

COURSE SYLLABUS                      MUSI 3377.01 (CID 23128)  
**Music History II: The Classical Period to the Present**

Fall 2017                      3 Credit Hours

GPAC, Room 130 (Recital Hall), Sam Houston State University

Tuesdays and Thursdays: 11:00 am to 12:20 pm

**Professor:** Dr. M. Cummins (Ph.D.)

**Office:** Music Building 320

**Email:** mdc071@shsu.edu

**Office Hours:** T Th 8:00am to 10:30am

or by appointment

**Required Texts and Supplies:**

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.

**\*AND\*** 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.

**\*AND\*** 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.

Houghton, Peggy M. and Timothy J. Houghton. *Turabian: The Easy Way!* 2009. ISBN 978-0923-56891-7. You should have this from Survey class.

Murphy-Manley, Sheryl K. *A Concise and Friendly Guide to Music History*. 3<sup>rd</sup> Edition, Cengage Publishing, 2015. ISBN 978-1-305-30973-9. Again, you should have this from survey class – there are extra pages in the 3<sup>rd</sup> edition that you will need if you have the 2<sup>nd</sup> edition.

All PowerPoint notes will be on Blackboard – you must print these out either at home or in the library (we request that you NOT use the music lab printer) and bring them to class. You will be expected to have your PowerPoint copies at EVERY CLASS SESSION to aid in your note taking during lectures.

**Recording lectures, either by audio or video means, 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 *Flashnotes*), without written permission from me, and without seeking further permission from other copyright owners whose information I use in my course content.

**Course Description:**

This course is designed to address all aspects of Western European and American music and its history beginning with works from the early classic period (c. 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 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.

## Prerequisites:

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

## Course Objectives and Learning Outcomes:

1. Students will gain a strong foundational knowledge of the Western-European musical tradition as it existed in the Classical Period up through the 20<sup>th</sup> Century. They will be able to discuss major issues concerning music history and its styles, placing musical traditions and practice into historical context.
2. Students will complete a writing and research project that focuses on a primary source document that is sought out and found. By examining primary sources dealing with course content, students gain a powerful sense of history and the complexity of the past. Their skills in analyzing primary sources and historical information increases their critical thinking and analytical skills.
3. Students 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 a primary goal.**
4. Students will learn the exceptional nature of music from our current musical canon and how it differs from the mainstream music that was produced in the 18<sup>th</sup> and 19<sup>th</sup> centuries. Students will be able to recognize the difference between music we label “great” today and the kinds of music that past eras most valued.
5. Students will learn and articulate the aesthetic and philosophical infrastructure that governs the composition, performance, and discussion of music in the 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. Students will learn that several publications such as those in the *Neue Zeitschrift für Musik* influenced the direction of the central-European musical culture. Students will be able to critically assess the aural aspects of music as they learn to identify stylistic differences in genres and cultural approaches. **Learning about European cultures and their artistic accomplishments is another primary goal.**
6. Students 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 music is not publicly appreciated is more reason to understand it in such a manner that it can be explained to a less than understanding audience.

## Electronics Policy:

**Only limited use** of smart devices or laptops is allowed during class lectures. **No headphones (ear buds, etc.)** are allowed, and all sound must be turned off during 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. **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” listed below, you will not be allowed to use any electronics in my class for the rest of the semester.

**To be clear: having your phone out to receive and send text messages or check Facebook is not allowed during class. Do NOT have its window open. Surfing the internet on any device is also not allowed.**

## **What are the limited appropriate uses of electronic devices?**

- Performing online activities with the class
- Using Blackboard to see **our** class material
- Taking notes and organizing your material for our class
- Making schedules for your assignments for this class
- Looking up terms and concepts relevant to class content

Naturally, I hope that you will not allow even appropriate uses of your device to distract you from lectures and class discussions. If you find it distracting, please put your device away.

### **Inappropriate uses include, but are not limited to:**

- Emailing, Texting, Skyping, Calling, Facebooking, Tweeting, YouTubing, Messaging, Instagramming, Whatsapping, Snapchatting, or any other “ings” that might appear or be invented during the course of the semester
- Checking the time on your phone
- Playing games
- Online shopping of any kind
- Watching videos of any kind
- Surfing the web and reading material not relevant to our class
- Studying or doing homework for other classes
- Distracting any other student in any way (appropriate use or not)
- No photographs or recordings may be taken without my permission and that of any students involved (see the above copyright policy).

### **Further Rules and Consequences concerning electronics in the classroom:**

1. If your electronic device makes a noise during class (yes, even accidentally) you will be required to stand and answer orally a question of my choice.
  2. If you are seen by anyone (another student, me, or a guest in the class) using your device inappropriately during my class, you will lose the privilege of using any electronic 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, you will automatically fail the exam or quiz as a 50-point deduction will be taken from your exam/quiz score.
- Inappropriate use of devices will **NOT** be tolerated.

