

# MUSIC 120: Introduction to Literature and Styles

## INSTRUCTOR

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Professional musicians listen, think, and speak in specific ways. Music 120 Introduction to Music Literature and Style aims to develop listening and analytic skills in music. You will explore ways of communicating in the language of music, training yourself to hear and contextualize aspects of music such as melody, rhythm, harmony, timbre, texture, form, genre, global region, and era.

## LEARNING OBJECTIVES

Through daily lectures, weekly discussions, unit reflections, and quizzes, students will be able to:

- Define the basic terms found in musical scores
  - Identify by listening and score analysis excerpts of music from each style period of Western classical music history
  - Identify the form of a piece of music by hearing it
  - Identify by listening from which world region samples of ethnic music come
  - Compare and critique a pair of performances of a single piece, noting differences in style and technique
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## COURSE INFORMATION

ALL coursework MUST be submitted by 11:59 PM, Friday, May 10, 2024

## GRADES

You can do well by listening to the playlist weekly, attending class daily, and beginning to listen for musical details intentionally. Your success in the following components will determine your final grade for this course:

ACTIVITY	PERCENTAGE/FINAL GRADE
DIG DEEPER (Unit Reflections)	40% of the final grade
SHOW WHAT YOU KNOW (Unit Quizzes)	30% of the final grade
TALK IT OUT (Weekly Discussions)	20% of the final grade
GUIDED NOTES	10% of the final grade
<b>TOTAL:</b>	<b>100%</b>

## OVERALL CLASS GRADING SCALE

A	100-93%	B	<87-83%	C	<77-73%	D	<67-63%
A-	<93-90%	B-	<83-80%	C-	<73-70%	D-	<63-60%
B+	<90-87%	C+	<80-77%	D+	<70-67%	F	<60-0

## DIG DEEPER (40%)

For each unit, you will complete a reflection on a topic presented in the course. This reflection should go beyond what was discussed in class, whether that includes personal opinions, prior knowledge, or outside research. The reflection can be completed in a medium of your choice (essay, poster, speech, etc.). The length/depth of the reflection should match that of a 1-2 page essay. There are six (6) total reflections, each worth 100 points. If you need an extension, please ask before the due date to receive full credit. **LATE SUBMISSIONS (WITHOUT REQUEST FOR AN EXTENSION) WILL BE ASSESSED AN AUTOMATIC 5% PENALTY FOR EACH DAY.**

DIG DEEPER	DUE DATE
MUSIC IN SOCIETY Unit	January 26, 2024
MELODY Unit	February 12, 2024
RHYTHM Unit	March 1, 2024
HARMONY Unit	March 27, 2024
TIMBRE Unit	April 15, 2024

FORM Unit	May 8, 2024
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## SHOW WHAT YOU KNOW (30%)

You will complete five (5) unit quizzes covering the lecture materials and unit listening. Each unit quiz is worth 100 points and will be completed in class. Expect multiple-choice, T/F, matching questions, and/or short-answer essay questions. All listening materials have been collected into 5 Spotify playlists. If you need to miss a quiz, please email [harbourb@iastate.edu](mailto:harbourb@iastate.edu) by the end of day on quiz day to reschedule with Harbour.

SHOW WHAT YOU KNOW	QUIZ DATE
MELODY Unit	February 9, 2024
RHYTHM Unit	February 28, 2024
HARMONY Unit	March 25, 2024
TIMBRE Unit	April 12, 2024
FORM Unit	May 3, 2024

## TALK IT OUT (20%)

Each week, you will be assigned a discussion question that asks for your thoughts on various course topics. Each discussion is worth 10 points, and extra credit may be awarded for thoughtful replies and continued discussion with classmates. **Discussions close on the due date at the end of each unit and will not be extended unless circumstances require it.**

## DAILY GUIDED LECTURE NOTES (10%)

While class attendance is not required, I believe the most important element of Music 120 is to EXPERIENCE the music in class. Listening to and experiencing music is much more fun than just reading about it! This is so important to me that I keep track of your lecture participation using your completion of **guided study notes**. The in-class engagement questions keep students on track and focused on the presented material. These notes will also help with your unit quiz preparation. And honestly, this has been a **highlight** of student learning based on feedback from student evaluations in previous

semesters. Completion of your guided notes will be graded on quiz day. Don't forget to bring it!

