

MUS 3702 – MUSIC HISTORY II: 1800 to the Present and World Music

Spring, 2018

Department of Music

Section 01, MWF 9:55-10:45

Humanities Bldg., Rm. 235

Instructor Information

Instructor: Dr. Molly M. Breckling

Office: Humanities rm. 333

Office Phone: 678-839-2432

Office Hours: MW: 9:00-10:00, 11:15-2:00, R: 12:30-2:00, F: 9:00-10:00

Email: mbreckli@westga.edu (ALWAYS TRY EMAIL FIRST!)

Basic Course Information

Credit Hours: 3

Pre-requisites: MUSC 1302 and 1402, ENG 1101 and 1102, the ability to read musical scores.

Any student who has not met the pre-requisite may not remain registered for this class.

Required Materials: Mark Evan Bonds. A History of Music in Western Culture, fourth edition. Pearson, 2013.

Mark Evan Bonds. Anthology of Scores for A History of Music in Western Culture, volume II: The Classical Era to the Present, fourth edition. Pearson, 2013.

All materials are available at campus bookstore.

You will need to activate your UWG email account (if you have not already done so) and be able to access CourseDen.

Course Description:

This course is an exploration of Western classical music, from late antiquity through the eighteenth century. As a DSW offering, emphasis will be placed on writing as an integral part of the learning process.

Student Learning Outcomes:

Students must demonstrate:

- (1) an understanding of the history and development of musical style, performance, and composition between roughly 1800 and the present and World Music;
- (2) an understanding of music's place as situated in a broader cultural context;

- (3) knowledge about specific composers, compositions, and musical practices of the time;
- (4) aural recognition of selected examples of music
- (5) the development of critical thinking skills as expressed in informal and formal writing.

Course Evaluations – Method of Grading

Program Notes: 7.5% (due Jan. 29, 11:59 pm)

Repertoire Reflection Paper: 7.5% (due Mar. 7, 11:59 pm)

“Towards” Paper: 15% (due April 16, 11:59 pm)

Discussion Board Debate 1: 7.5%

Initial post, 5% (due Feb. 14, 11:59 pm)

Response 1, 2.5% (due Feb. 16, 11:59 pm)

Response 2, 2.5% (due Feb. 21, 11:59 pm)

Discussion Board Debate 2: 7.5%

Initial post, 5% (due Apr. 9, 11:59 pm)

Response 1, 2.5% (due Apr. 11, 11:59 pm)

Response 2, 2.5% (due Apr. 13, 11:59 pm)

Exams: 45%

Exam I (February 5): 10%

Exam II (February 28): 10%

Exam III (March 16): 10%

Exam IV (Wed. May. 2, 8:00-10:00 am): 15%

Chapter Quizzes (10 in all): 10% (Located on CourseDen under the Assessments tab)

Jan. 26 Mar. 12

Feb. 2 Mar. 14

Feb. 14 Apr. 9

Feb. 23 Apr. 13

Feb. 26 Apr. 16

GRADE BREAKDOWN

A= 100 – 90

B= 89 – 80

C= 79 – 70

D= 69 – 60

F= 59

ASSIGNMENTS

Tests: Three exams will be administered throughout the term. Each will consist of several sections testing listening identification and analysis, score ID and analysis, comprehension of themes presented in readings and lecture, and the ability to synthesize those ideas into coherent, original thought in the form of an essay. Exam I (February 4) will cover materials discussed in Chapters 14-16 and our discussion of World Music and Politics and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN. The second exam (February 28) will cover materials discussed in Chapters 17-18 and World Music and Dance and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN. The third exam (March 16) will cover materials discussed in Chapters 19-20 and World Music and the Life Cycle and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDEN. The last exam (May 2 at 8:00 am) will cover materials discussed in Chapters 21-the epilogue and World Music and the Worship and include all listening examples listed on the syllabus, readings from the text, and those readings posted on COURSEDE. This exam will also include over-arching themes that can be applied to the entire covered history of music, as presented throughout the course. Scantron is not used in this class.

