



Created by Poe M. Allphin

MUSIC 1: Introduction to Music

Spring 2023, SEC 07 (3 Credits)

M/W 3:10 PM-4:25 PM, Music 263

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Office Hours by appointment on Zoom, [up-to-date syllabus and slides available here in our Google Drive Folder](#).

Course Description

An introductory course in music appreciation, designed to develop an understanding of western classical music and its history. Following an introduction to some basic principles and terminology of music theory, selected pieces and topics from western music and its history are examined and discussed.

Learning Objectives:

Students should emerge from this course with the ability to make more acute and grounded observations, both verbally and in writing, about music wherever they may encounter it in their lives. This class is not a comprehensive overview of all of western music history, nor does it center on many of the most popular figures in this history. For instance, we may only listen to one mass and one full symphony in class, but I encourage you all to seek out others on your own. Some of the music is clustered based on the time period or musical era in which they were written, while other topic days are more concept-based, with the goal that students come to understand different ways of making connections between pieces and styles of music.

Course Policies: Communicate! If you think you may be unable to submit an assignment or come to class on time, please just let me know beforehand. If there is an emergency, first take care of yourself and others and then communicate with me when you can. Please let me know at any point if you have accessibility needs that are not being met by this course, whether or not they are accommodations through The Office of Special Services for Students with Disabilities.

Queens College Policies

REASONABLE ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Candidates with disabilities needing academic accommodation should: 1) register with and provide documentation to the Special Services Office, Frese Hall, Room 111; 2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. For more information about services available to Queens College



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candidates, visit the website, or contact: Special Service Office; Director, Miriam Detres-Hickey, Frese Hall, Room 111; 718-997-5870.

CUNY POLICY ON ACADEMIC INTEGRITY

Academic Dishonesty is prohibited in The City University of New York and is punishable by penalties, including failing grades, suspension, and expulsion as provided at

<https://www.cuny.edu/about/administration/offices/legal-affairs/policies-procedures/academic-integrity-policy/>.

Assignments

While there will be various in-class activities and recommended readings throughout this course, the main assignment (to be discussed in more detail as each part approaches) will be a final project that has been broken down into four components to be completed throughout the semester:

1. Project Proposal due on Blackboard on **Wednesday, March 8**
A one-paragraph explanation of your final project's proposed *topic* and its *format* (traditional paper, podcast, blog post, album/concert review, musical composition, etc.).
2. Bibliography due on Blackboard on **Monday, April 3**
Please submit a formatted preliminary bibliography of 3-5 sources. This may be in whatever citation style you are most familiar with (Chicago, APA, MLA, etc.) If you have chosen to produce a musical composition for your final project, please put together a playlist of 2-4 pieces that inform your musical style and a bibliography of at least 2 sources that you might consult for your final project.
3. Rough Draft due before class on **Wednesday, May 10**
This should be at least 3 pages so that there is ample material for your classmates to provide feedback on for our **peer review session**. Please either bring a printout or be willing to let your classmate use the comment function on your document on your device so that you can receive feedback.
4. Final Project due on Blackboard on **Wednesday, May, 17**
Papers should be 4-6 pages, double spaced. Podcasts (8-12 minutes) must be accompanied by a transcript. Blog posts should be 1500-3000 words and include multimedia (links, videos, images, etc.). Musical compositions should be around 2-4 minutes in length, submitted as a recording and/or a score, and must be accompanied by 500-750 words of writing about your inspirations and compositional process. All projects should include final bibliographies.



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Grading

Project Proposal - 20%

Bibliography - 20%

Rough Draft 20%

Peer Review 5%

Final Project 35%

The first three components of the final project will be graded based on participation, but you will receive feedback on them. The final project will be assigned a letter grade. This means that if, on time or with a communicated and agreed-upon extension, you submit a topic proposal, submit a bibliography, bring a rough draft to class, and give peer feedback on a classmate's rough draft, you will already have the maximum number of possible points on 65% of your final grade.

Additionally, you will be able to incorporate the first three assignment components into your final project.

Some Resources (for your use as needed)

[Course Playlist](#)

[IMSLP](#) (public domain sheet music library), [MuseScore](#)

[Queens College Music Libguide](#)

[UNC Writing About Music: Tips & Tools](#)

[Radical Musicology](#) (an open access journal)

[Resonances](#) (a free online textbook)

[Music: Its Language, History, and Culture](#) (a free online textbook)



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Wednesday, January 25

Introductions and Syllabus

Monday, January 30

Music Fundamentals

Pitch
Mode
Rhythm
Dynamics
Tempo
Melody
Harmony

Wednesday, February 1

Instruments

Instrument families
Instrument building
Ēriks Ešenvalds, "Stars"

Monday, February 6

Another instrument: the human voice

Vocal Types, Gender, and Castrati
Comparing several recordings of
W.A. Mozart, "Exsultate, jubilate"
and the Alessandro Moreschi recording of "Ave Maria"

Wednesday, February 8

Voices and vocal music, continued

Josquin des Prez, "Ave Maria"
Franz Schubert, "Ständchen"
Hugo Alfvén, "Aftonen"
Sergei Rachmaninoff, "Bogoroditse Devo"
Benjamin Britten, *War Requiem*
Caroline Shaw, *Partita for 8 Singers*: "Sarabande"

Monday, February 13 – *no class, college closed*



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Wednesday, February 15

Early music - Medieval

Guido d'Arezzo and solfege

Gregorian chants ([chant mixer!](#))

Hildegard von Bingen, "O Virtus Sapientiae"

Monday, February 20 - *no class, college closed*

Tuesday, February 21 - makeup classes for Monday schedule

Early music - Renaissance: Sacred and Profane

Madrigals and wordpainting

Thomas Weelkes, "As Vesta was from Latmos hill descending" and
"Come now, my dearest jewel."