## UNIT LECTURE CALENDAR

### Music in Society 1/17-24

**Day 1 (1/17/24)** Syllabus, Hearing vs listening

**Day 2 (1/19/24)** What came first, music or language?

**Day 3 (1/22/24)** Functions of music

**Day 4 (1/24/24)** Music as communication, protest (Bob Marley, reggae, Caribbean music, and instruments)

**World Music 1:** Reggae, Caribbean, Latin America

### Unit 1 Melody 1/26-2/9

**Day 5 (1/26/24)** Where do melodies come from (Medieval era, Gregorian chant, Hildegard)

**Day 6 (1/29/24)** Pagan melodies (troubadours, trouveres, secular music)

**Day 7 (1/31/24)** Fancy melodies (vocal ranges, art melody, opera from Medieval to present)

**Day 8 (2/2/24)** Formulaic melodies (melody in raga, Music of India, Carnatic vs Hindustani)

**Day 9 (2/5/24)** Ancient melodies (Latin music and instruments, folk melodies from the Andes)

**Day 10 (2/7/24)** Jazzy melodies

**Day 11 (2/9/24)** MELODY Unit Quiz

**World Music 2:** South America

**World Music 3:** India

## Unit 2 Rhythm 2/12-28

Day 15 (2/12/24) Sacred polyrhythms (mass, motet)

Day 12 (2/14/24) Where do rhythms come from (late medieval secular dance, early Renaissance notation)

Day 13 (2/16/24) Percussive polyrhythms (membranophones, idiophones)

Day 14 (2/19/24) Healing polyrhythms (Powwow)

Day 15 (2/21/24) Declaratory polyrhythms (Sub-Saharan Africa)

Day 16 (2/23/24) Unifying rhythms (Rap and Hip Hop)

Day 17 (2/6/24) Jazzy rhythms

Day 18 (2/28/24) RHYTHM Unit Quiz

World Music 4: Sub-Saharan Africa  
World Music 5: Native American Powwow

## Unit 3 Harmony 3/1-25

Day 19 (3/1/24) Discovered harmonies, part 1 (Baroque, Vivaldi, etc.)

Day 20 (3/4/24) Discovered harmonies, part 2 (Baroque, Vivaldi, etc.)

Day 21 (3/6/24) Faithful harmonies (American Protestant Music, Protestant Reformation, sacred harp, four-part vocal harmony, and hymnody)

Day 22 (3/8/24) Blended harmonies (American folk music, folk music revival)

Day 23 (3/18/24) Expressive harmonies (Synagogue singing, Klezmer music)

Day 24 (3/20/24) Jazzy Harmonies

Day 25 (3/22/24) EXTRA DAY

DAY 26 (3/25/24) HARMONY Unit Quiz

World Music 6: Klezmer, Eastern European

## Unit 4 Timbre 3/27-4/12

**Day 27 (3/27/24)** How to make timbre (building blocks of timbre, overtone series, ASDR envelopes, instrument manufacture)

**Day 28 (3/29/24)** Orchestral timbres, part 1 (Classical era, rise of the symphony orchestra, Young Person's Guide, aerophones, chordophones)

**Day 29 (4/1/24)** Orchestral timbres, part 2 (Classical era, rise of the symphony orchestra, Young Person's Guide, aerophones, chordophones)

**Day 30 (4/3/24)** Popular timbres (Electrophones, recording devices, technology)

**Day 31 (4/5/24)** Storytelling timbres (Asian music, Gamelan, metallophones)

**Day 32 4/8/24** Meditative timbres (Sufism, whirling dervishes, Islamic music and instruments)

**Day 33 (4/10/24)** Jazzy Timbres

**Day 34 (4/12/24)** TIMBRE Unit Quiz

**World Music 7: Gamelan, Music of Southeast Asia**  
**World Music 8: Sufi music, Whirling Dervishes, Islamic music**

## Unit 5 Form 4/15-5/3

**Day 34 (4/15/24)** Our brains on form (repetition, contrast, and variation)

**Day 35 (4/17/24)** How to make form (building blocks of form, different combinations from strophic to sonata, T&V, rondo)

**Day 36 (4/19/24)** Never-ending forms, part 1 (Romantic era, chromaticism)

**Day 37 (4/22/24)** Never-ending forms, part 2 (Romantic era, chromaticism)

**Day 38 (4/24/24)** Rebellious forms, part 1 (20<sup>th</sup> century, atonal, serialism)

**Day 39 (4/26/24)** Rebellious forms, part 2 (20<sup>th</sup> century, atonal, serialism)

**Day 40 (4/29/24)** Popular forms (American popular music, minstrelsy, tin pan alley, hillbilly, rockabilly, rock 'n roll)

