

SOUNDSCAPES
Music in Culture:
Middle Ages to Broadway

MUSIC 1100 Section 01 & 02

University of Northern Iowa

Mrs. Dyan Meyer

Assistant Adjunct Professor



Fall 2026

M/W/F

Section 01 - 8:00 a.m. - SEC 220

Section 02 – 9:00 a.m. – SEC 220

Soundscapes: Music in Culture

MUSIC 1100 Section 01

M/W/F 8:00 a.m. SEC 220

MUSIC 1100 Section 02

M/W/F 9:00 a.m. SEC 220

Dyan Meyer

319-273-7175 (office)

319-273-2024 (music office)

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Credit Hours: 3

This course meets the Course Credit Hour Expectation outlined in the Course Catalog.

Students should expect to work approximately 2 hours/week outside of class for every course credit hour.

Office Hrs:

M/W 10:00 - 11:30am

Office – Russell 38

REQUIRED TEXT:

Kristine Forney, Andrew Dell' Antonio & Joseph Machlis: The Enjoyment of Music, 14th Edition, 2022

GENERAL COURSE DESCRIPTION:

“SOUNDSCAPES” will examine representative works from selected musical traditions in their cultural, historical, and stylistic contexts. Students will cultivate listening skills and music analytical vocabulary to better identify, understand, and communicate about the musical experience. Engagement in the creative process of musical creation or curation will also be explored. No prior musical knowledge or training is required.

The aims of this course are to teach the languages of music so that the music can speak to you; to explore the geography of music so that you can be at home in its terrain; and to discover the musical feelings within yourself. Particular emphasis will be placed on listening skills that can last a lifetime and be applied to any style of music.

The course will begin with an introduction to the materials of music and proceed with a chronological overview of Western art-music from the *Middle Ages through Broadway*.

MIDDLE AGES THROUGH BROADWAY OVERVIEW:

Even though this class concentrates on the above style of music, this course is designed to enhance the student's general musical knowledge, to cultivate listening skills, and to develop a conceptual framework to effectively analyze and interpret the music of **any** musical style as ideas and expressions of meaning and purpose. By becoming more perceptive and critical listeners, students will more fully appreciate current trends and the cultural significance of music in a diverse society and global context, resulting in an enrichment of their overall musical experiences.

LISTENING:

The most important aspect of this course is the **time spent in listening**. Listening to examples as you read through the text and understanding the influences placed on the development of our musical styles are of utmost importance. Influences from the past guide the future and without listening and understanding these influences, the student will not fully appreciate the musical heritage.

READING:

Reading assignments provide essential background for lectures and discussion. Students in this course must complete each reading assignment **in advance** of the class meeting for which it is listed.

STUDENT LEARNING OUTCOMES:

Throughout the duration of this course, the student will:

- Examine human diversity and commonality in musical traditions, repertoires, and practices. (SLO 6)
- Establish a fundamental musical vocabulary for analysis and interpretation of musical works as ideas and expressions of meaning and purpose. (SLO 10)
- Identify, analyze, and interpret musical excerpts as expressions of human diversity and commonality using the terms and concepts studied. (SLOs 2, 6 & 10)
- Analyze and understand through observation how music is used within cultural context (such as the concert setting, or within everyday life), and observe audience behavior and “levels of listening” that occur within each context. (SLOs 6 & 10)
- Engage in the creative process of musical creation or curation, writing a reflection on the personal experience and learning stemming from that process. (SLOs 2 & 9)
- (Optional): Communicate orally on relative topics with clarity, focus, and organization, for the purpose of disseminating information to classmates. (SLO 3) with the opportunity to collaborate with others. (SLO 5)

LEARNING OUTCOMES/OBJECTIVES: *Middle Ages to Broadway:*

Upon completion of this course, the students will:

- Develop facility in perceiving, describing and investigating musical sounds and experiences.
 - Employ vocabulary that captures analytical, emotional, associative, and physical responses.
- Engage with music as active and adaptive listeners, applying this skill to diverse musical styles and exploring the variety of ways in which music can carry meaning.
 - Demonstrate an ability to reflect critically and empathetically on a variety of musical traditions.
- Describe similarities and differences among and within musical traditions, and the ways in which those traditions shape and are shaped by the cultural/historical contexts in which they are shared.
 - Apply this understanding to the identification, analysis and interpretation of representative examples of music from a chosen tradition.
- Identify the major composers of each of the eras / periods of music history.
- Create and share a presentation of one (assigned) Broadway musical or movie.

