

BOROUGH OF MANHATTAN COMMUNITY COLLEGE

The City University of New York

Department of Music and Art

Title of Course: Principles of Music

MUS 102 – section 0701

Semester: Fall 2019

Instructor: Dr. Alice Jones (“Dr. J.”)

Web materials: www.drjonesmusic.me

Office and office hours: F-1111, Mon & Weds 9am-10am by appointment

Basic Skills: listening-based interpretation, critically analyze primary source documents (historical and modern, written and visual), writing in response to live and recorded music supported by observable musical details, imagine original musical experiences and the creative process

Prerequisites: ACR094, ESL094, ENG088

Corequisites: None

Class Hours: Mon & Weds, 7:30am-8:45am

Room: F-301

Credits: 3

Instructor email: aljones@bmcc.cuny.edu

Course Description: The CUNYfirst version: “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.”

The Dr. J. version, with 100% less passive voice construction:

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 (through music)?

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!

A typical “Intro to Music” course 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? 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.



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.

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.

Course Student Learning Outcomes (Students will be able to...)	Measurements (means of assessment for student learning outcomes listed in first column)
1. Acquire and accurately use a basic vocabulary of terms related to music, musical features, and music history	1. Defining and using terms accurately on quizzes and exams, as well as in written assignments
2. Develop focused listening skills, including recalling previously heard compositions, identifying musical features of familiar and unfamiliar works upon audiation, interpret musical features of familiar and unfamiliar works, compare musical features of works, and identifying stylistic features (historical style, genre) in familiar and unfamiliar works	2. Identifying musical features and stylistic features on quizzes and exams and during class discussions
3. Explore and discover themselves as listeners and thinkers about music	3. In-class guided discussions and individual writing assignments, both creative and factual
4. Connect in-class material to their own listening experience, lives, and interests	4. In-class guided discussions, quickfire responses, and individual writing assignments

Below are the college's general education learning outcomes, the outcomes that are checked in the left-hand column indicate goals that will be covered and assessed in this course.

	General Education Learning Outcomes	Measurements (means of assessment for general education goals listed in first column)
<input checked="" type="checkbox"/>	Communication Skills- Students will be able to write, read, listen and speak critically and effectively.	In-class discussions based on assigned reading, a variety of individual writing assignments, final exam project
<input type="checkbox"/>	Quantitative Reasoning- Students will be able to use quantitative skills and the concepts and methods of mathematics to solve problems.	
<input type="checkbox"/>	Scientific Reasoning- Students will be able to apply the concepts and methods of the natural sciences.	
<input type="checkbox"/>	Social and Behavioral Sciences- Students will be able to apply the concepts and methods of the social sciences.	
<input checked="" type="checkbox"/>	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.	Individual writing assignments, class discussions, quizzes and exams

	Information & Technology Literacy- Students will be able to collect, evaluate and interpret information and effectively use information technologies.	Individual web-based research about living classical musicians
	Values- Students will be able to make informed choices based on an understanding of personal values, human diversity, multicultural awareness and social responsibility.	In-class discussions based on assigned reading, individual writing assignments, final exam project

Required Text: 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.

Other Resources: Dr. J's website (www.drjonesmusic.me) should be your first go-to resource for questions throughout 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.

What else do you need for this class?

- A pen or pencil – you will write something in every class
- Strongly recommended: A folder or binder for storing notes, handouts, and assignments dedicated to this class
- 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.
- A positive attitude, receptive ears, respect for everyone in the classroom, and an open mind!

Evaluation and Requirements of Students: There are a variety of assignments in this course, 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.

<u>Task</u>	<u>Weight in final grade</u>
In-class discussion/activity participation and quickfire responses	25%
In-class quizzes	10%
Written exams (2)	25%
Writing experiences (6)	25%
Final project and written reflection	15%

In-class discussion/activity participation and email responses. Each student will be graded on a scale of Credit/No credit for participation in-class discussions/activities and email responses.

