

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: _____ Date: _____

Title Of Course/Degree/Concentration/Certificate: _____

Change(s) Initiated: (Please check)

- | | |
|--|---|
| ☐ Closing of Degree | ☐ Change in Degree or Certificate |
| ☐ Closing of Certificate | ☐ Change in Degree: Adding Concentration |
| ☐ New Certificate Proposal | ☐ Change in Degree: Deleting Concentration |
| ☐ New Degree Proposal | ☐ Change in Prerequisite, Corequisite, and/or Pre/Co-requisite |
| ☐ New Course | ☐ Change in Course Designation |
| ☐ New 82 Course (Pilot Course) | ☐ Change in Course Description |
| ☐ Deletion of Course(s) | ☐ Change in Course Title, Number, Credits and/or Hours |
| | ☐ Change in Academic Policy |
| | ☐ Pathways Submission: |
| | ☐ Life and Physical Science |
| | ☐ Math and Quantitative Reasoning |
| | ☐ A. World Cultures and Global Issues |
| | ☐ B. U.S. Experience in its Diversity |
| | ☐ C. Creative Expression |
| | ☐ D. Individual and Society |
| | ☐ E. Scientific World |
| ☐ Change in Program Learning Outcomes | |
| ☐ Other (please describe): _____ | |

PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

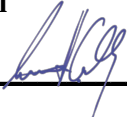
Date Approved: _____ Signature, Committee Chairperson: _____

If submitted Curriculum Action affects another Department, signature of the affected Department(s) is required:

Date Approved: _____ Signature, Department Chairperson: _____

Date Approved: _____ Signature, Department Chairperson: _____

I have reviewed the attached material/proposal

Signature, Department Chairperson: _____ 

Concentration Name: Music

Department: Communications & Performing Arts

Introduction and Rationale

This update to the A.A. Liberal Arts Music Concentration adds the option for students to include MUS XXXX – Introduction to Hip Hop: Music, History, & Culture. This will allow students to further tailor their courses to align with their academic and career goals.

Concentration Description -
Current

<u>Music Concentration Requirements</u>	Credits:
MUS 3000	3
And	
MUS 3100 or MUS 2700	3
And	
MUS 2100 or MUS 2200	3
Total:	9

Concentration Description -
Proposed

<u>Music Concentration Requirements</u>	Credits:
MUS 3000	3
And	
MUS 3100 or MUS 2700	3
And	
MUS 2100 or MUS 2200 or MUS 2800 (Hip Hop)	3
Total:	9

Transfer/Articulation

The music concentration is specifically tailored to maximize transfer into Brooklyn College's B.A. Programs in Music. The requirements for MUS 3000 and MUS 3100 or MUS 2700 will transfer as MUSC 1400 and MUSC 1300 respectively which are the two core classes required of all concentrations within the major at Brooklyn College. MUS 2100 and MUS 2200 will both transfer as requirements for concentrations in American Music and Culture as well as Music Technology. These two courses will transfer as program electives for the final concentration, Music Studies. Please see appendix A for full list of course transferability throughout CUNY's comprehensive and senior colleges.

All courses included in the Music Concentration are part of the CUNY Flexible Core

MUS 2100 – Introduction to Jazz	3 Credits/3 Hours	Pathways Group C
MUS 2200 – Music of the Twentieth Century	3 Credits/3 Hours	Pathways Group C
MUS 2700 – Music of World Cultures	3 Credits/3 Hours	Pathways Group A
MUS 3000 – Introduction to Music Theory	3 Credits/3 Hours	Pathways Group C
MUS 3100 – Introduction to Music	3 Credits/ 3 Hours	Pathways Group C
MUS XXX – Introduction to Hip Hop	3 Credits/3 Hours	Pathways Group B (Proposed)

Concentration Learning Outcome(s) and Assessment Plan

Concentration Learning Outcome:

Upon successful completion of the Music Concentration requirements, students will be able to understand and apply the foundational terms and concepts of music, both generally and in relationship to specific periods.

