

MUS 302L/EUS 307
Spring 2014 MWF 1:00-2:00 WEL 1.316

INTRODUCTION TO WESTERN MUSIC

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or by Appointment

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COURSE DESCRIPTION:

These sections of MUS 302L/EUS307 carry a writing flag. Writing Flag courses are designed to give students experience with writing in an academic discipline. In this class, you can expect to write regularly during the semester, complete substantial writing projects, and receive feedback from our teaching team to help you improve your writing. You will also revise your written assignments, and will read and discuss your peers' work. A substantial portion of your grade will come from your written work (see below for details). Writing Flag classes meet the Core Communications objectives of Critical Thinking, Communication, Teamwork, and Personal Responsibility, established by the Texas Higher Education Coordinating Board.

MUS 302L/EUS 307 is a course designed to introduce students to musical styles in the Euro-American ("Western") art music tradition between the Middle Ages and the present day. Our discussions, assignments, and other course activities will follow two main discussion threads: (1) what meaning(s) do(es) music convey, and (2) what context-specific roles does music play? We hope that throughout this course you will develop an awareness and appreciation of the vital role that music has played and continues

to play in society as a whole, as well as in people's individual lives, and that you learn to consider music critically in several dimensions beyond its probably apparent role of entertainment. Since this course is intended for non-music-major students, previous experience with musical performance, including the ability to read notated music, is not required or expected.

COURSE OBJECTIVES:

The objective of the course is to help you develop three skills, which may prove valuable in other courses and life in general: (1) **critical thinking**, (2) **critical listening**, (3) **effective writing**. For the purposes of this course, this means that we will challenge you to question taken-for-granted assumptions and arguments about music by engaging with various types of media and literature. We will also encourage you to make connections between the concepts we study in class and other contexts through various assignments and activities. We will measure your development of critical thinking and critical listening by your ability to do the following:

1. Identify and describe style traits and technical aspects of a piece of music (such as melody, rhythm, harmony, texture, instrumentation, etc.)
2. Articulate relationships between a piece of music and its historical, functional, and cultural/social context(s).
3. Formulate informed opinions about the role of Western art music in/as culture, based on specific evidence, experience, examples, including primary and secondary sources, as well as musical examples.
4. Apply concepts from the course to other examples of music in/as culture.

NB: All assignments and activities in this course relate to these four objectives.

REQUIRED MATERIALS:

- ❖ **Textbook and Norton StudySpace:** The textbook for this course is Kristine Forney, Andrew Dell'Antonio, and Joseph Machlis, *The Enjoyment of Music (Essential Listening Edition: Second Edition)* New York: W.W. Norton & Company, 2013. You may purchase this book as an e-book or as 3-hole-punched hardcopy instead of the bound hardcopy. If you buy the book new, it will come with an access code to the Norton StudySpacePlus site for our textbook. If you buy the book used, **make sure you also purchase separately access to the Norton StudySpacePlus site for our textbook** where the streaming-audio listening examples for the book and the Online Listening Guides (along with many study/learning aids) are provided.
- Kristine Forney, Andrew Dell'Antonio, and Joseph Machlis, *The Enjoyment of Music (Essential Listening Edition: Second Edition)* New York: W.W. Norton & Company, 2013.
 - ISBN-10: 0393912558
 - This text is available at the University Co-op. Listening examples (and interactive listening guides) will be entirely online.

*****PLEASE NOTE: Reading and listening assignments and quizzes are to be completed before the class section for which they are assigned. Graded activities during lecture and discussion sections will draw from these pre-class assignments*****
- ❖ **Internet access:** You will need access to **Canvas** (<http://canvas.utexas.edu>) on a regular basis to receive announcements, view course documents and assignments, and submit much of your work.
- ❖ **HIGHLY RECOMMENDED BUT NOT REQUIRED:** a guide/style manual for academic writing such as the Norton *Little Seagull Handbook*, Faigley's *Little Penguin Handbook*, Bazerman/Wiener's *Writing Skills Handbook*, the *Scott-Foresman Express*., etc.