- For in-class participation, a student will earn a grade of Credit for each class meeting by being present and by also actively and constructively contributing to the learning environment. Things that do not meet these criteria include sleeping, cell phone use, distracting conversations, or contributions that are not constructive. If a student is absent for an activity, he or she may refer to the lecture notes online for an activity description and write a make-up version explaining what they would have contributed and would have wanted to learn had they been in attendance.
- Quickfire prompts will be sent to you via email, and your email response to them is due date before Friday at 5pm in the week they are assigned. They are graded for completion by their due date, and there are no make-up opportunities for quickfire responses.

In-class daily quizzes. There will be brief reading-, listening-, and lecture-based quizzes taken during the first five and/or last five minutes of class graded for accuracy (0-100). Questions will include T/F, multiple choice, and short answer responses. These may not take place every day. They are graded for factual accuracy (0-100), and the three lowest grades will be dropped from this average. In-class quizzes cannot be made up if they are missed.

Written exams. There will be two (2) written exams, scheduled for the entire class meeting on October 16 and December 18 and graded for accuracy (0-100). They will consist of listening-based questions (identifying musical features and stylistic traits) as well as T/F, multiple choice, matching, and short answer questions based on assigned readings, in-class activities and discussions, and other assignments. An exam cannot be made up without permission from the instructor before the date of exam.

Writing experiences. There are six (6) required writing assignments, each of which provides an opportunity to extend our exploration of an in-class topic by connecting it to your own listening experience and music that is meaningful to you in myriad ways. There are no specific length requirements for these assignments, and they will be graded on a scale of Credit/No credit with an opportunity for revision on all assignments. Due dates:

September 11: Soundscape journal and reflection
September 23: An account after Rameau
October 28: The ethos of now
November 4: Concert essay 1
December 2: Music criticism
December 11: Concert essay 2

Late policy for writing experiences: Every student may have one extension, 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.

Final project and written reflection. During the first of our two class meetings during exam week (December 16) you will complete a creative project with other members of the course. You will prepare for this project by listening to and learning about an assigned list of pieces, and your successful completion of this project will draw upon the ideas, knowledge, and learning you've done throughout the term. It will also serve as a review of course material in preparation for the second and final written exam of the course. Your written reflection on that experience is due at the final class meeting, December 18.

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 (Monday-Sunday; there are 17 weeks in the Fall 2019 calendar) through thoughtful extra credit submissions, points are awarded at my discretion, and a student cannot pass this class by only submitting extra credit. There are no other opportunities for extra credit in this course.

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

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 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.

Campus resources: BMCC is committed to the health and well-being of all students. It is common for everyone to seek assistance at some point in their life, and there are free and confidential services on campus that can help.

Single Stop www.bmcc.cuny.edu/singlestop, room S230, 212-220-8195. If you are having problems with food or housing insecurity, finances, health insurance or anything else that might get in the way of your studies at BMCC, come by the Single Stop Office for advice and assistance. Assistance is also available through the Office of Student Affairs, S350, 212-220- 8130.

Counseling Center www.bmcc.cuny.edu/counseling, room S343, 212-220-8140. Counselors assist students in addressing psychological and adjustment issues (i.e., depression, anxiety, and relationships) and can help with stress, time management and more. Counselors are available for walk-in visits.

Office of Compliance and Diversity www.bmcc.cuny.edu/aac, room S701, 212-220-1236. BMCC is committed to promoting a diverse and inclusive learning environment free of unlawful discrimination/harassment, including sexual harassment, where all students are treated fairly. For information about BMCC's policies and resources, or to request additional assistance in this area, please visit or call the office, or email olevy@bmcc.cuny.edu, or twade@bmcc.cuny.edu. If you need immediate assistance, please contact BMCC Public safety at 212-220-8080.

Office of Accessibility www.bmcc.cuny.edu/accessibility, room N360 (accessible entrance: 77 Harrison Street), 212-220-8180. This office collaborates with students who have documented disabilities, to coordinate support services, reasonable accommodations, and programs that enable equal access to education and college life. To request an accommodation due to a documented disability, please visit or call the office.

