

MUSC 2055 Music History Survey II (3 credits)
Spring 2012 • T/Th • 1:00-2:20 AM
Whitney 112 • Music Department • Fine Arts Division
proferickson.com/cke/musc2055

Instructor and Contact Information

Dr. Christian Erickson
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Course Description

This course examines the music and aesthetics of Western art music from the Classical through the Contemporary eras. Major composers and their works are put into historical context. Critical listening, thinking and analytical skills are developed.

Prerequisites

None, however completion of MUSC 2050 Music History Survey I and 2040 Written Theory III is recommended.

Co-requisites

None

Purpose

This is a required course for music majors and minors. The skills practiced and learned will provide the student with the fundamental knowledge of music history required for further study in the discipline. It may also fulfill the Visual and Performing Arts general education requirement.

Course Format

Lecture

Grading

Letter

Texts/Materials (required for all students)

- Burkholder, J., Donald Jay Grout, and Claude V. Palisca. *A History of Western Music* (8th edition). New York: Norton, 2009. ISBN-13: 978-0393931259
- Burkholder, J., Donald Jay Grout, and Claude V. Palisca. *Norton Anthology of Western Music, Volume 2* (6th edition). New York: Norton, 2009. ISBN-13: 978-0393931273
- Burkholder, J., Donald Jay Grout, and Claude V. Palisca. *Norton Anthology of Western Music, Volume 3* (6th edition). New York: Norton, 2009. ISBN-13: 978-0393932409
- Dickreiter, Michael. *Score Reading: A Key to the Music Experience*. Pompton Plains, NJ: Amadeus Press, 2003. ISBN-13: 978-1574670561

- Pens, pencils, erasers, notebook, etc.
- Access to a computer with an internet connection and a browser, or equipped with a CD-ROM drive and media player software that can play AAC audio files (e.g. iTunes)
- USB flash drive (2GB or larger)

Minimum Student Outcomes

Upon completion of MUSC 2055 Music History Survey II, the student will:

- identify major composers, genres and works associated with stylistic periods studied.
- summarize the musical aesthetics of each stylistic period studied.
- apply knowledge of musical stylistic content to identify musical excerpts both visually from scores and aurally from recordings or performances.
- distinguish musical works based on personal stylistic traits of individual composers.

Approximate Final Grade Evaluation

- 40% — Unit Exams
- 20% — Homework/Participation
- 15% — Historical Period Outline Summaries
- 15% — Quick Quizzes
- 10% — Analytical Paper

Descriptions of Graded Course Components

Unit Exams: [Four total, each worth around 10% of your final grade] Four unit exams will be administered at regular periodic intervals throughout the semester. Exams may cover any material from the text, handouts, class activities, videos, assignments, and lectures. Please make immediate note of exam days on our attached course schedule and resolve any conflicts you may have ASAP.

Homework/Participation: [Periodic, each assignment worth around 1% of your final grade] This component involves listening to assigned recordings, completing guided analyses, researching composer biographies, reading historical source documents, and answering critical thinking questions. Assignments will be prepared outside of class, then reviewed in a roundtable or given as an oral report during the next meeting. Students will be graded on both preparedness and participation.

Historical Period Outline Summaries: [3 total, each worth 5% of your final grade] Students will assemble outline summaries of each historical period that will be suitable for later use as study aids for upper-level coursework, exit exams, or even graduate entrance exams.

Quick Quizzes: [periodic, each worth around 1% of your final grade] Short timed quizzes based on the prior meeting's reading assignment will be periodically administered during the first five minutes of class meetings (except for exam days). These quizzes cannot be made up, and they will be collected at five minutes after the hour. Therefore, please be consistently punctual for our meetings.

Analytical Paper: [Worth 10% of your final grade] An historical-analytical paper focusing on a common-practice period piece of the student's choosing will be assigned. Guidelines for formatting, annotations, etc. will be distributed early in the semester

Attendance: While not directly factored into your grade, attendance and participation are vital to learning. Students are expected to attend class regularly, arrive on time, and stay for the entire session. You are responsible for learning all material covered in class whether you are present or not. If you do miss a meeting or a portion of one, please ask a classmate if you may review his or her notes.

Websites

You have several online resources available to you. Our class companion website for this course is available at **proferickson.com**. Here you'll find printable documents (such as the syllabus and other handouts), links to useful sites, and audio files. The second site is a text-specific companion website that includes flashcards and tutorial quizzes for each chapter, along with other useful links. A link to this site can be found on our class webpage, or by typing this shortcut into your browser: **<http://mcaf.ee/toi38>**. Finally, our library subscribes to the Naxos streaming music library. You can access thousands of art music recordings through this site.

