

**COURSE SYLLABUS**  
**MUSI 3377.01, CID 83695**  
**Music History II: *The Classic Period to the Present***

Fall 2017, 3 credit hours  
Sam Houston State University  
Music Building, Room 218  
Tuesdays and Thursdays: 11:00 am to 12:20 pm

**Full Professor:** Dr. S. K. Murphy-Manley (Ph.D.)  
Office: 936-294-4990, Music Building 324  
Email: [mus\\_skm@shsu.edu](mailto:mus_skm@shsu.edu)

◆ **Office Hours**

Because of my altered schedule this semester, appointments will be scheduled via email ([mus\\_skm@shsu.edu](mailto:mus_skm@shsu.edu)) and conducted before or after class, or via email.

**Note:** It is inappropriate to email me the night before a test or the night before an assignment is due with questions concerning that test or assignment. The content of my course is planned well in advance with the expectation that you too will plan responsibly. If you find yourself in a unique position of trouble the night before something is due, email the class through Blackboard to seek your answers. Frankly, it is better that I not know about your procrastination.

◆ **Course Description**

This course is designed to address all aspects of Western European and American music and its history beginning with the works from the early classic period around 1730 and encompassing two centuries up to the music of the late 20<sup>th</sup> century. During the semester, we will examine music and its style in historical context by discussing representative composers and genres and listening to musical examples. Well-known works that are established in our concert repertoire are presented along side the most innovative musical pieces that have since, fallen out of favor. The changing perceptions of melody, tonality, musical structure, and performance expectations in the 20<sup>th</sup> century are addressed showing the diverse new paths that music took during the last 100 years. This course also discusses the reactions against romanticism that forced music in contrary directions resulting in Maximalism, Impressionism, Expressionism, Neo-classicism, and Minimalism.

◆ **Writing Component**

This is a “W” course, which means that at least 50 percent of your course grade will derive from writing activities designed to help you master course objectives. **Writing in this course is one of the tools that will help you learn course content.** Some writing activities will require you to draft and revise your work, with or without instructor feedback. Other assignments may not receive a grade but are designed to assist you in critical reflection of the course material. You should approach writing in this course as a tool to use as part of your learning. Additionally, I will use writing as a tool to assess your level of learning.

■ **Special Note:** I have a low threshold for poor grammar. If you want me to read and appreciate your comments in your writings, then you will have to rise to at least the level of correct grammar. We have a writing center on campus that can help you with matters of grammar, organization, and citations. When you visit them, take your assignment with you, and any other helpful items that can help the tutors see what sort of writing you want to create. They are located in the Farrington Building. Their phone number is (936) 294-3680, or you can reach them through email, at [asc@shsu.edu](mailto:asc@shsu.edu)  
<http://www.shsu.edu/centers/academic-success-center/writing/>

◆ **Prerequisites for this course**

MUSI 2348 (with a grade of a “C” or better) and a junior standing.  
Music Major status, or permission from the instructor

◆ **Course Objectives and Student Learning Outcomes**

1. The student will gain from this course a strong foundational knowledge of the Western-European musical tradition as it existed in the Classic Period up through the 20<sup>th</sup> century. You will be able to discuss major issues concerning music history and its style, placing musical traditions and practice into historical context.
2. You will complete a writing and research project that focuses on a primary source document that you seek out and find. By examining primary sources dealing with course content, you will gain a powerful sense of history and the complexity of the past. Your skills in analyzing primary sources and historical information will increase your critical thinking and analytical skills.
3. You will come to understand, recognize, and be able to discuss the various styles, musical compositions, genres, and composers that have been the primary focus of this course. **Gaining factual knowledge is your primary goal.**
4. You will learn the exceptional nature of music from our current musical canon and how it differs from the mainstream of music that was produced in the 18<sup>th</sup> and 19<sup>th</sup> centuries. You will be able to recognize the difference between music we label ‘great’ today, and the kinds of music that past eras valued most.
5. You will learn and articulate the aesthetic and philosophical infrastructure that governs the composition, performance, and discussion of music in its context of the 19<sup>th</sup> century. One important aspect of 19<sup>th</sup>-century musical life is the split in its aesthetic principles. You will learn that several publications such as those in the *Neue Zeitschrift für Musik* influenced the direction of the central-European musical culture. You will be able to critically assess the aural aspects of music as you learn to identify stylistic differences in genres and cultural approaches. **Learning about European cultures and their artistic accomplishments is another primary goal.**

