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.
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, an afterschool program in the Bronx, CUNY Queensborough, and SUNY Purchase, in addition to curating 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! Parts 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. On the other hand, 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 current events/issues, 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 with 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.

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Without music, life would be a mistake. —Friedrich Nietzsche

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

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

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

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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. [Link](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. – Writing 4). 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) 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.

Informal writing (45% of your overall grade)
These assignments and activities will take place both in class and online, and I adopt a pedagogical practice called “ungrading” for all of them. 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.

There will be 31 informal writing activities that I will check throughout the term. There are five types of informal writing in this class: (1) in-class warm-up essays based on assigned reading, (2) in-class reading and discussions, (3) student-to-student online discussion forums, (4) in-class student-led discussions, and (5) peer critiques. In a perfect world, every student would complete every activity, but we live in the real world and we
can be practical about balancing our goals with what is reasonable. Here are my criteria for grading:

- Every student must complete at least one of each kind of activity.
- Every student must complete at least two-thirds of all the assignments listed (i.e., 21 assignments).
- Assignments are due on their due dates and I won’t accept late work unless we’ve discussed it ahead of time (see below).

I will note whether or not you submit an assignment according to its specific criteria (e.g., number and kind of contributions to a discussion, participation during an in-class activity) and will provide you with an updated accounting each week. If you submit more than the minimum requirements, I will add +0.3 points to your overall course grade for each activity (up to 3 points total).

Late assignments, extensions, and absences. If there is an activity that you know you cannot complete by its due date, request an extension, no explanation necessary—life happens. Please send me an email at least 24 hours before the scheduled due date and set your own new due date. You may do this on up to 3 assignments.

If you are absent for an in-class activity, you may submit a written version of your participation within one week. If you need an extension for this make-up, the same process applies (send me an email telling me your new due date at least 24 hours before it’s due).

If there are extenuating circumstances that prevent you from doing either of these, please email me and make an appointment to talk to me during my office hours.

Exams (20% of your overall grade)
This class will have two (2) take-home exams, and each will cover material from half of the semester. I will distribute each exam in class and you will have the following 6 weeks to complete it on your own. It is due at the date on the course calendar, and on that date we will also complete a listening-based portion at the beginning of class. If a student misses the listening portion, it cannot be made up; late exams will not be accepted.

Exam due dates/listening dates: M Mar 16/W Mar 18 and M May 18/W May 20

Writing Portfolio (20% of your final grade)
The Writing Portfolio will contain a revision of six writing assignments given throughout the term, totaling at least pages, plus a new piece of reflective writing. During the term, each writing will not receive a quantitative grade, only qualitative feedback, and you may resubmit a writing for feedback as many times as you like. I will not accept late writing unless you have spoken with me about it ahead of time. The Writing Portfolio will be assigned a letter grade based on criteria we develop as a class. Due date: M May 11/W May 13

Final discussion (15% of your overall grade)
During the scheduled final exam, the class will have a final discussion on a topic to be determined. It will be graded according to the same criteria as previous in-class discussions and will be followed by a reflective writing about the experience.

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

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.

Extra credit: There are two (2) and only two ways to earn extra credit in this course. Please do not ask me about any additional extra credit options.

Complete more than the minimum requirements of informal writing (see above). Each additional activity beyond the minimum will add 0.3 points to your overall course grade.
Create a blog post on the website for your section of Mu 101. Instructions and details are available here: www.drjonesmusic.me/extra-credit-spring-2020. Each post is worth 0.5 points on your overall course grade.

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.

For reference, here are the QCC letter grade equivalents:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (Excellent)</td>
<td>96-100</td>
</tr>
<tr>
<td>A-</td>
<td>90-95</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
</tr>
<tr>
<td>B (Good)</td>
<td>84-86</td>
</tr>
<tr>
<td>B-</td>
<td>80-83</td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
</tr>
<tr>
<td>C (Satisfactory)</td>
<td>74-76</td>
</tr>
<tr>
<td>C-</td>
<td>70-73</td>
</tr>
<tr>
<td>D+</td>
<td>67-69</td>
</tr>
<tr>
<td>D (Passing)</td>
<td>64-66</td>
</tr>
<tr>
<td>D-</td>
<td>60-63</td>
</tr>
<tr>
<td>F (Failing)</td>
<td>0-59</td>
</tr>
</tbody>
</table>

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 may want to write about in the weekly in-class essay, 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.