Late and Incomplete Assignments

Students are expected to complete all assignments by prescribed due dates. The "due date" is the beginning of the meeting following an assignment unless otherwise noted on the course calendar. Assignments submitted after the due date will be assessed a flat 25% penalty. I will accept late work up until the final day of class, so do not simply "blow off" an assignment because the due date is past and it's subject to a late penalty. Partial credit is always better than no credit at all.

Absences and Make-up Exam and Quiz Policy

In cases of school-sponsored activities or illness resulting in an absence by the student, it is the student's responsibility to notify the instructor *in advance* of the missed class. Absences with advance notice are considered "excused." Students are responsible for all reading, listening and other homework assigned during the absence. Absences *without* prior notification to the instructor ("unexcused") will automatically result in forfeiture of any possible points associated with the missed class.

Make-up exams are administered at the instructor's discretion. A maximum of one exam may be made up (subsequent missed exams will result in a zero for each one missed). Typically, exams missed as a result of an excused absence (see above) will be administered in advance of the exam date or as soon as possible after the exam date associated with the missed exam.

Exams missed due to an unexcused absence will be subject to the 30% late penalty described above, and will administered at a time mutually convenient to the instructor and student. As an incentive for students to make in-class exams a priority in this course, all make-up exams, whether excused or not, are in a formal essay format that most students find more difficult than the regular in-class exams. Exams are marked in **bold** on your course calendar for your planning convenience. Please resolve any conflicts with these dates as soon as possible, and see me promptly if you have a scheduled obligation that conflicts with an exam date.

Quick Quizzes over the previous meeting's listening assignments are also marked on the calendar. Unlike exams, these quizzes cannot be made up or completed in advance due to absence (excused or otherwise) or tardiness. There are no exceptions to this policy. Fortunately, each individual quiz counts for a very small percentage of your final grade, missing one or two of them will not substantially effect your final score in the class. However, missing several of them will effect your final score. Please arrive a few minutes before class begins so you're ready when the quiz commences.

Course Withdrawal/Petition for Incomplete Grade

On occasion, unforeseen circumstances may interfere with a student's ability to complete a course or to accomplish a satisfactory level of personal academic achievement. If you find yourself in this situation, I encourage you to visit with me regarding your options. Rarely is a grade unsalvageable if a student is willing to take the steps necessary to rectify it. If, however, a student is ever unable to fully devote his or her energies to the coursework, withdrawal may be the best option. Consult the college's academic calendar for the withdrawal deadline. Paperwork for withdrawals can be obtained from the Office of Records and Admissions.

A temporary grade of "I" or "incomplete" is available to students who cannot finish the course due to an emergency situation that arises late in the semester. The administration of an incomplete is at the instructor's discretion. Although I can be flexible depending on the circumstances of the student, my general policy is that the student should have at least 75% of the course completed and have a current grade of C or better at the time of the request for the incomplete grade. The incomplete portion of the course must be completed by the end of the semester following the request (summer sessions excluded) or the "I" will revert to an "F."

Northern Wyoming Community College District Policies

- Academic Honesty Statement: Students are expected to maintain the highest standards of academic honesty and integrity. Academic honesty means performing all academic work without lying, cheating, deceit, plagiarism, misrepresentation, or unfairly gaining advantage over any other student. Violations of academic honesty are in violation of District standards for student conduct and shall result in disciplinary action
- Disability Statement: Students with disabilities who believe they may need accommodations in this class are encouraged to contact the advising office as soon as possible to ensure such accommodations may be implemented.
- A complete list of official college policies can be found on the NWCCD website by pointing your browser to this shortcut: <http://mcaf.ee/7018c>

Course Calendar

Subject to revision. All graded assignments are due at beginning of the next class meeting unless otherwise noted. Quick Quizzes are over the previous day's assigned reading. Graded items in **bold**.

Anthology Key: MWC = *Music in Western Civilization*; NAWM = *Norton Anthology of Western Music*. (Note: I will distribute in-class copies of any scores assigned from sources outside of your anthology.)

