

Music 025: 013 Contexts and Concepts of Music

General Information

Instructor: Dr. Christine Getz

Department Executive Officer: Dr. David Gier, Director, School of Music

Class Meetings: Block A. See Rotating Schedule and attached course plan.

Office: TBA

Phone: 334 3909315 (cell on TIM system)

E-mail: christine-getz@uiowa.edu

Office Hours: 2:00-3:00 M-W on days in which the class is not meeting. Please also feel free to write me for an appointment.

Required Materials:

Forney and Machlis, *The Enjoyment of Music (Shorter Version)*, 11th edition. New York: W.W. Norton, 2011 (provided on site).

Recommended: 3x5 Note cards.

This course satisfies the General Education (GE) requirements for Humanities or Fine Arts for students admitted before Summer 2011 and Literary, Visual, and Performing Arts for all students admitted in Summer 2011 or after. All policies for this course are governed by the College of Liberal Arts and Sciences.

Course Objectives

1. To familiarize the student with the music vocabulary appropriate to the discussion of Western Music.
2. To introduce the student to proper concert etiquette and provide him the skills for engaged listening.
3. To acquaint the student with the styles, genres, and forms typical of Western Music.
4. To introduce the student to a representative repertoire of musical examples from the Western tradition.
5. To give the student basic experience in writing about music from the historical, cultural and analytical perspectives.

Student Responsibilities

1. Attendance and participation in every class (in accordance with the Consortium attendance policy.) The student is expected to read the short chapters to be covered each day in advance of class, as well as to participate in all class activities (15% of grade). In accordance with University of Iowa policy, the student will be excused only for illness, mandatory religious obligations, family emergencies or other unavoidable circumstances, or University activities.
2. Daily vocabulary quizzes. A 10-point vocabulary quiz on the terms introduced in the previous day's material will be given at the beginning of each class, and the student will be expected to compose short definitions of each term. These terms will be introduced during class, are found in bold in the textbook, and are defined in its index. It is recommended that the student make flashcards to study for these quizzes (40% of grade). In accordance with

University of Iowa policy, the student may make up quizzes missed due to illness, mandatory religious obligations, family emergencies or other unavoidable circumstances, or University activities.

3. Concert/Event reports. During the course of the program, you will be required to attend at least 3 concerts/events and write about them. These may include the 3 concerts/events offered to the class through the CIMBA program (see list below), as well as concerts/events attended on your own. For each concert or event, you will submit two well-written (handwritten is fine) paragraphs that (1) summarize the event and (2) describe one piece that was included on the program using correctly at least 5 specific musical terms that you have learned. Your summary of the event may touch upon the general nature of the program, the venue in which it took place, the performers, and the audience's reception of the performance, while your discussion of the piece should focus on its content. (We will spend some time in class practicing the latter skill.) You must also submit a ticket and a program. In the absence of a ticket or program, you must provide a short narrative describing the venue and performance with enough detail to make it is clear you attended. (The average of these three reports will constitute 25% of final grade.)

4. Final exam. In the final exam three musical examples will be played several times each. The student will be asked to write about each example using correctly at least ten musical terms learned during the course. The essays may address such issues as musical content (elements), musical style, instrumentation, historical and cultural context, performance traditions, and typical performance venue (20% of final grade).

Three hour pre-class preparation

Please listen to Beethoven: *Symphony No. 5 in C minor*, first movement, and Coldplay's Viva la vida"/"When I ruled the world" and write a formal two-paragraph essay (c. 500 words) about each piece, focusing on what you hear. Upload the essays to Dropbox and bring copies of them to the first afternoon class on Monday, May 20. For directions on accessing the pieces, see the assignment page on ICON.

Grading Scale

A 92-100
 A- 90-91
 B+ 87-89
 B 82-86
 B- 80-81
 C+ 77-79
 C 72-76
 C- 70-71
 D+ 67-69
 D 62-66
 D- 60-61
 F 59 and below

CIMBA Arranged Concert/Events*

TBA

*Buses are arranged and time of departure will be announced in class.

Additional Information

Administrative Home

The College of Liberal Arts and Sciences is the administrative home of this course and governs matters such as the add/drop deadlines, the second-grade-only option, and other related issues. Different colleges may have different policies. Questions may be addressed to 120 Schaeffer Hall, or see the CLAS Academic Policies Handbook at <http://clas.uiowa.edu/students/handbook>. This course is further subject to the policies of the Graduate College. See <http://www.grad.uiowa.edu/rules-and-deadlines?portal=faculty-and-staff>

CLAS Grading Policy

Please be aware that the University of Iowa's College of Liberal Arts & Sciences requires professors adhere to the following recommended grade distribution of A B C D F for upper-level courses:

Intermediate courses 18% 36% 39% 5% 2%

Advanced courses 22% 38% 36% 3% 1%

CIMBA Attendance Policy

Attendance at all classes and CIMBA-sanctioned activities is mandatory. All unexcused absences will have the following consequences:

- 1st unexcused absence – loss of one-half letter grade in the class
- 2nd (cumulative) unexcused absence – loss of an entire letter grade in the class
- 3rd (cumulative) unexcused absence – dismissal from the program

Absences due to illness require a note from the CIMBA Office Staff. If you are sick and cannot attend class, please inform the CIMBA Office Staff immediately. Failure to do so will result in an unexcused absence.”

Electronic Communication

University policy specifies that students are responsible for all official correspondences sent to their University of Iowa e-mail address (@uiowa.edu). Faculty and students should use this account for correspondences ([Operations Manual, III.15.2, k.11](#)).

Accommodations for Disabilities

A student seeking academic accommodations should first register with Student Disability Services and then meet privately with the course instructor to make particular arrangements. See www.uiowa.edu/~sds/ for more information.

