



MUSIC 1: Introduction to Music

Summer 2023, SEC 07 (3 Credits)

07/05/2023 - 07/31/2023, Asynchronous

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Office Hours by appointment on Zoom.

Course Description

An introductory course in music appreciation, designed to develop an understanding of selected moments in the history of classical, folk, and popular music in Western Europe and the United States. 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.

My course Policies: Communicate! If you think you may be unable to submit an assignment 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 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 and Grading

Each week there will be a series of one or two **lecture videos** to watch (uploaded to Blackboard), as well as **weekly reading/watching/listening assignments**.

There will also be a **weekly discussion board post** and a **weekly writing assignment** to submit, both via Blackboard each **Friday**. Each discussion board post is 8% of your grade and each writing assignment is worth 17% of your grade, adding up to 25% for each of the 4 weeks of work. This means the math looks a little weird but seems fairer based on the amount of work and time I anticipate each task will take – feel free to consult this [grading calculator](#) to see how this works out.

The dates to keep in mind for submissions are:

Friday, July 7th. Discussion Post #1 and Assignment 1.

Friday, July 14th. Discussion Post #2 and Assignment 2.

Friday, July 21st. Discussion Post #3 and Assignment 3.

Friday, July 28th. Discussion Post #4 and Assignment 4.

Some resources (for your use as needed)

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

[Queens College Music Libguide](#)

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

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

Week 1

Watch Poe's lecture(s) on

- Intro (Syllabus, Music Vocabulary, Instruments & Voices)
- Primary and Secondary Sources
- Hildegard von Bingen and Bardcore

Listen:

- [“O Virtus Sapientiae”](#) (Hildegard von Bingen)
- [“Bad Romance”](#) (Lady Gaga)
- [“Bad Romance”](#) (Hildegard von Blingin’)
- [“Lady Gaga Fugue”](#) (arr. Larry Moore)

Explore:

- [Grinnell Musical Instrument Library](#)

Read:

- [Terms from 10 Hansen 2012 Introduction to Music Appreciation 2019 Revisions Final.pdf](#)

Friday, July 7th. (discussion post #1 and assignment 1 due)

- **Discussion Board Post Prompt #1:**

Introduce yourself to me and your classmates on the week’s Blackboard discussion board by writing 2-4 paragraphs about what sort of music you enjoy or find interesting.

- **Assignment 1**

Describe a playlist that you have — it can be either one you made or one you enjoy — and write about some of the genres and artists, then pick one song to write a more detailed sonic analysis of, incorporating some of the ways of listening critically to/talking about music that we’ve talked about in class. Refer to the [glossary](#) if needed. 3-6 paragraphs.

Week 2

Watch Poe’s lecture(s) on

- De/constructing the Child Prodigy

- Teresa Carreño
- The Mozart children

Listen:

- W.A. [Mozart: Klavierstück in F, Allegro, KV 33b](#)
- [Pequeño vals "Mi Teresita" - Teresa Carreño \(Score\)](#)

Explore:

- The Mozart children's learning and composition notebook: [Nannerl Notenbuch_scan.pdf](#)

Read:

- Anna E. Kijas. 'Teresa Carreño: "Such gifts are of God, and ought not to be prostituted for mere gain," in Gary E. McPherson (ed.), *Musical Prodigies: Interpretations from Psychology, Education, Musicology, and Ethnomusicology* (Oxford, 2016; online edn, Oxford Academic, 19 Jan. 2017)
- Rachel Cowgill. "Proofs of genius": Wolfgang Amadeus Mozart and the construction of musical prodigies in early Georgian London', in Gary E. McPherson (ed.), *Musical Prodigies: Interpretations from Psychology, Education, Musicology, and Ethnomusicology* (Oxford, 2016; online edn, Oxford Academic, 19 Jan. 2017)

Friday, July 14th (discussion post #2 and assignment 2 due)

- **Discussion Board Post Prompt #2:**

Pick any two Youtube videos in the genre of "child musical prodigy" to compare to one another. What do you find interesting about the video? What are the pieces being performed? What does the comments section tell you about how others are perceiving and reacting to the video?

