Introduction
Welcome to MUS 100 Online! This class serves as an introduction to western art music for non-music majors. No prior experience in music is required, although it is helpful to have a healthy interest in aspects of music.

Objectives
- To be open-minded towards ideas, cultures, opinions, and music that may be unfamiliar to you
- To gain an appreciation of western art music (i.e., classical music)
- To understand the basic technical elements of music
- To learn an overview of the history, style periods, important composers, trends, and instruments of western art music
- To become a better listener of music
- To apply the musical appreciation and knowledge gained in this class to enrich your life

Textbook
Craig Wright, *Listening to Western Music*, Ed. 8, Cengage Learning, 2017

The textbook is online and is accessible through MindTap by Cengage. The subscription to it is included with your tuition. You can access it by following the MindTap link from within D2L. If you would like an optional loose-leaf paper version, use ISBN 9781337087629. If you have any questions, technical issues, or need help with your textbook, Cengage offers support here: 800-354-9706; [http://www.cengage.com/support](http://www.cengage.com/support).

Content and Mini-Lectures
This course was created and designed by Dr. Paul Lombardi, Associate Professor of Music Theory and Composition here at the USD. Much of this course content is his handiwork and you will see him featured in some of the mini-lectures.

Office Hours, Email, and Communication
My office is in Arts and Sciences, which is located on East Cherry Street where it intersects Willow Street. Since I have a regular day job, I do not hold regular office hours, but I am available to meet in my office by appointment or by web conference via Collaborate. Furthermore, you may reach me by phone; the number is posted at the top of this syllabus.

When contacting me by email, be sure to use your regular email as shown at the top of this syllabus and avoid using the email built into D2L to ensure that you receive a speedy response. I generally respond to all emails within 24 hours. On weekends, holidays, and when I’m traveling, responses to your emails may take up to 48 hours.

When sending me an email, be sure that it has an appropriate subject heading (don’t just respond to the last email you received from me), begin with an appropriate TO line (Dear Ms. Price, or Hello Katherine), use proper grammar, punctuation, and capitalization, and type your name at the end. Formal emails that do not conform to this simple standard may be perceived as disrespectful or rude, or may not contain enough information for me to adequately address your concerns. Copy all text when replying to my emails, otherwise I may forget our previous conversations.

Overview
Art music—also known as concert music, formal music, serious music, erudite music, or legitimate music (sometimes shortened to legit music)—is an umbrella term used to refer to musical traditions implying advanced structural and theoretical considerations and a written musical tradition. The notion of art music is well-defined in contrast to two other types of music, namely popular music and folk music. The art music we study in this class originated in Western Europe, and later spread to all of Europe and North America, as well as parts of South America. The collective culture of these regions is referred to as western civilization. Music from other parts of the world, whether it be art, popular, or folk music, is referred to as world music. In this class, we particularly focus in on western art music, which is often called “classical music,” but this term is sometimes ambiguous because the classical style period refers to western art music specifically from about 1750–1825.
In this class, we will study the history of western art music—which goes back more than a millennium—by listening to important musical compositions and by learning about notable figures, events, and trends. We will also learn some basic technical aspects of music. The class is divided into four units:

1. Elements of music
2. Pre-tonal period (c. 800–1600)
3. Common-practice period (c. 1600–1900)
4. Modern period (c. 1900–present)

Each unit will be followed by an exam (the exams are completed online). Furthermore, you will attend two concerts, watch two films, and take part in four discussions. The day-to-day activities to prepare you for the exams include reading, listening to music, and watching brief videos.

