

Dr. Stephen Suber Office: Pottle Music Building Rm. 108 Office Hours: MW 12:30-2:30 / TTh 11:00-12:30
Tel.: 549-5560 (office) 985-956-0085 (cell & text) Email: ssuber@southeastern.edu

Purpose

This course surveys the Classical, Romantic, and Contemporary periods of Western art music.

Our approach to studying Music History

The musical heritage from which our modern Western music evolved is nothing short of astonishing and full of beauty. I hope this will be your perception, too, as you experience MUS 354.

On one hand, (especially if you allow yourself to fall behind in this course), you might be intimidated and overwhelmed by an avalanche of information: so many foreign sounding terms and names, so many works with non-English titles. So many unfamiliar things to remember, so many stray — seemingly pointless — facts. Much of this music might seem unfamiliar, far-removed from the music, culture, and values of our own time. On the other hand, *there are direct, fascinating connections to the present world.* To perceive and then to appreciate them requires effort, discipline, commitment, and a meticulous, purposeful method.

What will be our method? Concentrated scrutiny of particular works representing their times and styles, by significant composers. We seek to immerse ourselves in historical “landmark” compositions. We will identify stylistic fingerprints unique to each historical era as manifested in each of those works. My goal is that you will end up with solid, first hand experience with this music. In turn, you can apply what you learned to other similar works and, ultimately, will develop a sense of chronology and historical narrative. AND, hopefully, you will see how it all relates to the present. Applying intense curiosity and disciplined study, your experience in this course should inform how to understand — and ultimately, perform — the music from our culture’s past. Hopefully these experiences will open up new worlds to you and bring them to life.

We will explore and seek to answer these questions: What were the underlying musical aesthetic values of each era? How were these musical values reflected in the music of each period? How have these values evolved over time? How do these values resonate with those

of our own time? How are the values of our own time unique from those of the past?

MUS 354 offers valuable opportunities to develop skills in music research and scholarly writing. The course seeks to establish in each student a strong foundation for a lifetime of further — inevitably rewarding — exploration of our musical heritage.

Textbook

- Grout/Palisca/Burkholder, *A History of Western Music* (available from Textbook Rentals)
- Palisca & Burkholder, *Norton Anthology of Western Music*, Vol. II, Fifth Ed. also known by its abbreviation: NAWM (Available from Textbook Rentals)

RECOMMENDED:

- Wingell, *Writing About Music: An Introductory Guide.* (Available from Amazon.com & fine bookstores.)

Required Recordings

- Palisca & Burkholder, *Norton Recorded Anthology of Western Music*, Vol. II (Available from Bookstore)
- Recordings of many of the assigned works in this anthology are also available for free in online-streaming format in the *Naxos Online Music Library*.

HOW TO ACCESS THE SELECTIONS:

1. Go to the selu.edu website.
2. Click the “Library” link
3. Click on the “Library Databases” link under “Articles & More”
4. Click on the “Music & Dramatic Arts” link.
5. Click on the Online Music (Naxos) link.
6. Sign in with your W number and your SLU Library PIN (your birthday MMDDYY)
7. The Naxos Music Library page will open.
8. Use the Naxos “search window” to locate your desired selection.
9. Select the appropriate track number on the Naxos web page, after it loads.
10. Click on “Play selections” link on the Naxos web page.

- The entire repertoire from *Norton Anthology of Western Music* is available, for a \$20 subscription fee, in online streaming format from:

<http://www.wwnorton.com/college/music/listeninglab/welcome2.htm>.

Follow the prompts. Note: Because you, as an SLU student, are using Textbook Rental, the free audio streaming feature does not apply. You must pay the \$20 subscription fee to take advantage of W.W. Norton's online streaming service.

Course Objectives

Students are expected to achieve the following goals:

- Gain an understanding of the development of musical styles, genres, and compositional procedures and their relevance to other eras and repertoires in the historical context of the Pre-classical, Classical, Romantic, and Contemporary style periods.
- Gain a first-hand knowledge of specific representative works by the major composers.
- Be able to identify the assigned works by listening and/or score recognition. Be able to spell correctly the names of composers and titles of their works.
- Be able to place accurately the works studied into their chronological context and sequence.
- Be able to relate each assigned work and its stylistic characteristics to its historical period/context.
- Develop critical thinking about Western music.
- Gain experience in scholarly research and writing.

No Cell Phones or Computing Devices

Disable your cell phones during class. No texting is allowed during class. Laptop/Tablet computers may not be used in class without the prior consent of the instructor.

Grade Policy

Your final grade will be determined as follows:

- 3 Examinations: 55% (about 15% each)
- 1 research paper: 20%
- Class Notes and Class Participation; DRQs: 25%

Letter grades equate to the following percentage scale:
A = 90-100; B = 80-89; C = 70-79; D = 60-69

Exam Improvement Incentive Policy:

*If you make a higher score on your most recent test than you did on ALL previous tests, I will raise your previous exam score to that of your most recent exam. **BUT for this to kick in YOU MUST HAVE ATTENDED AND COMPLETED CLASS NOTES FOR AT LEAST 20 of the classes. Otherwise, your exam grades will just be averaged.***

Class Participation...

A vital component of MUS 354 is your active participation in class activities. Therefore: You are expected to attend ALL classes. You are expected to arrive **on time**. You are expected to be alert and attentive throughout each class. You are expected to be well prepared. A significant portion of your final grade will be my evaluation of the quality - and quantity - of your participation. During class, in addition to my presentations, we will occasionally break into small groups to review that day's homework assignment or engage in other learning activities.

ATTENDANCE WILL BE TAKEN. An excessive number of unexcused absences (more than 25%) may result in a final grade of "F" in MUS 354. Excused absences include verifiable illness, and university approved events such as field trips, concert tours, etc. For the latter to be considered "excused" you must give the instructor notice **in advance**.

If you are late, your attendance for that day will be counted as a 1/2 absence if you have your filled out notes. If late and without your notes, you will be given 1/4 attendance. "When any student receives excessive unexcused absences (e.g., ten percent of the total classes) in any class prior to the established withdrawal date, the instructor may withdraw the student with a grade of W." [university policy] Do not assume the instructor will automatically drop you if you decide to quit the course before the drop date (12:30 pm, Friday, March 14). YOU must complete the drop procedure set up by the Office of Records. Failure to do this by the deadline inevitably will result in your receiving a grade of "F" in the course.

Daily Recap Quizzes (DRQ's)

At the end of each class session Dr. Suber will administer a short quiz designed to recap what was covered during that class. The semester's Daily Recap Quiz grades will be averaged, and the resulting score will constitute half your final class participation grade. If you have an unexcused absence, your DRQ for that day will be scored as a "zero."

