

**QUEENSBOROUGH**   
COMMUNITY COLLEGE  
MUSIC DEPARTMENT

Introduction to Music, Fall 2019  
Mu 101, F2 (Tuesday 12:10-3), Room H 110 — Mu 101, J4A (Thursday 3:10-6), Room H 144 —  
Mu 101, M4 (Thursday 6:10-9), Room H 110  
3 credits; 3 class hours

Instructor: Dr. Alice Jones  
Email: music.drjones@gmail.com  
Class website: www.drjonesmusic.me  
Office: H 140  
Office hours: By appointment on Tuesdays (3-4) and Thursdays (2-3)  
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 expressing their ideas through writing as well as writing in specific forms and styles. The course will involve both informal writing assignments in addition to ten (10) pages of formal writing assignments (i.e., drafts of formal essays will receive instructor feedback, and revisions will be graded). It satisfies half of the WI requirement for a QCC degree program.

A requirement for students at Queensborough Community College is that at least two classes taken be designated as writing intensive (WI). The purpose is to facilitate and foster writing abilities at the college level. In this class, as in all WI sections, the following features are incorporated:

- 1) Students will spend time during the semester writing in the service of learning.
- 2) A minimum of 10 pages of writing will be assigned.
- 3) The professor will respond to and return these 10 pages at least once so that students have an opportunity to revise the paper (or papers) before a final grade is given.
- 4) Writing will be discussed regularly in class.
- 5) Students' written work will be a significant part of the course grade.
- 6) At least one exam will have a written component.

**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.

## Inside this syllabus, you'll find:

- ⇒ An explanation of what this course is all about
- ⇒ Class policies for attendance, our classroom, emailing and submitting work via email, academic integrity
- ⇒ Resources you may find helpful: academic resources, services for students with disabilities
- ⇒ A list of materials required for this course
- ⇒ A breakdown of how you'll be graded
- ⇒ An overview of the different assignments required in this class (formal writing, online participation, exams, in-class work), late assignment policies, and optional assignments (extra credit)
- ⇒ A disclaimer about modifications to this syllabus
- ⇒ Suggested weekly schedule to stay on top of your assignments



## Welcome to Mu 101!

My name is Dr. Alice Jones (but my students usually just call me Dr. J.), and I'll be leading your section of Mu 101. 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 Juilliard, CUNY Queensborough, and CUNY Borough of Manhattan, in addition to working in arts administration and curate a concert series 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?

The course description for Mu 101 reads (remember from page 1 of this syllabus?):

"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."

Wow, that's a lot of stuff! I'll admit, portions of this description, in conjunction with the course title (Introduction to Music) really throw me for a loop. Here's why:

1. Not all music is art.
2. The time periods mentioned in the course description (Baroque, Classical, Romantic, Modern) span around 400 years—both a very short time (relative to human civilization and music making!) and a very long time (for a semester's worth of material). If we think of 400 years as a long amount of time, it'll be quite difficult to cover

"representative" music made and listened to by people from all walks of life. Yet, even if we think of 400 years as a short amount of time, the "basic terms, concepts, and principles of design" for each of those four periods of history (or any tradition or culture of music making) *change* and *evolve* (that's why the time periods have different names!)—each time period means learning to navigate the musical landscape all over again because there is no single answer to the question "What does music mean?"

3. These time period designations are only relevant in Europe and (later) the US. Music, however, is ubiquitous (i.e., it's everywhere, international borders be damned!).

4. What's does "great" mean, anyway? Great to whom? Great by what measure?

So, these are things I was thinking about as I sat down to design this course. I was also thinking about how a typical "Intro to Music" course usually works:

- 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. (And we will mention all of them at some point this semester.)

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? There will be several opportunities for you to draw upon and inject your own musical interests into the assignments and activities of this course, and I welcome the connections you make between the ideas raised in class and your own experiences—that's when learning comes to life.

