COURSE TITLE
MUS120 Music Appreciation

COURSE DESCRIPTION
Introduces the study of music focusing on intelligent listening skills, the elements of music and their relationships, the musical characteristics of representative works and composers, common musical forms and genres of various Western, and non-Western historical style periods. This is a statewide Guaranteed Transfer course in the GT-AH1 category.

CREDIT HOURS
3 credit hours

GT Pathways
This is a statewide Guaranteed Transfer course in the GT-AH1 category.

The Colorado Commission on Higher Education has approved MUS120 for inclusion in the Guaranteed Transfer (GT) Pathways program in the GT- AH1 category. For transferring students, successful completion with a minimum C– grade guarantees transfer and application of credit in this GT Pathways category. For more information on the GT Pathways program, go to https://highered.colorado.gov/academics/transfers/gtpathways/curriculum.html.

- MUS120 GT-Pathways Required Syllabus

CCCOnline Course Policies
The CCCOnline Course Policies page contains information about the student's role in the classroom, grading policies, and rights and responsibilities.
COURSE MATERIALS

Your textbook is available online as an eText. You do not need to purchase any additional materials. For specific information on refund policies and the optional black and white textbook available for purchase please contact the CCCOnline bookstore.

MINIMUM COMPUTER REQUIREMENTS

To complete this course, you will need regular access to a computer from which you can get to the internet and use email. In order to ensure that your course functions properly, you must run the System Check. This is a CRITICAL STEP, and taking the time to do it now will eliminate a tremendous amount of frustration for you later. To run the System Check, click Tools in the course NavBar and then click System Check.

REQUIRED eText

MAIN eText


DIGITAL MATERIALS ACCESS AND SETUP

This course uses Norton which contains the eText in addition to interactive media content to help you remember what you learn.

- Visit the [W. W. Norton Course Start](#) page for details on first access of the materials.

To make sure your computer is set up correctly to access the eText and other digital content, review the [W. W. Norton Technical Support](#) page, also linked in the Technical Support Module.

LIBRARY ACCESS

You will need your student ID Number (Your S#) to login to the CCCOnline Library in order to gain access to some of the readings and videos in this course.
COURSE COMPETENCIES AND OUTCOMES

STUDENT COMPETENCIES

The competencies you will demonstrate in this course are as follows:

A. Define basic musical terms and demonstrate the ability to recognize their use in a musical composition.
B. Identify musical instruments by category, sight, and sound.
C. Demonstrate ability to define and identify various musical genres.
D. Identify various musical forms that are applied to both instrumental and vocal compositions.
E. Characterize and name periods in Western music history.
F. Recall representative composers and compositions during each period.
G. Compare and contrast various attitudes towards music, musical composition, and musicians from different historical periods and cultures.
H. Demonstrate ability to listen appreciatively and intelligently to the rich heritage of both Western and non-Western music.
I. Develop concert etiquette.
J. Evaluate musical works in relation to the societies in which they were created.

REQUIRED TOPICAL OUTLINE

I. Basic materials of music
II. Musical instruments and classification systems
III. Vocal and choral music
IV. Instrumental and chamber music
V. Musical forms
VI. Historical style periods and representative composers
   a. Middle Ages and Renaissance
   b. Baroque and Rococo
   c. Classical
   d. Romantic
   e. Twentieth-century Modernism and beyond
   f. Ragtime, Blues, and Jazz
   g. Music for stage and film
   h. Contemporary trends and musicians
   i. Non-Western music
VII. Concert etiquette

The module outcomes that will permit you to demonstrate course competencies are:
## Module 1

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Practice active listening.</td>
<td>A,B,C,D,I</td>
</tr>
<tr>
<td>2 Discuss how the basic elements of music function together in a composition.</td>
<td>A,B,C,D</td>
</tr>
<tr>
<td>3 Identify the defining characteristics of Medieval and Renaissance music.</td>
<td>E,F,G,H</td>
</tr>
<tr>
<td>4 Make connections between the musical and cultural developments in the Middle Ages and Renaissance to contemporary music and culture.</td>
<td>E,F,G,H</td>
</tr>
<tr>
<td>5 Name some of the most influential composers of the Medieval and Renaissance eras.</td>
<td>G,H</td>
</tr>
<tr>
<td>6 Listen and compare the music of influential Medieval and Renaissance era composers.</td>
<td>G,H</td>
</tr>
<tr>
<td>7 Explore different types of chant around the world.</td>
<td>C,E</td>
</tr>
<tr>
<td>8 Research music websites and assess their credibility and usefulness.</td>
<td>J,K</td>
</tr>
</tbody>
</table>