REQUIRED TEXT:

Forney, Antonio & Machlis: *The Enjoyment of Music*, 14th Edition, 2022

ASSIGNMENTS:

Concert Attendance is a vital part of this course. Experiencing *live* music will add much to the overall experience of this class. Each student is expected to satisfy this concert attendance requirement by attending **FOUR** concerts or recitals on campus. See detailed expectations and punch cards for requirements. Acceptable concerts are listed on the UNI School of Music website. The School of Music usher must stamp/sign an official CONCERT ATTENDANCE CARD and a typed up summary must be turned in for full credit.

The summary – PER CONCERT - is to include the level of listening you find yourself in – PER PIECE OF MUSIC – and why you found yourself in that level.

Music in our Every Day Lives is a written assignment, due on **Monday, September 21, 2026**. This project involves reflection of the music that is a part of an average day.

Listening Exercises are assigned for each chapter and are clearly noted in the course calendar. Students will listen to the assigned required music prior to each class.

Class Presentations will be presented in groups. Each group will present the required (SEE rubric) information in google.doc presentation format. Please print out (1) a hard copy of the presentation for Prof. Meyer, (2) the “revision history” (under FILE) for a detailed listing of each group member’s contributions to the project, and (3) details of exactly each group member’s contributions to the project. Further details can be found on eLearning.

Online Quizzes are required with each class period. Following each class time, the corresponding online quiz must be completed by **Midnight before the next class**. Late quiz submission will NOT be accepted.

EXAMS / QUIZZES:

The exams and quizzes will consist of vocabulary-based objective questions, and exercises in listening identification. Missed class periods during the testing process may or may not be made up, at the instructor's discretion. Material on the quizzes will include (1) lecture content, (2) text reading, (3) listening examples and (4) class presentations.

PARTICIPATION:

Class discussions are an excellent opportunity for students in this course to share thoughts, questions and comments. Attendance, participation, positive attitude and worthwhile contributions will constitute 100 points of the total semester. Each class period is worth approximately 3 points.

Attending class is extremely important for gaining knowledge and participating appropriately. If an absence occurs, the **student** is responsible for all information presented during class. An excess of 4 unexcused absences will automatically lower the overall course grade by one letter grade. Emergencies and medical reasons for missing class may be acceptable without point deduction (a) with proper written documentation, (b) notification to professor, and (c) at the discretion of the instructor.

GRADING:

A / C / P / A	100
Class Presentation	100
Online Exercises (21 @ 10 points each)	210
In class Quizzes (5 @ 15 points each)	75
Concert Attendance (4 @ 20 points each)	80
Music in our Lives Assignment	30
Midterm Exam	100
Final Exam	<u>100</u>
TOTAL	795 points

These scores are the **approximate** values of each assignment. Changes or adaptations may be made at the discretion of the instructor. All updates, values and totals will be clarified on eLearning.

Late assignments will NOT be accepted. A zero (0) will be entered as the score for any assignments that are not turned in on time.

Students' grades are figured by taking points earned divided by points possible.

A = 93% to 100%	B = 83% to 86.9%	D = 60% to 69.9%
A- = 90% to 92.9%	B- = 80% to 82.9%	F = any % below 59.9%
B+ = 87% to 89.9%	C = 70% to 79.9%	

EXTRA CREDIT:

Extra Credit may be available throughout the semester by: (1) attending an additional concert (approved by Mrs. Meyer), OR (2) thoroughly completing the Notebook extra credit assignment. Details will be discussed in class.

You may only attend one extra concert. **Total possible concert extra credit = 20 points.**
You may complete one or two notebook assignments = *up to* 10 points each (20 total).