**Grade**

All feedback on graded items is given as percentages. Your grade is determined by the following components: 4 exams, 2 concert reviews, 2 film summaries, 4 series of discussion posts, and weekly review quizzes and listening exercises. The details of these components and their rubrics follow in the next few sections of this syllabus. The Schedule of Events, shown in this syllabus, contains several reading and listening items from the textbook. They will not be included in your grade calculation, but success on the exams will require you to complete them. Your final grade is calculated according to the weights of the components as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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</thead>
<tbody>
<tr>
<td>Exams</td>
<td>44%</td>
</tr>
<tr>
<td>Exam 1 (11%)</td>
<td></td>
</tr>
<tr>
<td>Exam 2 (11%)</td>
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<td>Exam 3 (11%)</td>
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<tr>
<td>Exam 4 (11%)</td>
<td></td>
</tr>
<tr>
<td>Concert Attendance</td>
<td>12%</td>
</tr>
<tr>
<td>Concert Review 1 (6%)</td>
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<tr>
<td>Concert Review 2 (6%)</td>
<td></td>
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<tr>
<td>Films</td>
<td>12%</td>
</tr>
<tr>
<td>Film Summary 1 (6%)</td>
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<tr>
<td>Film Summary 2 (6%)</td>
<td></td>
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<tr>
<td>Discussion</td>
<td>12%</td>
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<tr>
<td>Discussion Posts 1 (3%)</td>
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<td>Discussion Posts 2 (3%)</td>
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<tr>
<td>Discussion Posts 3 (3%)</td>
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<tr>
<td>Discussion Posts 4 (3%)</td>
<td></td>
</tr>
<tr>
<td>Review Quizzes and Listening Exercises</td>
<td>20%</td>
</tr>
<tr>
<td>19 Review Quizzes</td>
<td></td>
</tr>
<tr>
<td>24 Listening Quizzes</td>
<td></td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Your lowest three review quizzes and listening exercise scores will be dropped. Your final letter grade is calculated according to the following scale (n.b., grades are not rounded up):

- **A** 100–90%
- **B** 89.99–80%
- **C** 79.99–70%
- **D** 69.99–60%
- **F** 59.99–0%

Your scores will usually be posted on D2L within 48 hours after their due dates. The gradebook on D2L will be setup to calculate your grade for you.

Sometimes scores on a single assignment or the overall grades are skewed in a way that they don’t accurately represent the class’s accomplishment, so it may be necessary to curve the scores. If I find it necessary to curve scores, you will be notified and provided the details of the curve.

It is important to keep up with the coursework. In this class, students who keep up with all the requirements to the best of their abilities do indeed pass. If you are in danger of failing, it is probably because you have excessive absences and/or are missing work. If you fall far enough behind that it is clear that you cannot pass, you may be withdrawn from the class.
discretion. You may drop the class at your discretion with a W as long as you abide by the deadlines in the academic calendar.

Exams
The course is divided into four units, as described above under the Overview section of this syllabus, and an exam follows each of the units. The exams are completed online, and there will be a window of time in which you will have access to them on D2L. They are multiple-choice, and the questions come from the textbook, the listening, and from my videos. Also, some questions include identification of the assigned listening. Scores are given as percentages of correct responses. The exams are 1–2 hours in duration, so plan your schedules accordingly.

Concert Attendance
Attend two performances of western art music. You can find a list of approved performances on D2L, and if there is a performance that you would like to attend that is not on the list, you may send details of it to me so that I can consider adding it to the list. Most of the performances will be on the USD campus, but if you don’t live in Vermillion, we can look for performances for you to attend near your location. Most of the performances on the USD campus are free to attend. Other regional concert opportunities can be found at some of the following websites. Note that “pops” concerts do not fulfill the western art music requirement, so those centered around movie or video-game music, jazz, musical theater, gospel, folk, Celtic, rock/pop, etc., DO NOT fulfill this requirement. In order to fulfill the concert attendance requirement, a concert must have a substantial amount of the program drawn from the established canon of Western Art Music. Check in with me before attending a performance to make sure that it fulfills the requirement. Some websites for additional performances you can look into are below.

- [http://sdsymphony.org](http://sdsymphony.org)
- [http://www.siouxcitysymphony.org](http://www.siouxcitysymphony.org)
- [https://www.omahasymp.org/series/masterworks](https://www.omahasymp.org/series/masterworks)
- [http://lincolnsymphony.org](http://lincolnsymphony.org)
- [http://desmoinesmetropolitanopera.org](http://desmoinesmetropolitanopera.org)
- [http://dmsymphony.org](http://dmsymphony.org)
- [http://www.bhsymphony.org](http://www.bhsymphony.org)

The Metropolitan Opera broadcasts performances live to various movie theaters. If you are interested in viewing one of these performances for your concert attendance, click on “find cinemas” to locate a participating theater near you, and then visit that theater’s website to know when the broadcasts will be.

- [http://metopera.org/Season/In-Cinemas](http://metopera.org/Season/In-Cinemas)
- [https://www.fathomevents.com/categories/arts-entertainment](https://www.fathomevents.com/categories/arts-entertainment) — Fathom Events is the hosting service for the Metropolitan Opera streaming, and you can search for locations and purchase tickets here. They also have streaming performances of the Bolshoi Ballet, which would also count as a Western Art Music concert attendance requirement.