Thomas Morley, "April is in my mistress' face," "Now is the month of
maying," and "Sing we and chant it."

Sacred Renaissance Vocals

Michael Praetorius, "Psallite Unigenito"

Other Secular Vocals

Claudio Monteverdi, "Ecco mormorar l'onde"

Wednesday, February 22

Classical music - Baroque

J.S. Bach & P.D.Q. Bach: *Well-Tempered Clavier*

[J.S. Bach](#), *Cello Suites*

Isabella Leonarda, "O anima mea"

Monday, February 27

The Symphony:

Louise Farrenc, *Symphony No. 3 in G Minor*

Wednesday, March 1

The Mass:

Gioachino Rossini, *Petite Messe Solennelle*

Monday, March 6

Romantic music for piano

Emilie Zumsteeg, *Polonaise No. 3*

Teresa Carreño, *Kleiner Walzer*, "Mi Teresita," comparing recordings

Fanny Mendelssohn, *Six Character Pieces*, No. 10, Andante con moto



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Clara Schumann, *Etude in Ab Major*

Wednesday, March 8 — **Topic Proposal due on Blackboard**

Romantic vocal art songs

Ethel Smyth, *Three Songs*

Clara Schumann, *Drei Lieder für Stimme und Klavier, Op. 12*

Monday, March 13

20th century music - instrumental

Florence Price, *Piano Sonata in E minor*

Lili Boulanger, *Trois Morceaux*

Rebecca Clarke, *Viola Sonata*

Wednesday, March 15

20th century music - Ballet:

Igor Stravinsky, *The Firebird*

Monday, March 20

20th century music - vocal

Samuel Barber, “Sure on this Shining Night”

György Ligeti, “Éjszaka - Reggel”

Wednesday, March 22

21st century classical music

Jennifer Higdon, *Mysterium and O Magnum Mysterium*

Reena Esmail, *Aria*

Nebal, *Migrations*

Monday, March 27

Music Research and Library Tour with Scott Davis

We will have the class portion in our regular room, and then move to the library together.

Wednesday, March 29

Writing about Music

Recommended Reading (explore album reviews such as):

<https://pitchfork.com/reviews/albums/lil-nas-x-montero/>

<https://pitchfork.com/reviews/albums/caroline-shaw-attacca-quartet-orange/>

<https://pitchfork.com/reviews/albums/100-gecs-snake-eyes-ep/>



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Recommended Reading (explore journal articles such as):

[“Metal, Punk, and Motorhead: Generic Crossover in the Heart of the Punk Explosion” by Steve Waksman](#)

[“Florence Price and the Hand of Black Women’s Fellowship” by Samantha Ege](#)

["An Introduction to Jennifer Higdon's Choral Works" by William Skoog](#)

Recommended Reading (explore scores such as:)

[A Green Jaded Winter by Christine Pan](#)

[Art and music collide in these 20 stunning graphic scores - Classic FM](#)

Monday, April 3 — **Bibliography due on Blackboard**

Musical Theatre

[\[Your musical selections here\]](#)

Wednesday, April 5 - Thursday, April 13 - **Spring Recess - no classes**

Monday, April 17

Opera:

Benjamin Britten, *Turn of the Screw (Act I)*

Wednesday, April 19

Opera, continued:

Benjamin Britten, *Turn of the Screw (Act II)*

Monday, April 24

Popular Music (1920s-1950s)

The Gershwins, Jazz, and Big Band Music

Blues and Rock ‘n’ Roll

Wednesday, April 26

Disney Music

[\[Your musical selections here\]](#)

Recommended reading: [Time to Face the Music:](#)

[Musical Colonization and Appropriation in Disney’s Moana](#)



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Monday, May 1

Folk Music in the U.S.

American Roots Music

Jake Blount, “City Called Heaven”

Jake Blount, “John Henry”

Sacred Harp Singing, “Hallelujah” and “Amazing Grace”

Recommended reading: [“Spider Tales”: The Sound Of A Gay Black Man Reclaiming Rural Roots](#)

Wednesday, May 3

TV/Film Music: Space

Gustav Holst, *The Planets*

Star Trek themes

Star Wars themes and score excerpts

Monday, May 8

Protest Music

Haydn’s “Farewell Symphony”

The Cradle Will Rock

“Bread and Roses”

“Where Have All the Flowers Gone?”

“We Shall Overcome”

“Which Side Are You On?”

“Solidarity Forever” and “Hallelujah Song” (“Battle Hymn of the Republic”)

Wednesday, May 10 — **Rough Draft due before class**

Writing Workshop – Peer Review

Note: Please either bring a printout of your rough draft or be willing to let your classmate use the comment function on your document on your device so that you can receive feedback.

Monday, May 15, *our last class*

Popular music (2000s-2020s)

[\[Your musical selections here\]](#)

Wednesday May 17 — **Final assignment due on Blackboard**