

**MU 121 A-GP: Introduction to Music**

Online Version

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Contacting me: The quickest way to get a response is to text me using the above cellphone number. Please make sure you to identify who you are and provide enough background so that I understand your question.

Required Texts and Materials:

1. *Assigned readings will be distributed via Moodle, handouts, and assigned online articles.*
2. *Textbook*
3. *Listening lists will be assigned on Naxos Online via the library and YouTube playlists*

Course Description:

An introductory-level survey of music literature intended for non-majors. This course introduces fundamental musical concepts and offers a survey of American vernacular music, music of selected world cultures, and standard repertory of western art music. Development of listening skills is emphasized.

Global Perspectives Outcomes:

Upon completion of this course students will be able to:

1) Examine cultural complexity in relation to aesthetic, geographic, historical, political, economic, societal, religious, or philosophical perspectives appropriate to the discipline

2) Identify cultural differences among peoples within a world community

3) Demonstrate how culture reflects different world-views.

Departmental Outcomes:

Upon completion of the music major, students will be able to

1) Hear, identify, and work with musical elements – rhythm, pitch, harmony, structure, timbre, texture,

2) Read and apply musical notation through performance,

3) Recognize and articulate an understanding of compositional process and musical style with reference to artists, technologies, events, and cultural forces through the major periods of history,

4) Use research tools and analysis to defend judgments and write about music,

5) Demonstrate competence in applied skills in performance, apply pedagogical skills to teach others.

Course Outcomes and Competencies: Upon completion of this course students will:

1) Be exposed to a wide variety of musical styles from both a historical and social perspective.

2) Gain an understanding of the fundamentals of musical elements.

3) Develop the ability to describe and correctly place music in its correct historical and stylistic niches based upon the qualities perceived through listening.

4) Learn to observe live performance and write logistically about their experience

Method of Instruction:

This is an online course that is divided into six units in which students will compete the following:

1. One written assignment per unit (6 total) (25% of total grade)
2. One exam per unit (6 total) (50% of total grade)
3. One concert report (10% of total grade)
4. One final paper (15% of total Grade)

In each unit, students will view lectures online, complete reading assignments, write a final paper, and take exams that follow each unit. The reading assignments are from both the textbook and external sources and will often be used to complete the written assignment. Because this course is online, I find that there is little point to having the traditional multiple-choice or short answer test. Therefore, each test will be a “take-home” exam that consists of essay questions. These questions are such that finding the answers requires a mixture of good research skills and critical thinking. Plus, the very act of being able to adequately complete the exams will demonstrate both content knowledge and your ability to actually use the information.

Class Participation:

The course is online; therefore, no actual in-class meetings will occur. We will, however, have optional question/answer discussion periods that I encourage you to attend. Nevertheless, strict, consistent assignment deadlines will help to ensure that time does not get away from you.

Online versus Onsite Courses

There is something intangible about an onsite course: Despite improvements in online course, studies find that students generally acquire information more easily and completely when they meet in-person—a lot of information tends to be transmitted through looks, instantaneous feedback between the student and instructor, and classroom dynamic. Therefore, before you continue with this course, ask yourself if you would be better served taking the course in person. Some people, however, myself included, often do very well in online courses. These tend to be students that have a high degree of independence, self-discipline, and often prefer reading assignments to long lecture/discussion courses. Another weakness of the online course is the desire to make it too analogous to the onsite version by trying to simulate similar testing scenarios, lectures, and discussion. It is far too easy to watch a five-minute video, scan your book for a few select answers, and then fill in the blanks on an online test. I don’t pretend that this is like the onsite course, instead this course embraces the independent nature of the online format. This means there will be a considerable amount of reading and writing. I can be available to clarify or discuss the readings for Teams/Zoom meetings or individual Q/A’s, emails, and Moodle Chats, but plan on doing a fair amount of reading and independent work. To facilitate the readings, I will give reading guides that will have questions ranging from very specific to broad conceptual questions. Even the broad questions, however, will require that you use very specific examples and details to answer the questions.

Homework and Test Policy:

Deadlines will be at 11:58PM on the due date of the assignment or exam (it is how Moodle works). These due dates are not flexible—so don’t wait until the last minute. The assignment/exam must be uploaded into the correct Moodle link and **not** sent to me via email. Technology issues come up, so make sure to upload early.

**Grading Scale:**

A screenshot of a cell phone

Description automatically generated

**Course Concept:**

The first three chapters of this course will follow the following format: Introduction to the concept followed by a chronological survey of how the concept is embodied from Antiquity to the modern day. The reading assignment list will be distributed at the beginning of each unit. Generally, however, most students are heavily reliant on the class lectures. Note: My tests and lectures change year from year; therefore, do not attempt to rely on class notes from previous semesters.

