Music 120 Syllabus

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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Office Hours: MWF 8-9 a.m. or by appointment

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.

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 120, students will be able to identify by listening and score analysis excerpts of music from each style period of Western classical music history; they will be able to identify the form of a piece of music by hearing it; to define the basic terms found in musical scores; to identify by listening from which world region samples of ethnic music come; to write a correct bibliographic and footnote citation; and to compare and critique a pair of performances of a single piece, noting differences of style and technique. They will also be able to link trends in 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.
**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.

<table>
<thead>
<tr>
<th>Class</th>
<th>Assignment</th>
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<tbody>
<tr>
<td>____1</td>
<td>Overview: repetition, contrast, variation, imitation. The Six Western Music Style Periods</td>
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</table>
| ____2 | Listening for melody/harmony: hearing shape, identifying intervals and motives  
  **Read:** Chapter 1, and look up terms from the Binder under **Test 1** in the Harvard Dictionary  
  **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, and Medieval music in the Harvard Dictionary.  
  **Listen:** Jesu Redemptor (chant)  
  Schubert: Das Wandern (Romantic)  
  Leu chansonet e vil (troubador)  
  Dufay: Se la face aye pale (Renaissance)  
  Australian folk song (Ethnic) |
| ____7 | **Refrain form** throughout stylistic eras and cultures  
  **Listen:** Life is a Toil (American Secular)  
  Vietnamese Folk Song (Ethnic)  
  Bach: Gavotte en rondeau (Baroque) |
| ____8 | **Binary form** throughout stylistic eras  
  **Read:** Chapter 4 and Renaissance music in the Harvard Dictionary  
  **Listen:** Handel: Water music (2 examples) (Baroque)  
  Couperin: “La Monflambert” from Pièces de Clavecin (Baroque)  
  Haydn: Minuet (Classic)  
  Schubert Ecossaises (Romantic) |
| ____9 | TEST 1 |
Ternary form throughout stylistic eras: **Contrast**

**Read:** Chapter 5, and look up terms from the Binder under **Midterm** in the Harvard Dictionary

**Listen:**
- 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**

**Read:** Look up **Baroque music** in the Harvard Dictionary

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

**Fugal form** throughout stylistic eras and cultures: **Imitation**

**Read:** Look up **Classic music** in the Harvard Dictionary

**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. **2/9**

**Read:** Chapter 6

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

**Rondo Form:** a playful ending. **Contrast and Repetition**

**Read:** Look up **Romantic music** in the Harvard Dictionary

**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 Music from Different Cultures**

**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)

**Phase 4**  Writing About Music

**Quiz on Ethnic Music**
Basics of writing about music I: Program Notes, Concert Reviews

**Basics of writing about music II:** Term Papers

**Phase 5**  Musical Genres

**The Mass** throughout stylistic eras

**Read:** Look up Mass in the Harvard Dictionary
**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)

**Bibliography Assignment Due**

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

**Quiz on the Mass**

The Symphony throughout stylistic eras

**Read:** Look up Symphony in the Harvard Dictionary
**Listen:** Mozart: Symphony #40, movt. 1 (Classic)

By now you should know most of the terms for test 2!
Listen: Beethoven Symphony #7, Scherzo (Early Romantic)
Schumann Symphony #2, Scherzo (Romantic)

Program notes assignment due

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

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

Extra Day

TEST 2

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)

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

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

Extra Day Quiz on Opera

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

Phase 6 Interpretations

Concert Reviews Due

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

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

Extra Day