## Module 2

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Explore the influence of J.S. Bach in contemporary music.</td>
<td>H,F</td>
</tr>
<tr>
<td>2 Identify major characteristics of Baroque music.</td>
<td>A,C,D,E,F,G,H</td>
</tr>
<tr>
<td>3 Make connections between the musical and cultural developments in the Baroque era to contemporary music and world culture.</td>
<td>E,F,K</td>
</tr>
<tr>
<td>4 Identify some important compositions from the Baroque and Classical eras and link those compositions to the correct genre, form, instrumentation and composer.</td>
<td>C,D,G,H</td>
</tr>
<tr>
<td>5 Name some of the most influential composers of the Baroque and Classical eras.</td>
<td>G,H</td>
</tr>
<tr>
<td>6 Listen and compare the music of influential Baroque and Classical era composers.</td>
<td>G,H</td>
</tr>
<tr>
<td>7 Compose a research paper about music from your own ethnic heritage.</td>
<td>I,J,K</td>
</tr>
</tbody>
</table>
Module 3

Outcomes
1. Explore the nature of musical genius, and how that affects our impression of musicians today.
2. Identify major characteristics of Classical and Romantic era music.
3. Make connections between the musical and cultural developments in the Classical era to contemporary music and world culture.
4. Identify some important compositions from the Classical era and link those compositions to the correct genre, form, instrumentation and composer.
5. Name some of the most influential composers of the Baroque and Classical eras.
6. Listen and compare the music of influential Baroque and Classical era composers.
7. Discuss some of the ways that music is used to make political statements.
8. Find and discuss examples of how orchestras are used in nontraditional musical setting today.
9. Compose a research paper on an Academy Award winning film score.

Competencies
A,C,D,E,F,G,H
E,F,K
C,D,G,H
G,H
F,K
B,F,K
J,K

Module 4

Outcomes
1. Explore the rise of famous virtuosos, and how that led to modern-day musical stars.
2. Identify major characteristics of Romantic music.
3. Make connections between the musical and cultural developments in the Romantic era to contemporary music and world culture.
4. Identify some important compositions from the Romantic era and link those compositions to the correct genre, form, instrumentation and composer.
5. Name some of the most influential composers of the Baroque and Classical eras.
6. Listen and compare the music of influential Baroque and Classical era composers.
7. Identify some historic roles for women in music, and explore some stereotypes that still exist in contemporary music.
8. Discuss the evolution of opera from its genesis to modern rock operas.
9. Find a live classical concert to attend or compile a list of musical pieces to begin a music portfolio.

Competencies
C,E,F
A,C,D,E,F,G,H
E,F,K
C,D,G,H
G,H
G,H
F,I,J,K
F,I,J,K
**Module 5**

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Competencies</th>
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<tbody>
<tr>
<td>1. Explore the effects of globalization in music through the 20th century to the present time.</td>
<td>C,E,F</td>
</tr>
<tr>
<td>2. Identify major characteristics of music in the 20th and 21st centuries.</td>
<td>A,C,D,E,F,G,H</td>
</tr>
<tr>
<td>3. Make connections between the musical and cultural developments in the 20th century to contemporary music and world culture.</td>
<td>E,F,K</td>
</tr>
<tr>
<td>4. Identify some important compositions from the 20th and 21st centuries and link those compositions to the correct genre, form, instrumentation and composer.</td>
<td>C,D,G,H</td>
</tr>
<tr>
<td>5. Name some of the most influential composers of the modern era.</td>
<td>G,H</td>
</tr>
<tr>
<td>6. Listen and compare the music of influential modern era composers.</td>
<td>G,H</td>
</tr>
<tr>
<td>7. Analyze a piece of music from the 20th or 21st centuries using musical terminology.</td>
<td>A,I,J,K</td>
</tr>
<tr>
<td>8. Identify new ways that music is heard in contemporary culture.</td>
<td>F,I,J,K</td>
</tr>
<tr>
<td>9. Compose a paper that summarizes the information learned in this class, either by attending a live classical concert, or by compiling a portfolio of musical pieces that span music history.</td>
<td>A,B,C,E,F,G,H,I,J,K</td>
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GRADING AND EVALUATION

METHODS
Evaluation includes a combination of discussion participation, assignments, and other evaluations. Rubrics are provided for assignments and discussions.