OTHER:

All dates/information for this course may be changed with or without notice by the instructor.

Unexpected yet necessary changes will be communicated to all students.

UNIVERSITY POLICIES AND STATEMENTS:

Free Speech Syllabus Statement

As per the Board of Regents - State of Iowa, the Syllabus Free Speech Statement will be reviewed at the beginning of each course.

(Approved by UNI Faculty Senate: April 26, 2021)

The University of Northern Iowa supports and upholds the First Amendment protection of freedom of speech and the principles of academic and artistic freedom.

We encourage the free and responsible exchange of diverse ideas on our campus.

The University is committed to open inquiry and the spirited and thoughtful debate of such ideas.

Student Accessibility Services/Non-discrimination based on Disabilities

Please address any special needs or special accommodations with me at the beginning of the semester or as soon as you become aware of your needs.

The University of Northern Iowa complies with the Americans with Disabilities Act Amendments Act of 2008 (ADAAA), Section 504 of the Rehabilitation Act of 1973, the Fair Housing Act, and other applicable federal and state laws and regulations that prohibit discrimination on the basis of disability. Students with disabilities experiencing a barrier to access should connect with Student Accessibility Services (SAS) to request accommodations.

For more information about the accommodation process, please contact any of the following:

- SAS (319) 273-2677 Relay 711
- Accessibilityservices@uni.edu
- GIL 118

Additional information is also available at sas.uni.edu

Office of Compliance and Equity Management **Non-discrimination in Employment or Education**

Content in this class has the potential to be disturbing to some individuals based on life experiences. If you ever feel the need to step out of the classroom or decline participation in an activity, please request an alternative learning experience.

UNI Policy 13.02 Discrimination, Harassment, and Sexual Misconduct states:

"The University is committed to providing a workplace and educational environment, as well as other benefits, programs, and activities, that are free from discrimination and harassment based on a protected class, as well as retaliation."

Policy 13.02 outlines prohibited conduct and reporting processes.

All University employees who are aware of or witness discrimination, harassment, sexual misconduct, or retaliation are required to promptly report to the Title IX Officer or Title IX Deputy Coordinator.

- Title IX Officer: Leah Gutknecht
Assistant to the President for Compliance and Equity Management
117 Gilchrist
(319) 273-2846
leah.gutknecht@uni.edu
- Title IX Deputy Coordinator: Christina Roybal
Sr. Associate Athletic Director Athletics Administration
North DOME
(319) 273-2556
christina.roybal@uni.edu

If you or someone you know has been harassed or assaulted, you can find the appropriate resources at safety.uni.edu and equity.uni.edu.

Resources that provide free, confidential counseling are also detailed at safety.uni.edu.

For additional information, contact the Office of Compliance and Equity Management, 117 Gilchrist Hall, (319) 273-2846, equity@uni.edu

The Learning Center at ROD Library

The Learning Center @ Rod Library provides free tutoring for a variety of different areas (i.e. writing, math, science, business, Spanish, college reading and learning strategies).

The Learning Center @ Rod Library is open for walk-in assistance Monday-Thursday 10am-10pm and is free of charge for all UNI students.

If you are unavailable during normal tutoring hours, online tutoring is also available through Smarthinking.

You will need your CATID and passphrase to gain access.

To access the Smarthinking platform go to <https://tlc.uni.edu/online>.

For more information, go to <https://tlc.uni.edu>, email TheLearningCenter@uni.edu, call 319-273-6023, or visit the TLC desk located on the main floor of Rod Library.

UNI Class Attendance and Make-Up Work Policy

UNI Policy 3.06 <https://policies.uni.edu/306> pertaining to Class Attendance and Make-Up Work, will apply to COVID-related student absence as it applies to other cases of illness.

Students also may continue to request an official accommodation, should this be needed, through UNI's Student Accessibility Services, <https://sas.uni.edu>

UNI Student Academic Ethics Policy:

Please read UNI Policy 3.06 Student Academic Ethics at <https://www.uni.edu/policies/301>, which includes your responsibilities regarding UNI's standards of academic ethics (plagiarism, misrepresentation, fabrication, cheating, impeding, misrepresenting, misusing, and facilitation).