Through the materials and activities of this class, we will address two broad sets of questions, seeking to orient and better know ourselves as individual listeners and simultaneously ground our listening in the contextual realities of music making:

- \* Why do we listen to the music we do? Why do we listen in the *way* we do? (In these questions, the word “we” refers to people in general, not just you or me as individuals.)
- \* What is it like to be a professional musician? What careers are there, what do musicians think about, or what concerns them? How do people in this field define what they do?

Although you may have answers to some or all of these questions already, our goal is to deepen and expand the ways in which you approach them through assigned reading, guided class discussions (led both by me and by yourselves), hands-on creative activities, web-based research about classical musicians and NYC musical institutions, and individual writing assignments about classical music as well as music of your choosing. Based on what we learn as we investigate these questions, we can use our new levels of knowledge and awareness to think imaginatively and empathetically about the world around us:

- \* What other ways and reasons for listening and making music, beyond those already integrated into our own lives, exist? Why do they exist? What kinds of knowledge, social structures, values, or issues define these other kinds of musical experience?

Finally, based on what we learn in response to all of these questions, we'll approach the biggest takeaway from this class:

- \* How can we better understand ourselves and our world around us?

This question means something different depending on how we read “we,” whether in the narrow sense of applying to you or me as individuals, or in the broader sense of us as human beings. Decide which interpretation is most meaningful for you!

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, individual writing—but they are things you can complete individually and by completing them before you come to class w our time together will be even more meaningful.

### Closing thoughts

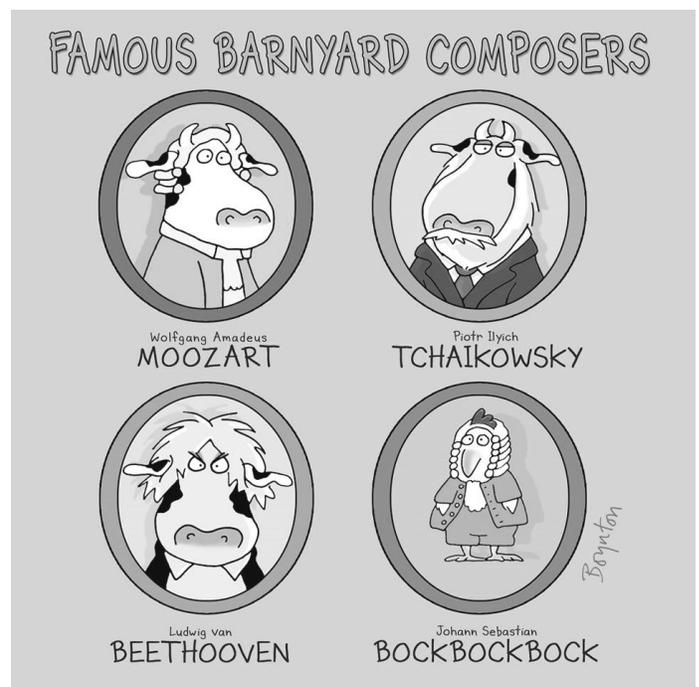
I look forward to sharing some great music, provocative discussions, and interesting ideas with you. I say “sharing” purposely here—I think of this course as an invitation to a party, and like any party, it'll only be as fun as the guests who attend. You'll get as much out this course as you put in—it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

Along the way, you'll also be having online discussions with students in two other sections of Mu 101 and exploring how you listen to music through a soundscape journal project, reading scholarly articles, studying different musical careers, making music yourselves, and sharing music you find interesting with the class.

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

Best,  
Dr. J.

P.S.—The best place to turn if you don't find an answer to something you need to know about Mu 101 is the class website: [www.drjonesmusic.me](http://www.drjonesmusic.me). Copies of all handouts, class materials, music played, and other academic resources are available there.



## CLASS POLICIES

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

**Attendance:** Each student is allowed two unexcused absences; two late arrivals and/or early departures 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 material.

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 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 adults—abuse of this policy will negatively affect your grade.