Program Notes Assignment: Select a piece that you are studying in your applied lessons or with an ensemble and write two sets of historically-informed program notes about that piece. Details on this assignment can be found under the Content tab on CourseDen. DUE JAN. 29 AT 11:59 PM

More information will be provided regarding this assignment in the coming weeks, but it is a good idea to start thinking about topics as soon as possible.

Repertoire Reflection Assignment: Think about the composers that we have covered in our discussions of music from 1800-1900 and how they relate to the music you learn in your private lessons and ensembles. Is there a specific composer that we have studied whose work you perform frequently or whose work may have heavily influenced the repertoire for your instrument/voice/ensemble? Discuss similarities and differences between the music you perform and what we have learned about here, using specific examples to support your points. Finally, discuss how learning about the historical context in which your chosen composer lived and worked has influenced your approach to his or her music. Details on this assignment can be found under the Content tab on CourseDen. DUE MAR. 7 AT 11:59 PM

More information will be provided regarding this assignment in the coming weeks, but it is a good idea to start thinking about topics as soon as possible.

“Towards” Assignment: Modeled on Gabriella Sborgi and Alessandro Maria Carnelli’s 2016 album Towards “Verklärte Nacht”: Schoenberg, Bach, Brahms, Zemlinsky, Berg, this assignment will require you to select a piece that we have studied from either the late 19th or 20th century, to listen to it carefully, and to research the composers and works that influenced your chosen piece’s composition. Details on this assignment can be found under the Content tab on CourseDen. DUE APR. 16 AT 11:59 PM

More information will be provided regarding this assignment in the coming weeks, but it is a good idea to start thinking about topics as soon as possible.

Written Work: All written work is to be submitted electronically in .doc or .docx format in the CourseDen Dropbox. If your work is not saved in .doc or .docx format, I will be unable to open it, and cannot grade it or write comments on it. Most word processing programs give you the option to "Save As" and then you can select these formats. If you do not have a compatible program, you can create files for free at GoogleDocs (<https://docs.google.com/>). Once graded, I will send your work back to you with a grade and suggestions for future improvement. To see these suggestions, do NOT integrate the changes made into your document, when prompted to do so upon opening. Hard copies of papers will NOT be accepted. Work must be in my inbox by 11:59pm on the specified due date. Work submitted after that time will be subject to the late work policy (specified below).

Discussion Board Debates: Twice throughout the term, we will engage in historically-informed debates on highly-contested topics from music history. You will each be assigned a “side” of the debate, and each of you will post a well-conceived and fully-constructed argument supporting your side on the Discussion Board on CourseDen. In the following days, you will read the arguments of those opposed to you and select one unchallenged person’s argument to comment upon. (Every posting will have a comment, and no one will have more than one.) Then, in the following days, you will respond to your comment. NOTE: DUE TO THE TIMELY NATURE OF THIS ASSIGNMENT, LATE WORK WILL NOT BE ACCEPTED FOR THE DEBATES

More information will be provided regarding this assignment in the coming weeks

ACADEMIC SUPPORT

Accessibility Services: Students with a documented disability may work with UWG Accessibility Services to receive essential services specific to their disability. All entitlements to accommodations are based on documentation and USG Board of Regents standards. If a student needs course adaptations or accommodations because

of a disability or chronic illness, or if he/she needs to make special arrangements in case the building must be evacuated, the student should notify his/her instructor in writing and provide a copy of his/her Student Accommodations Report (SAR), which is available only from Accessibility Services. Faculty cannot offer accommodations without timely receipt of the SAR; further, no retroactive accommodations will be given. For more information, please contact [Accessibility Services](#).