ASSESSMENT

Multi-Stage Essays: (40% of final grade)

You will engage critically with materials from the course on a regular basis by writing short essays in which you demonstrate proficiency in any or all of the objectives of the course. You will complete four (4) multi-stage essays, and one stage will be due each Monday (starting on Week 3) during the semester.

- (1) The first stage for each essay will have a minimum of 300 words and a limit of 500 words. It will involve **peer review** – we will pair you up with a classmate and instruct you to provide feedback to your classmate's essay. You will earn 10 points for completing this first stage, and up to 10 points for providing constructive feedback to your partner's essay **by the following Friday. *If you lose your partner's essay, you will receive ZERO points for this stage.***
- (2) The second stage for each essay will have a minimum of 400 words and a limit of 750 words. It will involve **revision and resubmission** – you will earn up to 30 points for revising your original essay on the basis of your classmate's suggestions and submitting it to your TA by the deadline. **You must return your original draft with your classmate's feedback, since we will be grading partly on improvement across the stages; otherwise you will receive no credit for the second stage.** We provide feedback via Canvas on your revised essay for your final revision.
- (3) The third stage for each essay will have a minimum of 500 words and a limit of 1,000 words. It will involve **final revision** – you will earn up to 30 or 50 points (depending on the assignment) for revising the essay one more time based on the teaching team's suggestions.

Essays must always be typed/word-processed – handwritten work will *not* be accepted. Each stage must be submitted via Canvas before lecture each Monday. For Stage 1 Essays, you must also submit a hardcopy for peer review. We strongly recommend that you *keep a copy of each stage as a word processing file until the end of the semester.*

Essays:

1. “My Music” Interview

This essay assignment will be a report/account of an interview-conversation with a friend/acquaintance about some musical work or type of music that you consider “yours” OR about a type of music that your friend/acquaintance considers “hers/his.” You should try to have your “my music” interview-conversation with someone who does not necessarily share your taste in music (so that you can avoid generic conversations like: “I think Mozart is beautiful” - “yeah, me too” or “Metallica rocks” - “Yeah, they kick butt”). In explaining why you identify with a particular kind of music, you should try to be as precise/specific as possible about what makes that music (as opposed to other types) meaningful/expressive for you. Though song lyrics can be part of the package, you should focus on what it is about the sounds that gives meaning and uniqueness to “your music.” Further instructions will be provided on Canvas.

2. Précis/Article Summary

This essay will be a distillation of a scholarly article provided on Canvas. This article will relate to the course content discussed through the duration of the writing process. You will be required to read the article in its entirety and summarize the main points. Your précis must identify the following: author, year of publication, topic of article, author's thesis, evidence, and conclusion. Following a summary of the main points you will provide a brief reaction to the author's points. Further instructions will be provided on Canvas

3. Concert Report

You will be required to write a report on either the in-class concert or an approved Western “art” or “classical” music concert. Please submit a written request to your TA **one week prior to the event** if you wish to attend an outside concert (email is acceptable). I will frequently post information on acceptable concerts on the class Twitter feed for this assignment. In the concert report, you will discuss the music in technical detail (objective 1), the context of the event (objective 2), and relate it to the course materials (objective 4). You should include your own aesthetic assessment of these events based on the above requirements (objective 3). Further instructions will be provided on Canvas.

4. Musical Debates (Podcast Lecture)

Throughout the semester I will periodically post “mini lectures” on Canvas. These videos relate to course material, but offer additional insight to history, visual art, relevant popular music, theater, etc. of the subjects we discuss in our larger lectures and discussion sections. In each video the teaching team will present a debate in music history/scholarship from multiple perspectives. After viewing the video you will write a response to the content of the video in which you summarize the information presented detailing the various arguments within the given debate. Finally, you will respond by contributing your own thoughts to the topic, discussing which side of the debate you support, or provide a contrasting argument, or a possible solution to the presented issue. Further instructions will be provided on Canvas.