Also, the USD Library subscribes to the Metropolitan Opera Broadcasts. You may watch either the April 5, 2014 performance of Puccini’s La Bohème or the January 9, 2010 performance of Strauss’s Der Rosenkavalier for ONE of your concert attendance reports.


While attending performances, it is important to use appropriate concert etiquette. Appropriate concert etiquette includes, but is not limited to the following:

- Arrive on time, stay for the whole performance, and do not enter or leave the hall while music is playing.
- Do not talk or be disruptive while the music is playing.
- Completely turn off all your mobile devices for the entire event. Even if silent, your lighted phone is distracting to the people behind you.
- Clap at the end of entire pieces and not in between movements— if you are unsure, just wait for the majority of the audience to applaud before you clap. N.b., sometimes audiences get this wrong.

People who don’t follow appropriate concert etiquette may be escorted out of the hall by the stage manager.
After the performance, write a brief report that includes the following:

- Your name
- The date of the performance (For prerecorded productions like the Met broadcasts, indicate both the date of the original performance and the date you watched it.)
- The venue (e.g., Colton Recital Hall)
- The performing ensemble(s)
  - For small ensembles (8 or fewer performers), list each player (e.g., Julliard String Quartet: violinists Areta Zhulla and Ronald Copes, violist Roger Tapping, and cellist Astrid Schween).
  - For large ensembles, list the name of the group and the name of the conductor if there is one; list any notable soloists, such as the soloist in a concerto or the performers of the main roles in an opera (e.g., the New York Philharmonic Orchestra, Maestro Pierre Boulez, Conductor, Christiane Oelze, Soprano, and Itzhak Perlman, Violin).
- The instrumentation(s)
  - For small ensembles (8 or fewer performers), list each instrument (e.g., two violins, viola, cello).
  - For large ensembles, it is not necessary to list all the instruments (e.g., a large ensemble may be listed simply as orchestra or opera chorus).
- The names of the individual pieces and their composers—note that concerts usually have several pieces by different composers, so make sure to list both the works and their composers. Pieces may also have several movements (like chapters or sections of one whole piece). Make sure to list these as well. (E.g., the concert contained both Beethoven’s Symphony No. 3 “the Eroica,” in four movements: I. Allegro con brio, II. Marcia funebre—Adagio assai, III. Allegro vivace, IV. Allegro molto, and Debussy’s Nocturnes, in three movements: 1. Nuages (Clouds), 2. Fêtes (Festivals), 3. Sirènes (Sirens).)
- 2–3 sentence description of each piece and/or movement—note that for long works (like an Opera) it is fine to discuss larger sections, such as Acts or scene changes. Try to connect what you hear with information from the textbook or other music we are studying, such as the assigned listening examples.
- Most or all of this information should be listed in your concert program brochure.

For some performances, it may not be entirely clear about what you should include in your brief report. If you have any questions, feel free to contact me.

Submit your report electronically on D2L. Write your name on the original program (photo copies are not acceptable), and drop it off at my office. Or, take a selfie of yourself holding it and either include it in your report, or email it to me at Katherine.Price@usd.edu. If you watch one of the Metropolitan Opera performances through the USD library, take a screen shot of the opera and email it to me in lieu of a printed program (this can be done with a smartphone). As a third option you may snail-mail it to (postmarked by its due date):

Katherine Price
414 E Clark St
A&S 110
Vermillion, SD 57069

Your concert-attendance assignments are graded according to the following rubric:
The composer(s), titles of pieces, instrumentation(s) (if varied from other pieces on the concert), movements (if applicable) listed; if an opera, acts/scenes are listed and described.

Correctly lists/describes all items
Correctly lists/describes most of the items
Correctly lists/describes some of the items
Correctly lists/describes none of the items

Mechanics and Grammar
Contains few, if any spelling or grammatical errors
Contains several errors in punctuation, spelling or grammar that do not interfere with meaning
Contains many errors in punctuation, spelling and/or grammar that interferes with meaning
Contains many errors in punctuation, spelling and/or grammar that make the piece illegible

Program
Original program or program selfie submitted according to the directions above; if a Met broadcast, one screen shot taken during the performance according to the directions above

Films
Watch two of the following four films: *Farinelli* (1994), *Amadeus* (1984), *Immortal Beloved* (1994), or *Impromptu* (1991). Details about how to access these films are on D2L. At least one of the films must be *Farinelli or Impromptu*, and you will not receive credit for the second film if you don’t follow this instruction. Write a 300–500-word summary of each film. In your summary, answer the following questions.

- **Farinelli**—This film portrays G.F. Handel (at that time the most famous an influential composer in Europe), and Carlo Broschi (the most famous castrato singer of the time). How does the movie depict the relationship between these men, and how do they view each other as artists, or each other's skills as composer and performer, respectively?
- **Amadeus**—This film received the 1984 Academy Award for best picture, and is based on a successful play by Russian playwright Alexander Pushkin (often considered the Shakespeare of Russian literature). Why do you think this story is so effective? How does the filmmaker/playwright explore themes related to 1) God/Art 2) Jealousy/Revenge, and/or 3) Success/Failure?
- **Immortal Beloved**—This film is a biopic of Beethoven and shows several ways in which he faces hardship throughout his life. What are they and how do they affect him throughout the film? His Symphony No. 9 is featured prominently in the finale. What affect does it have on his reputation?
- **Impromptu**—This film gives a light-hearted account of the romance between composer Frederic Chopin and writer George Sand. In the film, what role does Chopin's music play in their romance? What role do her novels play in their romance?

To best meet the objectives of the course, I recommend that you watch the films when their content aligns with what you will be learning. *Farinelli* is set in the Baroque period, *Amadeus and Immortal Beloved* are set in the Classical period, and *Impromptu* is set during the Romantic period. Therefore, watch them according to the following schedule.

- **Farinelli**, week 8 (4b during summer semester)
- **Amadeus and Immortal Beloved**, week 9 (5a during summer semester)
- **Impromptu**, weeks 10 or 11 (5b or 6a during summer semester)

All four films are available on D2L and can be checked out from the USD library. You may also find them on streaming services such as Netflix, Amazon Instant Video, Google Play, Vudu, etc.

Your summaries will be graded according to the following rubric:
4 Points | 3 Points | 2 Points | 1 Point
---|---|---|---
Main Idea/Topic Question | Correctly identifies the main idea in a clear and accurate manner | Correctly identifies most of main idea in a complete sentence | Identifies an important idea but not the main idea in a complete sentence | Identifies a detail but not the main idea
Supporting Details | Clearly states 2 or more important details using own words or statements | States at least 2 important details with some paraphrasing of information | States at least 1 important detail; demonstrates little if any paraphrasing | Includes unnecessary details; does not demonstrate any paraphrasing
Conclusion | Writes a clear and specific concluding statement | Writes an adequate concluding statement | Writes a weak concluding statement | Does not include a concluding statement
Mechanics and Grammar | Contains few, if any spelling or grammatical errors | Contains several errors in punctuation, spelling or grammar that do not interfere with meaning | Contains many errors in punctuation, spelling and/or grammar that interfere with meaning | Contains many errors in punctuation, spelling and/or grammar that make the piece illegible

Brief descriptions of the films are as follows:

- **Farinelli** (1994)—Farinelli was the stage name for Carlo Broschi, one of the most celebrated singers of opera history. Broschi was active in the 18th century, during the “castrato” era, when prepubescent boys showing musical and vocal skill were castrated to preserve their upper registers. Castrati were famous for their impressive ranges, virtuosity, and stamina. This fictionalized film examines Broschi’s rise to fame, but also gives us a glimpse at the society and culture of the times. This film is in Italian, French, and English. Rated R for violent images, nudity, and sexuality.

- **Amadeus** (1984)—This academy-award-winning film gives a highly fictionalized account of the lives of Wolfgang Amadeus Mozart and Antonio Salieri as rivals in Vienna. Inspired by a 1830 play by Alexander Pushkin and a 1979 stage play by Peter Shaffer, the film handles Mozart’s social troubles with humor and introduces (mostly fabricated) intrigue on the part of Salieri. The 1984 version is rated PG and contains some profanity. The 2002 director’s cut is rated R for nudity.

- **Immortal Beloved** (1994)—Featuring a brilliant performance by Gary Oldman as Ludwig van Beethoven, this film explores the mystery of a nameless love letter written by the composer and discovered after his death. The film offers one possibility, while music historians have yet to agree on the facts. Still, this film gives a good perspective of Beethoven’s life and times and the impact he had on music history. Rated R for scenes of violence, nudity, and sexuality.

