

Borough of Manhattan Community College
The City University of New York
Department of Music and Art

Title of Course:	Principles of Music	Instructor:	Dr. Alice Jones ("Dr. J.")
Course No.:	MUS102		Adjunct Assistant Professor of Music
Semester:	Fall 2018	E-mail:	ajones@bmcc.cuny.edu
Credits:	3	Web:	www.drjonesmusic.me
Class hours:	3	Office:	Fiterman 1111
Sections:	2001	Office hours:	Weds 9am-10am, Thurs by appointment
Day & Time:	Tues & Thurs, 8:30pm-9:45pm		
Room:	Fiterman1101		

Course Description: An introductory course in which musical elements, structures and styles are studied. Development of analytic abilities will be emphasized through consideration of major musical works by diverse composers from different eras of the Western Classical tradition. A wide variety of types and forms of music literature will be studied, including symphony, concerto, song, opera, etc. Students will attend a live musical performance.

Credit will be granted for MUS102 or MUS103, but not both.

Prerequisites: ACR094, ESL094, ENG088

Student Learning Outcomes	Measurements
<ul style="list-style-type: none"> • Acquire a basic vocabulary of terms related to music. <ul style="list-style-type: none"> ○ Paraphrase definitions of terms. ○ Employ them appropriately in writing about music. 	<ul style="list-style-type: none"> • On quizzes and exams <ul style="list-style-type: none"> ○ Write definitions ○ Terminology in listening questions • Formal writing – analysis essays, concert essay
<ul style="list-style-type: none"> • Develop focused listening skills <ul style="list-style-type: none"> ○ Recall previously heard compositions. ○ Identify immediate structural features of a familiar composition (meter, rhythm, texture, text setting) and describe these features upon audition. ○ Interpret immediate structural features of an unfamiliar composition. ○ Compare large structural features of musical composition ○ Recall class discussion and reproduce identification of form, historical style, and genre. ○ Employ previous discussion and readings in the identification of form, historical style, and genre in unfamiliar works. 	<ul style="list-style-type: none"> • On quizzes and exams <ul style="list-style-type: none"> ○ Recall composer, title, and movement upon hearing a musical excerpt ○ Structure and style concepts in listening questions. • Formal writing – analysis essays, concert essay

General Education Learning Outcomes	Measurements
<p>Arts & Humanities- Students will be able to develop knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature.</p>	<p>Students will write participate in online discussions led by the instructor, maintain a listening-based journal (as informal writing), engage in close reading and discussion of scholarly articles, and complete a group project about a musical institution in New York City.</p>

Required Materials: All assigned readings will be made available to you as PDFs or links on the class website.

- **A folder or binder** for storing your lecture notes, class papers, worksheets, and your past writing assignments.
- **A pen or pencil and a notebook.** You will be writing in every class.
- **Access to the Internet.** The class website (www.drjonesmusic.me) should be your go-to and first resource for nearly all questions you may have during the term. There, you will find copies of all assigned reading, recordings of music played in class, copies of all handouts, study tips and guides, additional course info, and all online discussions.
- **A positive attitude, receptive ears, respect for everyone in the classroom, and an open mind!**

College Attendance Policy:

At BMCC, the maximum number of absences is limited to one more hour than the number of hours a class meets in one week [during the normal semester]. For example, you may be enrolled in a three-hour class. In that class, you would be allowed 4 hours of absence (not 4 days). In the case of excessive absences, the instructor has the option to lower the grade or assign an F or WU grade.

Academic Adjustments for Students with Disabilities:

Students with disabilities who require reasonable accommodations or academic adjustments for this course must contact the Office of Services for Students with Disabilities. BMCC is committed to providing equal access to all programs and curricula to all students.

BMCC Policy on Plagiarism and Academic Integrity Statement:

Plagiarism is the presentation of someone else' ideas, words, or artistic, scientific or technical work as one's own creation. Using the idea or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The library has guides designed to help students to appropriately identify a cited work. The full policy can be found on BMCC's web site (www.bmcc.cuny.edu). For further information on integrity and behavior, please consult the college bulletin (available online.)