6. You will learn of the innovations within the field of music during the first half of the 20<sup>th</sup> century. The fact that this now ancient music is still so feared among the public is more reason for you to understand it in such a way that you will be able to explain its many merits to a less than understanding public.

### ◆ Textbooks and Supplies

#### Required:

◆ Burkholder, J. Peter; Grout, Donald J.; and Palisca, Claude V. *A History of Western Music*. 9<sup>th</sup> edition. New York: W. W. Norton & Company, 2014. There is an older 8<sup>th</sup> edition that we used to use. If you need to use the older edition, that is fine. Our library has the newer one on reserve.

◆ Murphy-Manley, Sheryl K. *A Concise and Friendly Guide to Music History*. 3<sup>rd</sup> edition, Cengage Publishing, ISBN 9781305309739.

◆ Houghton, Peggy M. and Timothy J. Houghton. *Turabian: The Easy Way!* 2009. ISBN 978-0-923-56891-7.

◆ Burkholder, J. Peter; and Palisca, Claude, ed. *Norton Anthology of Western Music*. 7<sup>th</sup> edition. New York: W. W. Norton & Company, 2014. (Volume III only). There is an older 6<sup>th</sup> edition that we used to use. If you need to use the older edition, that is fine. Our library has the newer one on reserve.

◆ CDs/DVDs to use with Burkholder/Palisca (eds.) anthologies: *Norton Recorded Anthology of Western Music*. Older CD Set, Volume III only. These CDs are on reserve in the Music Listening Room in the NGL. The newer versions of these pieces are on DVDs (as MP3 files), also on reserve in the music listening room in the library.

◆ **Class Notes:** I will be posting my PowerPoint notes on Blackboard. You will be expected to print them out for yourself and bring them to class.<sup>1</sup> **I will expect you to come to every class with your notes on which you should take additional explanatory notes during the lectures.**

◆ Your supplies will include all items necessary to take notes, study, turn in assignments, and to take tests.

◆ **Taping of the lectures is not permitted.**

**Copyright Statement:** All materials (handouts, texts, slides, assignments, quizzes, exams, etc.) used in this course are under my copyright, and may not be sold, rented, or otherwise transferred, with or without compensation, including taking notes for others or providing to businesses that sell tutoring or other grade-increasing services (such as

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<sup>1</sup> We request here in the School of Music that you do NOT use our music lab and printer for this purpose.

Flashnotes), without written permission from me, and without seeking further permission from other copyright owners whose information I use in my course content.

### ◆ Electronics Policy

◆ I will allow students only limited use of their smart devices or laptops during class lectures **for things relevant only to our class or class discussion**. No headphones will be allowed, and all sound must be turned off in class. If you misuse this privilege, you will lose the option of using any electronic devices in my class for the rest of the semester.

*Note: At any time during class I can ask you to show me the screen of your device. If you are using your device outside the parameters of the “limited appropriate use” relevant to this class, you will not be allowed to use any electronics in my class for the rest of the semester.*

**To be clear here:** having your phone out to receive and send text messages is not allowed during my class. Surfing the Internet and using social media is also not allowed.

### ◆ Rules and Consequences concerning electronics in the classroom:

1. If your electronic device makes a noise during class you will be required to stand up in your spot and answer orally a question of my choice.
2. If you are seen by anyone (another student, me—or even a guest in the class) using your device inappropriately during my class, you will lose the privilege of using any devices for the rest of the semester.
- \*3. If you are seen by **anyone** checking any of your devices, for any reason, during an exam or quiz, then you will automatically fail the exam or quiz with a 50-point deduction from your exam/quiz score. Inappropriate use of devices will not be tolerated.