... & Daily Homework Assignments

You are expected to complete the Homework Assignment for each class in advance. The Homework Assignment Forms for each class are available for download from Moodle. Answer the questions on the

forms as thoroughly as you can. Virtually all the information you'll need can be found in the assigned Burkholder textbook (Grout/Palisca/Burkholder, *A History of Western Music*) readings and in the commentary for each selection in NAWM (*Norton Anthology of Western Music*).

The filled-out class notes forms for each particular class day is your ticket for admission to class. Dr. Suber will use this as the basis for evaluating your participation in the class. ***Please print your last name on the top right hand corner of page 1 of that day's assignment.*** If you show up without your class notes, you will be given credit for only 1/2 attendance for that day. If you later present your filled-out class notes, you will be given 3/4 credit. If your absence is excused, you will be granted full attendance credit when you present your class notes for the day(s) you were absent. From time to time you will be asked to turn in your filled-out homework assignment forms for a grade.

Tips for Filling in the Class Notes Forms:

- Listen attentively to the selections; follow along with the score. Describe, on the form, what you hear and notice.
- Read the correlative textbook passages (the Burkholder text and the relevant material in NAWM) and incorporate their information into your answers to the questions on the form.
- Supplement this with information from any relevant website resources you might discover.
- Take advantage of time spent in class to supplement your information. Your classmates and your instructor just might alert you to something important you may have missed. If nothing else, take advantage of this opportunity to review the material.
- All of the examinations in MUS 354 are based on these forms. If well prepared, they will equip you with a powerful study guide.

Chronology/Historical Context

One of the objectives of MUS 354 is for students to be able to relate each work covered in the course to its historical context. To help you do this, you are required to cite, date, and connect a major historical/cultural/literary event with each musical excerpt from NAWM covered in this course. On each examination you will be required to accurately place each excerpt appearing on the exam onto a

timeline and to cite a major historical/artistic/literary event that goes with it that occurred at or around the same time. An excellent way to prepare for this is to create your own time line in advance.

The Research Paper

The research paper will represent a semester of careful research and planning. The paper will be in the range of 10 pages (approximately 2,500 words), covering a carefully defined topic chosen in consultation with the instructor, and written in an appropriate academic style. Students will be required to complete this project in stages: choosing a general topic, preparing a comprehensive annotated bibliography, a formal Thesis Statement, a developed outline, and the final paper itself. All deadlines MUST be observed for full credit on the research paper. **Your paper will properly document citations and present a formal bibliography of your topic following the format outlined in Kate Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* 7th ed. 2007. [NOTE: **MLA format is NOT accepted!!!!**.] Unrefereed web sites - particularly Wikipedia - are NOT acceptable as legitimate source material and cannot be included in your bibliography; however such sites may be useful to garner general information and may lead to you proper refereed sources.**

A creative alternative to The Research Paper:

In lieu of writing a formal research paper you may instead choose to compose a new piece of music in the style of one of the composers covered in MUS 354. To accompany this, you will write an essay describing accurately the stylistic characteristics of said chosen composer — based on thorough research and on your own analysis of a suitable body of works by that composer — and explaining how your composition embodies those stylistic characteristics. **You will observe all of the preparatory stages and deadlines leading to writing a research paper.** *In your essay you will follow the same standards (style/citation/bibliography format, etc.) as those prescribed for the Research Paper. Your completed composition must be fully edited and ready for publication.*

Grading Rubric for Music History Research Papers

category	4	3	2	1	Your Score
introduction / thesis	* Exceptional introduction that grabs the interest of reader and states thesis of the paper. ** Thesis statement is exceptionally clear, arguable, well-developed, and definitive. *** Clearly and concisely describes how the paper will support the thesis.	* Interesting introduction that states the thesis of the paper. ** Thesis statement is generally clear. *** Vaguely describes how the paper will support the thesis.	* Basic introduction that states topic. ** Thesis is somewhat vague. *** No apparent supportive strategy for developing the thesis is presented.	* Weak or no introduction of topic. ** Paper's purpose is unclear/thesis is weak or missing.	
Quality of Information / Evidence	* essay is exceptionally researched, extremely detailed, and historically accurate. ** information clearly relates to the thesis.	* information relates to the main topic. ** essay is well-researched in detail and from a variety of sources.	* Information relates to the main topic, few details and/or examples are given. ** Shows a limited variety of sources.	* Information has little or nothing to do with the thesis. ** Information has weak or no connection to the thesis.	
Quality of Source Material	* Information derived from appropriate number and variety of sources. ** Bibliography includes appropriate variety of books, articles, and online resources. *** No significant sources were neglected.	* Information derived from a somewhat limited number and variety of sources. ** Bibliography includes a limited variety of books, articles, and online resources. *** No significant sources were neglected.	* Information derived from relatively few sources. ** Author relied on heavily on online sources and neglected printed books and articles. *** Apparent neglect of important available source material.	* Information derived from extremely limited number of sources. * Vague indication about where the information originated. ** Author relied exclusively on internet websites for information.	
Support of Thesis/ Analysis	* Exceptionally critical, relevant and consistent connections made between evidence and thesis. ** Good analysis. *** Musical examples/illustrations extremely well-chosen and support thesis with great effect.	* Consistent connections made between evidence and thesis ** Good analysis. *** Musical examples/illustrations somewhat well-chosen and relate to the thesis generally.	* Some connections made between evidence and thesis. ** Some analysis. *** Musical examples/illustrations generally, but indirectly support the thesis.	* Limited or no connections made between evidence and thesis. ** Lack of analysis. *** Musical examples/illustrations are irrelevant to the thesis/argument and instead result in mere padding.	
Organization / Development of Thesis	* Exceptionally clear, logical, mature, and thorough development of thesis with excellent transitions between and within paragraphs.	* Clear and logical order that supports thesis with good transitions between and within paragraphs.	* Somewhat clear and logical development with basic transitions between and within paragraphs.	* Lacks development of ideas with weak or no transitions between and within paragraphs.	
Conclusion	* Excellent summary of topic with concluding ideas that impact reader. ** Introduces no new information.	* Good summary of topic with clear concluding ideas. ** Introduces no new information.	* Basic summary of topic with some final concluding ideas. ** Introduces no new information.	* Lack of summary of topic.	
Style/Voice	* Style and voice are not only appropriate to the given audience and purpose, but also show originality and creativity. ** Word choice is specific, purposeful, dynamic and varied *** Sentences are clear, active (subject-verb-object), and to the point.	* Style and voice appropriate to the given audience and purpose. ** Word choice is specific and purposeful, and somewhat varied throughout. *** Sentences are mostly clear, active (subject-verb-object), and to the point.	* Style and voice somewhat appropriate to given audience and purpose. ** Word choice is often unspecific, generic, redundant, and clichéd. *** Sentences are somewhat unclear; excessive use of passive voice.	* Style and voice inappropriate or do not address given audience, purpose, etc. ** Word choice is excessively redundant, clichéd, and unspecific. *** Sentences are very unclear.	
Grammar / Usage / Mechanics	* Control of grammar, usage, and mechanics. ** Almost entirely free of spelling, punctuation, and grammatical errors.	* May contain few spelling, punctuation, and grammar errors.	* Contains several spelling, punctuation, and grammar errors which detract from the paper's readability.	* So many spelling, punctuation, and grammar errors that the paper cannot be understood.	
Citation Format	* Conforms to Turabian rules for formatting and citation of sources are perfect.	* Conforms to Turabian rules for formatting and citation of sources with minor exceptions.	* Frequent errors in Turabian format.	* Lack of Turabian format/ numerous errors.	
Works Cited/ Bibliography	* Entries entirely correct as to Turabian format.	* Entries mostly correct as to Turabian format.	* Frequent errors in Turabian format.	* Lack of Turabian format/ numerous errors.	