Cheating includes, but is not limited to:

- Obtaining or giving assistance in any academic work such as on quizzes, tests, homework, etc., without instructor's consent.
- Taking a test or course or turning in work in your name.
- Using crib notes or electronic devices to get unauthorized assistance on tests or other class work.

Those who observe violations of academic ethics have a responsibility to address it by reporting misconduct to the professor of this course or another academic administrator.
(e.g., Director of the School of Music or Dean).

EMERGENCY:

Evacuation is mandatory with a fire alarm. All FIRE exits for our building are located at: http://www.vpaf.uni.edu/ehso/safety/documents/RSL_1st.pdf

A threat of a TORNADO would demand our class to proceed to the following locations:

SEC: FIRST FLOOR:

- East hallway in the center section of the building
- Restrooms in the center section of the building
- East hallway in the southern section of the building

~ A GOOD LISTENER ~

The following list reproduces what the nationally known music educator, Bennett Reimer, suggests as the 9 “Attributes of the Good Listener.”

1. **A good listener knows what to listen for in music.** One concentrates on what the sounds are doing, how they relate to one another and how they create a series of events moving through points of tension, relaxation, stress, repose, expectation, and fulfillment.
2. **A good listener is able to concentrate on the music.** One puts nonmusical ideas out of their mind for a while and gives the music their undivided attention.
3. **A good listener feels as the music makes them feel.** One’s investment in listening includes feelings as well as intellect. One opens themselves to the experience wholeheartedly, entering into the relation with music as a concerned partner.
4. **A good listener adds something of themselves to the experience.** One takes responsibility for an active encounter with the music. In addition, listening should be creative as well as receptive.
5. **A good listener will try to hear more in a piece of music each time they listen to it.** One will not be content with the obvious, but will try to get deeper into the music and absorb more of its significance at every opportunity.
6. **A good listener is open to new musical adventures.** Recognizing that every significant listening is an exploration in the realm of feeling, one seeks out challenging experiences as well as comfortable ones. One is unafraid of fresh encounters with musical feeling, regarding them as opportunities rather than threats.
7. **A good listener is less concerned with liking music than experiencing music.** One does not bank on simple pleasure- liking as the only payoff of listening. Instead, one tries to hear more and feel more from every piece of music, valuing those experiences that challenge their hearing and expand their feelings.
8. **A good listener does not prejudge music.** One tries to put aside attitudes that might prejudice the experience, allowing the music to speak for itself openly and honestly. Judgments about a piece can be made after the piece has been given a chance to be heard and felt, although a good listener has no need always to judge music. One is often willing to share music freely and not worry about whether the music is good or bad. When one makes judgments, one makes them thoughtfully and makes them on the basis of several experiences in listening to the same piece of music.
9. **A good listener is willing to make some effort in improving their ability to share music.** One cherishes musical experiences enough and so understands the nature of music to know that everyone can get better at listening if they try. One may not intend to devote their life to music; nevertheless, they recognize the contribution music can make to their life and therefore do what they can to take advantage of opportunities to learn.

Other Thoughts

- Each of us perceives differently. Your listening experience is your private world. There are no restrictions, no “correct” approaches to listening.
- The way you listen to music depends on how you focus. As you take in more of what you hear (applying what you have learned), that focus keeps changing.

Attendance at Concerts

- Listening to live music in a performance setting (like a concert or recital) can be very different from other music listening experiences.
- When attending UNI recitals and concerts, please make sure you do the following:
 - Stay for the entire concert.
 - If you need to exit for an emergency during the concert - you must wait until a piece is over, and there is applause.
 - Only return to your seat between pieces.
 - Watch the conductor when the music stops to decide the appropriate time to applaud. Some musical works have several movements, and the audience is expected to applaud only after ALL movements have been performed.
 - Make sure your cell phone is off.
 - Do not engage in any type of social media.
 - Do not use your laptop computer.
 - Do not talk (or even whisper) to others.
 - Try to tune out other distractions so you can solely focus on the live performance.
 - Consider what we’ve discussed in class and how those ideas can apply to the music you are hearing.