### ◆ Course Requirements

#### ✧ Attendance Policy

You will be expected to punctually attend every class. If you need to be absent for any reason (even for an excused reason), it will still be your responsibility, to obtain any assignments, class notes, and handouts *from another class member*. I do not keep extra handouts for you in my office, and absences will not excuse you from missed or late assignments nor from missed tests or quizzes. If you need to miss a class for any reason on a day that an assignment is due, you must still get your assignment to the class in order for it not to be counted late.

If you miss more than 3 class periods, then your final grade will be lowered **ONE** point for each absence beginning with the fourth. (So, if you have a 92 average in the course at the end of the semester, but you have missed 6 classes, you will end

up with a B (89) in the course.) Should a medical emergency or severe illness occur, your absence will be evaluated by me on a case-by-case basis.

**NOTE:** Do not come and go from my class. Do not walk around, visiting my desk or the trashcan at your leisure. These activities disrupt the class. I will question you, stop you, and inquire why you are being disruptive in the middle of my class. My classroom is not your living room.

#### ✧ **Tardy Policy**

Being tardy disrupts and distracts the class. Being tardy also disrupts the learning process for other class members and inhibits your participation in that process. If you enter the class late (after 11:01 am by the computer's clock), you will be required to write your name on the chalkboard when you come into the room.

**Two tardies will equal one absence. *Leaving class early will count as a tardy.***

See the attendance policy above to remember how absences affect your course grade. The tardy policy is in effect in all of my classes no matter who is leading class, and no matter what sort of instruction is taking place.

**Important Note:** Make-up exams and quizzes will not be given under any circumstance of absence.

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#### ◆ **Conflict Policy**

##### **From the *School of Music Faculty Handbook* Concerning Activities for Which You are Responsible:**

**Rehearsals, Concerts and Performances:** All rehearsals and performances for each semester must be included in the syllabus for each class/ensemble at the beginning of the semester. The information provided needs to include dates, times, and places. The following policies provide more specific information.

- As the syllabus is the "contract" between the faculty/instructor and the student, all aspects of the class/ensemble requirements regarding rehearsals and performances must be part of this agreement.
- Students can be required to attend rehearsals or other class-related activities outside the normal class time only if those rehearsals/events are included in the syllabus at the beginning of the semester.
  - If such activities conflict with other classes or activities, the faculty must coordinate with the other faculty involved to work out a solution where the students are not put in a situation of having to choose.
  - It is the faculty's responsibility, prior to publishing their syllabus, to ensure that there are no scheduling conflicts and that the rooms/spaces are indeed available.

- Added, last minute additions to the rehearsal/activity schedule are not mandatory for students as those changes were made after the syllabus was published. Students do not have to participate in those extra/added events. If such activities conflict with a class, the student should attend the class. If they conflict with a previously scheduled rehearsal, the regular commitment should be met. Hopefully, conflicts can be avoided.

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✧**The above policy requires you to attend this class unless** your professor has done two things: 1). included your tour or concert on the syllabus, **and** 2). either worked with me to resolve the conflict with your responsibility to this class or has obtained permission from the School of Music Director to remove you from my class. As you can see from the policy, it is your responsibility to look at ALL your syllabi now to identify potential conflicts. ***I require students in my classes to inform me of any and all conflicts by the second week of class. Since I don't give make-up exams or quizzes, it is essential that you follow through with this requirement.***

#### ◆ Grading for the Course

The following grading scale will be used for all exams and assignments.  
No extra credit will be allowed.