Meeting 1, January 17

- **Topics:** Formalities; The Preclassical Period
- **Reading:** *HWM* (*History of Western Music*): Chapter 20; *SR* (*Score Reading*): pp. 51 ("Scores of the classic...")-57
- **Listening:** Couperin, *L'Arlequine* from *Pièces de clavecin* (handout); C.P.E. Bach, Fantasia in C Minor for clavichord (MWC 126); D. Scarlatti, Sonata in D Major, K. 119 (NAWM 106); Stamitz, Sinfonia in E-flat Major, Op. 11, No. 3: I. Allegro assai (NAWM 109)

Meeting 2, January 19

- **Topics: Quick Quiz 1** (over *Score Reading* reading assignment); The Classical Period; Classical Era Instrumental Music: The Sonata Cycle & Chamber Music
- **Reading:** *HWM*: Chapters 22 & 23; *SR*: pp. 76 ("Synchronizing image and sound")-89
- **Listening:** Haydn, String Quartet in E-flat Major, Op. 33, No. 2 (*The Joke*): IV. Presto (NAWM 111); Mozart, Piano Sonata in F Major, K. 332: I. Allegro (NAWM 114); Beethoven, Piano Sonata in C Minor, Op. 13 (*Pathétique*): I (NAWM 118)

Meeting 3, January 24

- **Topics: Quick Quiz 2;** Classical Era Instrumental Music: Orchestral Music
- **Reading:** *HWM*: Chapters 22 & 23; *SR*: pp. 124-132
- **Listening:** Haydn, Symphony No. 92 in G Major (*Oxford*): IV (NAWM 112d); Mozart, Piano Concerto in A Major, K. 488: I. Allegro (NAWM 115); Beethoven, Symphony No. 3 in E-flat Major, Op. 55 (*Eroica*): I. Allegro con brio (NAWM 119); for Quick Quiz 3: Mozart, *Eine Kleine Nachtmusik*, 4th Mvt. (Naxos call no. ATM-CD-1542, Tracks 12-14 and Track 19)

Meeting 4, January 26

- **Topics: Quick Quiz 3;** Classical Era Opera & Religious Music
- **Reading:** *HWM*: Chapters 21 & 24
- **Listening:** Gluck, *Orfeo ed Euridice*: Excerpt from Act II, Scene 1; Mozart: Selections from *Le nozze di Figaro* (MWC 137); Mozart: Selections from Requiem Mass (MWC 138)

Meeting 5, January 31

- **Topics: Exam I over the Classical Era; Historical Outline Summary DUE!**
- **Viewing:** Films on Neoclassical & Romantic Art

Meeting 6, February 1

- **Topics:** Introduction to the Romantic Era; Romantic Art Discussion; Analytical Paper Guidelines
 - **Reading:** *HWM*: Chapter 25 (pp. 595-606 up to “Song”); *SR*: pp. 150-161
 - **Listening:** for Quick Quiz 4: Mozart, Excerpt from Symphony No. 41 in C Major, 1st Mvt. (Naxos call no. ATM-CD-1541, Tracks 2-4 and Track 14)
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Meeting 7, February 7

- **Topics: Quick Quiz 4;** Romantic Era Opera
 - **Reading:** *HWM*: Chapter 27 (pp. 661-670 up to “Vincenzo Bellini”, 677-681 up to “The United States”, 690-709 up to “France”)
 - **Listening:** Weber, *Der Freischütz*, Act II, Finale, Wolf’s Glen Scene (MWC 153/NAWM 140); Wagner, *Das Rheingold*, Final Scene, “Entrance of the Gods into Valhalla” (MWC 154); Rossini: *Il Barbiere Di Siviglia*, Act I, No. 7, “Una Voce Poco Fa” (NAWM 137); Verdi: *Otello*, Act 4, Scene 3 (MWC 156)
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Meeting 8, February 9

- **Topics:** Romantic Era Vocal Music
 - **Reading:** *HWM*: Chapters 25 (pp. 606-614 up to “British and North American Song”), 26 (pp. 652-656 up to “Partsongs”), and 29 (pp. 743-748 up to “Reaching the Audience”); *SR*: pp. 17-23, 101-118
 - **Listening:** Schubert, *Gretchen Am Spinnrade*, D. 118 (NAWM 121); R. Schumann, *Dichterliebe*, Op. 48, No. 1, “Im Wunderschönen Monat Mai” (NAWM 123); Mahler: *Kindertotenlieder*, No. 1, “Nun Will Die Sonn’ So Hell Aufgeh’n” (NAWM 150); Mendelssohn: *Elijah*, Op. 70, Closing Chorus, “And Then Shall Your Light Break Forth” (NAWM 135); for Quick Quiz 5: Beethoven, Romanze in F Major, Op. 50, No. 2, for violin and orchestra (Naxos call no. PSC1281, Track 19)
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Meeting 9, February 14

- **Topics: Quick Quiz 5;** Romantic Era Instrumental Music: Keyboard Works
 - **Reading:** *HWM*: Chapter 25 (pp. 616-630 up to “Louis Moreau Gottschalk”); *SR*: “Methods for Following a Score: Following a Single Part,” pp. 162-175
 - **Listening:** R. Schumann, Excerpts from *Carnaval*, Op. 9 (NAWM 125); Chopin, Mazurka in B-flat Major, Op. 7, No. 1 (NAWM 126); Chopin, Nocturne in D-flat Major, Op. 27, No. 2 (NAWM 127); Liszt: Hungarian Rhapsody No. 15 (MWC 157); for Quick Quiz 6: Beethoven, Excerpt from Symphony No. 5 in C Minor, 1st Mvt. (Naxos call no. NI1760, Disc 3, Track 1)
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Meeting 10, February 16

- **Topics: Quick Quiz 6;** Romantic Era Instrumental Music: Orchestral Works
 - **Reading:** *HWM*: Chapter 26 (pp. 633-648 up to “Chamber Music”) and 29 (pp. 741-743 up to “Gustav Mahler”); *SR*: pp. 23 (“Organization of a score page”)-31
 - **Listening:** Berlioz, *Symphonie fantastique*, V, “Dream of a Witches’ Sabbath” (NAWM 130); Mendelssohn, Violin Concerto, III. Allegretto non troppo—Allegro molto vivace (NAWM 131); R. Strauss, *Don Quixote*, Op. 35, Themes and Variations 1-2 (NAWM 150)
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Meeting 11, February 21

- **Topics: Quick Quiz 7;** Romantic Era Instrumental Music: Chamber Works; Post Romanticism; Summary of Romantic Era Composers
 - **Reading:** *HWM*: Chapter 26 (pp. 648-652 up to “Choral Music”) and 29 (pp. 728-735 up to “The Wagnerians”)
 - **Listening:** Beethoven, String Quartet in C-sharp Minor, Op. 131, I. Adagio ma non troppo e molto espressivo (NAWM 120a); C. Schumann, Piano Trio in G Minor, Op. 17, III. Andante (NAWM 134); Brahms, Quintet for Piano and Strings in F Minor, Op. 34, I: Allegro non troppo (NAWM 148)
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Meeting 12, February 23

- **Topics: Exam over the Romantic Era; Historical Outline Summary DUE!**
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Meeting 13, February 28

- **Topics:** Intro to the 20th Century; General Developments in the 20th Century, Part I
 - **Reading:** *HWM*: Chapter 31 (pp. 772-778 up to “Vernacular Musical Traditions” and pp. 785-809); *SR*: pp. 119-123
 - **Listening:** Rachmaninov, Prelude in G Minor, Op. 23, No. 5 (NAWM 157); Revueltas, *Sensemaya* (NAWM 177); Pärt, *Seven Magnificat Antiphons*, excerpts (NAWM 201); Debussy, *Nocturnes*, No. 1, “Nuages” (NAWM 156); for Quick Quiz 8: Chopin, Waltz in D-flat Major (“Minute”), Op. 64, No. 1 (Naxos call no. ALPHA040, Track 9)
 - **Viewing:** Film on Impressionism in Art and Music
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Meeting 14, March 1

- **Topics: Quick Quiz 8;** General Developments in the 20th Century, Part II
 - **Reading:** *NAWM*: Chapter 32 (pp. 810-829 up to “Igor Stravinsky”); *SR*: pp. 133-149
 - **Listening:** Schoenberg, *Pierrot lunaire*, Op. 21, excerpts (NAWM 160); Stravinsky, *Symphony of Psalms*: I (NAWM 165); Berg, *Wozzeck*, Op. 7, Act III, Scene 3 (NAWM 162); Satie, *Embryons desséchés*: No. 3, *de Podophtalma* (NAWM 159); Cowell, *The Banshee* (NAWM 179); Penderecki, *Threnody for the Victims of Hiroshima* (NAWM 195); for Quick Quiz 9: Schubert, Quintet in A Major (“The Trout”), 4th Mvt. (Naxos call no. ATM-CD-1197, Disc 3, Track 4)
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Meeting 15, March 6

