

## Introduction to Music

Spring 2016

Mu 110, F5A (Friday 12:10-3) / Mu 110, J5 (Friday 3:10-6)

Room H 144

3 credits; 3 class hours

Instructor:	Dr. Alice Jones	Office:	H 140
Email:	music.drjones@gmail.com	Office hours:	Friday by appointment 11-12 or 6-7
Class blog:	www.drjonesmusic.me	Co-requisite:	None

Pre-requisite: BE-122 (or BE-226), or satisfactory score on the CUNY/ACT Assessment Test

**Course description.** A basic course, designed to develop in the student an understanding of musical art. After a discussion of basic concepts, terms, and principles of design in music, representative works of the great masters of the Baroque, Classical, Romantic, and Modern eras are played and analyzed. Aims for intelligent listening habits and recognition of specific forms and styles. Required readings, listening, and concert attendance.

This is a Writing Intensive (WI) course designed to help students become more comfortable, confident, and competent in both expressing their ideas through writing as well as writing in specific forms and styles. The course will involve both informal (not graded) and formal (revised and graded) writing assignments. It satisfies half of the WI requirement for a QCC degree program.

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Music is simultaneously both a product of our human society as well as a cultural force which shapes it. The overarching goal of the course is to explore the notion of musical meaning—what it is, where it comes from, how it can be known, and how it can change—for both ourselves as individuals and for other listeners in different times and places. With this in mind, we will be listening to an array of music this semester from the Baroque, Classical, Romantic, and Modern eras with a goal of interpreting what we hear through the lens of four social issues:

- 1) The definition of “home” and the role that music making has historically played in that changing definition;
- 2) Issues of gender and gender roles, how they are manifested musically, how these roles change, and how they shape the ways in which music performed and heard;
- 3) The notion of music as “Art” (as opposed to “art”) and the inter-generational dialogue in which musicians engage; and
- 4) Issues of power: who gets to decide what *is* (or is not) music, how social power affects musical production, and the role of music in rebellion.

**Curricular objectives:**

- 1) Students will observe, analyze, and critique various aspects of the musical experience (such as performance, style, genre, musical elements, and the role of the listener) through class discussions, writing assignments, and online blog participation.
- 2) Students will understand and place works of music and performances in their historical, stylistic, and cultural context.
- 3) Students will integrate their personal observations and objective criticism in the evaluation of musical works.

**General education objectives:**

- 1) Students will communicate about what they have read and heard effectively through writing and speaking.
- 2) Students will apply aesthetic and intellectual criteria to the evaluation of works in the humanities/arts.
- 3) Students will integrate the knowledge and skills of their respective programs of study, especially the fine arts.

**Course objectives:**

- 1) Students will become familiar with the basic elements of music and will correctly use the discipline's technical vocabulary to describe those elements.
- 2) Students will become familiar with several pieces of music, composers, and their historical, stylistic, and cultural contexts.
- 3) Students will listen closely to, analyze, and make both objective and personal observations about music.
- 4) Students will engage in critical inquiry of works assigned by the instructor as well as works of their own choosing.

**REQUIRED COURSE MATERIALS**

Textbook: Kristine Forney and Joseph Machlis – *The Enjoyment of Music*, 11th ed. (shorter), W.W. Norton & Company, 2011 (ISBN 0393934152). This book is available at the campus bookstore as an e-book for rental (\$27) or purchase (\$55). It is also available as a hard copy for purchase from Amazon.com for \$4 and up. You do not need to purchase CDs if you come across a version that includes them.

A folder or binder for storing class papers, worksheets, and your past writing assignments. Some assignments will be revised and handed in a later date; other papers will be useful in your final exam preparations.

A pen or pencil and a notebook. You will be writing in every class.

Access to the Internet. You will be required to send an email to the instructor once a week before class as well as participate in a class blog. Readings from sources other than the textbook, recordings of works covered in class, study tips and guides, and additional course info will be made available through the class blog ([www.drjonesmusic.me](http://www.drjonesmusic.me)).

A positive attitude, receptive ears, respect for everyone in the classroom, and an open mind!