A =	90-100
B =	80-89
C =	70-79
D =	60-69
F =	59 and below

#### The Grading percentages are as follows:

Textbook Summaries and Responses (from Burkholder/Grout, <i>A History of Western Music</i> ) (4)	10%
Primary Source Composer Project	15%
Written Reports on Outside Readings (2)	15%
Listening Quizzes (3)	25%
Exams (3)	35%

Note: Deductions for absences and tardies will not display in the gradebook within Blackboard. If deductions are necessary, they will be calculated into your final grade altering your grade, which is displayed in the Blackboard gradebook. No extra credit is allowed.

#### ◆ Exams

There will be three exams. Each exam will test your knowledge of factual information concerning music, terminology, composers, and compositions. I intend to include a variety of question formats including, but not limited to, short answer, essay, multiple choice, true/false, and fill-in-the blank.

### ◆ Listening Quizzes

You will have 3 listening quizzes that will test your knowledge of the many genres, composers, and styles that we have discussed in class. (I will post a review sheet on Blackboard for each quiz.)

— Prepared listening

The list of prepared listening excerpts will be found on each review sheet for each of the three listening quizzes. You can locate the pieces in our library's recording collection, on our library's database called *Naxos*, or in a variety of places online often including *Spotify* and/or *YouTube*. Most of the 20<sup>th</sup>-century compositions will be found in your Volume III anthology and accompanying CD/DVD set.

— Unknown listening (*Mystery listening*)

I will play several examples of music that you will need to identify stylistically.

—I've provided a template on Blackboard for you to use titled, "Helpful Listening Sheet" as you study each composition on your listening list. You won't need to turn these in for a grade, but I recommend that you use the sheets to help in your study.

**Important Note Restated:**

Make-up exams and quizzes will not be given under any circumstance of absence.

### ◆ Class Assignments

#### ◆ Writing Projects

Your writing assignments for this class will include opportunities for you to write formally and informally. Writing assignments will include:

- Textbook Reading Summaries and Responses
- Primary Source Composer Project
- 2 selected formal reports with informal responses, of outside readings

***Special Note:*** I do not accept any assignments via email unless instructed as part of the assignment. **All assignments are due during class and must be turned in with the pages stapled together.**

**Another Important Note:** Late assignments of any kind will be accepted but with a penalty of a 30-point deduction for each 24-hour period following its due date and time. For instance, if your assignment is due during class on October 2nd and you get it to me after your class has ended, rather than during the class, you will receive a 30-point deduction. The next day, on October 3<sup>rd</sup> at 24 hours past

the end of the previous day's class time, a 60-point deduction will be implemented. Notice that the penalties are calculated by actual calendar days and not class meeting days. *To turn in a late assignment, you will need to slide it under my office door, #324.*

#### ◆ University Academic Honesty Policy

You will be held accountable for honest behavior in this class. Likewise, honest test-taking and homework procedures will be enforced. Refer to the SHSU student guidelines handbook for what constitutes "cheating." The Academic Policy Statement 810213 for Academic Dishonesty at SHSU is located at:

<http://www.shsu.edu/dotAsset/728eec25-f780-4dcf-932c-03d68cade002.pdf>

#### ◆ Concerning Plagiarism in My Courses

"You are guilty of plagiarism when you present someone else's words or ideas as if they were your own."

There is often some misunderstanding about the nature of presenting historical facts in music-history research projects and in the statements concerning music. Stating the common facts (not opinions) of a composer's education, career, repertoire, and whereabouts is, for the most part, common knowledge. As a writer you must assimilate the **facts** in **words of your own**, not resembling the original source **in any way**, including, but not limited to, your order of presentation and emphasis on details. You **must give credit** to your source by listing it as a reference in your bibliography. You may incorporate **just the facts** without footnoting if you have used words that were **entirely your own**. *But, it is important that you take care to not interject any borrowed opinions from your sources unless you plan to footnote.* Watch for interjected opinions that the original author has communicated by using adjectives. Make sure you omit these if you are not footnoting. As an example of something that needs to be footnoted, consider the two following sentences. The first sentence does not need footnoting, but the second one does. Why?