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

If you’re submitting an assignment via email, do so as an attachment (.doc, .docx, or .pdf only) and name the file in the following way: Lastname, FirstInitial – Assignment (e.g., Jones, A. – Analysis Essay). Do not send a link to a file in your Dropbox, Google Drive, or OneDrive, and do not paste your assignment in the body of your email. It will be considered late until you submit it properly.



**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 present his or her QCC SSD-issued “Accommodations Card” and discuss his/her specific needs for this class. Please contact the office of Services for Students with Disabilities (SSD) in Science Building, room 132 (718 631 6257) to be approved for an accommodation card.

**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.

**REQUIRED COURSE MATERIALS**

**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](http://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.

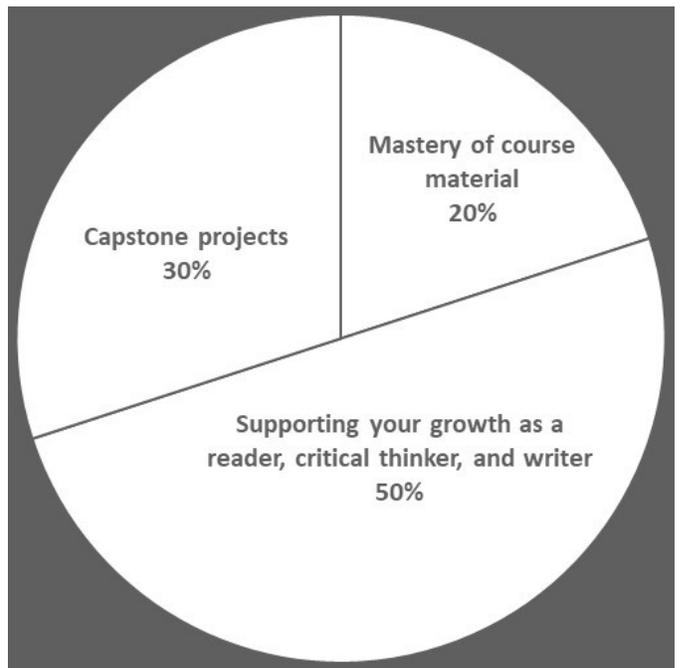
**You are not required to purchase a textbook for this course.** All assigned readings will be made available to you as PDFs or links on the class website. The only financial investment you will be asked to make is to attend a classical music concert during the semester; many of the concerts made available to you will be free or under \$20, however.

**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 regularly assessed through the following kinds of required activities (see chart).

As indicated by this grading breakdown, this class emphasizes and prioritizes your *growth* through assignments and projects that extend your 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.

**Ungrading:** I adopt a pedagogical practice called “ungrading” for half of the material in this course. I do this to put as much of the responsibility and pride in your achievements and growth back in your hands, rather than in the number circled in red at the top of the paper. The value in any assignment is in the process of being challenged by it, overcoming that challenge, and thereby developing as a thinker and deepening your skills and knowledge.

But, this is college, and grades are a part of that system. For reference, here are the QCC letter grade equivalents:

A (Excellent)	96-100	B-	80-83	D+	67-69
A-	90-95	C+	77-79	D (Passing)	64-66
B+	87-89	C (Satisfactory)	74-76	D-	60-63
B (Good)	84-86	C-	70-73	F (Failing)	0-59

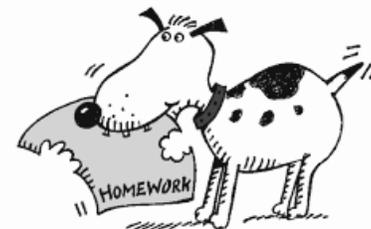
Let’s return to the kinds of assignments and their purposes in this class in your academic journey, one by one:

1. Mastery of course material—All assignments in this category are graded for accuracy.
2. Supporting your growth and development as a writer, reader, and critical thinker—All assignments in this category are graded on a scale of Credit or No Credit (more on this in a second).
3. Capstone presentation of your ideas—For most of your writing, we’ll use the Credit/No Credit scale, and we’ll shift to a letter grade for the final portfolio, a revision of all your work over the course of the term, once you’ve gotten a handle on this course and thinking about music in new (perhaps uncomfortable) ways.