Day 41 (5/1/24) Dancing forms (blues, swing, jazz)

DAY 42 (5/3/24) FORM Unit Quiz

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## ACCOMMODATIONS & ACCESSIBILITY

Iowa State University is committed to assuring that online courses are accessible for all students and that all educational activities are free from discrimination and harassment based on disability status. Contact the instructor if you locate content in this course that is not accessible. All students requesting accommodations must meet with staff in Student Disability Resources (SDR) to establish eligibility. A Student Academic Accommodation Request (SAAR) form will be provided to eligible students. The provision of reasonable accommodations in this course will be arranged after the timely delivery of the SAAR form to the instructor. Students are encouraged to deliver completed SAAR forms as early in the semester as possible. SDR, a unit in the Dean of Students Office, is located in Room 1076, Student Services Building, or online at <http://www.sdr.dso.iastate.edu/Links to an external site>. Contact SDR via email at [disabilityresources@iastate.edu](mailto:disabilityresources@iastate.edu) or at 515-294-7220 for additional information.

## UNIVERSITY RESOURCES

The Academic Success Center (ASC) provides services and programs to help you succeed in the course. ASC staff offer course-specific and general academic assistance, such as supplemental instruction and tutoring services. ASC is located in Room 1060, Hixson-Lied Student Success Center, or online at <http://www.asc.dso.iastate.edu/Links to an external site>. Contact ASC by email at [success@iastate.edu](mailto:success@iastate.edu) or by phone at 515-294-6624 for information.

The Dean of Students Office provides services and resources to help you reach your academic goals.

Location: Room 1010 Student Services Building

Phone: 515-294-1020

Email: [dso-sas@iastate.edu](mailto:dso-sas@iastate.edu)

Web: <http://www.dso.iastate.edu/Links to an external site>.

## UNIVERSITY POLICIES

**Academic Misconduct**

Excerpt from <http://www.studentconduct.dso.iastate.edu/academic/misconduct.html> [Links to an external site](#).

All acts of dishonesty in any work constitute academic misconduct. The Student Disciplinary Regulations will be followed in the event of academic misconduct. Depending on the act, a student could receive an F grade on the test/assignment, an F grade for the course, and could be suspended or expelled from the University. Academic misconduct includes all acts of dishonesty in any academically related matter and any knowing attempt to help another student commit an act of academic dishonesty. Academic dishonesty includes, but is not limited to, each of the following acts when performed in any academic or academically-related matter, exercise, or activity:

- **Obtaining unauthorized information.** Information is obtained dishonestly, for example, by copying graded homework assignments from another student, by working with another student on a take-home test or homework when not specifically permitted to do so by the instructor, or by looking at your notes or other written work during an examination when not specifically permitted to do so.
- **Tendering of information.** Students may not give or sell their work to another person who plans to submit it as his or her own. This includes giving their work to another student to be copied, giving someone answers to exam questions during the exam, taking an exam and discussing its contents with students who will be taking the same exam, or giving or selling a term paper to another student.
- **Misrepresentation.** Students misrepresent their work by turning in the work of someone else. The following are examples: purchasing a paper from a term paper service; reproducing another person's paper (even with modifications) and submitting it as their own; having another student do their computer program or having someone else take their exam.
- **Bribery.** Offering money or any item or service to a faculty member or another person to gain academic advantage for yourself or another student.
- **Plagiarism.** "Unacknowledged use of the information, ideas, or phrasing of other writers is an offense comparable with theft and fraud, and it is so recognized by the copyright and patent laws. Literary offenses of this kind are known as plagiarism."

For specific details on Academic Dishonesty, please refer to the University policy located in the ISU Catalog and the current ISU Student Disciplinary Regulations: <http://catalog.iastate.edu/academiclife/regulations/#academicdishonestytext>

## **BASIC NEEDS**



The well-being of students is of primary importance to me. If you are facing any challenges related to your physical or mental health or obstacles like food or housing insecurity or undocumented/DACA statuses, please do not hesitate to get in touch so that we can discuss ways we can put you in the best possible position to succeed.