GRADING POLICIES
Mark all module due dates on your calendar for this class. You may submit assignments AHEAD of schedule. Late assignments will not be accepted without prior approval.

SUMMARY OF GRADING

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>%</th>
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<tbody>
<tr>
<td>Discussions (10 @ 10 points each)</td>
<td>100</td>
<td>10%</td>
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<tr>
<td>InQuizitives (30 @ 20 points each)</td>
<td>600</td>
<td>60%</td>
</tr>
<tr>
<td>Papers (2 @ 100 points each)</td>
<td>200</td>
<td>20%</td>
</tr>
<tr>
<td>Prepare for Your Final Project A or B Assignment</td>
<td>20</td>
<td>02%</td>
</tr>
<tr>
<td>Final Project</td>
<td>80</td>
<td>08%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>1000</td>
<td>100%</td>
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Grading Scale

A = 90 to 100%   B = 80 to 89%   C = 70 to 79%   D = 60 to 69%   F = 59% and below

DISCUSSIONS
Weekly discussions will include a variety of topics and will often challenge you to look outside of the required reading and listening assignments. There is also an extra credit discussion at the end of the term. Grading will be based on timeliness, content, and engagement with others, as well as grammar and spelling. See the Schedule and Course Rubrics pages in the Syllabus Module for due dates and more grading information.

ASSIGNMENTS
There are three written assignments in the class that will require you to do research on music topics such as music research sources, music from your own heritage, and a final project that has two options. Writing assignment grades will be based on content, appropriate length, and quality of sources, as well as grammar, spelling, and formatting. Please refer to the Schedule and Course Rubrics pages in the Syllabus Module for due dates and more grading information.
QUizzes
This course uses Norton InQuizitives to access your grasp of the course content. InQuizitive is a fun and adaptive quizzing tool built like a game. It encourages students to learn while they complete the activity. Find more information about InQuizitives in the course digital resources.

Extra Credit
There is one extra credit discussion, in Module 5, worth 10 points.
COURSE SCHEDULE

The Schedule is subject to change as needed.

This page summarizes all of the graded assignments, discussions, quizzes, and reading assignments for the course. If you want, you can print it out and post it somewhere handy.

All assignments are described in detail on the Module Assignment pages. If you have questions check there and/or send me an e-mail.

This course is not self-paced and is not open-exit. All assignments, quizzes, discussions, etc., are to be completed by no later than 11:59 pm MST/MDT of the due date.

NOTE: Important CCCOnline semester dates (e.g., drop/withdraw/term end) appear on the CCCOnline calendar.

MODULE 1

Reading/Assignments/Exams

Due Dates

Reading: M1 eText: Chapters 1-11
M1 Practice
M1 Practice 1: Materials of Music Tutorials Instructions
M1 Practice 1: Instructions
Materials of Music Tutorials 1-12
M1 Practice 2: Listening Instructions
Listening: Britten: The Young Person’s Guide to the Orchestra
Quizzes/InQuizitives
M1 InQuizitives Instructions
InQuizitive: Chapter 11 – Listening Guide Quiz 1: Britten: The Young Person’s Guide to the Orchestra
M1 Discussion: Welcome and the Elements of Music
M1 Exploration: Chant at Home and Around the World
Reading: M1 eText: Chapters 12-20
M1 Practice 2 Listening:
Listening: Islamic Chant
Listening: Gregorian Chant: Kyrie
InQuizitive: Chapter 14 - Listening Guide Quiz 2a: Gregorian Chant: Kyrie
Listening: Notre Dame School: Gaude Maria virgo
Listening: Machaut: Ma fin est mon commencement
(My end is my beginning)
InQuizitive: Chapter 16 - Listening Guide Quiz 4:
Machaut: Ma fin est mon commencement (My end is my beginning)
Listening: Monteverdi: Si, ch’io vorrei morire
Listening: Farmer: Fair Phyllis
InQuizitive - Chapter 17 - Listening Guide Quiz 6: Farmer: Fair Phyllis
Listening: Josquin: Ave Maria . . . virgo serena
InQuizitive - Chapter 18 - Listening Guide Quiz 7:
Josquin: Ave María . . . virgo serena
Listening: Palestrina: Gloria, from Pope Marcellus Mass

