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Zero Textbook Cost Syllabus for MSC 1003 (Music in Civilization)

Abby Anderton

CUNY Bernard M Baruch College

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Music in civilization, MSC 1003

Baruch College, Fall 2018

- Instructor:** Professor Abby Anderton
- Class Hours:** Tuesday and Thursday, 10:45 a.m to 12:00 p.m.
- Location:**
- Office Hours:** Tuesdays from 1:00 pm to 2:00 pm, and by appointment
-

Course Description

Music in Civilization will empower students to recognize salient musical features and genres through listening and class discussion. Whether listening to music by Beethoven, Kendrick Lamar or Beyoncé, this course will give students a vocabulary with which to discuss music from the Middle Ages to the present day.

Course Objectives

By the end of this course, students will be able to:

- Discuss salient musical features using the appropriate terminology
- Recognize fundamental differences between Medieval, Renaissance, Baroque, Classical, Romantic, 20th-Century and 21st-Century Musics
- Outline music's role within a larger societal and political context

Course Materials

Our Blogs at Baruch Site; Contains Links to Reading and Listening Materials
Spotify

Listening Lists for MSC 1003

The listening examples for MSC 1003 can be accessed in a variety of ways.

Spotify

If you have a Spotify account (you can sign up for free at www.spotify.com), all of the tracks are loaded onto three playlists, each playlist corresponding with an exam we will take in class.

To locate the lists, simply type the following Spotify URI into the search field:

spotify:user:_____



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Once you've located the andertona account, just select "follow user" to access the three MSC 1003 playlists. (Make sure you select the correct course, **MSC 1003**.)

*The Spotify lists are complete and contain all the examples you would be expected to know for an exam.

Attendance

Attendance is vital. All students are expected to attend all classes. If you accumulate more than 5 absences over the semester, you will be given a WU. Chronic lateness will also adversely affect your grade, as **three tardies will count as one absence**. Regardless of absence for any reason, the student is responsible for all materials covered in class. The attendance and participation grade will be lowered once students miss more than 3 classes (either through absence or tardies which add up to more than 3 classes.)

No more than five classes may be missed to remain enrolled in the course. **This includes excused and unexcused absences.**

**For absences to be considered excused, all work must be made up within the week, and the excuse must also be presented within the week the absence occurred. There are no exceptions to this policy.

Tardiness

It is disruptive to have people entering the classroom at random.

The door closes at **10:45am** and the class will begin. After 10:45am, students who are late must wait until I open the door for latecomers to enter at **11:05am**. In other words, please be in your seat by 10:45am. If you are late, you may enter with all the others who are late at 11:05am.

**** If you miss entering the room at 11:05am, please join us next time. You will not receive credit for having attended the session by coming later than 11:05am****

At the end of class, come and see me to sign in, as I take attendance only once at the beginning of class. (Otherwise, you will still be marked absent.)

Do not knock on the door. Anyone attempting to enter the room when not invited in (i.e. not at 10:45am or 11:05am) will be marked absent.

Course Grading

Grades will be determined according to the following components:

4 Exams @ 20% each: 80%

Final Project: 10%

Blog Posts: 10%

Class participation and attendance: 10%

Total = 100%

I do not drop your lowest grade. There will not be makeup examinations. Please present a documented, official excuse or you will receive a grade of F for any missed assignments. Missing class or a test for work is not an acceptable excuse.

Exam Conduct

No one entering after 11:05am will be permitted to take the exam.

If you leave the room during the exam, you will not be permitted to finish it. Leaving the room during the exam means you forfeit the right to complete it.

Classroom Management

--We will be using assigned seats in MSC 1003, so make a note of where you are sitting on the second day of class (August 31).

You will also receive an email confirming your seat assignment. It is your responsibility to make sure that you are in the correct seat.

--No talking during class. This is a small room and any talking can obscure our music examples or the instructor's voice. If I have to ask you to refrain from talking more than once, your seat will be moved.

Classroom Technology

Our classroom is a technology free zone, in so far as students are not permitted to use laptops or other electronic devices.

The use of cell phones is not permitted in class. Cell phones should be on silent mode, stored in your bag. They should be out of sight and out of ear range.

**** Any student caught texting or using his or her cell phone during our class session will be marked absent for the day. There are no exceptions to this rule. ****

No eating in the classroom.

Do not use headphones during class hours.

How to Work Towards Success in this Class:

-Show up, and show up on time.

-Come prepared, and ask questions.

-Come visit me in my weekly office hours (Tuesdays, from 2-4pm) or by appointment when something comes up or you don't understand something.

