australian didgeridoo (in class listening only)

By now you should know most of the terms for the Final!

Phase 6  Interpretations

41  3 interpretations of one vocal work.
Listen: In class only

42  3 interpretations of one instrumental work.
Listen: In class only

Concert Reviews Due

43  Extra Day