1. "Brahms Symphony No. 4 demonstrates that counterpoint was at the basis of his compositional intent, and that he regarded it as a fundamental aspect of the process of composing." (Why doesn't this need a footnote? Because, as the author of this sentence, I looked at his 4<sup>th</sup> symphony, and I concluded what his use of counterpoint demonstrated. I am sharing my observations and conclusions.)

2. "With Brahms Symphony No. 4 he wanted to create a work that demonstrated his compositional intent, one in which he regarded counterpoint as fundamental to his compositional process." (What is the main word that shows I'd better footnote this? It's "wanted." How do I know that Brahms "wanted" to do something? Did I speak to him personally? Did he write me a letter and tell me this? Since I don't know him (he died in 1897!), I must have read this in a letter or primary source somewhere, and therefore it needs footnoting. If you haven't spoken to someone personally about it, then you must

cite your source that investigated a composer's personal wishes or life. By the way, if this were a living composer, and you wanted to write about what he had told you personally, you would still need to say in your text, "In 2001, Philip Glass told me . . .")

### **What should you do when you are discussing the musical style or significance of a composer?**

If you use another person's words, ideas, opinions, statistics, or conclusions about a composer's importance, style, musical composition, etc., then you **must document** your source in a footnote (then and there) in your paper. Use footnotes for my class in the Turabian style; do not use endnotes. If you do not cite your source, then you are guilty of plagiarism and will receive an **automatic F** on the assignment. It does not matter if you have reworded the information, it still is not based on your original thought and therefore it needs documentation. Documentation includes framing the borrowed information in quotation marks and footnoting the source immediately after the closed quotation mark. You also will need to list the source a second time in your bibliography. If you fail to follow this procedure the consequences will be the aforementioned F.

### **Help from Others:**

If you receive assistance from someone (let's say they offer their opinion on the importance of Ravel's *Bolero*) then you must also footnote their opinion as borrowed information. If you receive assistance in the editing or typing of your work you must include an acknowledgement page acknowledging their assistance.

### **Dishonesty:**

1. It is dishonest to present your own previously written material as a new assignment in this or in any other class.
2. It is dishonest to copy another student's work, research, or writing, even in part.
3. It is dishonest to allow your work to be used by someone else.
4. **It is dishonest in these music history classes to use Internet articles or sites as information sources of biographical, stylistic, or historical significance issues.**

☞ All dishonesty will result in an automatic F. An F in the course could result depending on the severity of the offense as determined by the instructor.

### **Don't Do It**

I realize that there are degrees of plagiarism. Total plagiarism (turning in someone else's work as your own—including copying or buying papers from an internet site—will result in an **F in the class** and recommendation to the University for disciplinary action. Partial plagiarism will result, as mentioned before, in an F for the project and potentially my course. The temptations today are great. You are busy, stressed, and trying to do your best. Do not give in to a quick research solution on the Internet. This is dishonest to do for your projects in this class. Resist the temptation and choose the proper way. If you cannot find the proper way, come talk to me as soon as you are aware of your difficulty.

*What does she mean by “information sources” on the Internet?  
(!) Isn’t everything on the Internet nowadays? Don’t we  
spend hours gathering information from the Internet?*

Answer: An information source is not the same as a database. *JSTOR* is a database, and there are many other useful databases. Using databases is encouraged. A database shows you where you can find articles on various topics. You can also access *The New Grove Dictionary of Music and Musicians* via the database in our library. *Google Books* also has many sources available. These are not what I’m talking about. The information sources on the web to which I am referring include the sites that pop up when you conduct a casual search for a composer or musical composition. If you search for Brahms’ Opus 53 (*Alto Rhapsody*), you will find program notes, posted articles, and discussions about the work. These are the items that are off limits to you. You are required to use scholarly articles, books, and primary sources for your research, which can be found listed in databases and in libraries. Using other people’s casual research on the Internet is not appropriate nor is it acceptable.