How we listen to Music

- The Sensory Level- passive, effortless listening; letting the music wash over you without much thought.
- The Emotional Level – emotions become part of the listening experience; you find yourself daydreaming or reminiscing while listening to music.
- The Contextual Level – associating music with some context (ie: football game, a circus, graduation, etc.); the association becomes more important than the music.
- The Script Level – making up a story to go along with the music.
- The Musically Aware Level – as you grow more aware, the music engages your heightened understanding, and you’re able to enjoy it for its own sake. As you achieve this awareness, you can follow the musical lines and patterns, notice which instruments are performing, how the musical ideas are passed between instruments, the melody, the texture or layers of parts, the quality of harmony, and the forms used, etc.

CONCERT ATTENDANCE CARD I

Soundscapes – Fall 2026 - MEYER

Section: 01 02

DUE: October 26

CONCERT 1:

CONCERT 2:

X-TRA:

NAME: _____

CONCERT ATTENDANCE CARD II

Soundscapes – Fall 2025 - MEYER

Section: 01 02

DUE: December 11

CONCERT 3:

CONCERT 4:

X-TRA:

NAME: _____

Directions:

1. Cut out the first attendance card and circle correct section

2. BEFORE attending each concert, get a STAMP from the usher
3. AFTER each concert, get a SIGNATURE from the usher
4. IF usher is not present, get a signature of GBPAC official or performer
5. Write the date of the concert next to the signature
6. Attach typed summaries to the attendance card - refer to “Assignments” in Syllabus for detailed instructions for the summaries.

EXTRA CREDIT
VOCABULARY NOTEBOOK

**This assignment requires each student to purchase an additional binder or small notebook (GENTLY USED is fine)*

This assignment is intended to encourage students to recognize and utilize course ideas and vocabulary in everyday settings. A small 3-ring binder or spiral notebook may be used.

Each student has the option of assembling a total of 20 notebook pages - for EXTRA CREDIT.

- 10 notebook pages due at MIDTERM exam **AND/OR**
- 10 additional (different) notebook pages due at the FINAL LISTENING EXAM.

On each page, students will have **two goals**:

- 1 - Find and cut out a news / media article, advertisement or print relating to the attached list of musical terms. Your selection can be a review, a description, an advertisement, or any related materials.

Please check with Mrs. Meyer if you have any questions.

Tape the article to a page in your notebook.

- 2 - Write (on the same page as the article) the following information:

☐ date

☐ source (where you found the information)

☐ vocabulary – choose one term from the attached list and explain how the term RELATES to the information in your news article / ad / print

☐ **2 sentences minimum**

o 1st sentence - defines the word

o 2nd sentence - uses the word in a musical sentence

☐ Each listed vocabulary word may only be used ONCE.

* The actual vocabulary word may not actually be IN your media – but you can relate your vocabulary word TO your media through your sentences.

MUSIC VOCABULARY:

Beat /tempo

Rhythm

Syncopation

Introduction

Coda Dynamics

Encore

Improvisation

Debut Concerto

Sonata

Solo

Duet/Trio/Quartet

Form

Melody

Harmony

Tonality

Atonality

Polyphonic

Brass

Woodwind

String

Percussion

Orchestra

Symphony

Chorus/Choir

Jazz

Blues

Mass

Baroque

Classical

Romantic

Major

Minor

Ballet

Opera

Chamber Music

Composer

Concert Master

Theme

Texture

Lied

Strophic

Serialism

Programmatic

OTHER -

see Mrs. Meyer

Music in our Every Day Lives

This assignment is a project for you to analyze the music that is a part of your daily life.

Please fill out the answers in detail.

NAME _____

CASUAL LISTENING

As you're working, relaxing, studying, walking, exercising (etc.), take note of any music that you intentionally listen to (not just background music).

Please list a general style **and** a specific song/artist **and** WHY you prefer this style and song.

What is your favorite type of music to listen to when you are...

- Studying:
- Walking to class:
- Exercising/Working out:
- Hanging out with friends: