

History of Western Music I
MUSC 353-01—Fall 2020
MWF 9:40-10:30am

Instructor: Dr. Alexandria Carrico [she/her/hers]

Office: Currently online

Office Hours: Monday/Wednesday 10:45-11:45AM or by appointment

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Course Description

Music 353 is the first in a three-semester introduction to the European art music tradition. This semester begins with the art music of antiquity (including mythology and Greek theories on music and acoustics) and medieval Europe. We will progress through the late seventeenth century, c. 1700—specifically the music of Jean-Baptiste Lully and Henry Purcell—concentrating on stylistic characteristics, the sociological uses of music, and the cultural importance of medieval, renaissance, and baroque music.

Learning Outcomes

Through lectures, independent reading, listening, discussion, and score analysis, students will:

- analyze the construction of the musical canon, examining issues of representation and assessing how writings about early European music history both reify and challenge this structure.
- describe and compare basic elements of music history, including notable composers, works, and relationships among music and other arts, across a variety of musical styles from the Antiquity through the seventeenth century.
- develop a working vocabulary for discussing music composed before the application of functional harmony, including deciphering and/or transcribing Gregorian chant notation, Ars Nova isorhythmic patterns, and 16th and 17th century printed music.
- identify major composers, historical styles, systems of notation, and cultural contexts of music in European society before the Enlightenment, including aurally differentiating between medieval, renaissance, and baroque musical textures as well as finer points within those broad categories, learning, at the end of this process, to connect the historical continuum to the 18th and 19th century music with which they may be more familiar.
- examine sociological constructions, such as race, gender, class, and religion, in their historical and cultural context and compare these to diverse, present-day musical and social contexts.
- discover and apply different methodological approaches used by musicologists to study historical texts.

Required Texts

- Burkholder/Grout, *A History of Western Music*. 10th ed. New York: W.W. Norton, 2019.*
- Burkholder/Palisca, *Norton Anthology of Western Music*. Volume 1. 8th ed. New York: W.W. Norton, 2019.

- **YOU ARE REQUIRED TO BRING YOUR ANTHOLOGY TO EACH CLASS MEETING.**
- If you choose to buy used anthologies online, you'll still need an [access code](#) to access the online materials for the course **including all the listening**. This option (used anthologies, ebook + access code) has been popular in the past and is the most economical option. <https://digital.wwnorton.com/hwm10>.
- All listening for this course is available directly through the [publisher's website](#): <https://digital.wwnorton.com/hwm10>.

*You will use the same textbook for MUS354 and MUS455, but will later purchase Volumes 2 and 3 of the anthologies.

Grading and Evaluation

*Attendance/Participation	100 points (10%)
Homework (4 @ 20pts each)	80 points (8%)
Blogs (4 @ 100pts each)	400 points (40%)
Final Project	150 points (15%)
<u>Exams (3 @ 90pt each)</u>	<u>270 points (27%)</u>
Total	1,000 points (100%)

**Attendance/participation includes attending at least two (2) Luise E. Peake Music & Culture Colloquium Series Events*

Grading Scale:

A	895-1000 (90%-100%)
B+	845-894 (85% - 89%)
B	795-844 (80% - 84%)
C+	745-794 (75% - 79%)
C	695-744 (70% - 74%)
D+	645-694 (65% - 69%)
D	595-644 (60% - 64%)
F	0-594 (59% and below)

Online Resources, Library Reserves, and Other Course Materials

Reserve materials, including all the textbooks, will be located at the Music Library and can be found online through the music library website. Some listening for the course can be found on the Naxos Online Music Library, though I encourage you to use the recordings provided by the textbook for this course especially. Recorded versions of early music vary widely! Handouts, the syllabus, assignments, homework, study guides, and listening quizzes will be available through **Blackboard**.

Extensions, Late Work, and "Life Happens"

All assignments are given a specific due date. No make-ups, no late papers, and no extra credit will be given. Illnesses will require a doctor's note. If there is an emergency or a hardship, you must talk to me. In general, **no late papers will be accepted, unless you evoke the "life happens pass."** As humans there are a great many situations that arise in life over which we

have no control. I understand that many of you are not only students, but may also be parents or caretakers. All of you have life responsibilities outside of the classroom that may affect your performance or presence within it. Thus, everyone is allotted one “life happens” ticket per semester. This allows you to turn in one assignment late, no questions asked. Please be aware that you only get **ONE** “life happens” ticket per semester, so please use it wisely. Should extenuating circumstances arise that would necessitate greater accommodation, please communicate with me about this. In order to utilize your “life happens pass” you must email me before the assignment is due requesting an extension. I will also look again at a written assignment if you feel you received a low grade; however, you must accept that I will be very thorough in this process and your grade might instead go down after further review.

Attendance Policy and Participation

Your attendance AND participation are essential to the success of this class. I will take attendance and note class participation for each class meeting. University policy states: “Absence for more than 10 percent of the scheduled classes, **whether excused or unexcused**, is excessive and the instructor may choose to exact a grade penalty for such absences.” This works out to 4 absences total, after which students will forfeit 10% of your attendance grade. Please remember to communicate with me should extenuating circumstances arise. Doctors’ notes are required if you miss a class during which an assignment was due or a test was given. This allows you to avoid late penalties.

Principles of Community and Safe Discussion

The classroom is a community. If you behave in such a manner as to distract from or disrupt the learning process or comfort level of the others in the community, I reserve the right to reflect this in your final grade without prior notice. These behaviors include—but are not limited to—cell phone or other hand-held device use, arriving excessively late, whispering, eating full meals, *etc.* There are ways to be a productive member of our classroom community. There are productive and disruptive ways to contribute to discussion in a classroom. Productive ways include: listening to others, building off what someone else has said, asking questions, and referencing course reading for that day or previous discussions. Disruptive participation includes, but is not limited to: interrupting, chatting while someone else is contributing, working on other materials during listening or collective score analysis, browsing social media websites or holding private chat conversations with other students during class, winging it, using derogatory or incendiary rhetoric toward the instructor or fellow students, or micro-aggressions toward marginalized groups.

Cell Phone Policy

While they are essential for many things including emergency communications from the University, cell phones are not allowed out in class. Please keep them out of sight. Cell phone use during class is only allowed for non-native speakers who use translator apps or pre-approved voice recorders.

Plagiarism and Cheating

The **USC Honor Code** will be strictly enforced. Academic dishonesty or plagiarism of any sort is not tolerated. Cheating, for our purposes, is fraud or dishonesty in an academic setting. This includes, but is not limited to, using notes during an exam, having someone else write a paper for

you, or copying another student's work. Plagiarism is cheating on a written assignment. There are two types of plagiarism—accidental and intentional. Most plagiarism is accidental—that is, you forget to cite a source or paraphrase too heavily from another source. Intentional plagiarism is when you copy large portions of someone else's work—either published or from a friend—re-use a paper from another class, or purchase a paper from a website. We will go over proper citation styles in class; as a rule, however, if an idea or words did not originate in your own head, it must be cited so that credit is given to the person who had the idea first. If you paraphrase from a website, you need to cite your source and, to protect yourself, make sure it's an academic website! Please refer to the Office of Academic Integrity's website for information on the [USC Honor Code: http://sa.sc.edu/adacademicintegrity](http://sa.sc.edu/adacademicintegrity). The penalties for cheating and plagiarism are extremely strict and, once reported, cannot be undone. Don't jeopardize your academic standing at USC!

Non-Discrimination and Pronouns

As the University of South Carolina Policy EOP 1.04 states, "The University of South Carolina does not discriminate in educational or employment opportunities or decisions on the basis of personal characteristics that are not relevant to an individual's abilities, qualifications, or job performance. Under federal and state law, these characteristics include age, race, color, sex, religion, national origin, and disability status. It is the policy of the University that an individual's sexual orientation be treated in the same manner." Please inform me of your preferred name and pronouns. If you use a name and/or pronouns other than what is in the course roll, please email me or speak to me about the name and/or pronouns that you would like me to use and I will be happy to accommodate your request.

Students Requiring Supports for Disabilities

It is recommended that students with physical or learning disabilities discuss academic accommodations with their professors during the first two weeks of class. I am happy to make reasonable accommodations for you as best I can with proper notice. If you need more thorough accommodations, you should register with the [Office of Student Disability Services: http://www.sa.sc.edu/sds/](http://www.sa.sc.edu/sds/). While I strive to make my classroom an accessible and welcoming space for people of all abilities, I can only make specific accommodations for you with proper communication from you or officially through this office. Please communicate with me about any accommodations you receive through the Office of Student Disability Services and how I can best implement these to make this class accessible, enjoyable, and successful for you. I have also attempted to avoid conflicts with major religious holidays. If, however, I have inadvertently scheduled an exam or major deadline that creates a conflict with your religious observances, please let me know as soon as possible so that we can make other arrangements.

Basic Needs & Security Statement

Any student who faces challenges securing food or safe housing and believes this may affect their performance in the course is urged to contact the Director of Undergraduate Studies in the School of Music or the [Student Success Center](https://www.sc.edu/about/offices_and_divisions/student_success_center/index.php) for support: https://www.sc.edu/about/offices_and_divisions/student_success_center/index.php. You may instead/also notify me if you are comfortable in doing so. This will enable me to provide any resources that I may possess. USC also maintains a food pantry for students. For more information see the [Gamecock Pantry](http://www.sc.edu/about/offices_and_divisions/student_success_center/index.php) website:

https://sc.edu/about/offices_and_divisions/leadership_and_service_center/service_opportunities/volunteering/gamecock_pantry/index.php

Counseling Center

Counseling and Psychiatry Services are available to all students and provide a variety of services from individual and group counseling to stress management and relaxation and biofeedback. Additionally, The USC Counseling Center now offers teletherapy and telepsychiatry that allow students to connect with a healthcare professional through digital platforms. The USC Counseling Center is available as a resource for you:

https://sc.edu/about/offices_and_divisions/student_health_services/medical-services/counseling-and-psychiatry/index.php.

Independent Work Expectations

This class involves regular reading and listening assignments; students are responsible for all assigned material as well as information covered in lectures. Classroom lectures will expand upon material found in the textbook and reinforce essential aspects of the listening and reading assignments. Students should study the assigned material **before** class and be prepared to contribute productively to classroom discussion. This means you should: listen to the assigned pieces online, read the pages from your textbook, look at the assigned scores in your anthology (while listening to them!), then read the commentary following that score, and/or review old study guides from previous classes.

Written Assignments

All written assignments should be typed, double-spaced, 1” margins, 12-pt font, and proofread. Writing assignments will be submitted via Blackboard. Cite all consulted sources completely whether quoted directly or closely paraphrased in whatever citation style you are most comfortable. Any assignments not conforming to these guidelines will receive point deductions.

Peer Tutoring and Writing Coaches:

Tutoring is available for this course to assist you in better understanding the course material. The Peer Tutoring Program at the Student Success Center provides free peer-facilitated study sessions led by qualified and trained undergraduate tutors who have previously taken and excelled in this course. Sessions are open to all students who want to improve their understanding of the material, as well as their grades. Please visit the Student Success Center’s Website to find the complete tutoring schedule and make an appointment:

https://sc.edu/about/offices_and_divisions/student_success_center/study-smart/tutoring/index.php. You may also contact the Student Success Center at 803-777-1000 and sassc@mailbox.sc.edu with additional questions. The School of Music Spark Lab and Music History area also sponsor Writing Coaches. You can sign up in the Music Library for a time. Additional academic resources, including the USC Writing Center, are available to you through the Student Success Center:
https://sc.edu/about/offices_and_divisions/student_success_center/index.php.

Course Schedule

*Schedule is subject to change. Readings and assignments are listed the day they are due.
Unless otherwise indicated, all readings/listening are from the required texts.*

(S) = synchronous meetings via Zoom.

(A) = asynchronous recorded lectures posted on Bb.

Date	Topic	Reading/Listening	Assignment
Fri. 8/21 (S)	Introductions & Issues	Syllabus	Secure course materials
UNIT 1: Introduction to Issues in Musicology			
Mon. 8/24 (S)	Canon Formation	<u>Reading:</u> <ul style="list-style-type: none"> • H. Wiley Hitchcock and James Deaville, “Musicology in the United States” in <i>Oxford Music Online</i> (read the intro bit, sections 1, 2, 4, 5, and 6) • Shaver-Gleason, Linda. June 20, 2016. “You Can’t Change the Canon...Or Can You?” <i>Not Another Music History Cliché!: Debunking Myths and Calling Out Lazy Writing in Published Articles About Classical Music</i> https://notanothermusichistorycliche.blogspot.com/2016/06/you-cant-change-canonor-can-you.html. 	Submit flipgrid introduction video
Wed. 8/26 (S)	Music & Privilege	<u>Reading:</u> <ul style="list-style-type: none"> • Shreffler, Anne. December 27, 2017. “The Myth of the Canon’s Invisible Head.” <i>Not Another Music History Cliché!</i> https://notanothermusichistorycliche.blogspot.com/2017/12/the-myth-of-canons-invisible-hand-guest.html#more. • Ewell, Philip. April 24, 2020. “Beethoven Was an Above Average Composer – Let’s Leave it at That.” <i>Music Theory’s White Racial Frame: Confronting Racism and Sexism in American Music Theory</i> https://musictheoryswhiteracialframe.wordpress.com/2020/04/24/beethoven-was-an-above-average-composer-lets-leave-it-at-that/. 	
Fri. 8/28 (A)	Greek Heritage & the Myth of Western Music	<u>Reading:</u> Chapter 1 (pp. 3-19) <u>Listening:</u> <i>Epitaph of Seikilos</i> ; Euripides, selections from <i>Orestes</i>	Complete Exit Quiz by 11:59PM
UNIT 2: Medieval Music and Culture			
Mon. 8/31 (S)	Early Christian Church & Notation	<u>Reading:</u> Chapter 2 (pp. 20-41); Chapter 3 (pp.42-60) <u>Listening:</u> Mass for Christmas Day; Vespers for Christmas Day; Tropes on <i>Puer natus</i>	Blog #1: The Canon Due
Wed. 9/2 (S)	Liturgy & Hildegard	<u>Reading:</u> Chapter 3 (pp. 60-62) <u>Listening:</u> Hildegard - <i>In principio omnes</i>	
Fri. 9/4 (A)	Secular Song	<u>Reading:</u> Chapter 4 (pp. 63-79)	Complete Exit Quiz by 11:59PM

		<u>Listening</u> : Ventadorn - <i>Can vei la lauzeta mover</i> ; Comtesa de Dia - <i>A chantar</i> ; Adam de la Halle - <i>Robins m'aime</i> ; Walther - <i>Palästinalied</i> ; Cantiga 159	
Mon. 9/7 (Labor Day - A)	Building Research Skills	<i>Asynchronous class</i>	Homework #1 Due
Wed. 9/9 (S)	Race & the Middle Ages	<u>Reading</u> : <ul style="list-style-type: none"> • Sturtevant – “Is ‘Race’ Real?” (https://www.publicmedievalist.com/is-race-real/) • O’Doherty – “Where Were the Middle Ages?” (https://www.publicmedievalist.com/where-middle-ages/) • Sturtevant – “Resisting the Anti-Semitic Crusade” (https://www.publicmedievalist.com/resist-crusade/) 	
Fri. 9/11 (A)	Early Polyphony	<u>Reading</u> : Chapter 5 (pp. 80-105) <u>Listening</u> : Organa from <i>Musica enchiriadis</i> ; <i>Alleluia Justus ut palma</i> ; <i>Jubilemus, exultemus</i> ; Leonin - <i>Viderunt Omnes</i> ; Perotin - <i>Viderunt Omnes</i>	
Mon. 9/14 (S)	Ars Nova & Machaut	<u>Reading</u> : Chapter 6 (pp. 106-133) <u>Listening</u> : <i>Sumer is icumen in</i> ; Philippe de Vitry - <i>cum statua</i> ; Motets on <i>Dominus</i> ; Machaut - <i>Messe de Nostre Dame</i> ; Machaut - <i>Rose, liz</i> ; Landini - <i>Non avrà ma 'pietà</i>	Blog #2: Race in the Middle Ages Due
Wed. 9/16 (S)		Exam Review	
Fri. 9/18 (A)		EXAM 1	
UNIT 3: Renaissance Music and Culture			
Mon. 9/21 (S)	Intro to the Renaissance & English School	<u>Reading</u> : Chapter 7 pp. (135-158); Chapter 8 (159-165) <u>Listening</u> : <i>Alleluia, A newë work</i> ; Dunstable - <i>Quam pulchra es</i>	
Wed. 9/23 (S)	Franco-Flemish School	<u>Reading</u> : Chapter 8 (pp. 165-179); Chapter 9 (pp. 180-193) <u>Listening</u> : Binchois - <i>De plus en plus</i> ; Du Fay - <i>Resvellies vous</i> ; <i>Missa Se la face ay pale</i> ; Busnoys - <i>Je ne puis vivre</i> ; Ockeghem - <i>Missa Prolationum</i>	
Fri. 9/25 (A)	Josquin	<u>Reading</u> : Chapter 9 (pp. 193-204) <u>Listening</u> : Josquin - <i>Faulte d'argent</i> ; <i>Milles regretz</i> ; <i>Ave Maria...virgo serena</i> ; <i>Ave Maria, Missa Pange lingua</i>	Complete Exit Quiz by 11:59PM
Mon. 9/28 (S)	Italian Madrigals	<u>Reading</u> : Chapter 10 pp. 205-220 <u>Listening</u> : Arcadelt - <i>Il bianco e dolce cigno</i> ; Rore - <i>Da le belle contrade d'oriente</i> ; Marenzio - <i>Solo e pensoso</i> ; Gesualdo - <i>Io parto</i>	Homework #2 Due
Wed. 9/30	French Chansons &	<u>Reading</u> : Chapter 10 pp. 220-228	

(S)	English Madrigals	<u>Listening:</u> Sermisy - <i>Tant que vivray</i> ; Lassus - <i>La nuit froide et sombre</i> ; Le Jeune - <i>Reveyez venir du printemps</i> ; Morley - <i>Sing we and chant it</i> ; Weelkes - <i>As Vesta was</i> ; Dowland - <i>Flow My Tears</i>	
Fri. 10/2 (A)	The Protestant Reformation	<u>Reading:</u> Oettinger - <i>Music as Popular Propaganda in the German Reformation, 1517-1555</i> (pp.1-7; pp. 24-35; pp. 47-53) <u>Listening:</u> Luther - <i>Nun komm, der Heiden Heiland & Ein feste Burg</i> ; Walter/Luther - <i>Ein feste Burg</i>	Complete Exit Quiz by 11:59PM
Mon. 10/5 (A)	The Reformation & Protest	<u>Reading:</u> Chapter 11 (pp. 229-242) <u>Listening:</u> Bourgeois - Psalm 134; Tallis - <i>If ye love me</i> ; Byrd - <i>Sing joyfully unto God</i>	Blog #3: Music & Protest
Wed. 10/7 (S)	Counter Reformation – The Fight for the Soul of Polyphony	<u>Reading:</u> Chapter 11 (pp. 243-253) <u>Listening:</u> Gombert - <i>Ave Regina caelorum</i> ; Palestrina - <i>Pope Marcellus Mass</i> ; Victoria - <i>O magnum mysterium</i> (motet and mass); Lassus - <i>Cum essem parvulus</i>	
Fri. 10/9 (A)	Renaissance Instruments	<u>Reading:</u> Chapter 12 (pp. 254-271) <u>Listening:</u> Susato - <i>Dances</i> ; Holbourne - <i>Dances</i> ; Navárez - <i>Cancion Mille reges</i>	Complete Exit Quiz by 11:59PM
Mon. 10/12 (S)	Performance Practice	<u>Reading:</u> Chapter 13 (p. 295); Kuijken- <i>The Notation is Not the Music: Reflections on Early Music Practice and Performance</i> (Ch. 1 & 2) <u>Listening:</u> Marini – <i>Sonata IV</i> ; Corelli – <i>Trio Sonata in D Major</i>	
Wed. 10/14 (S)		Exam Review	
Fri. 10/16 (A)		EXAM 2	
UNIT 4: Seventeenth Century Music			
Mon. 10/19 (S)	Intro to the Baroque	<u>Reading:</u> Chapter 13 (pp. 277-296)	
Wed. 10/21 (S)	Florentine Camerata	<u>Reading:</u> Chapter 14 (pp. 297-304) <u>Listening:</u> Monteverdi - <i>Cruda Amarilli</i> ; Caccini - <i>Vedro 'l mio sol</i> ; Peri, <i>l'Euridice</i>	
Fri. 10/23 (A)	Monteverdi and Opera	<u>Reading:</u> Chapter 14 (pp. 305-309) <u>Listening:</u> Monteverdi - <i>L'Orfeo</i>	Complete Exit Quiz by 11:59PM
Mon. 10/26 (S)	Italian Public Opera	<u>Reading:</u> Chapter 14 (309-316) <u>Listening:</u> Monteverdi - <i>L'incoronazione di Poppea</i>	Abstract for final project due
Wed. 10/28 (S)	Gender in the Baroque: Barbara Strozzi	<u>Reading:</u> Chapter 15 (p. 321); Funcke - “She Quickened the Pulse of 17th-Century Music” (https://www.nytimes.com/2019/12/20/arts/music/barbara-strozzi.html) <u>Listening:</u> Strozzi, <i>Lagrime mie</i> ; Horrible Histories, Barbara Strozzi at 400 (https://www.bbc.co.uk/sounds/play/m00070zm ; 6:39-16:20)	