[Center for Academic Success](#): The [Center for Academic Success](#) provides services, programs, and opportunities to help all undergraduate students succeed academically. For more information, contact them: 678-839-6280 or cas@westga.edu

[University Writing Center](#): The [University Writing Center](#) assists students with all areas of the writing process. For more information, contact them: 678-839-6513 or writing@westga.edu

ONLINE COURSES

UWG takes students' privacy concerns seriously: technology-enhanced and partially and fully online courses use sites and entities beyond UWG and students have the right to know the privacy policies of these entities. For more information on privacy and accessibility for the most commonly used sites, as well as technology requirements visit the [UWG Online](#) site.

Students enrolled in online courses can find answers to many of their questions in the [Online/Off-Campus Student Guide](#).

If a student is experiencing distress and needs help, please see the resources available at the [UWG Cares](#) site. [Online counseling](#) is also available for online students.

HONOR CODE

At the University of West Georgia, we believe that academic and personal integrity are based upon honesty, trust, fairness, respect, and responsibility. Students at West Georgia

assume responsibility for upholding the honor code. West Georgia students pledge to refrain from engaging in acts that do not maintain academic and personal integrity. These include, but are not limited to, plagiarism, cheating, fabrication, aid of academic dishonesty, lying, bribery or threats, and stealing.

The University of West Georgia maintains and monitors a confidential Academic Dishonesty Tracking System. This database collects and reports patterns of repeated student violations across all the Colleges, the Ingram Library, and the School of Nursing. Each incidence of academic dishonesty is subject to review and consideration by the instructor, and is subject to a range of academic penalties including, but not limited to, failing the assignment and/or failing the course. Student conduct sanctions

range from verbal warning to suspension or expulsion depending on the magnitude of the offense and/or number of offenses. The incident becomes part of the student's conduct record at UWG.

Additionally, the student is responsible for safeguarding his/her computer account. The student's account and network connection are for his/her individual use. A computer account is to be used only by the person to whom it has been issued. The student is responsible for all actions originating through his/her account or network connection. Students must not impersonate others or misrepresent or conceal their identities in electronic messages and actions. For more information on the University of West Georgia Honor Code, please see the [Student Handbook](#).

UWG EMAIL POLICY

University of West Georgia students are provided a MyUWG e-mail account. The University considers this account to be an official means of communication between the University and the student. The purpose of the official use of the student e-mail account is to provide an effective means of communicating important university related information to UWG students in a timely manner. It is the student's responsibility to check his or her email.

The purpose of these email addresses is to keep your campus communication private, in keeping with the FERPA law of 1974 (see below). As such, I will NOT reply to messages sent through any email other than you're my.westga.edu account.

CREDIT HOUR POLICY

The University of West Georgia grants one semester hour of credit for work equivalent to a minimum of one hour (50 minutes) of in-class or other direct faculty instruction AND two hours of student work outside of class per week for approximately fifteen weeks. For each course, the course syllabus will document the amount of in-class (or other direct faculty instruction) and out-of-class work required to earn the credit hour(s) assigned to the course. Out-of-class work will include all forms of credit-bearing activity, including but not limited to assignments, readings, observations, and musical practice. Where available, the university grants academic credit for students who verify via competency-based testing, that they have accomplished the learning outcomes associated with a course that would normally meet the requirements outlined above (e.g. AP credit, CLEP, and departmental exams).

FERPA

Due to the Family Educational Rights and Privacy Act (FERPA) of 1974, instructors cannot discuss any information pertaining to a student's grade via email or telephone unless the student signs an 1126 form waiving his or her FERPA rights

IN-CLASS POLICIES

1. **Attendance Policy:** while I aim to treat you like responsible adults and do not like the notion of taking attendance, doing so is required for paperwork purposes. I will take attendance (either actively, in written form, or silently) at the beginning of class. Once class activity has begun, I will no longer mark you present. If you enter class late and wish to be marked present (albeit tardy), it will be your responsibility to speak to me AFTER class. That said, walking in late is disruptive to the instructor and your classmates. Don't do it. The daily class schedule has been changed to give you more time to walk between classes, so if you have back-to-back classes, plan accordingly.