Academic Honesty

All CLAS students or students taking classes offered by CLAS have, in essence, agreed to the College's [Code of Academic Honesty](#): "I pledge to do my own academic work and to excel to the best of my abilities, upholding the [IOWA Challenge](#). I promise not to lie about my academic

work, to cheat, or to steal the words or ideas of others; nor will I help fellow students to violate the Code of Academic Honesty." Any student committing academic misconduct is reported to the College and placed on disciplinary probation or may be suspended or expelled ([CLAS Academic Policies Handbook](#)).

CLAS Final Examination Policies

The final examination schedule for each class is announced by the Registrar generally by the fifth week of classes. Final exams are offered only during the official final examination period. **No exams of any kind are allowed during the last week of classes.** All students should plan on being at the UI through the final examination period. Once the Registrar has announced the date, time, and location of each final exam, the complete schedule will be published on the Registrar's web site and will be shared with instructors and students. It is the student's responsibility to know the date, time, and place of a final exam.

Making a Suggestion or a Complaint

Students with a suggestion or complaint should first visit with the instructor (and the course supervisor), and then with the departmental DEO. Complaints must be made within six months of the incident ([CLAS Academic Policies Handbook](#)).

Understanding Sexual Harassment

Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. All members of the UI community have a responsibility to uphold this mission and to contribute to a safe environment that enhances learning. Incidents of sexual harassment should be reported immediately. See the UI [Comprehensive Guide on Sexual Harassment](#) for assistance, definitions, and the full University policy.

Reacting Safely to Severe Weather

In severe weather, class members should seek appropriate shelter immediately, leaving the classroom if necessary. The class will continue if possible when the event is over. For more information on Hawk Alert and the siren warning system, visit the [Department of Public Safety website](#).

Date/Time	Topic	Reading	Class Listening
05/20 8:00-9:30 and 2:00-5:00	Elements of Music I Writing about Music I (Beethoven and Coldplay examples)	Prelude 1 Chapters 1-4	Bernstein, <i>West Side Story</i> , “Tonight” <i>Mozart, Eine kleine nachtmusik, III</i>
05/21 and 05/22 8:00-9:30	Elements of Music II	Chapters 5-7	Handel, <i>Messiah</i> , No. 44 “Hallelujah Chorus” Haydn, Surprise Symphony, 2 nd mvt. Tchaikovsky, <i>Nutcracker</i> , March
05/23 8:00-9:30	Voices and Instruments	Chapter 8-11	Handel, <i>Messiah</i> , “Hallelujah Chorus” Britten, <i>Young Person’s Guide to the Orchestra</i>
05/26 9:35-11:05	Medieval Music	Prelude 2 Chapters 12-13	Hildegard, Alleluia. <i>O virgo mediatrix</i> . Notre Dame School, <i>Gaude Maria</i>
05/27 9:35-11:05	Renaissance Music	Chapters 14-15	Josquin, <i>Ave Maria...virgo serena</i> Farmer, <i>Fair Phyllis</i> Susato, <i>Three Dances</i>
05/27 2:00-5:00	Baroque Opera Writing about music II (Beethoven and Coldplay examples)	Prelude 3 Chapter 16	Purcell, <i>Dido and Aeneas</i> , Act III, finale
05/28 9:35-11:05	Baroque Oratorio and Cantata	Chapter 17	Bach, <i>Cantata 140</i> , excerpts Handel, <i>Messiah</i> , excerpts
05/29 9:35-11:05	Baroque Instrumental Music	Chapters 18-20	Handel, <i>Water Music</i> , Alla Hornpipe Vivaldi, <i>Le quattro stagioni</i> , “La Primavera.” I
06/02 8:00-9:30	Eighteenth-Century Chamber Music and Symphony	Prelude 4 Chapters 21-23	Haydn, <i>String Quartet Opus 76, No. 3</i> , 2 nd mvt. Beethoven, <i>Symphony No. 5</i>
06/03	Eighteenth-Century Concerto	Chapter 24-25	Mozart, <i>Piano Concerto K.</i>

8:00-9:30			453, 1 st mvt.
06/04 8:00-9:30	Eighteenth and Nineteenth-Century Italian Opera	Chapter 26, 32-33	Mozart, <i>Don Giovanni</i> , excerpts Verdi, <i>La Traviata</i> , excerpts
06/04 2:00-5:00	Nineteenth-Century Song and Instrumental Music Writing about Music III	Prelude 5 Chapters 27-31	Schubert, Erlkönig Berlioz, <i>Symphony Fantastique</i> , mvt. 4 Smetana, <i>The Moldau</i>
06/05 8:00-9:30	Early 20 th -Century Styles: New Styles	Prelude 6 Chapters 34-36	Debussy, <i>Prelude to the Afternoon of a Faun</i> Schoenberg, <i>Pierrot Lunaire</i> , no. 18
06/09 11:10-12:40	Trip to La Fenice Venice		
06/09 2:00-5:00	Trip to La Fenice Venice		
06/10 11:10-12:40	Early 20 th -Century Styles: Innovative Ballets	Chapter 34-36 continued	Stravinsky, <i>The Rite of Spring</i> Copland, <i>Appalachian Spring</i>
06/11 11:10-12:40	Jazz and Film Music	Prelude 7 Chapters 38-42	Holiday, "Billie's Blues" Ellington, "Take the A Train" Williams, "Raiders March" from <i>Raiders of the Lost Ark</i>
06/12 11:10-12:40	Modern Trends	Prelude 8 Chapters 44-48	Cage, <i>Sonatas and Interludes</i> , Sonata V Sheng, <i>China Dreams</i> , Prelude Pärt, <i>Cantate Domino</i>
06/13 10:00-12:00	Final		