<table>
<thead>
<tr>
<th>Date</th>
<th>In-class topic(s) and Assignments due</th>
<th>Online discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>M 1/27</td>
<td>Welcome, listening through another person’s ears</td>
<td>Jan 27-Feb 2: Myths, Misconceptions, and Learning</td>
</tr>
<tr>
<td>M 2/3</td>
<td>Intro to musical elements I (texture) · Musical portraits I Read before class: Cornelius 2-7, Schafer 7-12, Titon 1-4, Yudkin 18-21</td>
<td>Feb 3-9: Music and the brain</td>
</tr>
<tr>
<td>M 2/10</td>
<td>Intro to musical elements II (melody) · Thinking like a musicologist I: the Medieval and Renaissance periods (400-1600) Read before class: Clark 34-39 (sections 2.1-2.5)</td>
<td>Feb 10-16: Musical educations and the education of music</td>
</tr>
<tr>
<td>W 2/12</td>
<td>No classes (college is closed)</td>
<td></td>
</tr>
<tr>
<td>M 2/17</td>
<td>No classes (college is closed)</td>
<td>Feb 17-23: Instruments and voice types</td>
</tr>
<tr>
<td>M 2/24</td>
<td>Intro to musical elements III (rhythm) · Thinking like a musicologist II: the Baroque period (1600-1750) Read before class: Clark 14-30 (sections 1.7-1.12), Cornelius 207-209, Forney 4-16, Forney 102-107 Due: Writing 1 (Soundscape Journal, Soundscape Response, and Reflection 1)</td>
<td>Mar 2-8: Music and gender</td>
</tr>
<tr>
<td>M 3/9</td>
<td>Intro to musical elements V (harmony) · Music criticism Read before class: Ellis “The sociology of music”, Forney 17-25, Yudkin 301 Due: Writing 2 (TBD)</td>
<td></td>
</tr>
<tr>
<td>Sa 3/14</td>
<td>Due online: One paragraph from Writing 1 or 2</td>
<td></td>
</tr>
<tr>
<td>M 3/23</td>
<td>Instrumental genres of the Classical period (1750-1800) Read before class: Forney 150-155 and 162-166, Yudkin 115-126 and 139-144 Due: Writing 3 (Music criticism)</td>
<td>Mar 23-29: Musicking</td>
</tr>
<tr>
<td>Sa 4/4</td>
<td>Due online: Up to two (2) excerpts from Writing 1, 2, 3, or 4</td>
<td></td>
</tr>
<tr>
<td>M 4/6</td>
<td>Roundtable discussion: Living classical musicians Music in the real world Read before class: Nettl 3-18, individual research assigned on Mar 30</td>
<td>Apr 6-19: Peer critique 2</td>
</tr>
<tr>
<td>T 4/7</td>
<td>Classes follow a Wednesday schedule</td>
<td></td>
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<tr>
<td>4/8-4/16</td>
<td>Spring Break (no classes)</td>
<td></td>
</tr>
<tr>
<td>M 4/20</td>
<td>The real world in music Read before class: Cook “The economics and business of music”, Titon 18-30 Due: Writing 5 (Primary source document)</td>
<td>Apr 20-26: Music and economics</td>
</tr>
<tr>
<td>M 5/4</td>
<td>Classical music of the 20th century II: Minimalism Read before class: Cage “Lecture on Nothing”</td>
<td>May 4-10: Music and violence</td>
</tr>
<tr>
<td>M 5/11</td>
<td>Musical portraits II · Experimentation and virtuosity Read before class: Yudkin 245-253 Due: Writing Portfolio</td>
<td>May 11-20: Blog post to prepare for final discussion</td>
</tr>
<tr>
<td>M 5/18</td>
<td>Roundtable discussion (topic TBD) Due: Exam 2</td>
<td></td>
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</tbody>
</table>