If you are a student athlete, please submit your game schedule to your instructor within the first two weeks of class. You may not miss class due to practice, however, with the proper game schedule documentation, your instructor will work with you on your absences due to your games. You may not, however, submit late work due to a game or a practice. It is your responsibility to follow the course schedule and be aware of any class material and / or homework.

2. **Observance of Religious Holidays** – Students may miss class to observe religious holidays under the following circumstances:
 - Student must notify instructor in writing during the first two weeks of the semester
 - Make-up work or alternate assignments will be provided. Students must submit make-up work by the assigned due date or they will not be accepted.

3. **Late work Policy**

Assignments must be turned in on time. Work that is submitted after that time, but within 24 hours will be deducted 10% of the final grade. Each 24 hours after the due date that passes before work is submitted will drop the grade by a further 10%. Work more than 10 days overdue will not be accepted. If extreme circumstances prevent you from submitted an assignment on time, contact the instructor as soon as possible to make alternate arrangements for turning in your work.

4. **Make-Up Exam Policy**

Make-up exams will not be offered except under extreme, documented circumstances. If you are unable to attend an exam, you must contact me by the end of that day to make alternate arrangements. If I do not hear from you by 11:59pm on the day of the exam, you will not be allowed to make it

up. You will only be allowed one make-up exam during the course of the term, and only if you provide sufficient documentation to warrant to make-up.

5. Other Classroom policies

Cell phones and laptops are NOT allowed in the classroom. They provide more of a distraction than a benefit to learning, so respect those around you, and do not use them. If I find you using these items, I will ask you to put them away, further instances will be met with a written warning, and a third will result in your withdrawal from the course. BTW, holding your phone in your lap and texting during class is easy to spot from the front of the room. You're not fooling anyone. So, don't insult my intelligence, and I won't embarrass you in front of your classmates.

COURSE OUTLINE: This schedule is subject to change at the instructor's discretion. NOTE: Reading and listening assignments must be completed BEFORE the listed course meeting.

Mon. 1/8: Course introduction. Syllabus.

Wed. 1/10: NINETEENTH CENTURY
Reading Assignment: Bonds, pp. 356-366

Fri. 1/12: NINETEENTH CENTURY
Reading Assignment: Bonds, pp. 367-376

Mon. 1/15: NO CLASS MEETING! HAPPY MLK DAY!

Wed. 1/17: NINETEENTH CENTURY
Reading Assignment: Bonds, pp. 376-382

Fri. 1/19: NINETEENTH CENTURY
Reading Assignment: Bonds, pp. 383-400
Listening Assignment:
Symphony no. 3, op. 55 (Eroica): Ludwig von Beethoven (1803)
Symphonie Fantastique: Hector Berlioz (1830)

Mon. 1/22: WORLD MUSIC: MUSIC AND POLITICS
Reading Assignment: Shelemay pp.281-295 (PDF on CourseDen)
Listening Assignment:
"Nkosi Sikelel' iAfrika" (South African hymn)

The New South African National Anthem
"Get Up, Stand Up" (reggae)

Wed. 1/24: WORLD MUSIC

Reading Assignment: Shelemay pp. 295-314 (PDF on CourseDen)

Listening Assignment:

- "Flag Song" (Shoshone song)
- "Flag Song for Desert Storm" (Blackfoot song)
- "War-dance Song no. 9" (Shoshone song)
- "War-dance Song no. 7" (Shoshone song)

Fri. 1/26: NINETEENTH CENTURY

Reading Assignment: Bonds, pp. 400-407

Listening Assignment:

Piano Concerto no. 4, op. 58: Beethoven (1806)