- **Assignment 2:**

Compare at least two different recordings of Teresa Carreño's "Mi Teresita" and write about your observations. Who are the performers? What expressive choices does each performer make? (2-4 paragraphs).

Week 3

Watch Poe's lecture(s) on Music in 20th-century movements:

- Harlem and Chicago Renaissances
- Suffrage Music
- Labor Music

Listen:

- "March of the Women" by Ethel Smyth ([One-Penny-March.pdf](#))
- *Three Songs* by Ethel Smyth
- [Sonata in E minor, I. "Andante-Allegro" by Florence Price \(Samantha Ege, piano\)](#)
- [Sonata in E minor, II. "Andante" by Florence Price \(Samantha Ege, piano\)](#)
- [Sonata in E minor, III. "Scherzo" by Florence Price \(Samantha Ege, piano\)](#)
- Gertrude "Ma" Rainey: "[Prove it On Me Blues](#)"
- [Gladys Bentley, "Worried Blues."](#)
- "[Which Side are You On?](#)" by Florence Reece

Read (pick any two):

- Horace J. Maxile Jr. "Fantasie nègre: The Piano Music of Florence Price, by Samantha Ege." *Journal of the American Musicological Society* 75, no. 2 (2022): 405-409.
- Samantha Ege. "Florence Price and the Politics of Her Existence." *Kapralova Society Journal*. 16 (2018).
- Rachel Lumsden. "'The Music Between Us': Ethel Smyth, Emmeline Pankhurst, and 'Possession.'" *Feminist Studies* 41, no. 2 (2015): 335–70.
<https://doi.org/10.15767/feministstudies.41.2.335>.
- Hazel V. Carby. "It jus be's dat way sometime: the sexual politics of women's blues." *Advances in Discourse Processes* 30 (1994): 227-227.
- Terese M. Volk. "Little red songbooks: Songs for the labor force of America." *Journal of Research in Music Education* 49, no. 1 (2001): 33-48.

Friday, July 21st (discussion post #3 and assignment 3 due)

➤ **Discussion Post Prompt #3:**

Write a brief reflection on one of this week's readings (1-2 paragraphs).

➤ **Assignment 3:**

Pick a folder from this list and choose two or three items to focus on: Describe your items - they might be newspaper ads, recordings, concert reviews, obituaries,

or something else! Extract all the information you can from them – the date, the people and locations mentioned, and try to figure out what stories the materials can tell! Assignment should be between 1-3 pages of writing.

Week 4

Watch Poe's lecture(s) on

- Musical Theatre and the Jukebox Musical

Watch:

- [Stephen Sondheim's "Company" with the New York Philharmonic](#)

Listen:

- [Mamma Mia! Broadway cast album](#)

Read:

- Millie Taylor. "I've Heard that Song Before: The Jukebox Musical and Entertainment in Jersey Boys, Rock of Ages, Mamma Mia and We Will Rock You." *Musical Theatre, Realism and Entertainment*. Farnham: Taylor & Francis Group, 2012.
- [https://en.wikipedia.org/wiki/Mamma_Mia!_\(musical\)#Synopsis](https://en.wikipedia.org/wiki/Mamma_Mia!_(musical)#Synopsis)

Friday, July 28th (discussion post #4 and assignment 4 due)

- **Discussion Board Post Prompt #4:** (1-2 paragraphs):

Reflect on something you noticed or found interesting about Sondheim's [Company](#).

- **Assignment 4:**

Write an original plot synopsis with accompanying songs for your own jukebox musical, and submit an accompanying playlist of your own creation. See the [Mamma Mia! Wikipedia page](#) and other pages for musicals for examples of how to format the plot and musical numbers together.