- **Topics: Quick Quiz 9;** Specific Styles and Techniques of the 20th Century: Conventional Materials of Music; **Analytical paper piece chosen (verbal confirmation)**
 - **Reading:** NAWM: Chapter 32 (pp. 829-854); SR: pp. 58-64 and pp. 200-219
 - **Listening:** Stravinsky, excerpts from *The Rite of Spring* (NAWM 164); Scriabin, Piano Prelude, Op. 74, No. 5 (MWC 177); Mihaud, *Saudades do Brazil*, “Botafogo” (MWC 181); Ives: *The Unanswered Question* (MWC 194); for Quick Quiz 10: Wagner, Prelude to *Tristan and Isolde* (Naxos call no. OC602, Track 1)
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Meeting 16, March 8

- **Topics: Quick Quiz 10;** Specific Styles and Techniques of the 20th Century: Avant-Garde Music
 - **Reading:** NAWM: Chapter 34
 - **Listening:** Schoenberg, Piano Suite, Op. 25: Prelude (NAWM 161a); Boulez: *Le marteau sans maître*: III. “L'artisan Furieux” (MWC 206); Cage: Music of Changes, Book I (NAWM 188); Varèse: Poème électronique (audio only); Babbitt, *Philomel*: Section I (NAWM 194); Reich, Clapping Music
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Spring Break, March 12-16; No Class Meetings

Meeting 17, March 20

- **Topics:** Musical Media of the 20th Century (Conventional)
 - **Reading:** NAWM: Chapter 35 (pp. 906-909 up to “Popular Music” and pp. 921-940 up to “The New Virtuosity”); SR: pp. 31 (“Notation of individual instruments”)-34
 - **Listening:** Sousa, *The Stars and Stripes Forever* (NAWM 154/Handout); Webern, Symphony, Op. 21, 1st mvt. (NAWM 163); Seeger, String Quartet, III. Allegro possibile (NAWM 180); Prokofiev, *Alexander Nevsky*, Op. 78, “Arise, Ye Russian People (NAWM 175); Bartók, *Mikrokosmos*, No. 123 “Staccato and Legato” (NAWM 166); Ives, “Charlie Rutlage” (MWC 184); Copland, *Appalachian Spring* (Suite): Variations on “It’s a Gift to be Simple” (NAWM 181, pp. 457-469)
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Meeting 18, March 22

- **Topics: Quick Quiz 11;** Musical Media of the 20th Century (Avante-Garde); **Analytical paper—rough draft of first section due (via e-mail)**
 - **Reading:** NAWM: Chapters 35 (pp. 940-956) and 36 (pp. 957-960 up to “The Changing World of Music”); SR: pp. 176-199
 - **Listening:** Nancarrow, Study for Player Piano No. 3a (audio only); Cage, *Sonatas and Interludes*: Sonata V (NAWM 187); Berio, *Sequenza III* (NAWM 192); Crumb, excerpts from *Black Angels* (NAWM 193); for Quick Quiz: Brahms, Excerpt from Symphony No. 4 in E Minor, 1st Mvt. (Naxos call no. 0149192BC, Track 1)
 - **Viewing:** Film on Modernism in Art and Music
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Meeting 19, March 27

- **Topics: Quick Quiz 12;** Discussion of Film on Modernism; Summary of Principal 20th-Century Composers
 - **Reading:** *NAWM*: Chapter 35 (pp. 969-986)
 - **Listening:** In-class selections TBA
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Meeting 20, March 29

- **Topics: Exam over the 20th Century; Historical Outline Summary DUE!**
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Meeting 21, April 3

- **Topics:** Intro to Popular Music; U.S. Pop Music of the 19th Century
 - **Reading:** *NAWM*: Chapters 21 (p. 496) and 31 (pp. 778-782 up to “Ragtime”); *SR*: pp. 220-243
 - **Listening:** Gay, excerpts from *The Beggar’s Opera* (MWC 119 & *NAWM* 103); Stevenson, “The Last Rose of Summer” (handout); Dixon, “Zip Coon” (handout); Foster, “Jeanie with the Light Brown Hair” (*NAWM* 124); McCarthy, “Bonnie Blue Flag” (handout); Root, “Battle Cry of Freedom” (handout); Harris, “After the Ball” (handout); for Quick Quiz: Stravinsky, Excerpt from *The Firebird* Ballet Suite (Naxos call no. PH04056, Track 1)
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Meeting 22, April 5