Listening Quizzes (20% of final grade)

Six quizzes will be administered in lab sections. Each quiz corresponds to the organization of your textbook in six parts. For each quiz, you will be asked to identify musical characteristics of a piece of music (see objective 1), and the context for the piece (see objective 2).

Weekly Wednesday Writing (WWW) (10% of final grade)

Each week the Teaching Team will post materials on the Canvas discussion board for you to respond to. These weekly assignments allow you to engage with the course material presented in lecture/lab as well as consistently practice your writing skills. Response formats and length will vary each week with specific instructions on Canvas. Postings are visible to the entire class and you may engage with your colleagues within your response while maintaining Classroom Etiquette (see below). **Responses are due every Wednesday by 11:59pm on Canvas.**

Playlist Project/Oral Presentation (10% of final grade)

In discussion section your TA will assign a setting for which you are to design a playlist. This playlist is meant to accompany a specific place and historical moment. Students will consider their “target demographic” and compile **five** musical selections. This playlist can be built on any software, or interface and will be presented in section, but must include 4 selections NOT studied in class or in your anthology. Your oral presentation will be a “sales pitch” for your playlist. Within this presentation you will work to outline the reasons your musical selections are suitable for your assigned setting. This presentation will be accompanied by a visual slideshow, which will be built collaboratively with your peers in section. A demonstration of a Playlist Presentation will be given in lecture early in the semester and will serve as a template or a jumping-off-point for your own project.

Participation and Attendance (10% of final grade)

You are expected to attend class and discussion section regularly. Daily participation points can only be made up for confirmed medical reasons (you will need a doctor’s note), for justified sports/team activities (with a letter from a faculty member) or for religious holidays; the instructor will be the judge of what absences may or may not be excused. Participation will be graded based on (1) your participation during in-class activities (e.g. in-class writing, discussion) and (2) observing proper classroom etiquette. **You are allowed two “freebie” unexcused absences during the course of the semester.**

Classroom Etiquette:

Punctuality: Arrive to class on time, and stay for the full duration of the lecture. Lateness and/or leaving early may result in loss of participation points. Inform the instructor if you have a legitimate situation that prevents you from arriving on time, or staying for the full duration of class.

Respect: Be courteous with your peers, instructor and teaching assistants. We will at times discuss sensitive issues in class. Respect people who disagree or challenge your point of view, so that everyone may feel free to express her/himself.

Being there for your classmates: You will regularly find yourself asked to briefly discuss a question in pairs or in groups, and you will be expected to actively engage with your classmates, and focus on the task at hand.

Note: Oral participation will regularly be invited and encouraged, and many people find it easier to develop ideas and retain information with this kind of back-and-forth interaction. You may also find it beneficial to meet with the instructor for one-to-one conversation—whether you are nervous about an upcoming test, or having trouble generating ideas for a writing assignment, many students find that a conversation with the instructor helps them to focus on and meet the goals of the course.

Discussion Sections “LABS” (10% of your final grade)

Discussion sections are designed to help you develop critical thinking, listening, and writing skills with the direct help and feedback of the Teaching Assistants, and through interaction with your classmates. In discussion section you will work on writing exercises, discuss issues raised in the MWF course sessions, and otherwise expand your engagement with our course. Active participation in the discussion sections is expected. Please be prepared to contribute substantively to each meeting of your discussion section.

Attendance is required and your participation in sections will be noted by your TA(s).

Grade Breakdown:

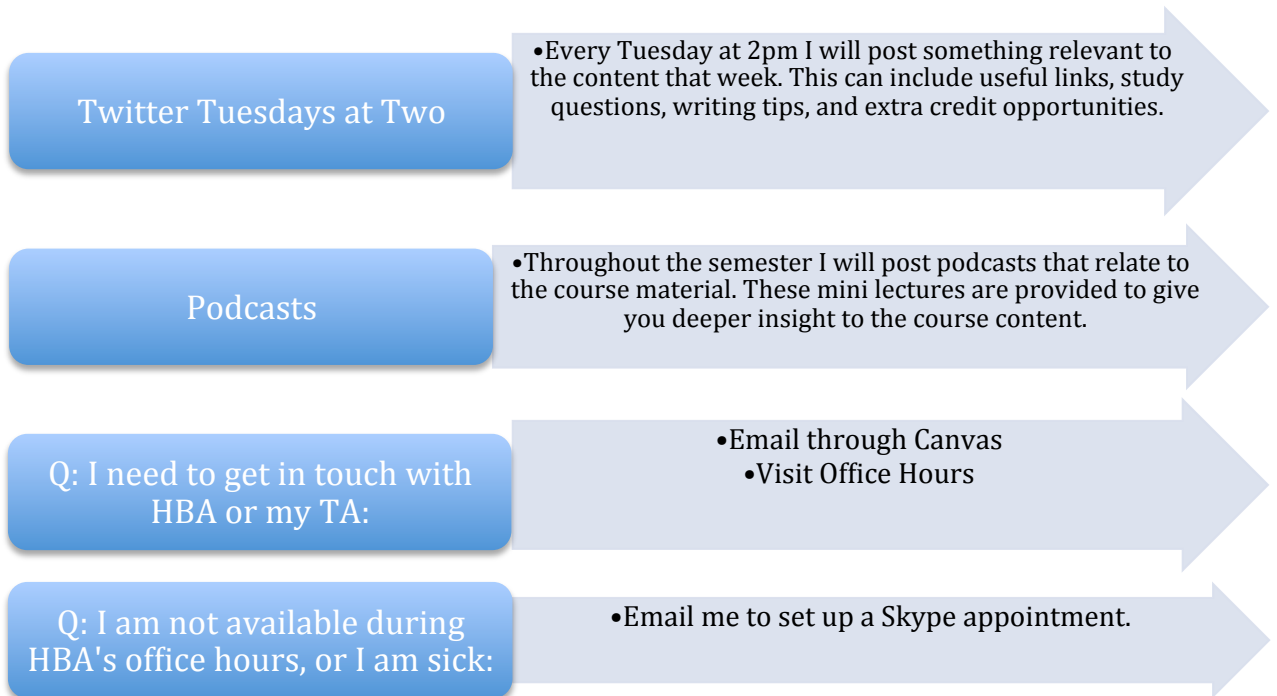
MULTI-STAGE ESSAYS	40%
LISTENING QUIZZES	20%
WEEKLY WEDNESDAY WRITING	10%
PLAYLIST/ORAL PRESENTATION	10%
PARTICIPATION & ATTENDANCE	10%
SECTION	10%
TOTAL	100%

Grading Scale:

Your final grade for this class will be calculated according to the following scale:

A	94-100
A-	90-93
B+	87-89
B	84-86
B-	80-83
C+	77-79
C	74-76
C-	70-73
D+	67-69
D	64-66
D-	60-63
F	0-59

TECHNOLOGY BREAKDOWN:



COURSE POLICIES

Phones

We will be using Twitter for participation and distributing updates for backchannel discussion during and after class. Please do not abuse the privilege by using your device to email, IM, text message, or update your social media. TAs will monitor cellphone usage. Students will be issued a warning, after which you will be marked absent for the day.

Laptops and Tablets

I encourage students to use laptops and tablets in class. You are allowed to use laptops or tablets to take notes in class and check for pertinent information on the Internet. Anyone caught using a computer for non-class activities will be marked absent for the day.

Email and Communication Policy

Email is one of the primary modes of communication for this course. It is the student's responsibility to make sure that his/her email settings are such that they can receive official email from the university, and from Canvas. Be sure to verify and update your official university email. Please allow for a 24-hour turnaround for all emails to your TA(s) and me. After 48 hours, however, feel free to send your query again.

Guidelines for Students with Disabilities:

Any student with a documented disability who requires academic accommodations should contact Services for Students with Disabilities (SSD) at 512-471-6259 (voice) or 1-866-3986 (Video Phone) as soon as possible to request an official letter outlining authorized accommodations.

