

COM 380-002

MUSIC AND SOCIETY:

Technology, History, and Listening

Wed, Friday 10:00-11:20 am

Prof. Briggan Krauss

FMH 319

email briggan.krauss@njit.edu

office hours: by appointment

COURSE DESCRIPTION:

This course will present an introduction to the art and tools of music. We will deal with music from the fifteenth to the twenty-first centuries. Along the way we will examine various ways that our relationship to technology has shaped the way we create, listen to, exchange, and conceive of music.

One aim of the class will be to listen to and understand different kinds of music from classical to world to popular to experimental genres. The course will focus on listening and understanding, with the goal that our ears can be opened to new sounds and new possibilities.

It is a recommended prerequisite to all the other music courses at NJIT.

About your professor:

Saxophonist and composer Briggan Krauss has been an internationally recognized key player in New York City's creative music scene since 1994.

He has released several critically acclaimed recordings as a leader and has appeared on over fifty other recordings as a sideman. He has worked with a diverse range of artists such as John Zorn, Bill Frisell, Steven Bernstein, Wayne Horvitz, Levon Helm, Skerik, Butch Morris, Eyvind Kang, Robin Holcomb, Norah Jones, Medeski Martin and Wood, Hal Willner, Skuli Sverrisson, Jim

Black, Ikue Mori, Joey Baron, Kato Hideki, Satoko Fuji, Dave Harrington, The New York Composer's Orchestra, Elysian Fields, Iron & Wine, Fey Victor, Rufus Wainwright, Sarah Manning, Trey Anastasio, Joan Wasser, Mary Halvorsen, Jessie Harris, Bernie Worrell, Beth Fleenor, Lou Reed, Laurie Anderson, Marc Ribot, Antony, U2, and many others.

Briggan's voice has been a part of Steven Bernstein's iconic quartet Sexmob from its inception more than twenty-five years ago. Sexmob earned a Grammy Award nomination for their 2006 recording titled *Sexotica* and Briggan also recorded with guitarist Bill Frisell on his Grammy Award winning 2007 album *Unspeakable*.

Besides his work as a saxophonist and composer, Briggan is a guitarist, and he also makes wide-ranging use of Max/MSP for digital audio and video in the areas of sound art, electronic music, and interdisciplinary performance.

He is currently an adjunct professor at NYU Steinhardt, The New School, and at the New Jersey Institute of Technology.

He earned Bachelor of Arts degree in Jazz Performance from Cornish College of the Arts (Seattle, WA.) in 1992; and a Master of Fine Art degree in Performance and Interactive Media Art from Brooklyn College (Brooklyn, NY.) in 2012.

REQUIRED TEXTS:

Crossroads in Music: Traditions and Connections (pdf and accompanying audio recordings will be provided in Canvas)

Author(s): Arved M. Larsen, Paul W. Borg, David Poultney, Arthur Unsworth, Robert Washburn

Publisher: Cengage Learning

Released: Dec 31, 2002.

ISBN-10:1133270034

ISBN-13:9781133270034

[4 CDs accompany this book]

Note that this textbook is **out of print**. You are totally free to obtain a used copy if you like but scanned pdfs will be made available on Canvas along with all the audio files that accompany the textbook.

Music and Technology: A Very Short Introduction (Very Short Introductions)

Author: Katz, Mark

Publisher: Oxford University Press

Released: Oct 24, 2022.

ISBN-10:0199946981

ISBN-13:9780199946983

This can be ordered in paperback (\$12) or Kindle book (\$7) from Amazon [here](#).

Any additional reading materials will be made available as pdf documents.

COURSE REQUIREMENTS AND GRADING CRITERIA:

Weekly reading and listening assignments, done on schedule.

Class participation in discussions. (5%)

Note that class participation includes regular attendance.

Quizzes. (25%)

One midterm exam (20%) and one final exam (20%), based on listening, identification, and comprehension of music.

One essay on a concert you attend in-person during the semester. (10%)

One final paper which includes an in-class presentation. (20%)

Determination of Final Grades

Final Percentage	Grade
90–100	A
87-89	B+
80–86	B

77–79	C+
70–76	C
60–69	D
<60	F

ATTENDANCE POLICY:

An attendance sheet will be passed around at the beginning of each class for students to sign. All absences and late arrivals are considered unexcused. Excused absences will be allowed, but it is entirely the responsibility of the student to contact the Dean of Students to explain the absence and determine if it may be considered excused. The Dean of Students will then contact me with their determination.

It is also entirely the student's responsibility to reach out to me to follow up on any missed quizzes or assignments in the event of an absence.