**Mastery of course material (20% of your overall grade):** There are two kinds of assignments in this category, and these cannot be made up or rescheduled:

- Daily quizzes (10% of your final grade)
- Midterm exam (10% percent of your final grade)

Each class period will begin and end with a quiz on the material assigned as preparatory reading (at the start of class) and the material covered in class (at the end of class). Some days may not have a quiz, at my discretion. These quizzes will include factual questions (T/F, multiple choice, short answer) and/or listening-based questions. They will be graded for accuracy (out of 100 points). There are no make-ups for these quizzes, and they will be averaged together, dropping the four (4) lowest grades.



The midterm exam will take place at the beginning of class on Thursday October 24 / Tuesday October 29, and will consist of both factual questions (T/F, multiple choice, matching, vocabulary, short answer, etc.) and listening-based questions (identifying musical features in an unfamiliar piece of music).

**Supporting your growth and development as a writer, reader, and critical thinker (50% of your overall grade):** Because this section of the course is worth the most, it’s what I think of as the most important aspect of the class. These assignments are “informal writing,” and they build upon your mastery of the course material and prepare you for higher stakes assignments. These activities are an opportunity for you to engage in additional writing and critical reading practice, learn from your peers, and apply the concepts of observation, analysis, and critique introduced in class to a range of different musical styles. They are designed to extend and expand in-class lecture topics. There are four (4) activities in this portion of the course, each worth 12.5% of your final grade:

- Participation in twelve (12) week-long instructor-led online discussions (Each discussion begins on a

Monday at 12:01am and ends on a Sunday at 11:59pm)

- Close reading and discussion of scholarly articles in a group setting (2), Tuesday September 10 / Thursday September 19, Thursday November 21 / Tuesday November 26
- Participation in online peer critique sessions, October 7-13, November 4-10
- Writing experiences (8), various due dates — Each assignment is graded Credit/No Credit and will be revised as part of the Writing Portfolio (see below)

All assignments in this category are graded on a scale of Credit/No Credit. This grading scale does not mean that simply turning in work earns a mark of “Credit” for an assignment. Rather, the bar for “Credit” is quite high, because the only alternative is a 0. An overall mark of “No Credit” on any one of these three activities will result in a loss of 10 points from your overall course grade.

⇒ For example, if you only participate meaningfully in five of the online discussions, your grade for this overall activity will be “No Credit,” which would mean a loss of 12.5 points from your overall course grade.

If your submission is marked “No Credit,” you can resubmit it as many times as you like until it receives “Credit.” Each new version must include the previous version and a “*Process Letter*” in which you explain what you’ve done differently in this revised version and what you’ve learned in the process.

**Capstone presentation of your ideas (30% of your overall grade):** Think of these assignments like “formal writing.” These projects serve as a culmination and presentation of the learning you’ve done all term and fulfill the campus requirement that each student submit ten (10) pages of formal writing as part of the Writing Intensive curriculum.

- Writing Portfolio and Reflection *with process letter*, T Dec 10 / Th Dec 12 — Letter grade. This portfolio will contain revisions of writing experiences (see above) and will be graded as a whole (15% of your final grade)
- Final discussion and writing assignment, T Dec 17 / Th Dec 19 — Letter grade (15% of your final grade)

