

MUSC 110: Introduction to Music  
Winter 2021  
Updated November 3

## **MUSC 110** **Introduction to Music** Winter 2021

Instructor Name: Ms. Lady Abigail Imperio  
E-mail: [limperio@email.sc.edu](mailto:limperio@email.sc.edu) (Emails will be responded within 10-12 hours  
*\*Instructor do not answer emails from sunset on Friday to sunset on Saturday for religious reasons.*  
Office Hours: Monday, Wednesday, and Friday 10-11 AM, chat on Blackboard Collaborate Ultra and video conference (by appointment)

*\*With the ever-changing situation we are in, the instructor reserves the right to change the syllabus at any time. Please check the dates to see if you have the latest revision.*

### **ACADEMIC BULLETIN DESCRIPTION**

MUSC 110—Introduction to Music. 3 credit hours.

Perceptive listening and appreciation of musical elements, forms, and style periods, including composers' lives, individual styles, and representative works. Emphasis on classical music, jazz, and American popular music included.

**Note:** Carolina Core: AIU (Aesthetic and Interpretive Understanding)

### **FULL COURSE DESCRIPTION**

This course offers a survey of Western art music from the medieval period to the present day, with focus on the elements of music, terminology, composers, compositional form and style, and historical context. Critical understanding of representative works will be cultivated by a study of musical elements, forms, and style periods, as well as composers' lives, individual styles, and creative inspirations. Upon completion, students should be able to demonstrate skills in critical listening and differentiate between stylistic eras of Western art music

### **PREREQUISITES**

Prerequisites: None. Ability to read musical notation or perform music is *not* required.

### **LEARNING OUTCOMES**

After successful completion of this course, you will be able to:

1. Analyze musical works regarding compositional elements, style, and historical periods.
2. Discuss specific artistic periods or styles of music regarding historical development and major practitioners.

3. Demonstrate understanding of the ways music functions in society and culture.
4. Demonstrate ability to listen critically to music and develop a basic understanding of aesthetics and music as an art.
5. Demonstrate enhanced general competencies in the areas of reading, writing, critical thinking, and the basic listening skills required to engage in an informed discussion of music.
6. Continue to develop life-long knowledge and enjoyment of music.

## REQUIRED COURSE MATERIALS

1. Forney, K. A. Dell'Antonio, and J. Machlis (2018), *The Enjoyment of Music*, 13th ed., New York: Norton. ISBN: 978-0-393-63903-2

Purchasing the textbook (paper copy or e-book) with **total media access** is required. Online materials, such as InQuizitive, will be utilized extensively through the textbook's supplementary media for both learning and assessment purposes.

Note: All readings/materials comply with copyright/fair use policies.

2. Yellowdig Account: This semester, the MUSC110 is one of the pilot classes at USC to use Yellowdig for discussions. Access to the community includes payment of \$4.95.

## COURSE OVERVIEW

This course is delivered on Blackboard learning management system with 100% asynchronous course delivery. Students will work at different times from different locations and will not be required to attend any face-to-face or synchronous meetings.

For optimum success in this online course, students are expected to:

- Engage with course material **daily**. This is a 3-week course requiring an average of 5 hours of student engagement per week to complete the readings, activities, and assessments for each weekly segment.
- Submit all assignments by the posted due date and time. All deadlines are firm.

## REQUISITE TECHNOLOGY & TECHNICAL SKILLS

For this course, students will need regular and consistent access to the following:

- A computer (available in computer labs at various locations on the USC campus)
- Computer speakers or headphones/ear buds for listening to sound examples
- Reliable, high speed Internet
- Total access to digital resources of Norton's *Enjoyment of Music* textbook (<https://digital.wwnorton.com/enjmusic13>)
- MUSC 110 Blackboard course site (<https://blackboard.sc.edu/>)
- Microsoft Word