- **Impromptu** (1991)—Conceived as a romantic comedy, this film examines the relationship between the composer Frederick Chopin and eccentric baroness Aurore Dupin, who wrote risqué romance novels under the pen name George Sand. Although centered on their real-life romance, the plot also shows us Chopin’s wide social circle of artists and musicians including pianist/composer Franz Liszt, playwright Alfred de Musset, and painter Eugene Delacroix. Starring Judy Davis, Hugh Grant, Julian Sands, and Emma Thompson. This film is rated PG-13.

**Discussion**

Take part in a series of four discussion posts. For each one, start a thread that answers all the questions and provides all the requested information. Respond to at least two other people’s posts. The discussion board is the main way in which you will interact with other members in the class, so please be courteous. The four series of discussions are as follows:

- **Discussion 1—Introduction**
  - Introduce yourself to the class.
  - Provide some basic information about yourself, such as:
    - Where are you from?
    - In which town/city do you currently reside?
    - What is your major?
    - What year are you in college or high school?
  - Let us know if you play any instruments or sing, or if you have ever taken music lessons.
  - Tell us what you would like to gain from this course.
  - Provide any other information you think is relevant or you would like to provide.
Discussion 2—Favorite Composer & Sharing Excerpts
- Tell us who your favorite composer is and why; it can be someone we have already studied in class so far, or someone you have previous experience with. Briefly describe some background on the composer: his or her nationality, where and when he/she lived, his/her major contribution(s), and anything else you think is pertinent.
  - Share an excerpt of music by your chosen composer by posting a link to a recording or video of it.
- OR, if you don’t have a favorite composer yet, then share an excerpt of western art music that you like or find intriguing by posting a link to a recording or video.
  - List the composer, instrumentation, when it was written, performers, and anything else you think is pertinent.
  - Tell us what you like about your excerpt and why you chose it.
  - Draw upon what you learned in unit 1 to describe it.
- If your clip contains anything that is potentially offensive (e.g. nudity in a ballet or opera scene) please provide a disclaimer.

Discussion 3—Discussion of Concert Attendance Experience
- Describe your Concert Attendance 1 experience (or Concert Attendance 2, if you have already completed it).
  - Talk about what event you attended, and how you heard about it.
  - Talk about the venue: was it a church or concert hall or another kind of performance space?
  - Discuss any music in the performance that struck you as particularly interesting.
  - Discuss anything about the performers that stood out to you.
  - Share some thoughts about your personal experience during the performance. How did you feel about the whole thing? Did you read the program and learn something? Did you have an emotional response to the music?
- Share information about your concert performance so that other people in the class can find similar performances in your area: link to a website or tell us the upcoming performances that are listed in the program.

Discussion 4—Conclusion
- Answer the following questions:
  - What are the most and least beneficial things you learned in this course?
  - What did you like most and least about this class?
- Feel free to add anything else you would like to say in a candid and respectful manner.
- There is no need to comment on two other people’s posts in this discussion.

Your discussion posts will be graded (for content and not length) according to the following rubric:

<table>
<thead>
<tr>
<th></th>
<th>3 Points</th>
<th>2 Points</th>
<th>1 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussion Thread</td>
<td>Posts your information in your own thread</td>
<td></td>
<td>Posts your information in someone else’s thread</td>
</tr>
<tr>
<td>Content</td>
<td>Provides all the information</td>
<td>Provides most of the information</td>
<td>Provides only some or none of the information</td>
</tr>
<tr>
<td>Organization</td>
<td>Is organized in a thoughtful manner</td>
<td>Is mostly organized in a thoughtful manner</td>
<td>Is disorganized or unthoughtful</td>
</tr>
<tr>
<td>Responses</td>
<td>Responds constructively to at least 2 other posts</td>
<td>Responds constructively to only 1 other post</td>
<td>Does not respond or responses are not constructive</td>
</tr>
<tr>
<td>Mechanics and Grammar</td>
<td>Contains few, if any spelling or grammatical errors</td>
<td>Contains several errors in punctuation, spelling or grammar that do not interfere with meaning</td>
<td>Contains many errors in punctuation, spelling and/or grammar that interfere with meaning</td>
</tr>
</tbody>
</table>