LISTENING QUIZ 1 DUE AT 11:59 PM ON COURSE DEN

Mon. 1/29: NINETEENTH CENTURY

Reading Assignment: Bonds, pp. 408-409

Listening Assignment:

Piano Sonata in C Major, op. 53 ("Waldstein"): Beethoven (1804)

String Quartet in B flat Major, op. 130: Beethoven (1824)

PROGRAM NOTES ASSIGNMENT DUE AT 11:59 PM ON COURSE DEN

Wed. 1/31: NINETEENTH CENTURY

Reading Assignment: Bonds, pp. 409-416

Listening Assignment:

- "Erlkönig": Franz Schubert (1815)
- "Prometheus": F. Schubert (1819)
- Wanderers Nachtlied": F. Schubert (1815)
- "Kennst du das Land?": F. Schubert (1815)
- "Kennst du das Land?": Robert Schumann (1849)
- "Kennst du das Land?" Hugo Wolf (1888)
- "Beautiful Dreamer" : Stephen Foster (1862)
- "V chetyrjokh stenakh": Modest Mussorgsky (1874)

Fri. 2/2: NINETEENTH CENTURY

Reading Assignment: Bonds, pp. 417-435

Listening Assignment:

- Piano Trio in D minor, op. 11: Fanny Mendelssohn Hensel (1846)
- Mazurka in A Minor, op. 17, no. 4: Frederic Chopin (1833)
- Preludes, op. 28: F. Chopin (1839)
- Ballade in G minor, op. 23: F. Chopin (1835)

“Galop de bal”: Franz Liszt (1840)
Carnaval, op. 9: R. Schumann (1835)
“Nuages gris”: F. Liszt (1881)
Caprice in A minor, op. 1, no. 24: Nicolo Paganini (1820)
Etudes d’execution transcendante: F. Liszt (1838)
“Union”: Louis Moreau Gottschalk (1862)

LISTENING QUIZ 2 DUE AT 11:59 PM ON COURSE DEN

Mon. 2/5: EXAM I: Ch. 14-16 & World Music and Politics

Wed. 2/7: NINETEENTH CENTURY

Reading Assignment: Bonds, pp. 435-446

Listening Assignment:

Il Barbiere di Siviglia; Gioacchino Rossini (1816)
Rigoletto: Giuseppe Verdi (1851)

Fri. 2/9: NINETEENTH CENTURY

Reading Assignment: Bonds, pp. 446-447

Mon. 2/12: NINETEENTH CENTURY

Reading Assignment: Bonds, pp. 447-460

Listening Assignment:

Tristan und Isolde: Richard Wagner (1865)

Wed. 2/14: NINETEENTH CENTURY

Reading Assignment: Bonds, pp. 460-463

Listening Assignment:

Pirates of Penzance: Gilbert & Sullivan (1879)
“Vorwärts!”: Clara Schumann (1848)
Virga Jesse floruit: Anton Bruckner (1885)

LISTENING QUIZ 3 DUE AT 11:59 PM ON COURSE DEN

DISCUSSION BOARD DEBATE 1 INITIAL POST DUE AT 11:59 PM

Fri. 2/16: NINETEENTH CENTURY

Reading Assignment: Bonds, pp. 464-471

Listening Assignment:

An der schönen blauen Donau: Johann Strauss, Jr. (1867)
“Washington Post”: John Philip Sousa (1889)
Swan Lake: Peter Ilyich Tchaikovsky (1876)

DISCUSSION BOARD DEBATE 1 COMMENT DUE AT 11:59 PM

Mon. 2/19: WORLD MUSIC

Reading Assignment: Shelemay pp.181-195 (PDF on CourseDen)

Listening Assignment:

“Aao Nachiye” (Bhangra)

“Beer Barrel Polka” (polka)

DISCUSSION BOARD DEBATE 1 COMMENT RESPONSE DUE AT 11:59 PM

Wed. 2/21: WORLD MUSIC

Reading Assignment: Shelemay pp. 195-210 (PDF on CourseDen)