MUSC 110: Introduction to Music

Winter 2021

Updated November 3

- USC email account (checked daily)
- Yellowdig Account (checked often)
- Other technology tools as announced throughout the course

Minimal technical skills are needed in this online course. All work must be completed and submitted online. Therefore, students *must* have consistent and reliable access to a computer and the Internet. Before starting this course, students should have the ability to complete the following tasks successfully:

- Check USC email account and Blackboard daily
- Check Yellowdig as appropriate
- Use email and file attachments
- Navigate the MUSC 110 Blackboard site
- Create and save Microsoft Word documents
- Organize and save electronic files (.doc, .docx, or .pdf filetypes)
- Download and upload documents
- Retrieve electronic articles from the [USC Library website \(http://library.sc.edu/p/TCL\)](http://library.sc.edu/p/TCL)
- Access streaming video and music services such as Youtube and MetHD.

As a student in this course, you have access to support from the Division of Information Technology (DoIT) for Blackboard and computer issues. The service desk can be reached at 803-777-1800 Monday-Friday, 8am-6pm. You may also submit a service request or chat online with a Service Desk technician through DoIT's website. <http://www.sc.edu/technology/techstudents.html>

## GRADING POLICY

### General Grading Information

- **All graded components** (Materials of Music/InQuizitive Assignments, Module Quizzes, Listening Reports, and Exams) **are due by 11:59 p.m. EST** (Eastern Daylight Time) on the day indicated on the course schedule.
- Yellowdig Discussion is based on points system that will count as participation grade. See full explanation on Description of Course Activities.
- All submitted material in this course will be graded and scored by the instructor promptly within one week of the posted due date and time.
- Complete rubrics will be provided in Blackboard.

### Late Work Grading Policy

Late assignments, quizzes, and exams submitted within 24 hours of the stated deadline on the course schedule will be given *half credit* (50% points); materials submitted more than 24 hours after the stated deadline will be given *no credit* (0% points).

InQuizitive and Materials of Music tutorials will receive *no credit* (0% points) after the due date. The lowest five (5) scores will be automatically dropped from final grade calculations.

**Course Requirements**

The final grade in the class will be calculated based on weighted percentage from the following categories of required activities.

Assignment Types	Perc.
Materials of Music Tutorials & InQuizitives	15%
Module Quizzes (7)	10%
Yellowdig Discussion	15%
Listening/Movie Report (2)	30%
Terminology Exam (1)	10%
Final Exam (1)	20%
<b>Grand Total</b>	<b>100%</b>

**Evaluation and Grading Scale**

Grades will be assigned based on where each student’s point total falls within the ranges below, and quality points will be assigned according to the general marking system as laid out by the University of South Carolina Registrar. Complete rubrics for specific assignments will be provided in Blackboard.

Below is the grading scheme for this course.

Letter	Percentage	Description
A	90-100	Grades in the A range indicate excellent work, demonstrating a high degree of mastery of the subject matter. An exceptionally high grade.
B+	85–89	Grades in the B range denote a satisfactory understanding of the material. A high grade.
B	80-84	
C+	75-79	Grades in the C range represent errors that reveal incomplete understanding or weak mastery of the material. A weak grade.
C	70-74	
D+	65-69	Grades in the D range represent work that is very weak, showing poor understanding and very little mastery of the material. A low grade.
D	60-64	
F	0-59	Grades in the F range represent unacceptable work. A very low grade.

Students will be able to view their grades on Blackboard under **“Check Grades”** throughout the term to keep track of their progress.

**DESCRIPTION OF COURSE ACTIVITIES & GRADED COMPONENTS**

**Module videos**

Each module will include video presentations and videos of musical performances. This videos help contextualize content in each module and explain key concepts. Students should take notes while

MUSC 110: Introduction to Music

Winter 2021

Updated November 3

watching the videos (or participate as they would normally do in a face-to-face lecture). These notes will be helpful in completing forthcoming module activities such as assessments and discussion boards.