**Course Outline:**

Unit I: Fundamentals of Music

Unit II: Aesthetics of Music and Borrowed Music (Intertextuality)

Unit III: Topics and Form (Types of Pieces and Form)

Unit IV: Sacred Music from the Middle Ages to Present day

Unit V: Jazz and Blues

Unit VI: Popular Music Music, World Music

College Honor Code

1. Violations The following are violations of the Honor Code:
   1. Lying in official matters. “Lying in official matters” means the statement of an untruth or the falsification of official material with an intent to mislead administration, faculty, residence life staff, campus security, or Honor Council or Social Conduct Council members when acting in their official capacities. “Official material” means material having to do with course work, College administration, faculty, residence life staff, campus police, the Council, or the Social Conduct Council.
   2. Cheating. “Cheating” means either
      1. Giving aid to or receiving aid from any student or other source (i.e. books, notes, etc.) without the consent of the faculty member. Failure to sign the Honor Pledge is not a defense to a charge of cheating, or
      2. Plagiarizing, that is, the use of someone else's work, including but not limited to words, ideas, performing and/or visual art, music, or data derived through experimentation or investigation without giving that person credit. Ignorance of the definition of plagiarism is not a defense to a charge of plagiarism. It is the student's responsibility to consult the faculty member or, a Council member, or writing handbooks designated by the course instructor for the procedure for properly acknowledging sources.
   3. Stealing. “Stealing” means the act of intentionally taking or appropriating without the right or permission of any individual, organizational, or institutional property. The term includes, but is not limited to, stealing off campus, stealing from any person or business representatives on this campus, stealing from a computer company or any other computer-related theft, the telephone system, vending machines, a residence hall visitor, or any other business while it is on this campus, and removal of any material or equipment from the Birmingham-Southern College Library, Residence Halls, or other facilities without permission.
   4. Failure to report a violation of the Honor Code.
   5. Unless as an accused, failure to appear as a witness before the Council as requested by written notice.
   6. Failure to maintain confidentiality as required in Article 10 and Article 7 of the Social Council Constitution.
2. Class I and II Violations
   1. The suggestion of Class I and II violations presupposes that there is a difference between instances where violations of the Honor Code have occurred or are alleged to have occurred. It is believed that a Class II violation classification will provide a mechanism to encourage greater faculty participation and to allow “teaching moments” within the Honor Council process. The purpose of creating a distinction between Class I and Class II violations is to make it possible to divide the jurisdiction between Class I violations (which require consideration by the entire Honor Council) and Class II violations (which may be reviewed by the Honor Council subcommittee identified in Article 10).
   2. Ultimately, the delineation between Class I violations and Class II violations will be determined by the extent of the violation and the intent of the student offender. While not exhaustive, below are several examples of violations which may constitute Class II violations:
      1. Lying to a professor about not attending class.
      2. Violations on assignments that constitute a small percentage of the course grade.
      3. Lying about attendance at Cultural Events.
      4. Instances of partial academic research citations which constitute plagiarism.

How my course policy fits within this paradigm: Both in and out of academia, careers and reputations are ruined by plagiarism and cheating. In these instances, the intention to plagiarize is typically of secondary importance. Therefore, an important skill you will learn in this class is how to use sources responsibly and how to cite them accordingly. All wisdom and knowledge is built upon the shoulders of giants; therefore, your challenge is to learn how to responsibly cite borrowed material and yet still let your voice to be heard.

Infractions within this course include: plagiarizing papers (this includes negligent citations, copy and pasting), doing the homework of another student, giving another student answers to tests, and cheating on tests. With this in mind, collaboration is often an important part of scholarship. Open discussion, working on class notes together, proofreading each other’s papers, and working in study groups is not only allowed, but also encouraged. The fine line; however, is the extent. Proofreading a friend’s work is fine, but rewriting their paper is not. Group study is good, but helping each other during the exams or quizzes is cheating.

Final thoughts about plagiarism: The delineations between proper citation and improper citation will be discussed in class but also can be found in Kreitner’s Guide to Scholarly Citation, which will be placed on Moodle and the Library resources page.

**Class Accommodations:**

If you are registered for accommodations, please make an appointment with me as soon as possible to discuss accommodations that may be necessary. During this discussion, you are not expected to disclose any details concerning your disability though you may discuss these details at your discretion. If you have a disability but have not contacted Jason Peevy, the Disability Accommodations Coordinator at BSC, please call 226-4717 or visit Counseling & Health Services on the second floor of Norton Center, next door to Student Development. You may also contact the Coordinator at jpeevy@bsc.edu if you have any questions or need more information.

**Time Management**:

This course is meant for students without any prior knowledge of music or music history. The amount of time required will vary per student, however, students should plan to do 50-100 pages of reading per week, with the option of additional readings being assigned. The reading assignments will vary in length. For example, the initial weeks there is very little reading, but it ramps up as the semester progresses.

**Changes in Schedule**: The dynamic of each class is different; therefore I often change readings and presentations to fit the needs of the particular class. The overall grade breakdown will not change, but I do reserve the right to change the schedule as needed.

**Accomodations**

Accommodations will be provided for those students as required: (<http://www.bsc.edu/campus/student-affairs/orientation/accomodations.cfm>). And those students that must travel as representatives of the College in some official capacity, including athletes, will receive accommodations as long as the instructor is kept apprised of upcoming events.