Evaluation and Requirements/Assignments:

Portion of your grade	Student learning outcomes	Supported by and assessed via
25%	Mastery of course material	Daily quizzes (12.5%, dropping the lowest 3 grades) Midterm exam (12.5%)
50%	Supporting your growth and development as a writer, reader, and critical thinker	Online participation (15%) Soundscape journal and 2 article roundtables (25%) In-class participation (10%, dropping the 3 lowest grades)
25%	Effective presentation of your ideas	Three (3) essays: Analysis 1, Analysis 2, Concert Essay (15%) Group project presentation (10%)

As indicated by the grading breakdown above, this class emphasizes and prioritizes assignments and projects that extend students' critical thinking skills, not mere memorization or repetition of facts. There are many kinds of assignments in this class, which means that there are many opportunities to learn, many opportunities to do well, and that no single assignment will ruin your grade – consistent, honest completion of the tasks assigned is the best way to do well in this course.

Coming to class late (or leaving early) three times may be counted as an absence and three or more unexcused absences may lower the final grade. Every student should have the contact information of at least two other students in the class and should utilize them in the case of absence. Cell phone use in class will lower the attendance component of the final grade.

Extra credit: You have the option of sending me, via email, an outside resource (youtube link, article, etc.) that you think supplements, exemplifies, or challenges an in-class topic each week. This might be an example of a meter studied in class, a musical form, or an author who disagrees with an idea presented in one of our textbooks – and tell me why it sparked your interest! A student can earn up to 0.5 points on his or her final grade each week through thoughtful extra credit submissions, points are awarded at my discretion, and a student cannot pass this class by only submitting extra credit.

Welcome to Mu 102! My name is Dr. Alice Jones (but my students usually just call me Dr. J.), and I'll be leading your section of Mus 102. Below is an introduction to how I'm approaching this course and information that will be helpful as we dive into this course.

Who am I? I'm a flutist by trade, and I also teach at CUNY Queensborough and CUNY Borough of Manhattan, in addition to working in arts administration at the Brooklyn Conservatory of Music. In everything I do, I'm thinking about ways to welcome new people, students, and audiences into the world of (classical) music.

What's this course about? A typical "Intro to Music" usually works like this: An introduction to the elements of music (what the course description calls the "basic terms, concepts, and principles of design"), followed by a chronological survey of major works and composers in Western music: Johann Sebastian Bach, Franz Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Richard Wagner, Johannes Brahms, Arnold Schoenberg, and maybe Aaron Copland thrown in the mix.

These are some great composers, a list of musicians you should definitely know as a person with a college education. They span the Baroque, Classical, Romantic, and Modern periods in Western classical music, represent a wide variety of musical styles, have composed thousands of pieces of music between them (enough each to fill a semester's worth of material on their own!), and have been immeasurably influential to other musicians – if we only studied their music, we'd fulfill all the expected requirements for this course.

But they don't tell the whole story. In that whole list, there's no one who looks like Jay-Z. Or Ariana Grande. Or who's from India. Or Argentina. Or who's had the life experiences of someone born after 1980. Think for a moment about the music you love – or that you think is “great.” Who do you think is missing from that original list?

Presenting course material according to the “Western canon” does the opposite of what this course seems like it should: it preferences one style of music over another and implies there's only one kind of people who make “great” music especially when a female, Black, Asian, or queer musician is thrown in as a token representative of their minority group. That's certainly not my intention.

One way to fit this course description would be to do a “greatest hits” model – cherry picking composers or pieces that I think are exemplary and worth discussing. The problem would be the disconnected nature of the musical examples, as if they had nothing to do with each other, and that wouldn't help you “develop your analytical abilities.” And, the connections between pieces, styles, or musicians are really interesting!

But showing all those connections and being exhaustive isn't possible, either. This IS an introductory course, after all! The range of ideas touched upon in the course description would take an entire undergraduate education to introduce, much less to gain a “deeper appreciation” of them!

Another option would be to scrap the entire description and teach whatever I want. But that seems unfair, doesn't it?

The actual plan. I think there are 4 things that you should understand by the end of this course in order to come away with an “understanding” or “deeper appreciation” of any music you think is “great”:

1. The relationship of the audience, the musical creator, and the source of funding
2. What makes a performance “expressive” or different from other performances
3. Sociology, or the different ways music can function in people's lives
4. Musical form

We'll be dividing our time into 4 topical units that allow us to discuss a wide range of music and address all of these main takeaways:

1. Dance music
2. Music and religion
3. Music as Art (with a capital A!)
4. Music as entertainment or spectacle

As much as possible, our time in the classroom will be treated as the valuable, non-renewable resource that it is: time spent physically together. I prioritize doing activities and holding discussions that would be impossible in any other format. Much learning *will* happen in other formats and cover information and concepts I think are essential to come away with a deeper understanding of the world of music – online materials, assigned reading – but they are things you can complete individually and you completing them before you come to class will also help make our time together even more meaningful.