### **Reading**

Each module will include required reading material from the course textbook or from readings linked via Blackboard to articles or critical essays from contemporary classical music resources such as Classic FM and New York Classical Review. Students are expected to read all required material. As noted above, students should view the module videos before reading the assigned material for that module to help guide their reading. All readings comply with copyright and fair use policies.

Students should use their own personal strategies to make the reading experiences meaningful to them. For example, some students find that keeping a reading journal or collection of outlines helps them retain material throughout the duration of the course and beyond the course. Students should use strategies that are most beneficial to them personally.

### **Materials of Music Tutorials & Listening Guide Quizzes**

Each module will include multiple Materials of Music Tutorial or Listening Guide Quizzes (InQuizitive) that help students learn important musical terminology or representative musical works. "Materials of Music Tutorials" are supplementary assignments through the online resources of Norton's *Enjoyment of Music* textbook for the first twelve chapters of Part One. These activities help students hear the materials of music including melody, rhythm and meter, harmony, and texture through audio examples and questions that compare these concepts. "Listening Guide Quizzes" are delivered through "InQuizitive," an adaptive learning and assessment platform that facilitates mastery of critical listening skills and familiarity with representative musical works in a game-based setting. Animations, videos, and comparative musical examples link directly to the e-book and allow students to learn as they progress and offer instant feedback. Students wager points based on how confident they are with a question and earn points for correct responses. A minimum number of questions must be answered to receive a score for the assignment; however, students are permitted to continue working on the assignment until the desired score is achieved. For demonstration and more information, see "How InQuizitive Works" in Blackboard FAQ section.

Please note that Materials of Music Tutorials and Listening Guide Quizzes (InQuizitive) will receive *no credit* (0% points) if submitted after the daily due date and time of 11:59 p.m. EST. The lowest five (5) scores will be dropped from final grade calculations.

### **Module Quizzes**

Each module will include a quiz to assess students' mastery of the content for that module. The quiz questions will be drawn from required reading, activities, listening samples, and videos. Students are expected to have completed all assigned reading, listening, or viewing materials in their entirety before taking the module quiz. Some of the quiz questions will require students to demonstrate a greater depth of knowledge than simple recall, so be certain to take notes that convey your understanding of concepts as you progress through each module. Module quizzes may include restricted-response questions (e.g., true/false, multiple choice, and matching) or short answers, and these questions will be drawn randomly from a larger bank of questions, or from the teacher's lecture videos. All quizzes are comprised of ten (10) questions.

MUSC 110: Introduction to Music

Winter 2021

Updated November 3

Three (3) attempts will be allowed for all quizzes to give students several opportunities for success. *The highest earned grade out of the 3 attempts will be recorded (the one that will "count"),* so there will be no penalty for trying a second or third attempt. Please note that *no attempts will be allowed after the third attempt for any reason (including technological malfunctions).* Although students are allowed to use their notes and reading materials while taking quizzes, all students must complete module quizzes alone.

## **Yellowdig Discussion**

Yellowdig will be used this semester to guide the discussions regarding relevant topics in music, for two reasons: creating a community (since we are doing remote classes), and as a platform to share ideas and reflection of your progress in MUSC110 over the course of the semester. In order to achieve these goals, you are encouraged to post items of interest related to our course on Yellowdig. This includes articles, videos, and other webpages related to your personal interests, and to post about your experience as you prepared for various assignments.

Yellowdig will help you learn and prepare for other parts of the class and counted as your participation grade. To earn full credit for that part of the class grade (which is 15% of the total grade), you will need to earn at least 14,000 points by the end of the course, by posting pins, commenting, reacting, and earning likes from your peers.