Schedule of Events
Pertinent events from the USD academic calendar, activities to prepare you for the exams, and the due dates for all graded items (shown in bold) are listed below. The chapters, review quizzes, and listening exercises can be found in the MindTap link in the Content menu on D2L. The graded items (shown in bold) are due at midnight on the days in which they appear in the calendar below. The due dates for non-graded items are given to help keep you on track for successfully completing the course. Items that read “For fun” are not required and will not be included on the exams.
<table>
<thead>
<tr>
<th>Week</th>
<th>Day</th>
<th>Item</th>
</tr>
</thead>
</table>
| 1    | M, 1/7| Classes begin  
Print and read the syllabus, and keep it handy all semester  
Send me an email stating that you’ve begun the class ([Katherine.Price@usd.edu](mailto:Katherine.Price@usd.edu))  
Watch my introduction video  
Read chapter 1  
Do active listening guides  
Beethoven, Symphony No. 5  
Strauss, *Also sprach Zarathustra*  
Watch *Fantasia 2000*, Beethoven, Symphony No. 5  
Watch mini lecture by Dr. Paul Lombardi, Western Art Music |
|      |  F, 1/11| **Listening exercise 1.1**  
**Chapter 1 review quiz** |
|      |  2 M, 1/14| Read chapter 2  
Do active listening guides  
*The Basics of Rhythm*  
*Consonance and Dissonance; Cadences*  
Gene Chandler, “Duke of Earl”  
Watch mini lecture by Dr. Paul Lombardi, Good and Bad vs. Like and Dislike  
For fun, watch Looney Tunes, *Baton Bunny* |
|      |  W, 1/16| Last day to add/drop full term course with refund |
|      |  F, 1/18| **Listening exercises 2.1, 2.2, 2.3, and 2.4**  
**Chapter 2 review quiz**  
**Discussion 1** |
|      |  3 M, 1/21| Martin Luther King, Jr. Day |
|      |  Tu, 1/22| Read chapter 3  
Don’t do the listening guides  
Watch *Britten’s The Young Person’s Guide to the Orchestra*  
Watch mini lecture by Dr. Paul Lombardi, Dimensions of Music |
|      |  F, 1/25| **Listening exercises 3.1, 3.2, and 3.4**  
**Chapter 3 review quiz** |
|      |  4 M, 1/28| Review  
1/30–2/1  
**Exam 1** |
|      |  II  5 M, 2/4| Read introduction to part 2  
Read chapter 4  
Do active listening guides  
Anonymous, Gregorian chant, *Dies irae*  
Machaut, *Kyrie* of *Messe de Nostre Dame*  
Watch mini lecture by Dr. Paul Lombardi, Tonality |
|      |  F, 2/8| **Listening exercise 4.1**  
**Chapter 4 review quiz** |
|      |  6 M, 2/11| Read chapter 5  
Do chapter 5 activities  
Josquin, *Ave Maria*  
Palestrina, *Kyrie* of the *Missa Papae Marcelli* |
F, 2/15  
Listening exercise 5.1  
Chapter 5 review quiz  
Discussion 2  

7  
M, 2/18  
Presidents Day  

Tu, 2/19  
Review  

2/20–22  
Exam 2  

III  
8  
M, 2/25  
Read introduction to part 3  
Read chapters 6 and 8  
Do active listening guides  
Purcell, *Dido and Aeneas*, “Thy hand, Belinda” and “When I am laid in earth”  
Bach, *Brandenburg Concerto* No. 5, I  
Watch *Fantasia*, J. S. Bach, Toccata and Fugue in D minor  

F, 3/1  
Listening exercises 6.2 and 8.2  
Chapters 6 and 8 review quizzes  
Concert Attendance 1  

9  
3/4–8  
Spring break  

10  
M, 3/11  
Read introduction to part 4  
Read chapters 10, 13, and 15  
Do active listening guides  
Mozart, *Le nozze di figaro*, “Se vuol ballare”  
Haydn, String Quartet, the “Emperor,” II  
Mozart, Piano Concerto in A major, I  
Beethoven, “Pathétique” Sonata, I  
For fun, watch *Fantasia*, Beethoven, “Pastoral” Symphony  
For fun, watch Looney Tunes, *Long-haired Hare*  

F, 3/15  
Listening exercises 13.2 and 15.1  
Chapters 10, 13, and 15 review quizzes  