Comments:

TOTAL

/ 40 = _____ % x .55

= _____ %
of Research
Paper Grade

Some thoughts about a good research paper and a good thesis statement.

A successful research paper...

- should be much more than a simple report about a given subject.
- should have a focus
- ideally should ask a question, to be answered in the paper.
- should develop an argument, a point of view.
- should present appropriate background and facts directly relevant to the thesis.
 - Unless they directly pertain to the specific topic, composer biographical information should not be included, as this too often serves as an artificial “padding” device intended to unnecessarily lengthen the paper.
- should end with a conclusion - a succinct summary of what the paper presented.

A good thesis statement clearly states...

- the goal of the paper
- the question(s) to be answered in the paper
- strategy of the presentation / how do you intend to answer the question(s)/present your argument(s) and present it (them) to the reader?
- should be designed to grab the reader's interest.

If, instead of a research paper, you choose to compose a new piece in the style of one of the named composers in MUS 354, your essay will address...

- An accurate/well-researched description of the composer's style, based on expert sources and your own analysis: “What are the stylistic characteristics of music by (for example) Johannes Brahms?” Your strategy would be to describe Brahms's

- media (for what media did he write?), instrumentation/orchestration
- melodic processes (voice types, voice ranges and tessiturae, cadence patterns),
- rhythmic characteristics,
- notation system. Which one did the composer use?)
- contrapuntal processes (what were the consonant intervals, how did he treat dissonances, etc),
- cadence patterns (What were Brahms's favorite cadence patterns?)
- form (what pre-existing formulae did he follow in organizing his works?)

- how the new work you just composed incorporates the composer's style characteristics you just described.

Your thesis statement might read something like this:

1. “What are the stylistic characteristics of music by [your chosen composer]?” My essay will describe them in regard to media, to melody, rhythm, counterpoint/harmony, formal processes, unifying processes, (List all that apply). I will base these descriptions on the observations of experts (list them here), and on my own analysis of (list works here).

2. This essay will show how my newly composed work incorporates/embodies these stylistic characteristics I described. (include all that apply....):

- | | |
|--|--------------------------------|
| • media /instrumentation (if applies)/orchestration (if applies) | • harmony/counterpoint |
| • melody | - harmonic rhythm |
| - contour/shape | - chromaticism |
| - cadences | • formal processes |
| - mode/tonality | - pre-existing formulae |
| - recurring motivic ideas | • unifying devices & processes |
| • rhythm | |

Research Paper/Creative Project

DEADLINES:

- **Monday, March 19** - Statement of area of general interest is due. Your topic must historically relate to the material covered in this course. (5% of your research paper grade).
- **Monday, March 26** - general bibliography is due. Find as many sources as you can that relate to your general topic. At least 15-20+ references. (10% of your research paper grade)
- **Monday, April 9** - a fully developed, annotated formal bibliography is due. This bibliography should include as many books and articles as you can find that relate to your general topic. Your annotated bibliography will include real books, not just web-based URLs. For each citation you will write a concise description/annotation (1 or 2 paragraphs) of what the reference contains in the way of useful information and how it might pertain to your topic. In addition to traditional books and periodicals, you are encouraged to access J-Stor and other online databases on the Sims Library web site. Virtually every academic article ever published can be downloaded and printed from these sources. Wikipedia and other non-refereed online sources are NOT to be included. (20% of your research paper grade.)
- **Monday, April 16** - Formal Thesis Statement is due. State your specific topic. In one or two paragraphs describe what you will present in your paper. What is your rationale for the paper? Address what question(s) you plan to answer in your paper. What is your general strategy for presenting your ideas? (10% of your research paper grade)
- **Monday, April 23** - A Detailed Outline of your paper is due. In this outline you will show how you plan to organize your information in support of your thesis statement. (10% of your research paper grade)
- **Wednesday, May 2** - RESEARCH PAPER final draft is due. The paper will include a formal cover sheet, and will incorporate footnotes (or end-notes), and a bibliography. Follow Turabian formatting standards in your presentation. Take care to use correct spelling and good English grammar appropriate for academic writing. (45% of your research paper grade)

If you are late in meeting any of the above deadlines,

your grade for that benchmark will be lowered by a factor of one half the possible grade for that benchmark.

The Final Exam

The Final Exam will cover all material presented during the semester with emphasis on the most recent repertoire. It will include listening & score recognition, terminology, and placing things in historical context.

How to contact Dr. Suber:

- Visit him during his office hours or make an appointment.
- Call him in his office; Call or text his cell phone. (Please do this only between 7am and 10pm.)
- Email him from your SLU email account. His address is ssuber@slu.edu. In accordance with SLU's official policy, you must use your SLU email account for any university business

Words of prophecy:

Your final grade in MUS 354 will inevitably mirror the quality of your prepared notes, the quality of your participation in class, and your mastery of the information they contain. The final grades of previous MUS 354 students bears this out.

How to do well in MUS 354

- **KEEP CURRENT WITH THE WORK. DON'T PROCRASTINATE!! DON'T EXPECT TO ABSORB THE INFORMATION YOU WILL NEED AT THE LAST MINUTE.**
- Come to each class, on time, prepared to discuss each day's assigned readings and listening. Before each class, meticulously fill out the assigned "class notes" pdfs from Moodle. First, listen attentively to each excerpt, following along with the score printed in NAWM (*The Norton Anthology of Western Music*). Write down your own first hand observations. Then carefully read the descriptive text in NAWM about each excerpt. Take comprehensive but succinct notes, answering the questions on the class notes pdf forms as appropriate and as best you can. Supplement this with pertinent information from the assigned readings in the textbook (Burkholder). Try to relate these readings to the specific musical excerpts whenever possible. Listen again. Repeat as necessary. Use class time as an opportunity to ask questions, and to supplement your notes with information gleaned from class discussions/lectures.

