

# Music 120 Syllabus

Please read this syllabus carefully. It will serve as a study guide as well as a place that outlines course expectations and policies. **As this is the first semester to use this syllabus, minor changes in repertoire may occur, with advance notice.**

The purpose of this course is to develop listening, analytic, and writing skills required for success in the field of music. Professional musicians listen, think and speak in specific ways. In this semester we will begin by training an ability to hear and contextualize aspects of music such as melody, timbre, texture, style, form, world location, genre, and era. We will explore ways of communicating in the language of music and introduce ourselves to jazz and world music. As you will see, the syllabus divides into several phases covering 1) Basics and forms, 2) Beginning research and writing about music, 3) Non-Western ethnic music, 4) Jazz, 5) European music history review and introduction to music of antiquity.

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.

**Instructor: Dr. Jonathan Sturm**

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Office Hours: MWF 11-noon, or by appointment online

**Prerequisite:** Music 224 or consent of instructor

**Required textbook:**

⇒ Don Michael Randel, *Harvard Dictionary of Music*, 4<sup>th</sup> edition. Cambridge: Harvard Press, 2003.  
(Available at University Bookstore)

⇒ Sturm class notes and anthology package. (Available on Canvas or CyBox)

**Additional required reading will be sent via email link during the semester.**

**Grading:**

- Three Quizzes (15 %)
- Three Tests (listening and objective) (36 %)
- Bibliography Assignment (10%)
- Two Writing Assignments (14%)
- Final Exam (25 %)

**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.

## Class Assignment

### Phase 1: Basics, forms, and genres

- 1 *Introduction and Music History Overview: Rhythm/Pitch/Timbre; The Six Western Music Style Periods*  
**Read:** Chapter 1 (via CyBox)  
**Listen:** Chant Sequence (melody)  
Webern: 5 Pieces for Orchestra, Op. 10 #1 (timbre)  
Cowell: The Banshee (timbre)  
Ives: At the River (unusual rhythm)  
Messiaen: Meditations sur le Mystère de la Sainte Trinité (rhythmic variation)
- 2 *Basics combine to create Textures: Monophony/ Homophony/Polyphony and Forms through repetition, contrast, variation, imitation.*  
**Read:** Chapter 2 (via CyBox), and look up terms from the Binder under **Test 1** in the Harvard Dictionary (HD)  
**Listen:** Shaker song: Stone Prison (monophony)  
Josquin: Ave Maria (polyphony)  
Babbitt: 3 Compositions for Piano, No. 1 (polyphony/homophony)
- 3 *Strophic and Refrain forms*  
**Read:** Chapters 3-4 (via CYBox)  
**Listen:** Jesu Redemptor (chant)  
Schubert: Das Wandern (Romantic strophic)  
Leu chansonnet e vil (Medieval strophic)  
Life is a Toil (American Secular refrain)  
Vietnamese Folk Song (Ethnic refrain)  
Bach: Gavotte en rondeau (Baroque refrain)
- 4 *Binary and Ternary forms*  
**Read:** Read in HD under the term “Binary Form” and “Ternary Form.”  
**Listen:** Couperin: “La Monflambert” from Pièces de Clavecin (Baroque binary)  
Haydn: Minuet (Classic Binary)  
Handel: Tirannia from Rodelinda (Baroque ternary)  
Haydn: Minuet and Trio (Classic ternary)  
Tchaikovsky: Dance of the Reed Pipes from Nutcracker (Romantic ternary)
- 5 **Quiz 1 Extra Day**
- 6 *Variation and Rondo forms*  
**Read:** HD under the term “Variation Form”  
**Listen:** Haydn: String Quartet Op. 76 #3 “Emperor” 2nd movement (Classic variation)  
Webern: Symphony op. 21, 2<sup>nd</sup> movt. (20<sup>th</sup> Century variation)
- 7 **Read:** Chapter 5 (via CyBox). HD: under the term “Rondo Form,” the first \_\_\_ paragraphs.  
**Listen:** Mozart: Flute Quartet in D major, finale (Classic rondo)  
Brahms: Violin Concerto, finale (Romantic rondo)
- 8 *Fugue and Fugal forms*  
**Read:** HD: under the term “Fugue.”  
**Listen:** Bach: Fugue in C# major (Baroque fugue)  
Mozart: Symphony #41, finale (Classic fugal)
- 9 **Read: Review Test 1 terms.**  
**Listen:** Bartok Music for Strings Percussion and Celeste (20<sup>th</sup> Century fugue)

10 *Forms combine to create Genres such as the Mass, Opera, Symphony, Chamber music, Sonatas*  
**Mass**

**Read:** HD: “Mass”

**Listen:** Missa in Dominica Nativitas, Kyrie (Medieval)

Josquin: Pange Lingua, Kyrie (Renaissance) Bach: B minor Mass, Kyrie 3 (Baroque)