Fri. 10/30 (A)	Italian Oratorio and Cantata	<u>Reading:</u> Chapter 15 (pp. 317-322, 324-325) <u>Listening:</u> Carissimi - <i>Jephte</i> ; Grandi - <i>O quam tu pulchra es</i>	Complete Exit Quiz by 11:59PM
Mon. 11/2 (S)	Venice	<u>Reading:</u> Chapter 12 (pp. 271-275); Chapter 13 (pp. 322-324) <u>Listening:</u> Gabrieli - <i>Canzon septimi toni a 8, In ecclesiis</i>	Blog #4: Music & Gender Due
Wed. 11/4 (S)	Schütz and Biber	<u>Reading:</u> Chapter 15 (pp. 326-330); *add Biber reading <u>Listening:</u> Schütz - <i>Saul, was verfolgst du mich</i> ; add Biber listening	
Fri. 11/6 (A)	Court of Louis XIV	<u>Reading:</u> Chapter 15-16 (pp. 337-343, 350-358) <u>Listening:</u> Gaultier - <i>La Coquette virtuose</i> ; Jacquet de la Guerre - Suite No. 3 in A Minor	Complete Exit Quiz by 11:59PM
Mon. 11/9 (S)	Lully and French Opera	<u>Reading:</u> Chapter 16 (pp. 343-350) <u>Listening:</u> Lully - <i>Armide</i>	Homework #3 Due
Wed. 11/11 (S)	Purcell	<u>Reading:</u> pp. 358-364 <u>Listening:</u> Purcell - <i>Dido and Aeneas</i>	
Fri. 11/13 (A)	Spain	<u>Reading:</u> Chapter 16 (pp. 364-370) <u>Listening:</u> Velasco – <i>La púrpura de la rosa</i> ; Padilla – <i>Albricias pastores</i> ;	Complete Exit Quiz by 11:59PM

UNIT 5: Music in the “New World”

Mon. 11/16 (S)	Black and Brown Composers in L.A.	Black and Brown Composers in Baroque Latin America - Early Music America - https://www.youtube.com/watch?v=IyYcSSQ-irU (begin at 3 minutes) <i>Watch webinar and answer exit quiz question(s)</i>	Homework #4: Due
Wed. 11/18 (S)	Sor Juana Inés de la Cruz	<u>Reading:</u> Hart – “Sor Juana Inés de la Cruz” in the <i>Cambridge Companion to Latin American Poetry</i> <u>Listening:</u> Cruz – <i>Madre, la los primores</i> (https://www.youtube.com/watch?v=Ii5JLxOqhEc); score in Bb	
Fri. 11/20 (A)	Mohicans & Moravians	<u>Reading:</u> <i>Singing Box 331: Re-sounding Eighteenth-Century Mohican Hymns from the Moravian Archives</i> <ul style="list-style-type: none"> • “Introduction” (https://oieahc.wm.edu/digital-projects/oi-reader/singing-box-331-rachel-wheeler-sarah-eyerly/introduction/) • “Visiting Box 331” (https://oieahc.wm.edu/digital-projects/oi-reader/singing-box-331-rachel-wheeler-sarah-eyerly/visiting-box-331/) • “Singing ‘Jesu Paschgon Kia’” (https://oieahc.wm.edu/digital-projects/oi-reader/singing-box-331-rachel-wheeler-sarah-eyerly/singing-jesu-paschgon-kia/) • “Conclusion” (https://oieahc.wm.edu/digital-projects/oi-reader/singing-box-331-rachel-wheeler-sarah-eyerly/hearing-new-histories/) 	Complete Exit Quiz by 11:59PM

Mon 11/23 (S)	Guest lecture	Guest Lecture with Dr. Sarah Eyerly	Final Project Due
Wed. 11/25	NO CLASS	THANKSGIVING BREAK	
Fri. 11/27			
Mon. 11/30 (S)		Final Exam Review	

FINAL EXAM: Exam 3
Wednesday, December 9, 9:00-11:00AM

All students enrolled in music courses must be provided basic information about the maintenance of health and safety within the contexts of practice, performance, teaching, and listening. Such information can be found and should be reviewed as necessary at:

https://www.sc.edu/study/colleges_schools/music/spark_laboratory/music_wellness/index.php