HINT: Virtually, your class notes ARE the examinations!

- Get to know all the assigned works in NAWM intimately. You are expected to know the composers' names, the title of each work studied, significant people, places, documents and compositions connected to each work; any general stylistic "fingerprints" associated with each work; dates; terminology; and other specific information about the excerpts in the anthology. Take care to master the correct spellings of people, titles, and terms.
- Here's some advice that will make ALL the difference in the quality of your experience in this course: Learn to study "smart!" Learn to distinguish and focus on the most significant and important composers, titles, terms, historical context from the overwhelming amount of information with which you will be (inevitably) bombarded while engaging this course.
- Actively associate each NAWM excerpt studied with at least one significant historical/cultural/literary event that happened about the same time each work was created. This is especially meaningful if there is a direct connection. A significant portion of each exam will prompt you to demonstrate your knowledge of historical context of each work studied.
- Take full advantage of the online resources offered by your textbook: <http://www.wwnorton.com/college/music/grout7/home.htm> and other websites.
- Begin your research paper with ample time to develop your topic, your annotated bibliography, your thesis statement, your outline, and the final paper.
- Turn stuff in ON TIME.
- Show up regularly. Stay alert; pay attention.

SCHEDULE OF EVENTS:

Monday, January 22 - class 1

- Giovanni Battista Pergolesi: *La serva padrona*, intermezzo, excerpt: "Ah, quanto mi sta male"/"Son imbrogliato io"
- Johann Adolf Hasse: *Cleofide*, opera, excerpt: Act II, Scene 9, "Digli ch'io son fedele"
- John Gay: *The Beggar's Opera*, ballad opera, excerpt from Scene 13: Aria XV, "My heart was so free"; Aria XVI, "Were I laid on Greenland's coast"

Textbook Reading Assignment: Chapter 20 - Opera and Vocal Music in the Early Classic period

Wednesday, January 24 - class 2

- Domenico Scarlatti: *Sonata in D Major*, K. 119
- Carl Philipp Emanuel Bach: *Sonata in A Major*, H. 186, Wq. 55/4, second movement
- Christoph Willibald Gluck: *Orfeo ed Euridice*, opera, excerpt from Act II, Scene I
- William Billings: *Creation*, fusing tune

Textbook Reading Assignment: Chapter 21 - Instrumental Music: Sonata, Symphony, and Concerto at Midcentury

Monday, January 29 - class 3

- Giovanni Battista Sammartini: *Symphony in F Major*, No. 32, first movement
- Johann Stamitz: *Sinfonia No. 8 in E-flat Major*, 1st movement
- Johann Christian Bach: *Concerto for Harpsichord or Piano and Strings*, Op. 7, No. 5, first movement
- Franz Joseph Haydn: *Symphony No. 92 in G Major* ("Oxford") I. Adagio-Allegro spiritoso / II. Adagio cantabile / III. Menuetto: Allegretto / IV. Presto

Wednesday, January 31 - class 4

- Video: "In Search of Haydn" film 108 minutes
Class must (unofficially) begin at 7:30 AM sharp!!!
- Franz Joseph Haydn: *String Quartet in E-flat Major* ("The Joke"), Op. 33, No. 2, fourth movement

Textbook Reading Assignment: Chapter 22 - Classic Music in the Late Eighteenth Century

Monday, February 5 - class 5

- Video: "In Search of Mozart" film 128 minutes
Class must begin (unofficially) at 7:05 AM sharp!!!

Wednesday, February 7 - class 6

- Wolfgang Amadeus Mozart: *Piano Sonata in F Major*, K. 332, first movement
- Wolfgang Amadeus Mozart: *Piano Concerto in A Major*, K. 488, first movement
- Wolfgang Amadeus Mozart: *Don Giovanni*, opera, excerpt: Act I, Scenes 1-2

MARDI GRAS BREAK - February 11 - 13

Monday, February 19 - EXAM I

Wednesday, February 21 - class 7

- Video: "In Search of Beethoven" film 140 minutes
Class must begin (unofficially) at 6:55 AM sharp!!!

Textbook Reading Assignment: Chapter 23 - Revolution and Change

Monday, February 26 - class 8

- Ludwig van Beethoven: *Piano Sonata in C Minor, Op. 13 (Pathétique)*, third movement
- Ludwig van Beethoven: *String Quartet in C-sharp Minor, Op. 131*, first and second movements

Wednesday, February 28 - class 9

- Ludwig van Beethoven: *Symphony No. 3 in E-flat Major, Op. 55 (Eroica)*, first movement

Monday, March 5 - class 10

- Franz Schubert: "Gretchen am Spinnrade," Lied
- Franz Schubert: *Winterreise*, song cycle, excerpt: "Der Lindenbaum"
- Robert Schumann: *Dichterliebe*, song cycle, excerpts: "Im wunderschönen Monat Mai" and "Ich grolle nicht"
- Robert Schumann: *Fantasiestücke*, Op. 12, excerpts
No. 2, "Aufschwung" ("Soaring")
No. 3, "Warum?" ("Why?")

Textbook Reading Assignment: *Chapter 24 - The Romantic Generation: Song and Piano Music*

Wednesday, March 7 - class 11

- Fryderyk Chopin: *Mazurka in B-flat Major, Op. 7, No. 1*
- Fryderyk Chopin: *Nocturne in D-flat Major, Op. 27, No. 2*
- Franz Liszt: *Trois études de concert*, No. 3: "Un sospiro"
- Louis Moreau Gottschalk: *Souvenir de Porto Rico (Marche des Gibraros)*

Textbook Reading Assignment: *Chapter 25 - Romanticism in Classic Forms: Orchestral, Chamber, and Choral Music*

Monday, March 12 - class 12

- Hector Berlioz: *Symphonie fantastique*, fifth movement: "Dream of a Witches' Sabbath"

Wednesday, March 14 - class 13

- Felix Mendelssohn: *Concerto for Violin and Orchestra in E Minor, Op. 64*, third movement: Allegretto non troppo-Allegro molto vivace
- Clara Schumann: *Piano Trio in G Minor, Op. 17*, third movement: Andante
- Felix Mendelssohn: *Elijah*, oratorio, excerpt: No. 42, Chorus: "And then shall your light break forth"
- Gioachino Rossini: *Il barbiere di Siviglia*, Act II, Scene 5: Cavatina, "Una voce poco fa"
- Carl Maria von Weber: *Der Freischütz*, Act II, Finale: "Wolf's Glen" Scene

Textbook Reading Assignment: *Chapter 26 - Romantic Opera and Musical Theater in Midcentury*

Monday, March 19 - class 14

- Giuseppe Verdi: *La Traviata*, Act III, Scena and Duet
- Richard Wagner: *Tristan und Isolde*, excerpt from Act I, Scene 5

Textbook Reading Assignment: *Chapter 27 - Opera and Musical Theater in the Later Nineteenth Century*

Wednesday, March 21 - class 15

How to author a great Music History Research Paper

- Georges Bizet: *Carmen*, opera, excerpt: Act I, No. 10, Seguidilla and Duet
- Modest Musorgsky: *Boris Godunov*, opera, Coronation Scene
- Johannes Brahms: *Symphony No. 4 in E Minor*, finale

Textbook Reading Assignment: *Chapter 28: Late Romanticism in Germany and Austria*

RESEARCH PAPER: Statement of area of general interest is due.