## **STUDENT EVALUATION CRITERIA**

Students' understanding of course materials will be assessed through the following kinds of required activities:

- 35% Graded formal writing projects
- 20% Blog participation in instructor-led and peer-led online discussions
- 15% Final exam
- 10% Weekly reading questions sent via email
- 10% In-class assignments
- 10% In-class participation

**Late assignments:** Formal writing assignments will lose one point per day that they are late; after two weeks, late assignments will not be accepted. In-class worksheets will not be accepted late.

**Formal writing:** There will be four (4) graded formal writing projects in this class which will be completed in steps (prewriting, drafts, feedback, revision) over several weeks:

- 1) Project 1: Introduction to Musicological Analysis 1 (2pp) – March 18-April 8
- 2) Project 2: Introduction to Musicological Analysis 2 (3pp) – April 8-May 6
- 3) Class blog response project (4pp) – begins February 19, final paper is due at the exam
- 4) Concert attendance and response essay (1 page) – due May 13

**Class blog:** [www.drjonesmusic.me](http://www.drjonesmusic.me) Every student will be required to participate in online class discussions in the class blog. The blog is an opportunity for students to engage in additional informal writing, learn from their peers, and apply the concepts of observation, analysis, and critique introduced in class to a range of different musical styles.

There are two kinds of blog participation required of every student:

- 1) Make one blog post at an assigned date during the semester.
- 2) Participate in all assigned online discussions in the form of comments to blog posts.

These posts and comments from fellow students will also form the basis of a formal (revised, graded) writing assignment for the Class Blog Response Project.

Every student will be added to the website as a “Contributor” with the email address you provide to me in class. Every student will inform me of his or her user name so that I know who has commented and can assign credit accordingly.

**Final exam:** Throughout the semester, we will work on multiple choice, true/false, and short answer questions similar to those that will be on the exam. Final exams will be held May 22-28; the exact date of the final exam will be made available later in the term.

**Weekly email reading questions:** Throughout the entire semester, you must email me one question about the assigned reading for that week by noon the day before class. This question

should ask for clarification about something in the text that you didn't understand or ask about a topic that you want to know more about because of the reading.

**In-class assignments:** In-class assignments include informal writing, prewriting for larger projects, worksheets, practice exam questions, and group discussions. There is no make-up given for any missed in-class assignments.

**Extra credit:** There will be no extra credit offered in this course. If you are concerned about your grade, you should complete every assignment, do so with your best effort, and ask questions if you are unclear what is being asked of you. There are many assignments in this class, meaning that there are many opportunities to do well.

### **CLASS POLICIES**

Students are responsible for all material covered in class, assigned for homework, posted on the class blog, and communicated via email.

**Attendance:** Each student is allowed one unexcused absence; two late arrivals are equivalent to one absence. Additional absences will negatively affect your grade. Regular attendance and participation (in-class writing, assignments, and discussion) are required. If a student is absent, he or she is still responsible for all missed work.

*In accordance with QCC attendance requirements stated in academic standing, absences of 15% or more of the course may result in a failing grade. Excessive late arrivals or early departures may also result in a failing grade. <http://www.qcc.cuny.edu/academicAffairs/academic-standing.html>*

**Participating in our classroom's intellectual space:** Be respectful—of me, of your fellow students, of conflicting opinions, of your work, and of the music and cultures we study together—in all spheres of this course, including in the classroom, online blog comments, and email communication. Things that are disrespectful include, but are not limited to, *ad hominem* attacks, expressions of racism and sexism, and engaging in activities that are distracting those around you during our time together: arriving late, leaving early, sleeping, and holding unrelated side conversations. Cell phones should be turned off during class; laptops and tablets should only be used for activities that are relevant to the course. In the event that you must use your phone for a text or a phone call, please do so in a responsible manner: step outside, take care of your emergency, and return to class as quickly and quietly as possible. I expect you to be engaged in our classroom activities and to behave like responsible (young) adults—abuse of this policy can negatively affect your grade.