### **Reasons Behind the “No Internet Rule”**

First, the sites on the Internet concerning musical topics vary tremendously in accuracy. Second, the authors of these sites that display biographies of our composers and discussion of our pieces have used the same scholarly sources in the library or in journal articles that you are supposed to use. If you do not do the original research yourself from those academic sources, then you are cheating. So, by using someone else’s assimilated facts from library and scholarly sources, rather than performing the entire research exercise yourself, you are failing to do what was assigned.

If you have questions about plagiarism, consider playing this computer game that our Library sponsors. <http://library.shsu.edu/research/guides/tutorials/misc/goblins.html>



### **◆ Proper Classroom Demeanor**

According to university policy, students are expected to assist in maintaining a classroom environment that is conducive to learning. You might find many topics in the class interesting. ***As the pace of the class ensues, raise your hand if you would like to ask a question or make a comment.*** Students are expected to refrain from behavior in the classroom that is intentionally disruptive of the learning process. As the student handbook states: “These activities shall include, but not be limited to: using abusive, indecent, profane, or vulgar language; making offensive gestures or displays that tend to incite a breach of the peace; perpetrating fights, assaults [good grief!], acts of sexual

violence, abuse, or threats; or evincing [what an old word! It means, ‘demonstrating’—you’re welcome] some obviously offensive manner or committing an act that causes a person to feel threatened.” Just so you know, the old list of offenses from just a few years ago is far less interesting, prohibiting students from: “eating in class, using tobacco products, making offensive remarks, reading newspapers [that is actually funny in today’s classes, although this is only 10 years old], sleeping, talking among each other at inappropriate times, wearing inappropriate clothing [what, like flip-flops on a Texas winter day?], or engaging in any other form of distraction.” Nonetheless, SHSU states that inappropriate behavior in the classroom shall result in, minimally, a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with university policy. The University’s procedure is found at: <http://www.shsu.edu/syllabus/>

#### ◆ **Visitors in the Classroom**

Only registered students may attend class. Exceptions can be made on a case-by-case basis by the professor. In all cases, visitors must not present a disruption to the class by their attendance. Students wishing to audit a class must apply to do so through the Registrar’s Office.

#### ◆ **Students With Disabilities Policy**

It is the policy of Sam Houston State University that individuals otherwise qualified shall not be excluded, solely by reason of their disability, from participation in any academic program of the university. Students with disabilities that might affect their academic performance should register with the Office of Services for Students with Disabilities located in the Lee Drain Annex (telephone 936-294-3512, TDD 936-294-3786, and e-mail [disability@shsu.edu](mailto:disability@shsu.edu)). They should then make arrangements with their individual instructors so that appropriate strategies can be considered and helpful procedures can be developed to ensure that participation and achievement opportunities are not impaired.

NOTE: No accommodation can be made until you register with the Services for Students with Disabilities; accommodations for disabilities must be initiated by you. For a complete listing of the university policy, see: <http://www.shsu.edu/syllabus/>

#### ◆ **Title IX**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, age discrimination, and religion. If you or someone you know has been harassed or assaulted, you can find the appropriate resources here: <http://www.shsu.edu/titleix/>

#### ⦿ **Religious Holy Days**

If you must miss class because of a religious holy day, you must present to me a written statement. I will then complete a form notifying you of a plan to avoid any grade penalties. Please follow the University’s procedure found at: <http://www.shsu.edu/syllabus/>

#### ◆ **NASM Requirements for Notification of Related Health Issues in Music**

NASM (National Accreditation of Schools of Music) requests that all students have access to three articles on health-related issues: Neuromusculoskeletal Health, Vocal Health, and Hearing Health. I have posted these articles on Blackboard for you to read.

## **Projected Class Plan and Reading Assignments**

*This Projected Class Plan is tentative and subject to change.*

The lectures will take precedence over this planned schedule. We might be ahead or behind in the reading schedule. The idea is that you should read the assigned pages and listen to the appropriate pieces that are discussed in the reading, (especially the compositions listed on the listening quiz reviews), by each week's end. All **Written Textbook Reports** (4 of them) are from the Burkholder/Grout, *A History of Western Music*, 9<sup>th</sup> edition. When we begin discussing the 20<sup>th</sup> century, bringing your anthology to the lectures would be useful.