Monday, March 26 - class 16

- Richard Strauss: *Don Quixote*, symphonic tone poem, excerpts: Themes and Variations I and 2
- Gustav Mahler: *Kindertotenlieder*, orchestral song cycle, No. 1, "Nun will die Sonn' so hell aufgehen"

Monday, March 26

Last day to drop with a grade of "W"

Wednesday, March 28 - class 17

- Amy Cheney Beach: *Quintet for Piano and Strings in F sharp Minor, Op. 67*, third movement
- Scott Joplin: *Maple Leaf Rag*, piano rag
- Sergei Rachmaninoff: *Prelude in G Minor, Op. 23, No. 5*
- Alexander Scriabin: *Vers la flamme*, poem for piano

Textbook Reading Assignment: *Chapter 29: Diverging Traditions in the Later Nineteenth Century*

RESEARCH PAPER: General Bibliography is due.

SPRING BREAK - MARCH 30 - APRIL 8**Monday, April 9 - EXAM II****Wednesday, April 11 - class 18**

- Claude Debussy: "Nuages" from *Trois Nocturnes*, orchestral tone poems

Textbook Reading Assignment: *Chapter 30: The Early Twentieth Century*

RESEARCH PAPER: Annotated Bibliography is due.

Monday, April 16 - class 19

- Arnold Schoenberg: *Pierrot lunaire*, Op. 21, excerpts
No. 8, Nacht
No. 13, Enthauptung
- Arnold Schoenberg: *Piano Suite*, Op. 25, excerpts
Prelude
Minuet and Trio
- Alban Berg: *Wozzeck*, opera, excerpt: Act III, Scene 3
- Anton Webern: *Symphony*, Op. 21, first movement

Textbook Reading Assignment: *Chapter 31: Modernism and the Classical Tradition*

Wednesday, April 18 - class 20

- Igor Stravinsky: *The Rite of Spring*, ballet, excerpts
Danse des adolescentes
Conclusion of Part II: Danse sacrée
- Igor Stravinsky: *Symphony of Psalms*, first movement

Textbook Reading Assignment: *Chapter 32: Between the World Wars: Jazz and Popular Music*

RESEARCH PAPER: Formal Thesis Statement is due.

Monday, April 23 - class 21

- Béla Bartók: *Music for Strings, Percussion, and Celesta*, third movement
- Charles Ives: "General William Booth Enters into Heaven," song

Textbook Reading Assignment: *Chapter 33 - Between the World Wars: The Classical Tradition*

Wednesday, April 25 - class 22

- George Gershwin: "I Got Rhythm," from *Girl Crazy*, Broadway musical
- Paul Hindemith: "Un cygne" ("A swan"), from 6 *Chansons*, for a cappella chorus
- Silvestre Revueltas: *Sensemayá*, for orchestra
- Ruth Crawford Seeger: *String Quartet*, fourth movement
- Aaron Copland: *Appalachian Spring*, ballet suite, excerpt. Elder Joseph Brackett (1797-1882): "Simple Gifts," Shaker hymn
- William Grant Still: *Afro-American Symphony*, first mvt.

Textbook Reading Assignment: *Chapter 34: Postwar Crosscurrents*

Research Paper: Detailed outline is due.

Monday, April 30 - class 23

- Dmitri Shostakovich: *Symphony No. 5*, Op. 47, second movement

Wednesday, May 2 - class 24 & class 25

- Olivier Messiaen: *Quartet for the End of Time*, first movement
- Benjamin Britten: *Peter Grimes*, opera, excerpt: Act III, Scene 2
- Samuel Barber: *Hermit Songs*, no. 8: "The Monk and His Cat"
- Milton Babbitt: *Philomel*, section I
- Penderecki: *Threnody for the Victims of Hiroshima*
- John Cage: *Music of Changes I*, for piano
- George Crumb: *Black Angels, Thirteen Images from the Dark Land*, excerpts
Image 4: Devil-Music
Image 5: Danse macabre

class 25

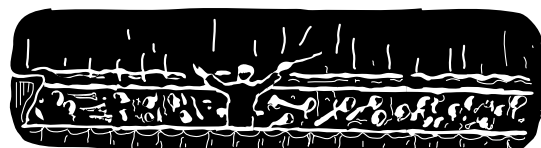
- Karel Husa: *Music for Prague 1968*, for concert band, first movement: Introduction and Fanfare: Adagio
- John Adams: *Phrygian Gates*
- Ellen Taaffe Zwilich: *Concerto Grosso 1985*, movements 4 and 5
- Arvo Part: *Magnificat* antiphons
- Sofia Gubaidulina: *Rejoice! Sonata for Violin and Violoncello*, fifth movement
- Bright Sheng: *Seven Tunes Heard in China*, for solo cello, No. 1: Seasons

Textbook Reading Assignment: *Chapter 35: The End of the Millennium*

Research Paper: *Final Draft is due.*

Thursday, May 10 - Final Exam

8 AM - 10 AM



BOOKS ABOUT MUSIC HISTORY:

MUSIC HISTORY GENERAL SURVEYS:

Edith Borroff. *Music in Europe and the United States: A History*. New York: Ardsley House Publishers, 1990.

Mark Evan Bonds. *A History of Music in Western Culture*. New York: Prentice Hall, 2010.

Richard Crocker. *A History of Musical Style*. New York: McGraw Hill.

Charles Rosen, *The Classical Style*. New York: W.W. Norton, 1971

Donald J. Grout. *A Short History of Opera*. New York: W.W. Norton, 1965.

Eileen Southern. *The Music of Black Americans: A History*. New York: W.W. Norton, 1971.

STYLISTIC PERIODS: THE LATE BAROQUE/ PRE-CLASSICAL PERIOD 1750-1770

George Buelow, ed. *The Late Baroque Era*. New York: Prentice Hall, 1993.

Manfred F. Bukhofzer. *Music in the Baroque Era*. New York: W.W. Norton, 1947.

Ernest Eugene Helm. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960.

STYLISTIC PERIODS: THE CLASSICAL PERIOD 1770-1820

Friedrich Blume. *Classic and Romantic Music: A Comprehensive Survey*. New York: W.W. Norton, 1970.