BMCC Policy on Plagiarism and Academic Integrity Statement: Plagiarism is the presentation of someone else's 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 (also available online).

In other words, 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.

Outline of Topics – Subject to change

Date	In-class topic(s) and assignments due
W 8/28	Welcome and the soundscape
M 9/2	No classes (Labor Day)
W 9/4	Music and the brain Read before class: Clark 2-7 (section 1.3), Cornelius 2-7
Th 9/5	Classes follow a Monday schedule Musical elements 1: melody, texture Read before class: Clark 14-30 (sections 1.7-1.12), Schafer 7-12
M 9/9	Thinking like a musicologist 1: The Medieval and Renaissance periods Read before class: Clark 34-39 (sections 2.1-2.5), Titon 1-4, Titon 210-215, Yudkin 18-21
W 9/11	Musical elements 2: Rhythm and harmony Read before class: Yudkin 23-25, Yudkin 26-29, Yudkin 29-30, Musical educations and the education of music Due: Writing #1 (Soundscape)
M 9/16	Thinking like a musicologist 2: The Baroque period Read before class: Forney 102-107, Samson "Music history"
W 9/18	Musical elements 3: Instruments and voice types Read before class: Cornelius 207-209, Instruments and voice types
M 9/23	Thinking like a musicologist 3: Musical portraits Read before class: Titon 18-30, Music and violence Due: Writing #2 (An account after Rameau)
W 9/25	Musical elements 4: Form Read before class: Forney 8-16
M 9/30	No classes (Rosh Hashanah)
T 10/1	

W 10/2	Intro to musical analysis 1 Read before class: Forney 17-25, Forney 26-32
M 10/7	Intro to musical analysis 2 Read before class: Forney 33-35
T 10/8 W 10/9	No classes (Yom Kippur)
M 10/14	No classes (Columbus Day/Indigenous Peoples Day)
W 10/16	Classes follow a Monday schedule Exam 1
M 10/21	Aesthetics Read before class: Article assigned via email
W 10/23	Thinking like a musicologist 4: The Classical period Read before class: Forney 150-155, Yudkin 115-126
M 10/28	The string quartet Read before class: Yudkin 130-134, Musicking Due: Writing #3 (The ethos of now)
W 10/30	The symphony Read before class: Dorris “The Audition”, Forney 4-7, Forney 162-166
M 11/4	Music and disability Read before class: Yudkin 139-144 Due: Writing #4 (Concert essay 1)
W 11/6	Opera 1 Read before class: Rivera “Shouldn’t you be fatter?”
M 11/11	Opera 2 and the concerto Read before class: Forney (2017) 167-169
W 11/13	Unwritten music Read before class: Ellis “The sociology of music”
M 11/18	Musical careers 1 Read before class: Music and economics, optional Cook “The economics and business of music”
W 11/20	Musical careers 2 Read before class: Materials assigned individually about classical musicians and NYC music organizations
M 11/25	Music criticism Read before class: Music and gender
W 11/27	Game day Read before class: Yudkin 301
Th 11/28 F 11/29	No classes (Thanksgiving)
M 12/2	A late Romantic case study: Richard Wagner Read before class: Yudkin 159-170 Due: Writing #5: Music criticism
W 12/4	Into the 20 th century: Impressionism and Expressionism Read before class: Forney 276-281, Yudkin 213-218, Yudkin 224-226
M 12/9	Minimalism Read before class: Cage “Lecture on nothing”, Yudkin 245-253, Sound migration
W 12/11	Current events in the musical world Due: Writing #6 (Concert Essay 2)
M 12/16	Final exam project: Music in current events Listen before class: Music assigned at previous class
W 12/18	Exam 2

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 · 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 can’t understand why people are frightened of new ideas. I’m frightened of the old ones. —John Cage · An artist’s duty, as far as I’m concerned, is to reflect the times. —Nina Simone · 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 ·