11 **Read:** Chapter 6 (via CyBbox)

**Listen:** Mozart: Requiem, Kyrie (Classic)

Verdi: Requiem, Introit (Romantic)

12 **Read:** Chapter 8 (via CyBbox)

**Listen:** Bernstein: Mass, Kyrie and Simple Song (20<sup>th</sup> Century)

13 **Symphony**

**Read:** HD: “Symphony” first \_\_\_\_ paragraphs

**Listen:** Mozart: Symphony #40, movt. 1 (Classic)

Berlioz: Symphonie Fantastique, movt. 4 (Romantic)

14 **Read:** Chapter 7 (via CyBbox)

**Listen:** Smetana: The Moldau (Late Romantic)

16 Extra Day

17 **Test 1: Basics , forms and genres**

## Phase 2: Writing about music and interpretations

18 Bibliographies and citing your research

19 Program notes — helping audiences understand performances better

20 Interpretations

21 Music criticism — writing about performances

## Phase 3: Introduction to Non-Western Ethnic music

22 *The Ethnic regions of the world and Introduction to the music of the African continent*

**Read:** Ethnic Music materials in the Binder

**Listen:** African Drumming song

African Call and Response song Ugandan song

Sierra Leone Muslim chant

23 *African music continued and Introduction to the music of the Asian continent*

**Listen:** Laotian Folk Song, Vietnamese Folk Song, Ancient Vietnamese Folk Song, New Ambush, Chinese Pipa Music

24 *Asian music continued* **PROGRAM NOTES ASSIGNMENT DUE**

**Listen:** Gamelan Gara Gara Cinta (in-class listening also)

KODO (in-class listening only)

Beijing opera Xu Ce Running through Town (in-class listening also)

Mongolian Throat Singing (in-class listening only)

- 25 Extra Day
- 26 **Quiz 2: Ethnic Music so far**  
Introduction to Ragas and the music of India  
**Listen:** Raga from India
- 27 *Music of Eastern Europe and Russia*  
**Listen:** Der Bosfer (Klezmer music)  
Ashkenaz Jewish music (in class listening only)
- 28 *Music of the American Indians* **CONCERT REVIEW ASSIGNMENT DUE**  
**Listen:** Butterfly Dance (Eastern Native American) Scalp Dance (Plains Native American) Navajo Rain Dance (in-class listening only)
- 29 *Ethnic music of Latin America and Mariachi and Australian Didgeridoo music*  
**Listen:** Cielito Lindo (Mariachi)  
Australian didgeridoo (in class listening only)
- 30 **Test 2: Ethnic Music**

#### Phase 4: Introduction to the History of Jazz in America

- 31 *Jazz Origins: Spirituals and Ragtime* **BIBLIOGRAPHY ASSIGNMENT DUE**  
**Read:** Jazz History materials in the Binder  
**Listen:** Low down the Chariot and let me Ride  
Ain't No Grave Can Hold My Body Down  
Scott Joplin: The Easy Winners and Maple Leaf Rag
- 32 *Blues*  
**Listen:** Ma Rainey: Countin' the Blues  
Bessie Smith: Mean Old Bed Bug Blues
- 33 *Dixieland, Chicago and Kansas City*  
**Listen:** Louis Armstrong: Heebie Jeebies  
Bix Beiderbecke: Tia Juana  
Count Basie: Taxi-War Dance
- 34 **Quiz 3: Spirituals, Ragtime, Blues and Dixieland, Chicago and KC**
- 35 *Big Band*  
**Listen:** Duke Ellington: Ko Ko  
Benny Goodman: Sugar Foot Stomp
- 36 *Bebop and Hard Bop*  
**Listen:** Charlie Parker: Koko (Bebop)  
John Coltrane: Out of this World (Bebop)  
Art Blakey: New World (Hard bop)
- 37 Extra day
- 38 *Cool Jazz, Free Jazz, Third Stream, New Wave, Fusion*  
**Listen:** Dave Brubeck: Take 5 (Cool Jazz)  
Miles Davis: Bitches Brew (Fusion)  
Cecil Taylor: Jitney (Free Jazz)

- 39 *Later jazz styles continued*  
**Listen:** Schuller: Conversation (Third Stream)  
Mingus: Pithecanthropus  
Zawinul: Birdland

40 **Test 3: Jazz**

**Phase 5: European music review and Ancient music of Greece and Rome**

- 41 *Ancient Ugarit and the oldest music known on the planet*  
**Read:** Handout on Ancient music, Handout on Greek music  
**Listen:** Hurrian Cult Song from Ancient Ugarit  
Epitaph of Seikilos

- 42 *Review*

**FINAL EXAM**

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**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](mailto: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](mailto: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) (<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) (<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.