Leonard G. Ratner. *Classic Music: Expression, Form, and Style*. New York: Schirmer Books, 1980.

Charles Rosen. *The Classical Style*. New York: W.W. Norton, 1997.

A. Peter Brown. *The First Golden Age of the Viennese Symphony: Haydn, Mozart, Beethoven, and Schubert*. Bloomington, IN: Indiana University Press, 2002.

Daniel Heartz. *Haydn, Mozart, and the Viennese School, 1740-1780*. New York: W.W. Norton, 1995.

STYLISTIC PERIODS: THE ROMANTIC PERIOD (1820-1900)

Charles Rosen. *The Romantic Generation*. Cambridge: Harvard University Press, 1995.

Leon Plantinga. *Romantic Music: A History of Musical Style in*

Nineteenth Century Europe. New York: W.W. Norton, 1984.

Adam Carse, *The History of Orchestration*. New York: Dover Publications, 1964.

Rey M. Longyear. *Nineteenth-Century Romanticism in Music*. New York: Prentice Hall, 1973.

Mark Evan Bonds. *After Beethoven: Imperatives of Originality in the Symphony*. Cambridge, MA: Harvard University Press, 1996.

John Hamilton Warrack. *The New Grove Early Romantic Masters 2: Weber, Berlioz, Mendelssohn*. New York: W.W. Norton, 1985.

STYLISTIC PERIODS: THE EARLY MODERN PERIOD (1900-1950)

Eric Saltzman. *Twentieth-Century Music: An Introduction*. New York: Prentice Hall, 2002.

Leon Valas, *Claude Debussy: His Life and Works*. New York: Dover Publications, 1973.

Howard Boatwright, ed. *Essays Before a Sonata, The Majority, and Other Writings by Charles Ives*. New York: W.W. Norton, 1966.

H. H. Stuckenschmidt. *Arnold Schoenberg*. London: John Calder Publishers, 1959.

Agatha Fassett. *Bela Bartok: The American Years*. New York: Dover Publications: 1970.

Halsey Stevens. *The Life and Music of Bela Bartok*. London: Oxford University Press, 1964.

Eric Walter White. *Stravinsky: The Composer and His Works*. Berkeley: University of California Press, 1985.

Eric Walter White. *Stravinsky: A Critical Survey 1882-1946*. New York: Dover Publications, 1997.

Vera Stravinsky and Robert Craft. *Stravinsky in Pictures and Documents*. New York: Simon And Schuster, 1978.

Robert Craft. *Stravinsky: Chronicle of a Friendship 1948/1971*. New York: Alfred A. Knopf, 1972.

Stephen Walsh. *Igor Stravinsky: A Creative Spring. Russia and France 1882-1934*. London: Jonathan Cape Publishers, 2000.

Richard Taruskin. *Stravinsky and the Russian Traditions*. Volumes I and II. Berkeley: University of California Press, 1996.

Stephen Walsh, *Stravinsky: The Second Exile: France and America, 1934-1971*. London: Jonathan Cape Publishers, 2006.

Gunther Schuller. *The Swing Era: The Development of Jazz 1930-1945*. London: Oxford University Press, 1989.

STYLISTIC PERIODS: THE RECENT MODERN PERIOD (1950-NOW)

Alex Ross. *The Rest is Noise: Listening to the Twentieth Century*. New York: Picador, 2007.

Robert P. Morgan, ed. *Modern Times: From World War I to the Present*. New York: Prentice Hall, 1993.

David H. Cope. *New Directions in Music*. Dubuque: Wm. C. Brown, 1984.

Reginald Smith Brindle. *The New Music: The Avant Garde Since 1945*. London: Oxford University Press, 1987.

Jonathan Cott. *Stockhausen*. New York: Simon and Schuster, 1973.

Elliott Schwartz and Daniel Godfrey. *Music Since 1945: Issues, Materials, and Literature*. New York: Schirmer Books, 1993.

Alex Ross, *The Rest is Noise: Listening to the Twentieth Century*. New York: Picador, 2007.

BOOKS ABOUT MAJOR COMPOSERS

Books about Haydn:

H.C. Robbins Landon. *Haydn: Chronicle and Works*, Volumes I-V. Bloomington: Indiana University Press, 1976.

H.C. Robbins Landon. *Haydn Symphonies*. Seattle: University of Washington Press, 1969.

David Hurwitz. *Exploring Haydn: A Listener's Guide to Music's Boldest Innovator*. Pompton Planis, N.J.: Amadeus Press, 2005.

Caryl Leslie Clark. *The Cambridge Companion to Haydn*. Cambridge: Cambridge University Press, 2005.

Elain Rochelle Sisman, ed. *Haydn and his World*. Princeton: Princeton University Press, 1997.

Reginald Barret-Ayres. *Joseph Haydn and the String Quartet*. New York: Schirmer Books, 1974.

Laszlo Somfal. *The Keyboard Sonatas of Joseph Haydn: Instruments and Performance Practice, Genres and Styles*. Chicago: University of Chicago Press, 1995.

Karl Geiringer. *Haydn: A Creative Life in Music*. Berkeley: University of California Press, 1982.

Jens Peter Larsen. *The New Grove Haydn*. New York: W.W. Norton, 1983.

Books about Mozart:

John Irving. *Mozart's Piano Concertos*. Burlington: Ashgate Publishing Co., 2003.

Arthur Hutchings. *A Companion to Mozart's Piano Concertos*. New York: Oxford University Press, 1948.

Robert Spaethling, ed. *Mozart's Letters, Mozart's Life*. London: Faber & Faber, 2000.

Cliff Eisen and Simon P. Keefe, eds. *The Cambridge Mozart Encyclopedia*. London: Cambridge University Press, 2006.

Iwo & Pamela Zaluski. *Mozart in Italy*. London: Peter Owens Publishers, 1999.

Hans Mermann, ed. *Letters of Wolfgang Amadeus Mozart*. New York: Dover Publications, 1972.

David Cairns. *Mozart and his Operas*. London: Penguin Books, 2006.

Daniel Heartz. *Mozart's Operas*. Berkeley: University of California Press, 1990.

H.C. Robbins Landon. *The Mozart Compendium*. London: Thames and Hudson, 1990.

Piero Melograno. *Wolfgang Amadeus Mozart: A Biography*. Chicago: University of Chicago Press, 2007.

Blair Tindell. *Mozart in the Jungle: Sex, Drugs, and Classical Music*. New York: Atlantic Monthly Press, 2005.

Edmund Joseph Goehring. *Three modes of Perception in Mozart: The Philosophical, Pastoral, and Comic in Così fan tutte*. Cambridge: Cambridge University Press, 2004.

Peter Gay. *Mozart*. New York: Lipper/Viking Book, 1999.

Robert W. Gutman. *Mozart: A Cultural Biography*. New York: Harcourt Brace & Company, 1999.