COVID PRECAUTION POLICY FOR IN-PERSON CLASSES:

Although not mandated, both students and instructors are free to wear facemasks in the classroom if they so desire. Instructors are not allowed to set their own rules on this issue. The university will be actively monitoring the situation and if the conditions call for it, the policy may be changed.

EATING AND DRINKING IN CLASS:

According to NJIT policy, it is up to the instructor to allow (or not) eating and drinking in the classroom or studio. However, NJIT recommends that eating not be permitted in the classroom or studio, but appropriate breaks be given to students to eat (especially in long classes). My feeling is that beverages and small snacks are fine up to the point where such things might somehow become disruptive. If we just apply some reasonable common sense and consideration towards others, we should not have any problems.

HEADPHONES:

Wearing of headphones or earbuds will not be permitted in class for obvious reasons.

NJIT statement on academic integrity:

Academic Integrity is the cornerstone of higher education and is central to the ideals of this course and the university. Cheating is strictly prohibited and devalues the degree that you are working on. As a member of the NJIT community, it is your responsibility to protect your educational investment by knowing and following the academic code of integrity policy that is found at:

<http://www5.njit.edu/policies/sites/policies/files/academic-integrity-code.pdf>.

Please note that it is my professional obligation and responsibility to report any academic misconduct to the Dean of Students Office. Any student found in violation of the code by cheating, plagiarizing or using any online software inappropriately will result in disciplinary action. This may include a failing grade of F, and/or suspension or dismissal from the university. If you have any questions about the code of Academic Integrity, please contact the Dean of Students Office at dos@njit.edu.

Note on the Use of Generative Artificial Intelligence

In accordance with university policies, the uncited use of generative artificial intelligence in the form of (but not limited to) ChatGPT and Grammarly is regarded as a violation of the above-referenced statement on academic integrity. If a student uses one of these technologies at *any* stage of the writing process without full and complete acknowledgement and attribution it will be treated as plagiarism and reported to the Office of the Dean of Students for further review. Depending on the specific circumstances, the outcome of the adjudication process may involve failure on the specific assignment or in certain instances failure for the course.

ChatGPT and other language models can be important and valuable research tools but remember that they should never be used as substitutes for your own creative work.

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MUSIC & SOCIETY

CLASS SCHEDULE

(SUBJECT TO SLIGHT REVISION).

Introduction and beginnings.

01/22 W Introduction I: syllabus, reading, discussion and listening.

01/24 F Introduction II: reading, discussion and listening.

Concert essay and final paper assigned. Due May 7th.

01/24 W *Crossroads in Music*: Chapter 1.

01/31 F *Crossroads in Music* Chapter 1 continued.

02/05 W *Crossroads in Music* Chapter 2.

02/07 F *Crossroads in Music* Chapter 2 continued.

Rhythm & Melody.

02/12 W *Crossroads in Music* chapters 3 and 4.

02/14 F *Crossroads in Music* chapters 3 and 4 continued.

Harmony, Color, Texture, & Density.

20/19 W *Crossroads in Music* chapter 5.

02/21 F *Crossroads in Music* chapter 6.

02/26 W *Crossroads in Music* chapter 7.

02/28 F *Crossroads in Music* chapter 8.

Voices and Instruments.

03/05 W *Crossroads in Music* chapter 9.

03/07 F *Crossroads in Music* chapter 10.

03/12 W *Crossroads in Music* Chapters 16, 17, and 18.

03/14 F *Crossroads in Music* Chapters 25, 26, 27, and 28

03/19 W Spring Recess NO CLASSES SCHEDULED.

03/21 F Spring Recess NO CLASSES SCHEDULED.

03/26 W **MIDTERM EXAM.**

03/28 F Film [Muscle Shoals](#)

04/02 W Film [Muscle Shoals](#)

04/04 F **Exam on Muscle Shoals Film**

Music and Technology: A Very Short Introduction Chapter 1.

Music, Technology, Humanity and Connections.

04/09 W *Music and Technology: A Very Short Introduction* Chapter 1. (continued)

04/11 F *Music and Technology: A Very Short Introduction* Chapter 2

04/16 W *Music and Technology: A Very Short Introduction* Chapter 3.

04/18 F **Good Friday NO CLASSES SCHEDULED**

04/23 W *Music and Technology: A Very Short Introduction* Chapter 4.

04/25 F *Music and Technology: A Very Short Introduction* Chapter 5.

04/30 W *Music and Technology: A Very Short Introduction* Chapter 6.

05/02 F **Final Presentations.**

05/07 W **Last day of classes. Final Presentations.**

Concert Essay and Final Paper due.

Final Exam TBD.