- SSD website: http://www.utexas.edu/diversity/ddce/ssd/for_cstudents.php
- Please notify me as quickly as possible if the material being presented in class is not accessible (e.g., instructional videos need captioning, course packets are not readable for proper alternative text conversion, etc).

Studying Late?

SURE Walk is a student-run volunteer group that provides pedestrian escorts to the university community on school nights. Thanks to the Student Government, this service is available to university students, faculty and staff, so improving your safety is as simple as going to the SURE Walk desk and asking for a walk home. **Monday-Thursday 10pm-2am Phone: 512-232-9255**

Any student or employee of the University of Texas at Austin can go to the help desk and ask for a walk. Two volunteers will walk you home to various locations on campus as well as off campus (including west and north campus, etc.).

Behavior Concerns Advice Line (BCAL)

If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and the University of Texas Police Department (UTPD). Call 512-232-5050 or visit <http://www.utexas.edu/safety/bca>

Religious Holidays

UT Austin policy states that you must notify your instructor at least fourteen days prior to the date of a religious holy day you will be observing. If you will have to miss a quiz or an assignment falls due on a religious holy day, please contact me so we can make appropriate arrangements.

Honor Code

From the official course catalog: “The core values of the University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the University is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.”

Plagiarism

According to the University of Texas Student Judicial Services, plagiarism occurs if you represent as your own work any material that was obtained from another source, regardless of how or where you acquired it. ALL suspected cases of cheating and plagiarism will be reported to the Student Judicial Services.

A tip sheet produced by the library on how to avoid plagiarism is available here:

<http://www.lib.utexas.edu/services/instruction/resourcesheet.pdf>

The Dean of Students Office explains varieties of plagiarism here:

http://deanofstudents.utexas.edu/sjs/scholdis_plagiarism.php

Undergraduate Writing Center

The Undergraduate Writing Center (FAC 211, 471-6222: <http://www.uwc.utexas.edu/>) offers free, individualized, expert help with writing for any UT undergraduate, by appointment or on a drop-in basis. These services are not just for writing that has "problems": Getting feedback from an informed audience is a normal part of a successful writing project. The UWC's trained consultants work with students from every department on both academic and non-academic writing. Using methods that preserve the integrity of your work, they help you develop strategies to improve your writing and become a more independent writer. Whether you are writing a lab report, a resume, a term paper, a statement for an application, or your own poetry, UWC consultants will be happy to work with you. We **strongly encourage you** to make use of the UWC!!!

Acknowledgement Form:

PLEASE SIGN THE ACKNOWLEDGMENT FORM ON **CANVAS** by class time **January 22**. **YOU WILL NOT BE ASSIGNED ANY POINTS FOR ASSIGNMENTS OR TESTS UNTIL YOU DO SO.**

COURSE SCHEDULE			
READINGS AND LISTENING ARE <u>DUE</u> ON THE DATE LISTED			
DATE	TOPIC(S)	TEXTBOOK READING	LISTENING
WEEK 1			
M 1.13	Introduction: What is Western Music?		
W 1.15	Elements of Music: Music and Meaning, Rhythm and Pitch	1-16 Cook and Small (Canvas)	Playlists 1-3
F 1.17	Elements of Music: Texture and Instrumentation	16-28	Playlists 4, 5 & 7-10 LG 1
LABS	Introductions, Technology Tour, and Review Musical Elements		
WEEK 2			
M 1.20	NO CLASS – Dr. Martin Luther King Jr. Day		
W 1.22	Elements of Music: Form, Genre, and Style * DUE: Syllabus Contract by Class Time (Canvas)	34-56	Playlists 6 & 11
F 1.24	Elements of Music: Instrumental Forms, and Review of Part 1 Writing Exercise	57-62 Review Part 1	Review LGs and Playlists 1-11
LABS	**Listening Quiz 1** Discuss Essay 1 and how to provide peer feedback		
WEEK 3			
M 1.27	Orality, Literacy, Improvisation, and Composition: Sacred Music of the Middle Ages DUE: Essay 1 (My Music Interview) – Stage 1	63-74	Playlists: Prelude 2 & 12 LG 2
W 1.29	Devotion or Distraction? Music of the Reformation and Counter-Reformation & the Renaissance Mass	85-92	Playlist 15 LG 6
F 1.31	Humanism and the Renaissance Motet DUE: Essay 1 (My Music Interview) – Peer Feedback	80-84	Playlist 14 LG 5