Maynard Solomon. *Mozart: A Life*. New York: Harper-Collins Publishers, 1995.

H.C. Robbins Landon. *The Mozart Essays*. New York: Thames and Hudson, 1995.

William Stafford. *The Mozart Myths: A Critical Reassessment*. Stanford, CA: Stanford University Press, 1991.

H. C. Robbins Landon. *Mozart and Vienna*. New York: Schirmer Books, 1991.

Books about Beethoven:

Elliot Forbes, ed. *Thayer's Life of Beethoven*. Princeton: Princeton University Press, 1967.

Maynard Solomon. *Late Beethoven: Music, Thought, Imagination*. Berkeley: University of California Press, 2003.

William Kinderman, ed. *Beethoven's Compositional Process*. Omaha: University of Nebraska Press, 1991.

Paul Henry Lang, ed. *The Creative World of Beethoven*. New York: W.W. Norton, 1970.

Lewis Lockwood. *The Beethoven Violin Sonatas: History, Criticism, Performance*. Urbana: University of Illinois Press, 2004.

Lewis Lockwood. *Beethoven: The Music and the Life*. New York: W.W. Norton, 2003.

J. Peter Davies. *Beethoven in Person: His Deafness, Illnesses, and Death*. Westport, CT: Greenwood Press, 2001.

Glenn Stanley. *The Cambridge Companion to Beethoven*. Cambridge: Cambridge University Press, 2000.

Jan Swafford. *Beethoven: A Biography*. New York: Vintage, 2014.

Theodor W. Adorno. *Beethoven: The Philosophy of Music: Fragments and Texts*. Stanford, CA: Stanford University Press, 1998.

David Wyn Jones. *The Life of Beethoven*. Cambridge: Cambridge University Press, 1998.

Hatten, Robert S. *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation*. Bloomington: Indiana University Press, 1994.

Lewis Lockwood. *Beethoven: Studies in the Creative Process*. Cambridge, MA: Harvard University Press, 1992.

Barry Cooper, ed. *The Beethoven Compendium: A Guide to Beethoven's Life and Music*. New York: Thames and Hudson, 1992.

Carl Dahlhaus. *Ludwig van Beethoven: Approaches to his Music*. Oxford: Oxford University Press, 1991.

Barry Cooper. *Beethoven and the Creative Process*. Oxford:

Oxford University Press, 1990.

Maynard Solomon. *Beethoven*. New York: Schirmer Books, 1977.

H.C. Robbins Landon. *Beethoven: A Documentary Study*. New York: MacMillan, 1975.

Alan Tyson. *Beethoven Studies*. New York: W.W. Norton, 1973.

Joseph Kerman. *The Beethoven Quartets*. New York: A.A. Knopf, 1967.

Sir Donald Francis Tovey. *Beethoven*. London: Oxford University Press, 1944.

Thomas Scherman, ed. *The Beethoven Companion*. Garden City, NY: Doubleday, 1972.

Martin Cooper. *Beethoven: The Last Decade 1817-1827*. London: Oxford University Press, 1970.

Books about Schubert:

Scott Messing. *Schubert in the European Imagination*. Rochester NY: University of Rochester Press, 2007.

Brian Newbould. *Schubert, the Music and the Man*. Berkeley, CA: The University of California Press, 1997.

H. P. Clive. *Schubert and his World: A Biographical Dictionary*. Oxford: Oxford University Press, 1997.

Elizabeth Norman McKay. *Franz Schubert: A Biography*. Oxford: Oxford University Press, 1996.

Richard Kramer. *Distant Cycles: Schubert and the Conceiving of Song*. Chicago: University of Chicago Press, 1994.

Ernst Hilmar (translated by Reinhard G. Pauly). *Franz Schubert in his Time*. Portland OR: Amadeus Press, 1988.

Maurice Jowhn Edwin Brown. *The New Grove Schubert*. New York: W.W. Norton, 1983.

Books about Berlioz:

Hector Berlioz (Ernest Newman, trans.). *Memoirs of Hector Berlioz from 1803 to 1865*. New York: Dover Publications, 1982.

Peter Bloom. *Berlioz: Past, Present, Future*. Rochester, NY: University of Rochester Press, 2003.

Julian Rushton. *The Music of Berlioz*. Oxford: Oxford University Press, 2001.

Peter Bloom, ed. *The Cambridge Companion to Berlioz*. Cambridge: Cambridge University Press, 2000.

- D. Kern Holoman. *Berlioz*. Cambridge, MA: Harvard University Press, 1989.
- David Cairns. *Berlioz*. Berkeley, CA: University of California Press, 1999.
- Julian Rushton. *The Musical Language of Berlioz*. Cambridge: Cambridge University Press, 1983.
- John Crabbe. *Hector Berlioz: Rational Romantic*. New York: Taplinger Publishing Company, 1980.
- W. J. Turner. *Berlioz: The Man and his Work*. New York: Vienna House, 1934.
- Brian Primmer. *The Berlioz Style*. London: Oxford University press, 1973.
- A.E.F. Dickinson. *The Music of Berlioz*. London: Faver, 1972.
- Books about various other composers:**
- Victor Lederer. *Chopin – A Listener’s Guide to the Master of the Piano: Unlocking the Masters Series*. New York: Amadeus Press, 2006.
- John Daverio. *Robert Schumann: Herald of a “New Poetic Age.”* New York: Oxford University Press, USA, 1997.
- R. Larry Todd. *Mendelssohn: A Life in Music*. New York: Oxford University Press, USA, 2005.
- Stephen C. Meyer. *Carl Maria von Weber and the Search for a German Opera*. Bloomington: Indiana University Press, 2002.
- Robert Ignatius Letellier. *Meyerbeer Studies: A Series Of Lectures, Essays, And Articles On The Life And Work Of Giacomo Meyerbeer*. Madison, NJ: Fairleigh Dickinson University Press, 2005.
- Peter Humfrey. *The Cambridge Companion to Giovanni Bellini* (Cambridge Companions to the History of Art). London & New York: Cambridge University Press, 2008.
- Richard Osborne. *Rossini* (Master Musicians Series). New York: Oxford University Press, USA, 2007.
- Demar Irvine and Jules Massenet. *Massenet: A Chronicle of His Life and Times*. New York: Amadeus Press, 2003.
- Laurence Davies. *Cesar Franck and His Circle*. New York: Da Capo Press, 1977.
- Mina Kirstein Curtiss. *Bizet and His World*. New York: Greenwood Press, 1977.
- Brian Rees. *Camille Saint-Saëns: A Life*. London: Faber and Faber, 2009.
- Alan Walker. *Franz Liszt: The Virtuoso Years, 1811–1847*, Vol. I. Ithaca, NY: Cornell University Press, 1988.
- _____. *Franz Liszt, Vol. 2: The Weimar Years, 1848–1861*. Ithaca, NY: Cornell University Press, 1993.
- _____. *Franz Liszt, Vol. 3: The Final Years, 1861–1886*. Ithaca, NY: Cornell University Press, 1997.
- M. Owen Lee. *Wagner: The Terrible Man and His Truthful Art*. Toronto: University of Toronto Press, 1999.
- Jan Swafford. *Johannes Brahms: A Biography*. New York: Vintage, 1999.
- Karl Geiringer. *Brahms: His Life And Work*. New York: Da Capo, 1984.
- David Brown. *Tchaikovsky: The Man and His Music*. New York: Pegasus, 2009.
- Kurt Blaukopf and Herta Blaukopf. *Mahler: His Life, Work and World*. London: Thames & Hudson, 2000.
- Michael Kennedy. *Richard Strauss: Man, Musician, Enigma*. London: Cambridge University Press, 2006.
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- Faubion Bowers. *Scriabin, a Biography*. New York: Dover Publications, 2010.
- Sergei Bertensson and Jay Leyda. *Sergei Rachmaninoff: A Lifetime in Music* (Russian Music Studies). Bloomington: Indiana University Press, 2002.
- Gerald Abraham. *Rimsky-Korsakov: A Short Biography*. New York: Ams Press Inc, 1975.
- David Brown. *Musorgsky: His Life and Works* (The Master Musicians Series). New York: Oxford University Press, USA, 2010.
- David Brown. *The New Grove Russian Masters I: Glinka, Borodin, Balakirev, Musorgsky, Tchaikovsky* (The New Grove