Listening Assignment:

“La Cumparsita” (tango)

“Adiós Nomino” (new tango)

LISTENING QUIZ 4 DUE AT 11:59 PM ON COURSE DEN

Fri. 2/23: NINETEENTH CENTURY

Reading Assignment: Bonds, pp. 471-480

Listening Assignment:

Symphony no. 4: Johannes Brahms (1885)

Symphony no. 9 (“New World”): Antonin Dvorak (1893)

Mon. 2/26: NINETEENTH CENTURY

Reading Assignment: Bonds, pp. 481-487

Listening Assignment:

Symphony no. 1: Gustav Mahler (1888)

LISTENING QUIZ 5 DUE AT 11:59 PM ON COURSE DEN

Wed. 2/28: EXAM II: Ch. 17-18 & World Music and Dance

Fri. 3/2: TWENTIETH CENTURY

Reading Assignment: Bonds, pp. 488-498

Mon. 3/5: TWENTIETH CENTURY

Reading Assignment: Bonds, pp. 499-506

Wed. 3/7: TWENTIETH CENTURY

Reading Assignment: Bonds, pp. 507-514

REPERTOIRE REFLECTION PAPER DUE AT 11:59 PM!

Fri. 3/9: TWENTIETH CENTURY

Reading Assignment: Bonds, pp. 515-530

Listening Assignment:

Prélude a l'Après-midi dun faune: Claude Debussy (1894)

“Voiles”: C. Debussy (1910)

“Diminished Fifth”: Béla Bartók (ca. 1930)

“The Cage”: Charles Ives (1906)
“The Things Our Fathers Loved”: C. Ives (1917)
Le Sacre du printemps: Igor Stravinsky (1913)

Mon. 3/12: WORLD MUSIC

Reading Assignment: Shelemay pp. 25-58 (PDF on CourseDen)

Listening Assignment:

“Come, O Sleep” (Bengali Lullaby)
“All the Pretty Little Horses (African American Lullaby)
Comanche Lullaby
“Linda Quinceañera” (Mexican celebratory music)
“Scotland the Brave” (Scottish march)
“The Rambling Pitchfork” and “The Bride’s Favorite” (Irish jigs)
“Canntaireachd” (Irish mouth music)
“Rory McLoude’s Lament” (Scottish pibroch)
Strathspey and Reel (Celtic dances)

LISTENING QUIZ 6 DUE AT 11:59 PM ON COURSE DEN

Wed. 3/14: TWENTIETH CENTURY

Reading Assignment: Bonds, pp. 531-538

Listening Assignment:

Six Dances in Bulgarian Rhythm: B. Bartók (1939)
Bachianas Brasileiras, no. 4: Heitor Villa-Lobos (1930)
The Banshee: Henry Cowell (1925)

LISTENING QUIZ 7 DUE AT 11:59 PM ON COURSE DEN

Fri. 3/16: EXAM III: Ch. 19-20 & World Music and the Life Cycle

Mon. 3/19: HAPPY SPRING BREAK!

Wed. 3/21: HAPPY SPRING BREAK!

Fri. 3/23: HAPPY SPRING BREAK!

Mon. 3/26: TWENTIETH CENTURY

Reading Assignment: Bonds, pp. 539-550

Listening Assignment:

Pierrot Lunaire: Arnold Schoenberg (1912)
Five Pieces for String Quartet, op. 5, no. 4: Anton Webern (1908)
Wozzeck: Alban Berg (1925)

Wed. 3/28: TWENTIETH CENTURY

Reading Assignment: Bonds, pp. 551-559

Listening Assignment:

Piano Suite, op. 25: A. Schoenberg (1926)

Lyric Suite: A. Berg (1926)