**Emailing the instructor:** Please include both a salutation (Hello Professor, Dear Dr. Jones) and a closing (Thank you, Sincerely, See you tomorrow) followed by your full name. I will not respond to email after 10 pm.

**Academic Integrity:** As members of an academic institution, we are engaged in an effort (and sometimes a struggle) to become better versions of ourselves—more informed, more eloquent, and more persuasive people. However, we cannot improve ourselves by relying on another person's work, ideas, or words. While honest scholarship is time-consuming and often requires

hard work, it is also the primary process by which students learn to think for themselves. Because of this, all assignments must be the original work of the student. If at any point you are unsure what constitutes plagiarism or unethical conduct, please ask your course instructor.

The QCC Academic Integrity Policy reads:

“Assessment of student knowledge is a necessary part of academic life. The educational process must provide opportunities for students to demonstrate understanding and knowledge in each of their courses and to have their command of subject matters and skills evaluated fairly by the faculty. Students must be guided, therefore, by the most rigorous standards of academic honesty in preparing all assignments and exercises and examinations. It is essential that everyone believe it has been done fairly. Students at the College are expected to be honest and forthright in their academic endeavors. In cases of doubt about ethical conduct, students should consult their instructors. To falsify the results of one’s research, to steal the words or ideas of another, to cheat on an examination, or to allow another to commit an act of academic dishonesty corrupts the essential process by which knowledge is advanced. It is the official policy of the College that all acts or attempted acts that are violations of academic integrity be reported to the Office of Student Affairs. At the faculty member’s discretion and with the concurrence of the student or students involved, some cases, though reported to the Office of Student Affairs, may be resolved within the confines of the course and department. All others will be adjudicated within the process described in the section marked Violations of Academic Integrity.”

**Campus academic resources:**

Academic Literacy Learning Center (ALLC) – Humanities building (H 324)

Campus Writing Center (CWC) – Library, first floor

Student Learning Center (SLC) – Library, first floor (L-125)

**Students with Disabilities:** Any student who feels that he/she may need an accommodation based upon the impact of a disability should contact me privately to discuss his/her specific needs. Please contact the office of Services for Students with Disabilities in Science Building, room 132 (718 631 6257) to coordinate reasonable accommodations for students with documented disabilities.

**Modifications to the Syllabus:** The instructor reserves the right to modify this syllabus if circumstances warrant. Students will be notified of any changes in a timely manner by the instructor.

**PROVISIONAL SCHEDULE**

**I. The Hunt for ~~Red-October~~ Musical Meaning: “What do I hear and what does it mean?”**

- 1 Friday, January 29 Course introduction, melody
- 2 Friday, February 5 Rhythm, scales, harmony, texture  
Read before class: Forney 9-29 (chapters 1-5)  
Due before class: email the instructor your username for  
Wordpress (the class website); email reading questions
- 3 Tuesday, February 9 Form, expression  
Read before class: Forney 30-38 (chapters 6-7)
- 4 Friday, February 19 Instruments, ensembles  
Read before class: Forney 39-66

**II. Music in the home: “Home is where the (musical) heart is”**

- 5 Friday, February 26 Music making in the 19<sup>th</sup>-century bourgeois home
- 6 Friday, March 6 Conservatories

**III. Music and gender**

- 7 Friday, March 11 Gender roles in opera
- 8 Friday, March 18 Gender fluidity
- 9 Wednesday, March 23 The Romantic feminine ideal, sonata form  
Due: Project 1 first draft

**IV. Music as Art with a capital ‘A’**

- 10 Friday, April 1 Comparing the Baroque and Classical styles
- 11 Friday, April 8 Romantic symphonies  
Due: Project 1 revision
- 12 Friday, April 15 Art music of the 20<sup>th</sup> century  
Due: Project 2 first draft

**V. Music and Power**

- 13 Friday, May 6 Those in power: Baroque court music  
Due: Project 2 revision
- 14 Friday, May 13 Those not in power: popular music in the US 1870-1940  
Acts of musical rebellion in World War II  
Due: Concert response essay

Final exam date TBD (May 22-28), Due: Blog project response essay