### **Course Requirements**

#### **Attendance Policy:**

You will be expected to attend and be on time for every class. \*Early is On Time, On Time is Late, and Late is Unacceptable\* If you need to be absent for any reason, even if excused, it is **your** responsibility to obtain any assignments, class notes, and handouts **from another student or from Blackboard**. I do not keep extra handouts in my office and absences will not excuse you from missed or late assignments nor from missed tests or quizzes.

If you miss more than three (3) class periods for any reason, then your final grade will be lowered **ONE** point for each absence beginning with the fourth. For example, if you have a 92 average at the end of the semester but have missed six (6) classes, you will end up with a B (89) for the course. Should a medical emergency or severe illness occur, I will evaluate your absence on a case-by-case basis.

**NOTE:** Do not come and go from my class or walk around during class sessions. These activities disrupt the class. Our classroom is not your living room or dorm room!

#### **Tardy Policy**

Tardiness disrupts and distracts the class. It also disrespects your peers by disrupting their learning process and inhibits your participation in that process. If you (**you**, not your belongings) are not in the room when class begins (10:01 or 11:01 by the computer's clock), you will be counted as tardy for that class session. Leaving class early also counts as a tardy. **Two tardies equal one absence.** This policy is in effect during all of my classes no matter who is leading class or 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. Since I do not give make-up or exams or quizzes, it is essential that you inform me of any class conflicts that will result in absences/tardies by the end of the second week of classes (August 28, 2017). Failure to do so will affect your final grade.

### **Writing Component**

This is a "W" course, which means that at least 50% of your grade will derive from writing activities designed to help you master course objectives. **Writing is one of the tools that will help you learn course content.** Some writing activities will require you to draft and revise your work, and other assignments will receive a submission grade, but are designed to assist you in critical reflection of the course material. You should approach writing as a tool used to aid your learning. Additionally, I will use writing as a tool to assess your level of learning.

**So you know:** Poor grammar is one of my pet peeves. Correct grammar will be essential in your professional writings, and there are ways you can improve this necessary skill. 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 and any other items that can help the tutors see what sort of writing you are creating. The Writing Center is in the Farrington Building, room 111.

**Phone:** (936) 294-3680

**Email:** asc@shsu.edu

**Website:** <http://www.shsu.edu/centers/academic-success-center/writing/>

### **Grading Policy**

The following grading scale will be used for all exams and assignments:

A = 90-100

B = 80-89

C = 70-79

D = 60-69

F = 59 and below

### **What do these grades signify?**

**"A"** represents outstanding distinction and excellence. These are attainable, but require hard work and study, timely completion of assignments, complete understanding of all course content, and attention to detail.

**"B"** signifies levels of solid accomplishment and understanding. "Good" is more common than excellent (A) but rarer than average (C). While there is merit to hard work and long hours, they do not always guarantee success. "Good" refers to the combined results not just the effort.

**"C"** signifies average, more simple, common, but adequate. Average is not usually an appealing rank to students who strive for extraordinary and unique.

“D” represents results less than adequate. A grade of “D” means that you do not understand what is expected, either in course content and/or in assignments. Sometimes life situations force priorities away from class work. You should determine if your D is a result of lack of study and preparation (for whatever reason, some completely justifiable) or a result of true lack of comprehension of the course material.

“F” is a clear failure. It represents lack of effort, interest, or comprehension. It can also be a result of external influences that took priority over course work.

### Course Grading Percentages:

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 the grade that you see displayed in the Blackboard gradebook.

### 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:

“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 statements concerning music. Stating 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 your own words that do not resemble 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 I am sharing my own observations and conclusions.)

2. “In Brahms’s 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 is “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 the source that investigated a composer’s personal wishes or life).

### 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 in your paper. Use footnotes 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 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 academic 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.

**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. A database shows you where you can find articles on various topics, and their use is encouraged. 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 Wikipedia, 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.

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. *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, 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." Most of this should be common sense, but it is required we list it. 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 a class because it is your religious Holy day I must be notified of your intended absence not later than the 15<sup>th</sup> calendar day after the first day of the semester (**September 6, 2017**). 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. These articles are posted on Blackboard.

## **Exams**

There will be three regular written exams: two during the semester and a NON-COMPREHENSIVE final exam. Each exam will test your knowledge of factual information concerning music, terminology, composers, and compositions. A review sheet for each exam will be posted on Blackboard at least one week before the exam date (see Syllabus). Various forms of questions will appear on each exam including short written answer and essay questions. Group study and review is highly encouraged for each exam.

## **Listening Exams**

A listening exam will accompany each written exam, and will usually come before the written exam. Each will test your knowledge of composers, their works, and the style characteristics of each era we will study. Each listening exam will be in two parts: Prepared Listening and Mystery Listening:

### Prepared Listening:

You will be given a list of compositions to study for each exam. You will need to know the composer, the title of the piece, the era, and the genre. I will provide a suggested version of each piece (read: the one I will play for you!) as interpretations may vary.

### Mystery Listening:

DON'T PANIC. This portion will test your grasp of each style period and the composer's styles/genre. You will be asked several leading questions that will help you determine the best choice of era, composer, and genre. If you have done your work on the prepared pieces, this section should not be a problem. A listening preparation guide called SMURG is posted on Blackboard to help you prepare.