**Email submissions:** If you need to submit an assignment to me via email, name the file this way:

Last name, First initial - Name of assignment

Example: Jones, A. - Writing 1

Without music, life would be a mistake. —Friedrich Nietzsche · Ah, music! A magic beyond all we do here. —J. K. Rowling · To listen is an effort, and just to hear is no merit. A duck hears also. —Igor Stravinsky · There are two means of refuge from the misery of life—music and cats. —Albert Schweitzer · One ought, every day at least, to hear a little song, read a good poem, see a fine picture, and, if it were possible, to speak a few reasonable words. —Johann Wolfgang von Goethe · Anything human can be felt through music, which means that there is no limit to the creating that can be done with music. You can take the same phrase from any song and cut it up so many different ways—it’s infinite—it’s like God, you know? —Nina Simone · I will keep playing as long as my body lets me, and as long as I’m wanted by my listeners. Because music is the only thing that keeps me going. —Ravi Shankar · I can’t understand why people are frightened of new ideas. I’m frightened of the old ones. —John Cage · Music was my refuge. I could crawl into the space between the notes and curl my back to loneliness. —Maya Angelou · The arts are not just a nice thing to have or to do if there is free time or if one can afford it. Rather, paintings and poetry, music and fashion, design and dialogue, they all define who we are as a people and provide an account of our history for the next generation. —Michelle Obama · My music is best understood by children and animals. —Igor Stravinsky · It’s easy to play any musical instrument: all you have to do is touch the right key at the right time and the instrument will play itself. —Johann Sebastian Bach · Music in the soul can be heard by the universe. —Lao Tzu · An artist’s duty, as far as I’m concerned, is to reflect the times. —Nina Simone · Nothing is more intolerable than to have to admit to yourself your own errors. —Ludwig van Beethoven · They teach you there’s a boundary line to music. But, man, there’s no boundary line to art. —Charlie Parker · Give me some music; music, moody food of us that trade in love. —William Shakespeare · Why hurry over beautiful things? Why not linger and enjoy them? —Clara Schumann ·

I ask you to do this so that I don't have 75 files on my computer all called "Music essay." If an assignment is submitted via email but does not follow the submission requirements, I will not accept it and it is still late until it is properly submitted.

**Late assignments:** Late assignments will not be accepted for in-class work/quizzes.

Every student may have one extension for any assignment in the "Supporting your growth" category, no explanation necessary—life happens. Request an extension in person or via email at least 24 hours before the scheduled due date and set your own new due date. Whatever the due date (or if you do not request an extension), late assignments lose one point per day, up to two weeks, and will not be accepted after 14 days. An assignment that is submitted late and receives a grade of No credit may still be revised; the final grade will reflect the number of days the first submission was late.

Writing Portfolios will lose 1 point per day, up to one week (the date of the Final Exam). After that, late assignments will not be accepted, and there are no revisions on Writing Portfolios.

Assignments are marked as "submitted" the day that I receive them, whether as a hard copy placed in my mailbox in the Music Department office or the date stamp on an email. If you are nervous or apprehensive about completing an assignment by its due date, make an appointment to talk to me about your concerns *before* the due date.

**Extra credit:** Any student may choose to earn extra credit in this course that by posting a weekly extra credit blog entry to the website for his or her section of Mu 101. Instructions and details are available here: [www.drjonesmusic.me/extra-credit-fall-2019](http://www.drjonesmusic.me/extra-credit-fall-2019). This is the only extra credit available in this course. Please do not ask me about any additional extra credit options.

*You cannot pass this course by only doing extra credit.* In order not to feel 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.

**A typical week in Mu 101: 20 minutes a day (Use and modify to fit your schedule!)**

**Monday** – Skim over the online discussion that just began at 12:01am. Read the headings so you have a sense of what this discussion is all about, read the prompting questions to get your brain thinking about how to respond to the discussion, and read any comments that have already been made.

**Tuesday – Friday** – Read the entire online discussion closely and make at least one comment. Read over the optional extra credit prompts and choose one or two to think about over the course of the week.

**The day before class** – Skim the assigned textbook reading for tomorrow's class one final time.

**The day after class** – Re-read (skim) *last* week's assigned reading and your notes from yesterday's class. Write down any questions you're still unsure of (email Dr. J. or bring them to class) and write down any interesting ideas you might want to use later—many artists keep running journals or notebooks of snatches of ideas "in the can" for later. Skim the next set of assigned textbook readings for their headings and main points.

**The next day after class** – Read the assigned reading for next week's class closely. Take notes about interesting ideas, concepts that are confusing for you, questions you want to ask in class, ideas you think may appear on the weekly in-class quiz, or vocabulary you want to remember.