Students with Disabilities

Students with disabilities may be eligible for a reasonable accommodation to enable them to participate fully in courses at Baruch. If you feel you may be in need of an accommodation, please contact the Office of Services for Students with Disabilities at (646) 312-4590 or <http://www.baruch.cuny.edu/facultyhandbook/DisabilitiesInformation.htm>

Plagiarism Policy

Anyone caught plagiarizing in this course will be reported to the Dean. He/she will also receive a final grade no higher than a B.

Cheating and plagiarism are serious offenses. The following definitions are based on the College's Academic Honesty website:

Cheating is the attempted or unauthorized use of materials, information, notes, study aids, devices or communication during an academic exercise. Examples include but are not limited to:

- Copying from another student during an examination or allowing another to copy your work
- Unauthorized collaborating on a take home assignment or examination
- Using unauthorized notes during a closed book examination
- Using unauthorized electronic devices during an examination
- Taking an examination for another student
- Asking or allowing another student to take an examination for you
- Changing a corrected exam and returning it for more credit
- Submitting substantial portions of the same paper to two classes without consulting the second instructor
- Preparing answers or writing notes in a blue book (exam booklet) before an examination
- Allowing others to research and write assigned papers including the use of commercial term paper services

Plagiarism is the act of presenting another person's ideas, research or writing as your own, such as:

- Copying another person's actual words without the use of quotation marks and footnotes (a functional limit is four or more words taken from the work of another)
- Presenting another person's ideas or theories in your own words without acknowledging them
- Using information that is not considered common knowledge without acknowledging the source
- Failure to acknowledge collaborators on homework and laboratory assignment

One last word about plagiarism—Often students study together for exams. However, make sure what you write on your exams are your own thoughts, formulated in your own terms, and not the work of someone else.

My policy is to give a failing grade to any assignment that has been plagiarized or an exam on which you have cheated. In addition, I am required by College policy to submit a report of suspected academic dishonesty to the Office of the Dean of Students. This report becomes part of your permanent file.

****All reading and listening assignments should be completed before class.**

Part I: The Elements of Music

Day 1: August 28

Introduction

Day 2: August 30

Dynamics—Timbre and Color—Instrument Families

Reading: Chapter 1 (Hereafter abbreviated Chp.), and Chp. 3: 32-42

Day 3: September 4

Melody and Harmony

Reading: Chp. 2: 18-30

Day 4: September 6

Rhythm and Meter

Reading: Chp. 2: 14-18

Tuesday, September 11 – No Baruch Classes Scheduled

Day 5: September 13

Texture

Reading: Chp. 3: 43-45

[Review](#)

Tuesday, September 18 – No Baruch Classes Scheduled

Day 6: September 20

[Review / Exam #1: The Elements of Music](#)

Part II: Middle Ages, Renaissance, and Baroque

Day 7: September 25

Reading: Chapter 5

Listening: Hildegard of Bingen, *O rubor sanguinis*

Middle Ages: Gregorian Chant

Renaissance Music: Thomas Weelkes

Reading: Chp. 6

Listening: Weelkes, “As Vesta Was from Latmos Hill Descending”

Day 8: September 27

**Online Course Day – Information posted to Blackboard. We will not meet in Room 7-150.
Music and Gender**

NYTimes, “Hildegard’s Visions and Mine”

<https://www.nytimes.com/2018/07/18/opinion/chronic-illness-hildegard-hallucinations-music.html>

Annette Midgette's Top Female Composers in Classical Music:

https://www.washingtonpost.com/entertainment/music/the-top-women-composers-in-classical-music/2017/08/04/319274d4-76f2-11e7-803f-a6c989606ac7_story.html?noredirect=on&utm_term=.ec5a9f7fceb5

Day 9: October 2

Baroque Music—Monteverdi and Purcell

Reading: Chp. 7; Chp. 8: 97-107

Listening: Purcell, *Dido & Aeneas*, “Thy Hand, Belinda” and “When I am Laid in Earth”

Day 10: October 4

Vivaldi and Bach Concerti

Reading: Chp. 9: 115-118

Listening: Vivaldi, Violin Concerto in E Major (the “Spring”), mvt. I

Listening: J.S. Bach, Brandenburg Concerto No. 5, mvt. I

Day 11: October 9

Bach—Fugue

Reading: Chp. 10: 121-127

Listening: J.S. Bach, Organ Fugue in G minor

Review for Exam #2

Day 12: October 11

Exam #2: Medieval, Renaissance, and Baroque Music Exam

Part III: Classicism and Romanticism

Day 13: October 16

Wolfgang Amadeus Mozart and Maria Anna Mozart (Nannerl)

Form

Reading: Chapters 12 and 13; Chp. 14: 169-175; Chp. 15: 186-190

“Mozart’s Sister,” *Telegraph* Article:

<https://www.telegraph.co.uk/news/worldnews/australiaandthepacific/australia/11848915/Mozarts-sister-composed-works-used-by-younger-brother.html>

Listening: Mozart, *Eine kleine Nachtmusik*, (A Little Night Music), mvt. I (CD 1, Tr. 13-15)

Mozart, 12 Variations in C Major on *Twinkle, Twinkle Little Star*

Day 14: October 18

Music and (Dis)Ability

Reading: Chp. 18: 206-222

Reading: “Beethoven’s Deafness”

<https://www.wqxr.org/story/172678-beethovens-deafness-better-or-worse-or-neither/>
Listening: Beethoven, *Moonlight* Sonata, mvt. I
Listening: Beethoven, Symphony No. 7, mvt. II

Day 15: October 23

Music and Text

Lieder—Franz Schubert

Reading: Chp. 19 & Chp. 20

Listening: Franz Schubert, “Erlkönig”

Clara Schumann, Romance in A Minor

Frederic Chopin: Nocturne in D-Flat Major

Day 16: October 25

Music and Performance

German Romantic Opera: Wagner

Reading: Chp. 24

Listening: *Die Walküre*, “Ride of the Valkyries” & “Wotan’s Farewell”

Review for Exam #3

Day 17: October 30

Exam #3: Classicism & Romanticism

Part V: Modernism / Postmodernism

Day 18: November 1

Debussy—Impressionism

Reading: Chp. 27; Chp. 28

Listening: Debussy, *Prelude to the Afternoon of a Faun*

Ravel, Left Hand Concerto

Stravinsky

Reading: Chp. 29: 337-343

Stravinsky, *The Rite of Spring*

Day 19: November 6

20th Century African-American Classical Music

Reading:

NYTimes, [“Welcoming a Black Female Composer into the Canon. Finally.”](https://www.nytimes.com/2018/02/09/arts/music/florence-price-arkansas-symphony-concerto.html)

<https://www.nytimes.com/2018/02/09/arts/music/florence-price-arkansas-symphony-concerto.html>

WQXR, [William Grant Still’s Afro-American Symphony](https://www.wqxr.org/story/266395-william-grant-stills-afro-american-symphony/)

<https://www.wqxr.org/story/266395-william-grant-stills-afro-american-symphony/>

Listening:

Florence Price, Violin Concerto No. 2 (1952)

William Grant Still, *Afro-American Symphony*, mvt. I (1930)

Day 20: November 8 –

Baruch's Online Class Week

We will not meet at Baruch, rather, the Lesson will be posted to Blackboard

Expressionism—Schoenberg and the Second Viennese School

Reading: Chp. 29: 343-348

Listening: Schoenberg, *Pierrot lunaire*, “Der Mondfleck”

Day 21: November 13

Alexander String Quartet Session

Engelman Recital Hall (Basement of the Vertical Campus)

Day 22: November 15

Jazz and Empowerment: Ma Rainey, Bessie Smith, Nina Simone

Reading

Ruth Feldstein, “‘I Don’t Trust You Anymore’: Nina Simone, Black Culture and Activism in the 1960s,” *The Journal of American History* (Blackboard)

Listening

Ma Rainey, “Runaway Blues” (1928/1929)

Bessie Smith, “T’aint Nobody’s Business if I Do” (1924)

Nina Simone, “Mississippi Goddamn”

Simone, “My Baby Just Cares for Me”

Day 23: November 20

Postmodernism

Reading: Chp. 32: 370-376

Listening: John Cage, Sonata V from *Sonatas & Interludes*

Minimalism:

Steve Reich and Julius Eastman

Reading: Chp. 32: 376-377

Listening: Steve Reich, *Come Out*

Julius Eastman, “If You’re so Smart, Why Aren’t you Rich?”

Thursday, November 22 – No Baruch Classes Scheduled

Day 24: November 27

Film and Music

Listening: Excerpts from *Psycho*, Bernard Herrmann

Day 25: November 29

Hip Hop in America

Reading: Kendrick Lamar, *The Atlantic*

<https://www.theatlantic.com/entertainment/archive/2018/04/kendrick-lamar-pulitzer-prize/558197/>

Listening:

Kendrick Lamar, *Damn* (“Love” and “XXX”)

Day 26: December 4

Indie Classical Music

Reading:

<https://pitchfork.com/features/article/8778-indie-classical/>

Listening:

Caroline Shaw, *Partita* (Selections)

Judd Greenstein, “Clearing, Dawn, Dance”

Gabriela Lena Frank, *Leyendas: An Andean Walkabout* (selections)

Day 27: December 6

Student Choice Day and Review for Exam #4

Day 28: December 11

Exam #4

Final Essays Due by Thursday, December 20, 2018, and should be posted to Turn-It-In. Details will be posted to Blackboard.