*How to earn points:*

- ❖ Posts authored, 40 words minimum: 150 points
- ❖ Comments authored, 20 words minimum: 80 points
- ❖ Comments received: 55 points
- ❖ Any reaction received: 30 points
- ❖ ❤️ received: 33 points

To earn 14,000 points at the end of the semester, you will need to accumulate 1000 points per period. Each period ends on Friday at 11:59PM every week. There is a periodic buffer of 300 points, meaning, you can earn as much as 1300 points per week and transfer the 300 points for the next period. You can earn points starting on December 27, 2021 to January 16, 2022.

## **Listening or Movie Reports**

Throughout the term, students will listen to a recording, stream recorded or live musical performances (may or may not be possible this semester), and/or watch a film and write reports. They will be given question prompts to consider and compose a report on the music and their experience as a viewer. Students will employ materials of music vocabulary to describe the music and place the composition in its proper historical context. Reports will total two to three pages double spaced. Complete rubrics will be provided in Blackboard.

## **Terminology Exam**

All students will complete a terminology exam to assess their mastery of course content for the Part 1: Materials of Music. The exam will consist of a prepared essay question analyzing Beethoven's famous

MUSC 110: Introduction to Music

Winter 2021

Updated November 3

Bagatelle in A minor, WoO 59 ("Für Elise") employing the terms from chapters 1-12, as well as restricted-response questions (e.g., true/false and multiple choice) randomly drawn from a larger bank of questions. Students will be given two (2) attempts to complete the terminology exam, and it must be completed within seventy (70) minutes in a single sitting. No additional attempts will be granted after two (2) attempts for any reason

### **Final Exam**

The course will conclude with a cumulative online Final Exam through Blackboard that includes content from all previous modules. The final exam will consist of restricted-response questions (e.g., true/false and multiple choice), and they will be randomly drawn from a larger bank of questions. Students will be given two (2) attempts to complete the final exam, and it must be completed within 100 minutes in a single sitting. No additional attempts will be granted after two (2) attempts for any reason.

## **COURSE POLICIES**

Several course policies are in place to ensure that all students have a positive experience in the course.

### **Submission of Assignments**

All graded material must be submitted through the MUSC 110 Blackboard page by the due date and time. Please do not email assignments to the instructor; only assignments submitted on Blackboard will be graded. All assignments are submitted within the module folder.

### **Late work**

It is imperative that you keep up with the course and submit all module work by the designated due dates. Note that these deadlines are firm. Listening Quizzes (InQuizitive) and Materials of Music Tutorials will receive *no credit* beyond the due date and time. Other assignments, quizzes, and exams that are submitted within 24 hours of the stated due date will be given *half credit*. Note that assignment submission portals will be open for 24 hours beyond the published due date. Once an assignment submission portal closes, it will not be reopened.

### **"Working Ahead" Policy**

Considering the fluid learning environment at the University of South Carolina in the this year, the instructor may diverge from the posted schedule. Having said that, please note the designated course schedule and proceed in the designed order of tasks. You are encouraged to work ahead when you are able.

### **Online Class Behavior**

Participation in Yellowdig discussion is a component of student work for this course. Much communication with your instructor will occur via email. All discussion, either student-to-instructor or student-to-student, must demonstrate respect and civility. Please observe the following "**Netiquette**" **guidelines** (etiquette for communicating online) when interacting with students on the Yellowdig discussions:

- Be respectful of and open to others' opinions.
- Avoid use of all CAPITAL LETTERS. This will be read as "shouting" and can appear aggressive to recipients.

MUSC 110: Introduction to Music

Winter 2021

Updated November 3

- Begin responses to discussion board posts by your classmates with a friendly salutation, such as "Hello Clara" and "Hi Robert."
- Begin emails to instructor with a proper salutation, such as "Dear Instructor Schumann."
- When sending an email, please include a detailed subject line. Include the course number in your message and sign the email with your name.
- Maintain a professional tone. Use proper grammar, spelling, punctuation, and capitalization and avoid profanity.
- Re-read, think, and edit your message before you click Send/Submit.

Students who violate any guidelines above for netiquette on the discussion board will be contacted by the instructor and may receive grade penalties for repeated neglect of these policies.