MUS120 Syllabus Page 9
InQuizitive: Chapter 19 - Listening Guide Quiz 8: Palestrina: 
  Gloria, from Pope Marcellus Mass
Listening: Susato: Three Dances
M1 Discussion 2: Medieval and Renaissance style in Today’s Music
M1 Assignment: Music Resources on the Web Paper

**MODULE 2**

<table>
<thead>
<tr>
<th>Reading/Assignments/Exams</th>
<th>Due Dates</th>
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<tbody>
<tr>
<td>Reading: M2 eText: Chapters 21 - 25</td>
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<tr>
<td>M2 Exploration: Rockin’ Bach</td>
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<td>M2 Practice</td>
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<td>Listening: Weelkes: Since Robin Hood, Maid Marian, and Little John</td>
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<td>Listening: Cozzolani: Magnificat</td>
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<td>Listening: Strozzi: Amor dormiglione</td>
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<tr>
<td>InQuizitive: Chapter 21 – Listening Guide Quiz 11:</td>
<td></td>
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<tr>
<td>Strozzi: Amor dormiglione</td>
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<tr>
<td>Listening: Purcell: Dido and Aeneas, Act III, Lament</td>
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<tr>
<td>Listening: Bach: Cantata No. 140, Wachet auf, Nos. 1,4 and 7</td>
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<tr>
<td>InQuizitive: Chapter 23 - Listening Guide Quiz 13a:</td>
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<tr>
<td>Bach: Cantata No. 140, Wachet auf, No. 1</td>
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<tr>
<td>Listening: Handel: Messiah, No. 18</td>
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<tr>
<td>InQuizitive: Chapter 24 - Listening Guide Quiz 14:</td>
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<tr>
<td>Handel: Messiah, No. 18</td>
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<td>Listening: Billings: David's Lamentation</td>
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<td>InQuizitive: Chapter 25 - Listening Guide Quiz 15:</td>
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<tr>
<td>Billings: David's Lamentation</td>
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<tr>
<td>M2 Discussion 1: Music as a Tool to Manipulate Emotion</td>
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<tr>
<td>Reading: M2 eText: Chapters 26-30</td>
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<tr>
<td>M2 Practice</td>
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<tr>
<td>Listening: Gaspar Fernandes, Tleycantimo choquiliya</td>
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<tr>
<td>Listening: Handel: Suite in D Major from Water Music, Alla hornpipe</td>
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<tr>
<td>Listening: Vivaldi: Spring, from The Four Seasons, I</td>
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<tr>
<td>InQuizitive: Chapter 27 - Listening Guide Quiz 17:</td>
<td></td>
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<tr>
<td>Vivaldi: Spring, from The Four Seasons, I</td>
<td></td>
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<tr>
<td>Listening: Bach: Contrapunctus I, from The Art of Fugue</td>
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<tr>
<td>Listening: Bach: Concerto for Violin, BWV 1041, I</td>
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<tr>
<td>Listening: Haydn: String Quartet in E-flat Major, Op. 33, No. 2 (Joke), IV</td>
<td></td>
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<tr>
<td>Listening: Haydn: Symphony No. 94 in G Major (Surprise), II</td>
<td></td>
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<tr>
<td>InQuizitive: Chapter 30 - Listening Guide Quiz 20:</td>
<td></td>
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<tr>
<td>Haydn: Symphony No. 94 in G Major (Surprise), II</td>
<td></td>
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<tr>
<td>M2 Discussion 2: Music in the American colonies</td>
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<tr>
<td>M2 Assignment: Discover Music from Your Own Heritage</td>
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MODULE 3

Reading/Assignments/Exams

Reading: M3 eText: Chapters 31-36
M3 Exploration: Nature of Genius
M3 Practice

Opera video homepage:
1. Mozart, Don Giovanni, Act I, Aria, "Notte e giorno faticar"
   Recitative, "Chi è là?,"
3. Catalogue Aria, "Madamina!"
4. Mozart, Don Giovanni, Act I, scene 9, "Là ci daren la mano"
5. Mozart, Don Giovanni, Finale

Listening: Mozart: Eine kleine Nachtmusik, K. 525, I and III
Listening: Mozart: Piano Concerto in G Major, K. 453, I
Listening: Beethoven: Piano Sonata in C-sharp minor,
   Op. 27, No. 2 (Moonlight), I
InQuizitive: Chapter 34 - Listening Guide Quiz 24:
   Beethoven: Symphony No. 5 in C Minor, Op. 67, I
Listening: Mozart: Don Giovanni, excerpts
InQuizitive: Chapter 35 - Listening Guide Quiz 25:
   Mozart: Don Giovanni, excerpts
North Indian Classical Music, Raga Bhimpalasi
Mozart: Dies irae, from Requiem
M3 Discussion 1: The Politics of Music
Reading: Chapters 37-43
M3 Practice