**IMPORTANT NOTE:** Make-up exams and quizzes will not be given. If you are absent, you have chosen to forfeit that grade and it will be entered as a zero.

## **Late Work Policy:**

Almost all of your work will be submitted through Blackboard. Computers with appropriate access are available throughout campus for your use. There will be a 30% deduction for EACH 24 hour period your assignment is late, beginning on the day the assignment is due. Blackboard automatically time and date stamps your submissions and marks them "late" if they are posted after the deadline I have set. Example: your essay outline was due at the end of the day on Friday but you submitted it the next morning = 30% deduction. If you turn it in any time on Sunday (the following day) = 60% deduction. Monday = 90% deduction. Notice that percentages are deducted for calendar days and NOT class meetings. Hard copies of late assignments may be placed under my office door or in the tray by the door. (#320).

## **Class Assignments**

### **Writing Assignments:**

Your writing assignments for this class will include opportunities for you to write formally and informally. These are also classified as high stakes (large percentage of your grade) and low stakes (small percentage of your grade). Writing assignments will include:

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

**More information on these assignments will be provided on Blackboard and in class.**



## **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.

**If you have an anthology it would be useful to bring it to the lectures.**

**All Reading Summary and Response Reports** are from the main textbook: 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.

**Note:** You are to read all the assigned readings; your reading reports focus on smaller particular topics.

<b>Week 1:</b> August 24	Burkholder/Grout, pages 462-518 <b>Explanation of the Course and Its Content</b>
<b>Week 2:</b> August 29 <b>August 31</b>	Burkholder/Grout, pages 519-538 <i>Concise and Friendly Guide</i> 3 <sup>rd</sup> ed., pages 18-19 Class discussion of possible project topics <b>Written Summary Report No. 1</b> due covering all of the beige shaded boxes/pages 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. <i>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.</i> <b>ALSO:</b> Topic for your Composer Project due – submit through Blackboard
<b>Week 3:</b> September 5 <b>September 7</b>	Burkholder/Grout, pages 538-585 <i>Concise and Friendly Guide</i> 3 <sup>rd</sup> ed., pages 20-21 <b>Outside Reading Report No. 1</b> due on Leonard Ratner's "Classic Music" (Reading and instructions are on Blackboard – we will also discuss this in class)
<b>Week 4:</b> September 12 September 14	Burkholder/Grout, pages 586-643
<b>Week 5:</b> <b>September 19</b> September 21	Burkholder/Grout, pages 643-677 <b>Written Summary Report No. 2</b> due over these specific pages: 521; the beige box on p. 522; p. 560 to the top of 563 (stopping before "Ludwig van Beethoven"); and pp. 586-589
<b>Week 6:</b> September 26 September 28	Burkholder/Grout, pages 678-718 <i>Concise and Friendly Guide</i> 3 <sup>rd</sup> ed., pages 21-23 <b>Listening Quiz I/ Exam I</b>
<b>Week 7:</b> October 3 <b>October 5</b>	Burkholder/Grout, pages 719-739 <b>Primary Source Project Step 1</b> due
<b>Week 8:</b> <b>October 10</b> October 12	Burkholder/Grout, pages 740-777 <b>Primary Source Project Step II</b> due

<b>Week 9:</b>	Burkholder/Grout, pages 778-808
October 17	<b>Written Summary Report No. 3 due</b> specifically on: the section on “Romanticism” on pages 593-596; blue boxes on pages 602-03; beige boxes on pages 612-13; beige box on p. 644; and the section on “Nationalism” pp. 655-56
October 19	
<b>Week 10:</b>	Burkholder/Grout, pages 808-830
October 24	<i>Concise and Friendly Guide</i> 3 <sup>rd</sup> ed., pages 24-26
October 26	
<b>Week 11:</b>	Burkholder/Grout, pages 830-854
October 31	Halloween! (nothing special, just noting this!)
November 2	
<b>Week 12:</b>	Burkholder/Grout, pages 855-874
November 7	<i>Concise and Friendly Guide</i> 3 <sup>rd</sup> ed., pages 26-31
November 9	<b>EXAM II/Listening Quiz II</b>
	No Class – Dr. C at AMS
<b>Week 13:</b>	Burkholder/Grout, pages 875-922
November 14	<b>Written Summary Report No. 4 due covering</b> beige and blue sections on pages 810, 814, 815, 818-19, and 831.
November 16	
<b>Week 14:</b>	Burkholder/Grout, pages 923-957
November 21	<b>Due: Step III, Final Paper for Primary Source Composer Project with Footnotes and Score</b>
November 23	No Class – Thanksgiving Break!
<b>Week 15:</b>	Burkholder/Grout, pages 958-1009
November 28	<b>Outside Reading Report No. 2 on “Music Under and After the Nazis”</b> (The assignment and instructions are on Blackboard. The reading comes from: 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)
November 30	<b>Final Draft of Primary Source Composer Project Due</b>

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

**This syllabus is posted on Blackboard**

**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.