### **Academic Accommodations for Students with Disabilities**

Students with disabilities should contact the Office of Student Disability Services. This office provides assistance with accessibility and other issues to help those with disabilities be more successful.

Additionally, students with disabilities should review the information on the Disabilities Services website and communicate with the professor during the first week of class. Below is the contact information for the Office of Disability Services:

Close-Hipp, Suite 102, 1705 College St, Columbia, SC 29208

Phone: (803) 777-6142

Fax: (803) 777-6741

Email: [sasds@mailbox.sc.edu](mailto:sasds@mailbox.sc.edu) Web: <http://www.sa.sc.edu/sds/>

Other academic support resources may help students be more successful in the course as well, such as the following resources:

- Library Services website ([http://www.sc.edu/study/libraries\\_and\\_collections](http://www.sc.edu/study/libraries_and_collections))
- Writing Center website  
([https://sc.edu/study/colleges\\_schools/artsandsciences/english\\_language\\_and\\_literature/beyond\\_classroom/writing\\_center/index.php](https://sc.edu/study/colleges_schools/artsandsciences/english_language_and_literature/beyond_classroom/writing_center/index.php))
- Student Technology Resources website (<http://www.sc.edu/technology/techstudents.html>)

### **Academic Integrity, Cheating, & Plagiarism**

Students are expected to follow all academic honesty policies governed by the University of South Carolina. To better understand academic integrity, all students must review the Office of Academic Integrity sanctions, which can be found at the USC Office of Academic Integrity website (<https://www.sa.sc.edu/academicintegrity/>). While students are encouraged to discuss class content with one another, all submitted work should reflect your own thoughts and understanding. Plagiarism in any form will not be accepted. This includes inappropriate resource use, utilizing the ideas, graphs, pictures or words provided by another author or resource. Plagiarism will be viewed as a critical offense and may result in dismissal from the program.

One or more of the following sanctions may be imposed for academic integrity violations: (1) expulsion from the university, (2) suspension from the university for a period of no less than one semester, and/or (3) probation. A combination of the above sanctions may also be implemented. It should be noted that submitting someone else's work is considered cheating. Cheating or any other academic integrity violations will result in *failure of the course for all involved parties*. All parties will also be referred to the

## COURSE SCHEDULE

The textbook for the course, *The Enjoyment of Music (EoM)*, is divided into seven (7) parts. The Course Schedule is designed to align with the seven-part organization of the textbook with further divisions into daily modules by topic. "Course LO#" identifies how module activities align with the Learning Outcomes of this course.

Day	Date	Topic	Due Today	Required Listening
<b>Introductory Module</b>				
1	12/27 (M)	Introduction	Syllabus Quiz 1 Complete "How to Use InQuizitive" Yellowdig Introductions	
<b>Module 1: Materials of Music</b>				
2	12/28 (T)	<b>Music Fundamentals</b> (Chapters 1-6)  Melody: Musical Line Rhythm and Meter: Musical Time Harmony: Musical Depth The Organization of Musical Sounds Musical Texture Musical Form	<b>Materials of Music 1 - 6</b> <i>Post and Comment in Yellowdig</i>	
3	12/29 (W)	<b>Music Expression, Instrument, and Style</b> (Chapters 7-12)  Musical Expression Text and Music Voices and Instrumental Families	<b>Materials of Music 7-12</b> <b>Listening Guide Chapter 11</b> <b>Module Quiz 1</b> <i>Post and Comment in Yellowdig</i>	<u>Britten</u> : "The Young Person's Guide to the Orchestra"