- Series). New York: W. W. Norton & Company, 1997.
- Victor Lederer. *Debussy: The Quiet Revolutionary*. (Unlocking the Masters Series No. 13). New York: Amadeus Press, 2007.
- Arbie Orenstein, ed. *A Ravel Reader: Correspondence, Articles, Interviews*. New York: Dover Publications, 1990.
- Pierre-Daniel Templier. *Erik Satie*. Cambridge: The MIT Press, 1969.
- Gerald Larner. *Maurice Ravel* (20th Century Composers). London: Phaidon Press, 1996.
- Anthony Pople. *The Cambridge Companion to Berg*. (Cambridge Companions to Music). London: Cambridge University Press, 1997.
- Malcolm Hayes. *Anton Von Webern* (20th Century Composers). New York: Phaidon Press, 1995.
- Darius Milhaud, Donald Evans, and George Hall. *My Happy Life*. London: Marion Boyars Publishers Ltd, 1995.
- Carl B. Schmidt. *Entrancing Muse: A Documented Biography of Francis Poulenc* (Lives in Music Series). New York: Pendragon Press, 2001.
- Ursula Vaughan Williams. *R.V.W.: A Biography of Ralph Vaughan Williams* (Oxford Lives). London: Oxford University Press, 1993.
- Imogen Holst. *Gustav Holst: A Biography*. London: Faber and Faber, 2009.
- Mervyn Cooke. *The Cambridge Companion to Benjamin Britten* (Cambridge Companions to Music). London: Cambridge University Press, 1999.
- Frank Stewart Howes. *Music of William Walton*. London: Oxford University Press, 1973.
- Brian Morton. *Shostakovich: His Life and Music* (Life & Times). London: Haus Publishers Ltd., 2007.
- Harlow Robinson. *Sergei Prokofiev: A Biography*. Boston: Northeastern, 2002.
- Jan Swafford. *Charles Ives: A Life with Music*. New York: W. W. Norton & Company, 1998.
- Howard Pollack. *Aaron Copland: THE LIFE AND WORK OF AN UNCOMMON MAN* (Music in American Life). Urbana: University of Illinois Press, 2000.
- Burton Bernstein and Barbara Haws. *Leonard Bernstein: American Original*. New York: Harper, 2008.
- Barbara B. Heyman. *Samuel Barber: The Composer and His Music*. New York: Oxford University Press, USA, 1994.
- Peter Hill and Nigel Simeone. *Messiaen*. New Haven, CN: Yale University Press, 2005.
- Jonathan Goldman. *The Musical Language of Pierre Boulez: Writings and Compositions* (Music Since 1900). London: Cambridge University Press, 2011.
- Luciano Berio. *Remembering the Future* (Charles Eliot Norton Lectures). Cambridge, MA: Harvard University Press, 2006.
- Peter Burt. *The Music of Toru Takemitsu*. (Music in the Twentieth Century). London: Cambridge University Press, 2006.

Other important stuff:

- If you are a qualified student with a disability seeking accommodations under the Americans with Disabilities Act, you are required to self-identify with the Office of Disability Services, Student Union, Room 1304. No accommodations will be granted without documentation from the Office of Disability Services. The deadline for registering or making accommodation changes is two weeks prior to the start of the Final Exam period. Any requests received after the deadline will generally be considered for the following semester.
- It is University policy that the classroom is not a place for children. Students are not to bring family members to class for day care or baby sitting.
- Free discussion, inquiry, and expression are encouraged in this class. Classroom behavior that interferes with either (a) the instructor's ability to conduct the class or (b) the ability of students to benefit from the instruction is not acceptable. Examples may include routinely entering class late or departing early; use of communication devices, or other electronic devices; repeatedly talking in class without being recognized; talking while others are speaking; or arguing in a way that is perceived as "crossing the civility line." In the event of a situation where a student legitimately needs to carry a communication device to class, prior notice and approval of the instructor is required." Classroom

behavior which is deemed inappropriate and cannot be resolved by the student and the faculty member may be referred to the Office of Judicial Affairs for administrative or disciplinary review as per the Code of Student Conduct which may be found at http://www.selu.edu/admin/stu_affairs/handbook/. 15

- Students are expected to maintain the highest standards of academic integrity. Behavior that violates these standards is not acceptable. Examples are the use of unauthorized material, communication with fellow students during an examination, attempting to benefit from the work of another student and similar behavior that defeats the intent of an examination or other class work. Cheating on examinations, plagiarism, and improper acknowledgment of sources in essays and the use of a single essay or paper in more than one course without permission are considered very serious offenses and shall be grounds for disciplinary action as outlined in the current General Catalogue.

- Students agree by taking this course that all required papers may be subject to submission for textual similarity to VeriCite for the detection of plagiarism. All submitted papers will be included as source documents in the VeriCite reference database solely for the purpose of detecting plagiarism of such papers. Use of the VeriCite service is subject to the Terms of Use posted on the VeriCite website.

Important University Dates:

- Monday, March 26 by 5 p.m. is the last day to withdraw or resign from regular classes.
- Tuesday, May 15 is the last day to return rental textbooks without a fine.
- Friday, May 18 - Student accounts will be charged for any rental books not returned by 12:30 p.m.