COURSE SCHEDULE			
READINGS AND LISTENING ARE <u>DUE</u> ON THE DATE LISTED			
DATE	TOPIC(S)	TEXTBOOK READING	LISTENING
LABS	Introduce Playlist Project <u>Due</u> : “Luther and Music”; “The Swiss Reformers” and “The Counter Reformation” (Canvas)		
WEEK 4			
M 2.3	Secular Song and Music of the Court: French Chansons and Italian Madrigals DUE: Essay 1 (My Music Interview) – Stage 2	75-79	Playlist 13 LG 3 & 4
W 2.5	Secular Songs Continued: English Madrigals and Lute Songs Playlist Project Demo	75-79	Playlist 13 LG 3 & 4
F 2.7	Introduction: Baroque culture, art, and music	94-99 “The Second Practice” (Canvas)	Prelude 3 Playlist
LABS	**Listening Quiz 2** Playlist Project Check-In, Confirm Groups, Questions from Demo		
WEEK 5			
M 2.10	Music Drama: The “Invention” of opera Due: Essay 1 (My Music Interview) – Stage 3	100-104	Playlist 16 LG 7
W 2.12	Music Drama: Performance & the Question of Authorship	“Castrato Singers” (Canvas)	Canvas Playlist
F 2.14	Baroque sacred music: Chorale, Cantata, and Oratorio	105-116 “Handel’s Oratorios”	Playlist 17 & 18 LG 8 & 9
LABS	Discuss Essay 2 Playlist Project: Assign components of Power Point Slides		
WEEK 6			
M 2.17	Bach at Court: The Baroque Dance Suite Due: Essay 2 (Précis) – Stage 1	117-121	Playlist 19 LG 10 and Canvas Playlist
W 2.19	Instrumental music of the “High Baroque”	122-134	Playlist 20 & 21 LG 11 & 12

COURSE SCHEDULE			
READINGS AND LISTENING ARE <u>DUE</u> ON THE DATE LISTED			
DATE	TOPIC(S)	TEXTBOOK READING	LISTENING
F 2.21	Classicism and Enlightenment: Order, Logic, and the Classical Forms Due: Essay 2 (Précis) – Peer Feedback	135-140	
LABS	**Listening Quiz 3** Assemble Playlist Project Slides		
WEEK 7			
M 2.24	Haydn: Chamber Music and the Symphony Due: Essay 2 (Précis) – Stage 2	141-150 “Haydn’s Duties” (Canvas)	Playlists 22 & 23 LG 13 & 14
W 2.26	Mozart the child prodigy and Larger Forms	151-157	Playlists 24 & 25 LG 15 & 16
F 2.28	The Classical Concerto	158-159	Playlist 25 LG 16
LABS	Due: “Why So Serious?” Alex Ross (Canvas) Concert Etiquette Discussion, Complete Slides for Playlist Project		
WEEK 8:			
M 3.3	Waterloo Trio Concert – KEEP PROGRAM! Due: Essay 2 (Précis)– Stage 3		
W 3.5	A Musical “Hero”: Beethoven and Individualism	162-174	Playlists 26 & 27 LG 17 & 18
F 3.7	NO CLASS MEETING!! Teaching Team at SAM Conference Podcast Lecture: Patronage and Late Mozart	175-188	Playlists 28 & 29 LG 19 & 20
LABS	**Listening Quiz 4** Transition Sentences Activity		