Along the way, you'll also be engaging in online discussions with students in another section of Mu 102 and students from CUNY Queensborough, exploring how you listen to music through a soundscape journal project, reading scholarly articles, making music yourselves, and exploring how a New York City musical institution works.

Closing thoughts. I'm looking forward to sharing some great music, provocative discussions, and interesting ideas with you. I say “sharing” purposely here – I think of this course as an invitation to a party, and like any party, it'll only be as fun as the guests who attend. You'll get as much out this course as you put in – it could feel boring or invigorating, depending on how you participate.

Looking forward to hearing music through your ears over the next four months!

Best,
Dr. J.

Projected Schedule of Topics:

Unit	Date	In-class topic(s)	Online discussion
Intro	28-Aug	Welcome, listening through another person's ears	[No discussion]
	30-Aug	Musical texture, musical soundscapes Read before class: Titon 1-4; Yudkin 18-21, 29-30	
	4-Sep	Musical careers 1 Read before class: Cornelius 2-7; Forney 17-25; Schafer 7-12	Sep 3-9: Music and the brain
	6-Sep	Musical careers 2 Read before class: Clark 2-7 (section 1.3)	
Music and dance	13-Sep	Baroque court dance, rhythm Read before class: Forney 11-16, 102-107; Yudkin 23-25	Sep 10-23: Music education and the education of music
	20-Sep	(The problems of) Studying music history Read before class: Titon 18-30; Yudkin 301; Samson, "Music history" Due: Soundscape journal	
	25-Sep	Musical form Read before class: Clark 14-21 (sections 1.7-1.9); Forney 26-32	Sep 24-30: Musicking
	27-Sep	In-class essay: Analysis 1 Read before class: Clark 24-30 (sections 1.11-1.12)	
	2-Oct	Dance music in non-dance situations: The symphony Read before class: Forney 150-155, 162-166	Oct 1-7: Instruments and voice types
	4-Oct	Dance music in non-dance situations: Performance art Read before class: Dorris "The Audition"	
Music and religion	9-Oct	Articles roundtable #1: Aesthetics Read before class: article assigned on 10/10	Oct 8-14: Sound migration
	11-Oct	Religious music of Europe Read before class: Clark 35-45 (sections 2.3-2.5); Titon 210-215	
	16-Oct	Religious music beyond Europe Read before class: Ellis, "The sociology of music"	Oct 15-21: Music and gender
	18-Oct	TBD	
Music as Art	23-Oct	Musical careers 3 Read before class: Forney 4-7; Cornelius 207-209	Oct 22-28: [No discussion]
	25-Oct	Midterm exam	
	30-Oct	Musical analysis: Franz Schubert 1 Read before class: Clark 171-176 (section 6.5); Forney 33-35	Oct 29-Nov 4: Music and disability
	1-Nov	Musical analysis: Richard Wagner Read before class: Yudkin 159-170	
	6-Nov	Articles roundtable #2: Authenticity Read before class: article assigned on 11/1	Nov 5-11: Music and economics
	8-Nov	TBD	
	13-Nov	Minimalism Read before class: Yudkin 213-218, 245-253	Nov 12-18: Music and violence
15-Nov	Group project, day 1 Read before class: Cook "The economics and business of music"		
Entertainment and spectacle	20-Nov	Opera 1 Read before class: Forney 2017 167-169; Yudkin 130-134	Nov 19-18: [No discussion]
	27-Nov	Opera 2 Read before class: Yudkin 115-26	
	29-Nov	The concerto Group project, day 2 Read before class: None!	
	4-Dec	In-class essay: Analysis 2 Read before class: None!	
	6-Dec	Impressionism and Expressionism 1 Read before class: Forney 276-281	
	11-Dec	Impressionism and Expressionism 2 Due: Concert response essay Read before class: None!	
	TBA	Final exam Due: Group project presentations	