- **Topics: Quick Quiz 13;** Tin-Pan Alley & Musical Theatre; **Analytical paper— Second draft of first section due; first draft of second section due (both via e-mail)**
 - **Reading:** *NAWM*: Chapters 31 (pp. 782-784), 33 (pp. 855-863), and 35 (pp. 915-916 up to “Film Music”); *SR*: pp. 34 (“Transposing Instruments”)-39
 - **Listening:** Armstrong, “Sweet Adeline” (handout); Berlin, “Cheek to Cheek” and “Puttin’ on the Ritz” (handouts); Gershwin: “I Got Rhythm” (*NAWM* 169); Rodgers & Hammerstein, *Oklahoma!*, “I Cain’t Say No!” (MWC 200); Bernstein: *West Side Story*, “Cool” (MWC 201)
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Meeting 23, April 10

- **Topics: Quick Quiz 14;** Blues
 - **Reading:** *NAWM*: Chapter 33 (pp. 864-866 up to “Jazz in the 1920s”); *SR*: pp. 39 (“Title pages”)-40
 - **Listening:** Johnson, “Cross Road Blues” (handout); Smith, “Back Water Blues” (*NAWM* 170); Dixon, “Hoochie Coochie Man” (handout); Moore, “Am I Wrong” (handout)
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Meeting 24, April 12

- **Topics: Quick Quiz 15;** Jazz, Part 1
 - **Reading:** *NAWM*: Chapter 33 (pp. 866-874 up to “Film Music”); *SR*: pp. 245-251
 - **Listening:** Joplin, “Maple Leaf Rag” (*NAWM* 155); Johnson, “Carolina Shout” (handout); Oliver: “Dippermouth Blues” (handout); Armstrong: “West End Blues” (*NAWM* 171)
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Meeting 25, April 17

- **Topics: Quick Quiz 16;** Jazz, Part 2
 - **Reading:** *NAWM*: Chapter 35 (pp. 918-921 up to “Heirs to the Classical Tradition”); *SR*: pp. 251 (“Seating plans”)-254
 - **Listening:** Ellington, “Cotton Tail” (*NAWM* 172); Parker, “Koko” (handout); Davis, “Boplicity” (handout)
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Meeting 26, April 19

- **Topics: Quick Quiz 17;** Rock Music, Pt. 1
 - **Reading:** *NAWM*: Chapter 35 (pp. 909-912 up to “The Sixties”); *SR*: pp. 254 (“Spacial effects”)-256
 - **Listening:** Calhoun, “Shake, Rattle and Roll” [Turner version and Haley version] (handout); Penniman, “Tutti-Frutti” (handout)
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Meeting 27, April 24

- **Topics: Quick Quiz 18;** Rock Music, Pt. 2
 - **Reading:** *NAWM*: Chapter 35 (pp. 912-915 up to “Broadway and Film Music”); *SR*: pp. 256 (“The conductor”)-261
 - **Listening:** Berry, “Roll Over Beethoven” (handout); Lennon/McCartney, “She Loves You” (handout); Robinson, “My Girl” (handout)
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Meeting 28, April 26

- **Topics: Quick Quiz 19** (last one!); Rock Music, Pt. 3; **Analytical paper— Final draft of second section due (via e-mail)**
 - **Reading:** *NAWM*: Chapter 36 (pp. 960-964 up to “New Technologies”)
 - **Listening:** Dylan, “The Times They Are A-Changin’” (handout); Hendrix, “Purple Haze” (handout); Bonham/Jones/Page/Plant, “Heartbreaker”
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Meeting 27, May 1

- **Topics: Quick Quiz 8;** Rock Music, Pt. 4
 - **Reading:** *NAWM*: Chapter 36 (pp. 964-969 up to “Minimalism and Postminimalism”)
 - **Listening:** Sex Pistols, “Anarchy in the U.K.” (handout); Nelson, “When Doves Cry” (handout); Wright/Jackson, “Express Yourself” (handout); Cobain: “Smells Like Teen Spirit” (handout)
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Meeting 28, May 3

- **Topics:** Film Music
 - **Reading:** *NAWM*: Chapters 33 (pp. 874-876) and 35 (pp. 916-918 up to “From Bebop to Free Jazz”)
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FINAL EXAM OVER POPULAR MUSIC—THURSDAY, May 8, 2:00 PM - 4:00 PM