COURSE SCHEDULE			
READINGS AND LISTENING ARE <u>DUE</u> ON THE DATE LISTED			
DATE	TOPIC(S)	TEXTBOOK READING	LISTENING
SPRING BREAK			
March 10-15	NO CLASS - SPRING BREAK!		
WEEK 9			
M 3.17	Creating the Beethoven Myth: Late Symphonies and String Quartets Due: Essay 3 (Concert Report) – Stage 1	Cook (Canvas)	Canvas Playlist
W 3.19	Deconstructing the Beethoven Myth and Understanding the LVB Problem	Knittel (Canvas)	Canvas Playlist
F 3.21	Miniature Genres: Romanticism in the Lied & Piano Music Due: Essay 3 (Concert Report) – Peer Feedback	189-200	Playlist 30 LG 21
LABS	Pandora Activity – Playlist Project What is an outline?		
WEEK 10			
M 3.24	Miniature Genres: Piano Virtuosity DUE: Essay 3 (Concert Report) – Stage 2	201-211	Playlist 31 & 32 & 33 LG 22 & 23
W 3.26	Miniature Genres: Women in parlor song performance & composition	212-215	Playlist 33 LG 24
F 3.28	The Program Symphony	216-220	Playlist 34 LG 25
LABS	Draft Outline Activity – Playlist Project Navigating Grove Music Online		
WEEK 11			
M 3.31	Sounding a Nation: Music and Nationalism Due: Essay 3 (Concert Report) – Stage 3	221-227	Playlist 35 LG 26 (Canvas Playlist)

COURSE SCHEDULE			
READINGS AND LISTENING ARE <u>DUE</u> ON THE DATE LISTED			
DATE	TOPIC(S)	TEXTBOOK READING	LISTENING
W 4.2	Absolute Music: Brahms and the Symphony, Chamber Music	228-232	Playlist 36 LG 27
F 4.4	Wagner & German Music Drama DUE: Playlist Project Draft Outline 11:59pm Canvas	242-248	Playlist 38 LG 29
LABS	**Listening Quiz 5** Tentative: Ensemble Visits		
WEEK 12			
M 4.7	Diverging Traditions of the Late Nineteenth Century Due: Essay 4 (Musical Debates) – Stage 1	255-261	Playlist 40
W 4.9	Modernism(s)	264-270	
F 4.11	Emancipation of Dissonance and Shock in Paris Due: Essay 4 (Musical Debates) – Peer Feedback	271-277	Playlist 41 LG 32
LABS	PLAYLIST PRESENTATION 1 Presenting an argument in academic writing		
WEEK 13			
M 4.14	African American Folk Traditions Due: Essay 4 (Musical Debates) – Stage 2	278-283	Playlist 42 LG 33
W 4.16	Jazz, William Grant Still, and the Harlem Renaissance	278-283	Playlist 43 LG 34 (Canvas Playlist)
F 4.18	Folk Opera and American Musical Theater	289-294; 307-314	Playlist 44 & 47 LG 35 & 38
LABS	Due: “Jazz Speaks for Life” Guthrie Ramsey Jr. (Canvas) PLAYLIST PRESENTATION 2		

COURSE SCHEDULE			
READINGS AND LISTENING ARE <u>DUE</u> ON THE DATE LISTED			
DATE	TOPIC(S)	TEXTBOOK READING	LISTENING
WEEK 14			
M 4.21	American Modernisms Due: Essay 4 (Musical Debates) – Stage 3	295-300; 301-306	Playlist 45 & 46 LG 36 & 37
W 4.23	Bernstein and American Musical Theatre	307-314	Playlist 47 LG 38
F 4.25	American Experimentalism	315-325	Playlist 48 LG 39 & 40
LABS	Due: “Why Do We Hate Modern Classical Music?” Alex Ross (Canvas) PLAYLIST PRESENTATION 3		
WEEK 15			
M 4.28	Minimalism and Film Music	335-343	Playlist 52 & 53 LG 45 & 46
W 4.30	Art Meets Popular: Dylan, Corigliano, and Postmodern Reworkings	321-326	Playlist 49 LG 41
F 5.2	Now Trending #classicalmusic in the 21 st Century		
LABS	**Listening Quiz 6** PLAYLIST PRESENTATION 4		
NB	THERE IS NO FINAL EXAM FOR THIS COURSE		