		Western Musical Instruments Musical Ensemble Style and Function of Music		
4	12/30 (T)	<b>Listening Analysis and Terminology Exam</b>	<b>Listening Analysis of Debussy's <i>Claire de Lune</i></b>  <b>Terminology Exam</b>	
<b>Module 2: The Middle Ages and Renaissance</b>				
9	12/31 (F)	<b>Early Sacred and Secular Music</b> 9)  Medieval and Renaissance Music Voice and Worship Layering Line: Polyphony The Renaissance Madrigal The Renaissance Mass	<b>Listening Guide</b> <b>Chapter 14, 15, 17, 19</b> <b>Module Quiz 2</b> <i>Post and Comment in Yellowdig</i>	Gregorian Chant: <i>Kyrie</i> Notre Dame School: <i>Gaude Maria virgo</i> Farmer : <i>Fair Phyllis</i> Palestrina : <i>Gloria</i>
<b>Module 3: The Baroque Era</b>				
13	1/1 (Sa)	The Baroque Era Introduction <b>Baroque Vocal Music</b>  Purcell and Early Opera Bach and the Lutheran cantata Handel and the English oratorio	<b>Listening Guide</b> <b>Chapter 22, 23, 24</b> <i>Post and Comment in Yellowdig</i>	Purcell: <i>Dido and Aeneas</i> Bach: <i>Cantata No. 140, Wachet auf, No. 1</i> Handel: <i>Messiah, No. 44</i>
17	1/2 (Su)	<b>Baroque Instrumental Music</b> (Chapters 26-28)  The Baroque Dance Suite Vivaldi and the Baroque Concerto Bach and the Fugue	<b>Listening Guide</b> <b>Chapter 26, 27, 28</b> <b>Module Quiz 3</b> <i>Post and Comment in Yellowdig</i>	Handel: <i>Water Music</i> Vivaldi: <i>Spring</i> Bach: <i>Contrapunctus I</i>

Module 4: Eighteenth-Century Classicism				
	1/3 (M)	<p><b>Classical Solo and Small Ensembles</b> (Chapters 29, 31, 33)</p> <p>Prelude: Eighteenth-Century Classicism Haydn and Chamber Music Mozart's Chamber Music Beethoven and the Sonata</p>	<p><b>Listening Guide</b> <b>Chapter 29, 31, 33</b> <i>Post and Comment in Yellowdig</i></p>	<p>Haydn: <i>String Quartet in E-flat Major, Op. 33, No. 2</i> Mozart: <i>Eine kleine Nachtmusic</i>, Beethoven: <i>Moonlight Sonata</i></p>
	1/4 (T)	<p><b>Classical Symphony</b></p> <p>Haydn and the Symphony The Classical Concerto Beethoven and the Symphony</p>	<p><b>Listening Guide</b> <b>Chapter 30, 32, 34</b> <i>Post and Comment in Yellowdig</i></p>	<p>Haydn: <i>Symphony No. 94 in G Major (Surprise)</i> Mozart: <i>Piano Concerto in G Major, K. 453</i> Beethoven: <i>Symphony No. 5 in C Minor, Op. 67</i></p>
22	1/5 (W)	<p><b>Classical Opera</b></p> <p>Mozart and the Classical Opera</p>	<p><b>Listening Guide</b> <b>Chapter 35</b> <b>Module Quiz 4</b> <b>Listening Report No. 1</b> <i>Post and Comment in Yellowdig</i></p>	<p>Mozart: <i>Don Giovanni</i></p>
Module 5: The Nineteenth Century				
23	1/6 (Th)	<p><b>Romantic Solo Music</b> (Chapters 37, 39, 40)</p> <p>Prelude 5: The Nineteenth Century Early Romantic Lied Chopin and the Romantic Piano Hensel and Programmatic Music</p>	<p><b>Listening Guide</b> <b>Chapter 37, 39, 40</b> <i>Post and Comment in Yellowdig</i></p>	<p>Schubert: <i>Elfking</i> Chopin: <i>Polonaise in A Major, Op. 40, No. 1</i> Hensel: <i>September: At the River</i></p>
25	1/7 (F)	<p><b>Romantic Symphony</b> (Chapter 41, 42, 43)</p>	<p><b>Listening Guide</b> <b>Chapter 41, 42, 43</b></p>	<p>Berlioz: <i>Symphonie fantastique, IV</i></p>