Assessment Plan:

Each of the courses included in the Music Concentration have assignments that require students to define and apply the terms and concepts of music. Classes also employ critical listening assignments. Please see appendix B for a sample assignment from MUS 3100. Assessment artifacts can be generated through similar assignments in each course.

Appendix A: Course Transferability

MUS 2100 – Introduction to Jazz

College:	Course Transfer Equivalent:	
Brooklyn College	MUSC 2104	History of Jazz
Baruch College	MSC 3024	Jazz: From Its Origins to the Present
City College	MUS 10100	Introduction to Music
College of Staten Island	MUS 145	Introduction to Jazz
Hunter College	MUSHL 21700	History of Jazz
John Jay College	MUS 103	American Popular Music from Jazz to Rock
Lehman College	MSH 369	History of Jazz
Medgar Evers College	MUS 204	History of Literature of Jazz
Queens College	MUSIC 221	Twentieth Century Music (1900 - 1950)
York College	MUS 253	History of Jazz

MUS 2200 – Music of the Twentieth Century

College:	Course Transfer Equivalent:	
Brooklyn College	MUSC 2109	Special Topics
Baruch College	MSC 3016	Music of the Twentieth Century
City College	MUS 34200	1750 - Present
College of Staten Island	MUS 199	Music 100-Level Elective
Hunter College	MUSHL 26100	Special Topics in History and Literature of Music
John Jay College	ELEC 1000	Elective Credit
Lehman College	MSH 334	Music Since 1945
Medgar Evers College	MUS 999	Music Elective
Queens College	MUSIC 221	Twentieth Century Music (1900 - 1950)
York College	MUS 450	20th Century Music and Beyond

MUS 2700 – Music in World Cultures

College:	Course Transfer Equivalent:	
Brooklyn College	MUSC 1300	Music: Its Language, History, and Culture
Baruch College	MSC 1300	Music of the Twentieth Century
City College	MUS 10200	Introduction to World Music
College of Staten Island	MUS 105	World Music
Hunter College	MUSHL 10700	The World of Music
John Jay College	ELEC 1000	Elective Credit
Lehman College	MSH 115	World Music
Medgar Evers College	MUS 100	Introduction to Music
Queens College	MUSIC 499	Music Elective Credit
York College	MUS 101	Introduction of Music History

MUS 3000 – Introduction to Music Theory

College:	Course Transfer Equivalent:	
Brooklyn College	MUSC 1400	Fundamentals of Music
Baruch College	MSC 2090	Fundamentals of Music I
City College	MUS 13100	Music Theory Fundamentals
College of Staten Island	MUS 120	Rudiments of Music
Hunter College	MUSTH 10100	Music Theory Fundamentals
John Jay College	MUS 102	The Language of Music
Lehman College	MST 100	Fundamentals of Music Theory
Medgar Evers College	MUS 103	Rudiments of Music
Queens College	MUSIC 499	Music Elective Credit
York College	MUS 110	Fundamentals of Music Theory

MUS 3100 – Introduction to Music

College:	Course Transfer Equivalent:	
Brooklyn College	MUSC 1300	Music: Its Language, History, and Culture
Baruch College	MSC 1005	Principles of Music
City College	MUS 10100	Introduction to Music
College of Staten Island	MUS 110	Introduction to Music History
Hunter College	MUSHL 10100	A Thousand Years of Listening
John Jay College	MUS 101	Introduction to Music
Lehman College	MSH 114	Introduction to Music
Medgar Evers College	MUS 999	Music Elective
Queens College	MUSIC 499	Music Elective
York College	MUS 101	Introduction to Music History

“Critical Listening for Form”

Assignment Goals: In the completion of this assignment, students will be able to identify and define the following music forms: the rondo, fugue, and simple ternary form. This will be supported by each student’s ability to hear and identify specific instrumentation, melody, and compositional techniques attributed to certain time periods.