Listening: Schubert: Erlkönig (Elfking)
InQuizitive: Chapter 37 - Listening Guide Quiz 27: Schubert: Elfking
Listening: Schumann: In the Lovely Month of May, from Dichterliebe
Listening: Foster: Jeanie with the Light Brown Hair
Listening: Haydn: String Quartet, Op. 76 No. (Emperor), I
Listening: Hensel: September: At the River from Das Jahr
Listening: Berlioz: Symphonie fantastique, IV and V
InQuizitive: Chapter 41 - Listening Guide Quiz 32:
   Berlioz: Symphonie fantastique, IV
Listening: Mendelssohn: Overture to A Midsummer Night's Dream
   InQuizitive: Chapter 42 - Listening Guide Quiz 34:
   Grieg: Peer Gynt, Suite No. 1 (Op. 46), excerpts
Listening: Brahms: Symphony No. 3 in F Major, III
InQuizitive: Chapter 43 - Listening Guide Quiz 35:
   Brahms: Symphony No. 3 in F Major, III
M3 Discussion 1: Discovering the Orchestra
### Module 4

**Reading/Assignments/Exams**

- **Reading:** M4 eText: Chapters 44-49
- **M4 Exploration:** The Genesis of Rock Stars
- **M4 Practice**
- **Listening:** Verdi: Rigoletto, Act III, excerpts
- **InQuizitive:** Chapter 44 - Listening Guide Quiz 36: Verdi: Rigoletto, Act III, excerpts
- **Listening:** Wagner: Die Walküre, Act III, Opening and Finale
- **Listening:** Tchaikovsky: The Nutcracker, Two Dances
- **InQuizitive:** Chapter 46 - Listening Guide Quiz 38: Tchaikovsky: The Nutcracker, Dance of the Sugar Plum Fairy
- **Listening:** Chinese Opera, The Story of the Red Lantern
- **Listening:** Puccini: Madame Butterfly, “Un bel di”
- **Listening:** Fauré: Libera me, from Requiem, Op. 48
- **Listening:** Debussy: Prelude to “The Afternoon of a Faun”
- **InQuizitive:** Chapter 49 - Listening Guide Quiz 41: Debussy: Prelude to “The Afternoon of a Faun”
- **M4 Discussion 1:** Women in Music
- **Reading:** M4 eText Chapters 50-55
- **M4 Practice**
- **Listening:** Swing Low, Sweet Chariot
- **InQuizitive:** Chapter 50 - Listening Guide Quiz 42: Swing Low, Sweet Chariot, arr. Fisk Jubilee Singers
- **Listening:** Joplin: Maple Leaf Rag
- **InQuizitive:** Chapter 51 - Listening Guide Quiz 43: Joplin: Maple Leaf Rag
- **Listening:** Schoenberg: Pierrot lunaire, Part III, No. 18 (Der Mondfleck)
- **Listening:** Stravinsky: The Rite of Spring, Part I, excerpts
- **InQuizitive:** Chapter 53 - Listening Guide Quiz 45: Stravinsky: The Rite of Spring, Part I, excerpts
- **Listening:** Boulanger: Psalm 24
- **Listening:** Berg: Wozzeck, Act III: scene 4, Interlude, scene 5
- **M4 Discussion 2:** Stravinsky’s Rite of Spring
- **M4 Assignment:** Prepare for your final project A or B