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*Week's Reading Assignment for the 9th edition: pages: 462-518*

August 24     **Explanation of the Course and Its Content**

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*Week's Reading Assignment: pages 519-538*

August 29

August 31     *Use the Template on Blackboard for your textbook report. Type into the template, and do not delete the text already in the template. Follow the instructions indicated on the template.*

**Written Textbook Report No. 1 due covering all of the beige shaded boxes between pages 464-471. This includes: "The Merging of National Styles" p. 464; "Innovations: The Public Concert" pages 466-67; "Nature and the Arts" p. 470; and "A View of the Galant Style" p. 471.**

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*Week's Reading Assignment: pages 538-585*

Sept. 5

Sept. 7     *Discuss primary sources, citations and project*

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*Week's Reading Assignment: pages 586-643*

Sept. 12     **Due: Composer choice for term project must be made by this class day**

Sept. 14     **Outside Reading Report No. 1 due on Leonard Ratner's "Classic Music" (Reading and instructions are on Blackboard)**

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*Week's Reading Assignment: pages 643-677)*

Sept. 19

Sept. 21     **Written Textbook Report No. 2 due on the blue page 521; beige box on p. 522; beige box on p. 539; and pages 540-41 on Mozart**

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*Week's Reading Assignment: pages 678-718*

Sept. 26     **EXAM I**

Sept. 28

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*Week's Reading Assignment: pages 719-777*

Oct. 3            **Listening Quiz 1**

Oct. 5

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*Week's Reading Assignment: pages 778-808*

Oct. 10          **Primary Source Project Step I due**

Oct. 12          **Primary Source Project Step II due**

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*Week's Reading Assignment: pages 808-830*

Oct. 17          **Written Textbook Report No. 3 due on pages 586-588; the section on  
"Romanticism on pages 593-596 in; the blue boxes on pages 602-03;  
and pages 612-13 and 644 beige box**

Oct. 19

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*Week's Reading Assignment: pages 830-854*

Oct. 24

Oct. 26

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*Week's Reading Assignment: pages 855-874*

Oct. 31          **EXAM II**

Nov. 2

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*Week's Reading Assignment: pages 875-922*

Nov. 7           **Listening Quiz 2**

Nov. 9           **Written Textbook Report No. 4 due covering beige and blue sections  
on pages 810, 814, 815, 818-19, and 831.**

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*Week's Reading Assignment: pages 923-957*

Nov. 14

Nov. 16          **Due: Step III, Final Paper for Primary Source Composer Project with  
Footnotes and Score**

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*Week's Reading Assignment: pages 958-1009*

Nov. 21          **Outside Reading Report No. 2 on "Music Under and After the Nazis"  
(pages 429-436 in "Music in the Western World: A History in  
Documents" ed. by Piero Weiss and Richard Taruskin, 2<sup>nd</sup>. ed.,  
2008)**

Nov. 23          **Thanksgiving; no class**

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Nov. 28

Nov. 30          **Listening Quiz 3**

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***Final Exam Day/Time To Be Announced by SHSU. . .***

(Lately, the Registrar of the University has been changing the final exam schedule during the semester. Check the SHSU website occasionally to see when they post the schedule.)

**Note:** I do not keep syllabi to distribute to students after they have taken a course with me. If you think that you might need a copy of your syllabus for future purposes (transferring schools/credits, entrance to other programs, auditions for graduate schools, etc.) then you should keep a copy for yourself. It is your responsibility to keep track of your courses, materials, and educational history.

**Important Note:** Failure to read or to obtain this syllabus (or to read this important note) will not negate the contents herein. Likewise, failure to obtain or to read information concerning tests and assignments for this class will not negate your responsibility for those graded items nor the criteria by which they are graded.