Assignment Overview:

Students will be given three representative musical examples (single movements, in the case of a multi-movement work) to listen to. The selected pieces will not have been listened to or studied previously in class, but will be similar in compositional forms and structures to those explored in class. Using their critical listening skills, students will identify and describe the musical form of each piece. In addition to naming the form, students should include specifics regarding compositional technique, instrumentation, tempo, melody, themes, etc. in their descriptions of each form. Lastly, students may finish the assignment by making an informed guess at the potential composer (and the underlying reasons for that choice) for additional points.

The instructor can decide how each student presents their argument: in a class presentation, through a writing assignment, or other chosen medium.

Assignment Instructions:

For each of the three representative pieces:

1. Listen to the piece in its entirety, uninterrupted and with no distractions.
2. Listen to the piece a second time, right away, and start to make notes about the following: instruments/voices used, genre, tempo, characteristics of melody and theme, possible compositional techniques such as polyphony, repeating sections or themes, and any other noteworthy observations as you listen.
3. Examine your notes in relationship to what you have learned about various musical forms. What are the necessary characteristics of a given form and did you hear any of those characteristics during the listening portion of the assignment? Start to eliminate some forms while narrowing in on others.
4. Finally, in consultation with the list of provided terms, create your argument that clearly states each compositional form, and all of the evidence that supports your selection (i.e. “*The first musical piece is a _____ form and here is why*”). Students may finish their argument by including who the composer could be for each piece and how you came to that decision (bonus points).

Assessment, Evaluation & Grading

The assignment is aligned with the following course learning outcomes:

- **Music Terminology:** Identify, define and apply the fundamental terms and concepts of music, both generally and in relationship to specific historical periods. (i.e. pitch, fugue, sonata, oratorio etc.).
- **Music & The Creative Process:** Identify, analyze and define the considerations and skills necessary to the creative process of music-making (i.e. melody, form, structure, beat, texture, etc.).
- **Critical Listening:** Examine and compare the major characteristics of music, representative of distinct genres and time periods, through engagement with numerous music-listening experiences.

Preliminary Grading Rubric

"Critical Listening for Form": Grading Rubric			
Skill/Competency	Developing	Competent	Exemplary
Student is able to identify and define different types of musical forms (i.e. fugue, rondo, simple ternary).(30 points):			
Student is able to identify, define and apply fundamental terms and concepts that are related to specific forms (30 pts.): • <i>Fugue</i>: exposition, subject, answer, development, counterpoint, polyphony, imitation • <i>Rondo</i>: principal theme, contrasting theme, tempo • <i>Simple ternary</i>: symmetrical structure, contrasting musical ideas, da capo aria			
Student is able to identify, analyze and define the compositional considerations relative to "form." (20 points)			
Student demonstrates the ability to examine and compare pieces of music through periods of critical listening (20 points).			

Representative Compositions:

Fugue

- Bach Fugue in C major (4 part) WTC 1, BWV 846
- Bach Fugue in C minor (3 part) WTC 1, BWV 846
- Bach Fugue in G minor (4 part) WTC 1, BWV 861
- Bach Fugue in D minor, Toccata has been edited out
- "Great Fugue in G minor" J.S. Bach

Ternary Form

- "Rejoice Greatly O Daughter of Zion" from Handel's *Messiah*
- "The Trumpet Shall Sound" from Handel's *Messiah*
- "Raindrop" Prelude by Chopin (from the Romantic period, but easy to hear that it's in ternary form) -
- "Surprise" Symphony (No. 94), 3rd Movement by Haydn - this is a minuet and trio, but an example of ternary form in an instrumental piece
- "Jauchzet Gott in Allen Landen" by Mozart

Rondo Form

- "Für Elise" by Beethoven
- Beethoven String Quartet Op 18, No. 4, 4th movement
- Haydn Symphony No. 104, 4th movement
- Mozart "Rondo Alla Turca"