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Queens College, City University of New York, Aaron Copland School of Music

## **Introduction to Music, fall 2011**

Music 001, Section 01

Monday and Wednesday 9:25-10:40 am

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**Instructor:** Prof. Alice Jones  
**Email:** ajones1@gc.cuny.edu  
**Room:** 226

**Office hours:** Monday and Wednesday 10:45-11:30 am or by appointment  
**Office:** 211

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### **Course description and learning goals**

This course is designed to serve as an introduction to Western music through readings, listening, concert attendance, and in-class live demonstrations. Our primary goal will be to outline major composers and their works, aesthetic trends, stylistic differences, and the changing role of music in society. Students will be expected to discuss the experience of listening to both live and recorded music with attention to purely musical elements as well as the music's broader context (historical, biographical, social, philosophical, political). Students will identify different genres, composers, styles, instruments, and forms through listening. Previous experience with music is neither expected nor required.

This course fulfills LASAR Humanities II requirements: one course (min. 3 credits) stressing appreciation and/or participation in art, music, and/or theatre. "A basic course in appreciation, designed to develop an understanding of music. Following an introduction to the basic principles of musical organization and expression, selected masterpieces of Western music are studied with regard to content, form, and style" (Queens College schedule of classes).

### **Course materials**

Required text (book and music). Kristine Forney and Joseph Machlis – *The Enjoyment of Music*, 11th ed. (shorter), WW Norton & Company, 2011. This book is available at the campus bookstore as a package with either a 4-CD set (ISBN 978-0-393-14017-0) or streaming music (978-0-393-91244-9) from the publisher's website. It is also available as an e-book with streaming music from the publisher's website (wwnorton.com).

Supplemental texts (scans available on Blackboard) for homework assignments:

- Aaron Copland, *Music and Imagination*. Harvard University Press, 1980.
- Aaron Copland, *What to Listen for in Music*. New American Library, 2009.
- Piero Weiss and Richard Taruskin, *Music in the Western World: A History in Documents*, 2<sup>nd</sup> edition. Thomson Schirmer, 2008.

You are also responsible for any and all material on Blackboard or communicated through Blackboard announcements, so keep your Blackboard contact information up to date.

## Preparing for lectures

There will be reading and listening assignments for every class meeting which should be completed before class. We will be covering a lot of material over the semester and I do not recommend falling behind. Reading assignments will come from the assigned textbook as well as supplemental sources (Blackboard – Course Materials – Supplemental Reading). I also strongly urge you to also complete the supplemental listening activities in the textbook (answers are provided in Appendix III of the book) and on the publisher's website before coming to class.

Listening. This is a course that focuses on active listening to music. Listening to music for class does not mean treating the music as background noise to any other activity (driving, doing homework, hanging out, watching TV, etc.). Always listen to a piece for the first time without any distractions or guides; form your own opinion about how the piece is constructed (its form) and what it might mean. The second listening will be even richer. Active listening (for all genres and styles) is an extremely rewarding experience.

## Attendance, participation, and classroom behavior

Please be respectful of your fellow classmates and of me. Arriving late, leaving early, sleeping in class, texting, surfing the web, and not turning in assignments are all examples of disrespect that will be noted and will adversely affect your grade. Before the start of each class, sign in on the provided roster for attendance: you cannot participate in class if you are not present. Participation grades are a reflection of your engagement in class and of how respectful you are to your classmates, to me, and to your work. I encourage you to both answer and ask questions in class, to email me, and to come to my office hours in order to fully participate in this course.

## Grading

Students are responsible for all material covered in class and assigned for homework. The grading breakdown is as follows:

- 50% – Written assignments
  - 10% – Homework (6)
  - 20% – Thought questions (6)
  - 20% – Concert essays (3)
- 50% – Exams
  - 15% – Listening quizzes (4; the lowest grade will be dropped)
  - 35% – Written exams (2 midterms and final exam)
- Participation – this can bump your grade up or down

## Written assignments

I will not accept any assignments via email. All assignments must be handed in to me at the start of class. Assignments should be typed, double-spaced, in 12-point font with 1-inch margins, and written in complete sentences. Again, I will not accept any assignments via email.

I do not accept late assignments except under the most extenuating circumstances as I see fit. Failure to attend class does not excuse late assignments; running out of ink your printer does not excuse late assignments; etc. If you know you must miss class, it is your responsibility to discuss assignment due dates with me before the date you plan to miss.

Homework. Written homework assignments are guided listening assignments, often in the form of a printable chart to be filled in. They are graded for completion and are designed to get you listening more carefully for specific musical elements as well as the work as a whole. Assignments will be posted on Blackboard one week before they are due.

Thought questions. These assignments are creative essay prompts to prepare you for deeper thinking about music for class, its role in your lives and in musicians' lives, and how we actually engage in the listening process. These assignments should be typed and no more than 2 pages. Assignments will be posted on Blackboard one week before they are due.

Concert essays. Concert attendance essays are designed to get you out of the classroom, experiencing the musical world, and relating it to your classroom experience. You must attend three different classical music concerts and write a 2-4 page essay about your experience. For specific guidelines, see the assignment posted on Blackboard. Due dates: October 5, November 9, December 5.

## **Exams**

Listening exams (4). There will be 4 brief, non-cumulative listening identification exams. These will consist of identifying pieces, composers, and musical elements in works that have been assigned as listening homework as well as unfamiliar pieces (with an emphasis on general questions of style). Listening exams occur at the beginning of class and cannot be made up; do not be late. I will drop the lowest listening exam grade.

October 5 – Medieval, Renaissance, and Baroque Vocal

October 19 – Baroque (including vocal)

November 2 – Classical

November 28 – Romantic

Midterm exams (2). These exams will cover historical and biographical facts, cultural trends, and musical elements. Anything assigned for reading or said during lectures can be expected to be on the exam. They will include listening questions, multiple choice, short answer questions, and/or brief essay questions. These exams will not be cumulative.

September 19 – Elements of Music

November 2 – Medieval, Renaissance, Baroque, Classical

Final exam. The final exam will be similar to the midterm exams and will be cumulative. Final exams are scheduled for the week of December 15-22. I will let you know the specific date and time for the final exam when it becomes available.

If a student is absent on the date of a midterm or final exam, the test cannot be made up without documentation of a family emergency, illness, or university obligation.

## **Academic honesty policy**

Plagiarism. Don't do it. The stealing of another person's ideas or words without citation is a serious offense of academic dishonesty and will be treated as such. Plagiarism defeats the purpose of this course, robs you of an opportunity to express your own ideas, and exposes you to the risk of academic ruin. Disciplinary responses will involve at least one of the following: a grade of zero on the assignment, failing the course, being reported to the Vice President of Student Affairs.

From the Queens College academic bulletin (page 55):

Academic dishonesty is one of the most serious offenses within the academic community. Acts of academic dishonesty include, but are not limited to, plagiarism and/or cheating on exams and papers, sabotage of research materials, the purchase or sale of academic papers, and the falsification of records. Any student who engages in an activity that is academically dishonest is subject to disciplinary charges, as is any student who knowingly aids another who engages in them.

The City University Policy on Academic Dishonesty was adopted by CUNY's Board of Trustees in June 2004; it includes definitions and examples of academic dishonesty, methods for promoting academic integrity, and procedures for the imposition of sanctions for various violations of this policy, including failing grades, suspension, and expulsion.

*Plagiarism* is the act of presenting another person's ideas, research, or writings as your own.

*Internet Plagiarism* includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the Internet without citing the source, and "cutting & pasting" from various sources without proper attribution.

**Changes may be made at any point to any component of this syllabus at my discretion.**