### Due Dates

- **M4 Practice**
- **Listening:** Verdi: Rigoletto, Act III, excerpts
- **InQuizitive:** Chapter 44 - Listening Guide Quiz 36: Verdi: Rigoletto, Act III, excerpts
- **Listening:** Wagner: Die Walküre, Act III, Opening and Finale
- **Listening:** Tchaikovsky: The Nutcracker, Two Dances
- **InQuizitive:** Chapter 46 - Listening Guide Quiz 38: Tchaikovsky: The Nutcracker, Dance of the Sugar Plum Fairy
- **Listening:** Chinese Opera, The Story of the Red Lantern
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- **Listening:** Debussy: Prelude to “The Afternoon of a Faun”
- **InQuizitive:** Chapter 49 - Listening Guide Quiz 41: Debussy: Prelude to “The Afternoon of a Faun”
- **M4 Discussion 1:** Women in Music
- **Reading:** M4 eText Chapters 50-55
- **M4 Practice**
- **Listening:** Swing Low, Sweet Chariot
- **InQuizitive:** Chapter 50 - Listening Guide Quiz 42: Swing Low, Sweet Chariot, arr. Fisk Jubilee Singers
- **Listening:** Joplin: Maple Leaf Rag
- **InQuizitive:** Chapter 51 - Listening Guide Quiz 43: Joplin: Maple Leaf Rag
- **Listening:** Schoenberg: Pierrot lunaire, Part III, No. 18 (Der Mondfleck)
- **Listening:** Stravinsky: The Rite of Spring, Part I, excerpts
- **InQuizitive:** Chapter 53 - Listening Guide Quiz 45: Stravinsky: The Rite of Spring, Part I, excerpts
- **Listening:** Boulanger: Psalm 24
- **Listening:** Berg: Wozzeck, Act III: scene 4, Interlude, scene 5
- **M4 Discussion 2:** Stravinsky’s Rite of Spring
- **M4 Assignment:** Prepare for your final project A or B
### Module 5

**Reading/Assignments/Exams**

<table>
<thead>
<tr>
<th>Reading</th>
<th>Due Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>M5 eText: Chapters 56-63</td>
<td></td>
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<tr>
<td>M5 Exploration: The Globalization of Music</td>
<td></td>
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<tr>
<td>Holiday: Billie’s Blues</td>
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<td>Strayhorn: Take the A Train</td>
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<tr>
<td>Still: Suite for Violin and Piano, III</td>
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<tr>
<td>Gershwin: Rhapsody in Blue</td>
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<tr>
<td>InQuizitive: Chapter 58 - Listening Guide Quiz 51: Gershwin: Rhapsody in Blue</td>
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<td>Ives: Country Band March</td>
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<td>Copland: Appalachian Spring, excerpts</td>
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<td>Copland: Appalachian Spring, Section 1</td>
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<td>American Folk Traditions, Yankee Doodle</td>
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<tr>
<td>Revueltas: &quot;&quot;Noche de Jaranas&quot;&quot; from La noche de los Mayas</td>
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<td>Musical Traditions in Mexico, El Cihualteco</td>
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<td>Bartók: Interrupted Intermezzo, from Concerto for Orchestra</td>
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<td>Copland, Hoedown, from Rodeo</td>
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<td>Music Technology, Tod Machover, Jeux Deux</td>
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<td>Cage: Sonata V, from Sonatas and Interludes</td>
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<td>Crumb: Caballito Negro</td>
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<td>Javanese Gamelan, Wayang: Patalon</td>
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<tr>
<td>Bernstein: West Side Story, excerpts</td>
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<tr>
<td>InQuizitive: Chapter 63 - Listening Guide Quiz 58: Bernstein: West Side Story, Tonight Quintet</td>
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<tr>
<td>M5 Discussion 1: Jazz and its impact on other musical genres</td>
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<td>Final Project: Final Project A or B</td>
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<tr>
<td>Reading: Chapters 64-70</td>
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<tr>
<td>M5 Practice (Be sure to click &quot;Load more&quot; at bottom of Practice page if you can't see the music you're looking for)</td>
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<tr>
<td>Reich: Electric Counterpoint, III</td>
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<td>InQuizitive: Chapter 64 - Listening Guide Quiz 59: Reich: Electric Counterpoint, III</td>
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<td>East African Drumming, Ensiriba ya munange Katego</td>
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<td>Glass: Symphony No. 4 (Heroes), I</td>
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<td>Williams: Imperial March, From the Empire Strikes Back</td>
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<td>InQuizitive: Chapter 68 - Listening Guide Quiz 62: Imperial March, from The Empire Strikes Back</td>
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<td>Adams, Doctor Atomic, &quot;Batter my heart&quot; and &quot;At the sight of this&quot;</td>
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<td>InQuizitive: Chapter 70 - Listening Guide Quiz 64a: Adams: Doctor Atomic, &quot;Batter my heart&quot;</td>
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<tr>
<td>M5 Discussion 1: The Hidden Music in Our Lives</td>
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<tr>
<td>M5 Extra Credit Discussion 3: TED Talks About Music</td>
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