		Berlioz and the Program Symphony Mendelssohn's Program Music Brahms and the Absolute Music	<i>Post and Comment in Yellowdig</i>	Mendelssohn: <i>Overture to A Midsummer Night's Dream</i> Brahms: <i>Symphony No. 3 in F Major, III</i>
26	1/8 (Sa)	<b>Romantic Opera</b> (Chapter 44, 45, 46)  Verdi: Italian Opera Wagner: German Opera Tchaikovsky and the Ballet	<b>Listening Guide</b> <b>Chapter 44, 45, 46</b> <b>Module Quiz 5</b> <i>Post and Comment in Yellowdig</i>	Verdi: <i>Rigoletto, Act III</i> Wagner: <i>Die Walkure, Act III</i> Tchaikovsky: <i>The Nutcracker, Dance of the Suaar Plum Fairy</i>
27	1/9 (Su)	<b>Writing About Music</b>	<b>Listening Report No. 2 (Film)</b> <i>Post and Comment in Yellowdig</i>	
<b>Module 6: Twentieth-Century Modernism</b>				
29	1/10 (M)	<b>Atonality, Serialism, and Neoclassicism</b>  Prelude: Modernism Schoenberg and Expressionism <i>Stravinsky's Rite of Spring</i> Berg's Expressionist Opera Bartok and Neoclassicism	<b>Listening Guide</b> <b>Chapter 52, 53, 55</b> <i>Post and Comment in Yellowdig</i>	Schoenberg: <i>Pierrot lunaire, (The Moonfleck)</i> Stravinsky: <i>The Rite of Spring</i> Berg: <i>Wozzeck</i>
32	1/11 (T)	<b>American Music and Jazz</b>  Jazz and Blues Traditions Gershwin Ives, Copland and Musical Nationalism	<b>Listening Guide</b> <b>Chapter 56, 58, 59</b> <b>Module Quiz 6</b> <i>Post and Comment in Yellowdig</i>	Holiday: <i>Billie's Blues</i> Gershwin: <i>Rhapsody in Blue</i> Ives: <i>Country Band March</i> Copland: <i>Appalachian Spring</i>
<b>Module 7: Postmodernism: The Mid-Twentieth Century and Beyond</b>				

35	1/12 (W)	<b>Post-modern Ideals</b>  Prelude: Beyond Modernism American Experimentalists Bowie, Glass, and the Postmodern	<b>Listening Guide</b> <b>Chapter 62, 63</b> <i>Post and Comment in Yellowdig</i>	Cage: <i>Sonata V</i> Bernstein: <i>West Side Story</i>
36	1/13 (Th)	<b>Minimalism and Film Music</b>  Bernstein's <i>West Side Story</i> Reich and Minimalism Williams and Music for Film	<b>Listening Guide</b> <b>Chapter 64, 66, 68</b> <b>Short Musical Composition</b> <i>Post and Comment in Yellowdig</i>	Reich: <i>Electric Counterpoint</i> Glass: <i>Symphony No. 4 (Heroes)</i> Williams: <i>Imperial March</i>
39	1/14	<b>Reworkings and Recent Trends</b>  Roots and Reworking of Rock Tavener and Postmodern Orthodoxy Adams and Contemporary Opera	<b>Listening Guide</b> <b>Chapter 65, 69, 70</b> <b>Module Quiz 7</b> <i>Post and Comment in Yellowdig</i>	Tavener: <i>A Hymn to the Mother of God</i> Adams: <i>Doctor Atomic</i> , "Batter my heart" and "At the Sight of This"
40	1/15	Conclusion	<i>Post and Comment in Yellowdig</i>	
41	1/16	Final Exam	<b>Complete Final Exam</b>	