**Saturday** – Revisit the online discussion and make another comment (or two!).

**Sunday** – Revisit the online discussion and finish your comments by 11:59pm. Create an optional extra credit blog response on your own WordPress website and send Dr. J. an email about it by 11:59pm.

**[Repeat!]**

**Provisional schedule (subject to change).** All reading assignments are available online and should be completed before the start of class. All assignments are due as hard copies in class unless otherwise noted.

Date	In-class topic(s) and Assignments due	Online discussion
T 8/27	Welcome, listening through another person's ears	
T 9/3	The writing portfolio · Musical portraits I · Intro to musical elements I (melody, texture) Read before class: Cornelius 2-7, Schafer 7-12, Titon 1-4, Yudkin 18-21	Sep 2-8: Our best practices
T 9/10	<b>Roundtable discussion</b> Thinking like a musicologist I: the Medieval and Renaissance periods Read before class: Clark 34-39 (sections 2.1-2.5), article assigned on 9/3 <b>Due: Writing 1 (Soundscape)</b> <b>Due: Writing 2 (Table of Contents)</b>	Sep 9-15: Defining the ethos of now: What makes 2019 "2019"?
T 9/17	Intro to musical elements II (rhythm, meter) · Thinking like a musicologist II: the Baroque period Read before class: Clark 14-30 (sections 1.7-1.12), Forney 8-16, Forney 102-107 <b>Due: Writing 3 (The ethos of now)</b>	Sep 16-22: Music and the brain
T 9/24	Intro to musical elements III (form) Read before class: Forney 26-32, Samson "Music history", Titon 210-215 <b>Due: Writing 4 (An account after Rameau)</b>	Sep 23-29: Music educations
T 10/1	No classes (Rosh Hashanah)	Sep 30-Oct 6: Instruments and voice types
Sa 10/5	<b>Due online: One paragraph from Writing 1, 3, or 4</b>	
T 10/10	No classes (Yom Kippur)	Oct 7-13: Peer critique 1
T 10/15	Thinking like a musicologist III: the Classical period Read before class: Cornelius 207-209, Forney 150-155, Forney 162-166, Yudkin 115-126	Oct 14-20: Music and gender
T 10/22	Thinking like a musicologist IV: Intro to musical analysis · Midterm review Read before class: Forney 17-25, Forney 33-35, Yudkin 23-30, Yudkin 159-170 <b>Due: Writing 5</b>	Oct 21-27: Music and disability
T 10/29	<b>Midterm exam</b> The writing portfolio revisited	Oct 28-Nov 3: Musicking
Sa 11/2	<b>Due online: An excerpt from Writing 1, 3, 4, or 5</b>	
T 11/5	Musical careers I · Opera I: the Baroque and Classical periods Read before class: Ellis "The sociology of music", Forney 4-7, Forney 2017 167-169, Yudkin 130-134 <b>Due: Writing 6</b>	Nov 4-10: Peer critique 2
T 11/12	Music criticism · Opera II: the Romantic period Read before class: Titon 18-30, Yudkin 139-144, Yudkin 301	Nov 11-17: Sound migration
T 11/19	Classical music of the 20th century I: Impressionism and Expressionism Read before class: Forney 276-281, Yudkin 213-218, Yudkin 224-226	Nov 18-24: Music and economics
T 11/26	<b>Roundtable discussion</b> Classical music of the 20th century II: Musical careers II and looking to the future Read before class: Dorris "The audition", Individual research assignments	Nov 25-Dec 1: Voyager 2019
T 12/3	Classical music of the 20th century III: Minimalism Read before class: Cage "Lecture on Nothing"	Dec 2-8: Music and violence
T 12/10	Musical portraits II · Experimentation and virtuosity Read before class: Yudkin 245-253 <b>Due: Writing Portfolio (including concert essay and course reflection)</b>	Dec 9-17: Blog post to prepare for final discussion
T 12/17	<b>Final "exam" discussion + in-class writing)</b>	Dec 9-17: Blog post to prepare for final discussion