Fri. 3/30: In-class work day. "Towards" projects

Mon. 4/2: In-class work day. "Towards" projects

Wed. 4/4: In-class work day. "Towards" projects

Fri. 4/6: TWENTIETH CENTURY

Reading Assignment: Bonds, pp. 560-566

Listening Assignment:

Concertino for Harp and Orchestra: Germaine Tailleferre (1927)

Aufstieg und Fall der Stadt Mahagonny: Kurt Weill (1929)

Music for Strings, Percussion, and Celesta: B. Bartók (1936)

Alexander Nevsky: Sergei Prokofiev (1939)

DISCUSSION BOARD DEBATE 2 INITIAL POST DUE AT 11:59 PM

Mon. 4/9: TWENTIETH CENTURY

Reading Assignment: Bonds, pp. 567-576

Listening Assignment:

"Bonaparte's Retreat": anonymous

Rodeo: Aaron Copland (1942)

Quatuor pour la fin du Temps: Olivier Messiaen (1940)

String Quartet no. 8: Dmitri Shostakovich (1960)

"Ain't Misbehavin'": Fats Waller (1929)

West Side Story: Leonard Bernstein (1957)

LISTENING QUIZ 8 DUE AT 11:59 PM ON COURSE DEN

DISCUSSION BOARD DEBATE 2 COMMENT DUE AT 11:59 PM

Wed. 4/11: WORLD MUSIC

Reading Assignment: Shelemay pp. 153-159 (PDF on CourseDen)

Listening Assignment:

"Mahakala" (Tibetan chant)

DISCUSSION BOARD DEBATE 2 COMMENT RESPONSE DUE AT 11:59 PM

Fri. 4/13: WORLD MUSIC

Reading Assignment: Shelemay pp. 159-180 (PDF on CourseDen)

Listening Assignment:

“Changó” (Santeria chant)
“Yome fesseha kone” (Ethiopian Christmas chant)
Ethiopian Christian ritual excerpt
“Kasamay waradat” (Ethiopian Sunday school song)
“Lent” (Ethiopian jazz)

LISTENING QUIZ 9 DUE AT 11:59 PM ON COURSEDEN

Mon. 4/16: TWENTIETH CENTURY

Reading Assignment: Bonds, pp. 577-583

Listening Assignment:

Threnody to the Victims of Hiroshima: Krzysztof Penderecki (1960)
Three Compositions for Piano: Milton Babbitt (1947)

Wed. 4/18: TWENTIETH CENTURY

Reading Assignment: Bonds, pp. 584-601

Listening Assignment:

Dripsody: Hugh Le Caine (1955)
“In C”: Terry Riley (1964)
Orfeo II: Thea Musgrave (1976)
A la par: Guaguancó: Tania León (1986)
“O Weisheit”: Arvo Pärt (1988)

LISTENING QUIZ 10 DUE AT 11:59 PM ON COURSEDEN

Fri. 4/20: TWENTIETH CENTURY

Reading Assignment: Bonds, pp. 602-614

Listening Assignment: “Maple Leaf Rag” – Scott Joplin (1899)

“Golliwog’s Cakewalk” – Claude Debussy (1908)
“St. Louis Blues” – W.C. Handy (1914)
“Night and Day” – Cole Porter (1934)
“Sophisticated Lady” – Duke Ellington (1961)
“Snake Rag” – Joe Oliver (1923)
“It Don’t Mean a Thing” – Duke Ellington (1932)

Mon. 4/23: TWENTIETH CENTURY

Reading Assignment: Bonds, pp. 614-630

Listening Assignment: “Blue in Green” – Miles Davis (1959)

“Foggy Mountain Breakdown” – Flatt and Scruggs (1949)
“Roll Over, Beethoven” – Chuck Berry (1956)

Wed. 4/25: TWENTIETH CENTURY

Reading Assignment: Bonds, pp. 631-643

Fri. 4/27: Review for Final Exam

Wed. 5/2 (8:00-10:00): **EXAM IV**