## SELF-CARE

Please take care of yourself throughout this course. Find and use your self-care strategies and consider supporting others in doing the same. Throughout the course, we will discuss how power and privilege influence the ways we do or do not permit ourselves to engage in self-care and how self-care itself is a privileged concept. I encourage you to reflect on these discussions and consider permitting yourself to step back when needed and when you can. Please let me know how I can support how you practice self-care. Remember that as a student, you may access counseling through Student Counseling Services, among other campus services.

## CELL PHONES & COMPUTERS

I expect that students come to class fully prepared and engage in classroom discussion activities. Computers may contribute to active learning and may serve as a distraction. I encourage you to consider your own learning style about this. If a computer distracts you more than it will help you, I challenge you to turn it off and participate in class using paper, pen, or other means. If computers become a distraction for any student or the class, I may ask students to stop using them unless there is a special need for them, which should be discussed with me. Similarly, there are legitimate reasons to have a cell phone in the classroom (work, family emergencies, etc.), and they may also serve as a distraction. Please balance these needs appropriately.

Finally, as you consider your cellphone/laptop use, [please reflect on the myth of multitasking](#)[Links to an external site.](#)

The bottom line is respect for your peers and me. I spend significant time preparing for class and striving to ensure you have a high-quality academic experience, as do you and your peers. Please respect this effort by preparing for and engaging in course materials, including classroom discussions and activities. You get out what you put in!

## POLICY ON CHILDREN IN CLASS

If we want young parents in academia, we should also expect children to be present in some form. Currently, the university has no formal policy on children in the classroom. The policy described here reflects my beliefs and commitments to student, staff, and faculty parents with language borrowed from Dr. Melissa Cheyney at Oregon State University. All breastfeeding babies are welcome in class as often as necessary to support the relationship.

For older children and babies, I understand that minor illnesses and unforeseen disruptions in childcare often put parents in the position of choosing between missing class to stay home with a child and leaving them with someone you or the child does not feel comfortable with. While this is not meant to be a long-term childcare solution, occasionally bringing a child to class to cover gaps in care is perfectly acceptable.

I ask that all students work with me to create an environment that respects all forms of diversity, including diversity in parenting status. In all cases where babies and children come to class, I ask that you sit close to the door so that if your little one needs special attention and is disrupting learning for other students, you may step outside until their need has been met. Non-parents in the class, please reserve seats near the door for your parenting classmates.

Finally, I understand that often, the largest barrier to completing your coursework once you become a parent is the tiredness many parents feel in the evening once children have finally gone to sleep. Balancing school, childcare, and often another job is exhausting! I hope you feel comfortable disclosing your student-parent status to me. This is the first step in my being able to accommodate any special needs that arise. While I maintain the same high expectations for all students in my classes regardless of parenting status, I am happy to support you as you strive for school/parenting balance. Thank you for the diversity you bring to our classroom!

## **LAND ACKNOWLEDGEMENT**

We must acknowledge that the land we are meeting on this semester is the original homeland of indigenous people. We must acknowledge the painful history of genocide and forced removal from this territory, and we honor and respect the many diverse Indigenous peoples still connected to this land on which we gather. In this course specifically, we must take up the continued and contemporary impact of settler-colonial violence and its connection to equity and justice in higher education, student affairs, and beyond.

## **LABOR ACKNOWLEDGEMENT**

We must acknowledge that much of what we know of this country today, including its culture, economic growth, and development throughout history and across time, was made possible by the labor of enslaved Africans and their descendants who suffered the horror of the transatlantic slave trade, chattel slavery, and Jim Crow. We are indebted to their labor and sacrifice, and we must acknowledge the tremors of that violence throughout the generations and the resulting impact that can still be felt and witnessed today.

## **TRAUMA/VICTIM/SURVIVOR ACKNOWLEDGEMENT**

We must acknowledge victims/survivors of sexual assault, sexual violence, and trauma of all types and all kinds (physical, mental, and emotional). Our country ( and the world) is

built on exploitation and power, and violence has often been used to procure power, to exact it, and to maintain it. Trauma continues to plague the lives of so many as a result of a system of dominance. This reality continues today, and I honor you and affirm your experiences. Victims and survivors, seen and unseen. In this room and outside of it.

## **FREE EXPRESSION**

Iowa State University supports and upholds the First Amendment protection of [freedom of speech](#) and the principle of [academic freedom](#)[Links to an external site.](#) 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 and conveyed appropriately.