11  
M, 3/18  
Read introduction to part 5  
Read chapters 16–18  
Do active listening guides  
Schubert, “Erlkönig”  
Berlioz, *Symphonie fantastique*, IV  
Mussorgsky, *Pictures at an Exhibition*, X. “The Great Gate of Kiev”  

F, 3/22  
Listening exercises 16.1, 17.1, and 18.1  
Chapters 16–18 review quizzes  
Film Summary 1  

12  
M, 3/25  
Read chapters 19 and 21  
Do active listening guides  
Schumann, “Träumerei,” from *Kinderszenen*  
Liszt, Concert Etude No. 3, “Un sospiro”  
Wagner, “Ride of the Valkyries,” from *Die Walküre*  
For fun, watch Looney Tunes, *Rabbit of Seville* and *What’s Opera Doc*  

F, 3/29  
Listening exercises 19.1 and 21.1  
Chapters 19 and 21 review quizzes  
Discussion 3
## Late Work Policy

A clear well-defined policy on punctuality is necessary to set apart responsibility from irresponsibility. For the two weeks of class, there will be no penalty for submitting work late. *Beginning on Monday of the third week of class, you may submit some work up to two weeks late for a 15% penalty.* Exams and discussion posts may not be submitted late because they are accessible to the entire class during their duration. I cannot open them for individual students. If you miss a deadline due to extenuating circumstances, you may request by email special dispensation from me. Extenuating circumstances will be examined case-by-case, and the 15% penalty may be waived. To have an exam waived, you must provide documentation showing that you were unable to access it during the entire time it was open.

It takes me extra time to grade late work, so if possible please do not contact me about your late work because the extra communication also takes time. If possible when you have late work, just submit it and it will be graded in due process. You may contact me to submit late work if D2L doesn’t allow you to submit it. The exams and discussions cannot be made up because the whole class has access to them during the same duration, but other items may be submitted late.
Academic Honesty
I will not tolerate cheating or plagiarism. If you cheat, you will receive an F in the course. Cheating includes copying someone else’s work as well as letting someone copy your work. I recommend that you form study groups with your peers because study groups are a great way to get help and achieve camaraderie without cheating. In a study group, you can ask your peers questions, but you still must do your own work. When working together with other students in the class, you should not submit identical work. Working together means that you complete your own work while discussing it. This kind of working together is appropriate for problems that require critical thinking and have multiple solutions, but not for problems with single answers such as multiple-choice questions.

(From SDBOR) No credit can be given for a dishonest assignment. A student found to have engaged in any form of academic dishonesty may, at the discretion of the instructor, be:

a. Given a zero for that assignment.
b. Allowed to rewrite and resubmit the assignment for credit.
c. Assigned a reduced grade for the course.
d. Dropped from the course.
e. Failed in the course.

Please review your rights and responsibilities in regards to Academic Integrity here: https://www.usd.edu/student-life/srr

Policy on Disability Accommodation (from SDBOR)
If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and the Director of the Office of Disability Services, (Service Center 199; 677-6389) as early as possible in the semester.

Freedom in Learning (from SDBOR)
Under Board of Regents and University policy student academic performance may be evaluated solely on an academic basis, not on opinions or conduct in matters unrelated to academic standards. Students should be free to take reasoned exception to the data or views offered in any course of study and to reserve judgment about matters of opinion, but they are responsible for learning the content of any course of study for which they are enrolled. Students who believe that an academic evaluation reflects prejudiced or capricious consideration of student opinions or conduct unrelated to academic standards should contact the dean of the college that offers the class to initiate a review of the evaluation.

Diversity (from SDBOR)
The University of South Dakota strives to foster a globally inclusive learning environment where opportunities are provided for diversity to be recognized and respected. To learn more about USD’s diversity and inclusiveness initiatives, please visit the website for the Office of Diversity.

Closing Remarks
If you have any questions, concerns, special needs, or require special assistance, please inform me at the beginning of the semester. I will work with you to find an appropriate accommodation. I aim to make this class beneficial for everyone in it.

You are responsible for all of the information contained in this syllabus. It is your responsibility to download and print the syllabus from D2L. If you have any questions or you don’t understand any of the class policies and procedures, please ask me to explain them to you. I reserve the right to make changes to this syllabus or any of the class policies and procedures. If I do make any changes, however, I will notify the class. Good luck with the class, and have a great semester!