

**Music 213M – Fall 2017 – DRAFT SYLLABUS  
History of Western Music 1 – to ca. 1730**

Lecture: WF, 9 – 9:50 am  
MRH 2.608 (“Recital Studio”)

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*Office Hours:*  
WF 11 – 12  
*and by appointment*

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**Discussion Sections (“Labs”) by unique number**

21675 T 11 AM - noon, MRH M3.114

21680 T 12:30 - 1:30 PM, MRH 2.610

21690 T 5 - 6 PM, MRH 2.604

21685 TH 12:30 - 1:30 PM, MRH 2.610

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**Course Description:**

MUS 213M is the second component in 4-semester survey of music in cultural context. Last spring in the first semester (MUS 312C) we introduced a variety of broad issues in music and culture; semesters 2-4 explore the developments of musical tradition in Europe and North America from the beginning of Western notation to the present day. This second semester provides a survey of European musical repertoires from the Middle Ages to about 1730, tracing the role of music in the shaping of Western culture, and the ways in which broad cultural issues have reflected on musicians' roles and choices.

**Course Objectives:**

The principal objective of the course is to help you develop three skills, which will prove valuable in other courses and your professional life in general: (1) **critical thinking**, (2) **critical listening**, and (3) **effective writing**. For the purposes of this course, this means that we will challenge you to question taken-for-granted assumptions and arguments about **music and the stories we tell about it**.

You will demonstrate your development of critical thinking and critical listening by your ability to do the following through effective writing:

Identify and describe style traits and technical aspects of a piece of music.

Articulate relationships between a piece of music or a musical tradition and its historical, functional, and cultural/social context(s).

Formulate informed opinions about the role of music in/as culture, both in the past and in the present, based on specific evidence, experience, examples, including primary and secondary sources, as well as musical examples.

Apply concepts from our course to other examples of music in/as culture.

**MUS 213M Student Bill of Rights:**

- You have a right to a learning environment that supports mental and physical wellness.
- You have a right to respect.
- You have a right to be assessed and graded fairly.
- You have a right to freedom of opinion and expression.
- You have a right to privacy and confidentiality.
- You have a right to meaningful and equal participation, to self-organize groups to improve your learning environment.
- You have a right to learn in an environment that is welcoming to all people. No student shall be isolated, excluded or diminished in any way.

**With these rights come responsibilities:**

- You are responsible for taking care of yourself, managing your time, and communicating with the teaching team and with others if things start to feel out of control or overwhelming.
- You are responsible for acting in a way that is worthy of respect and always respectful of others.
- Your experience with this course is directly related to the quality of the energy that you bring to it, and your energy shapes the quality of your peers' experiences.
- You are responsible for creating an inclusive environment and for speaking up when someone is excluded.
- You are responsible for holding yourself accountable to these standards, holding each other to these standards, and holding the teaching team accountable as well.

**Required Materials:**

Burkholder, Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*, **ninth edition (2014)** = *HWM*, [bundled with at the UT Co-Op East with] Volume I of the accompanying three-volume anthology of scores and online streaming listening, *Norton Anthology of Western Music*, **seventh edition** = *NAWM*, [also bundled with] *Norton Little Seagull Handbook* for academic writing

**NOTE** that the *HWM* and *Little Seagull* will serve for the entire three-semester music history sequence (MUS 213M in fall 2017, MUS 213N in spring 2018, and MUS 230L in fall 2018)

**COURSE CANVAS SITE** at <https://utexas.instructure.com/courses/0000000>

**COURSE TOP HAT SITE** at <https://app.tophat.com/login/749117>

**YOUR OWN SPOTIFY ACCOUNT** (free at [www.spotify.com](http://www.spotify.com))

## Academic Guidelines and Resources:

- Accessibility:** This course requires significant reading, writing, and discussion. We will all need some accommodations as we access and engage in these activities, because we all learn differently. In the spirit of Universal Design for Learning, our teaching team will make an effort to ensure that all students have multiple means of accessing class information, multiple ways to take part in class activities, and multiple avenues for being assessed on learning of information and mastery of concepts. If you need a specific accommodation to ensure your full participation in any aspect of our course, please contact our teaching team **as soon as possible** to make arrangements. While we will do our best to ensure an accessible environment in a way that ensures equitable grading for all students in the class, the longer you wait to talk to us, the more limited our options are. We **strongly recommend** that if you have a documented disability you obtain specific accommodation requests through UT Services for Students with Disabilities (<http://ddce.utexas.edu/disability>) at (512) 471-6259, VP: 1-512-410-6644 or email <sssd@austin.utexas.edu>.
- Title IX**, a segment of the Education Amendments of 1972, makes it clear that violence, harassment, or discrimination based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you can find the appropriate resources at <https://www.utexas.edu/student-affairs/policies/title-ix>
- Counseling and Mental Health Center:** As a student, you may experience a range of challenges that can interfere with learning, such as strained relationships, increased anxiety, substance use, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. Services are available here at UT, and treatment does work. The UT Counseling and Mental Health Center (<http://chmc.utexas.edu/>) provides counseling, psychiatric, consultation, and prevention services that facilitate students' academic and life goals and enhance their personal growth and well-being. **The CMHC crisis line is available 24/7/365 at 512-471-2255**

A wonderful resource at the CMHC is the MindBody Lab, a self-paced environment designed to help UT students explore various resources for improving their emotional and physical health. The Lab currently features audio and video instruction on a variety of topics, including sleep issues; food and body image; health and well being; relaxation and meditation. Most of this material is experiential, enabling students to follow along and practice the skills as they are being discussed.
- Writing Center:** the teaching team strongly encourages you to consult the *University Writing Center (UWC)* - PCL 2.330, 471-6222, [uwc.utexas.edu](http://uwc.utexas.edu)). While our course does not have a CSC assigned as we did last semester in MUS 312C, appointments are available for all UT students at [uwc.utexas.edu/appointments](http://uwc.utexas.edu/appointments) or by calling the the UWC Front Desk at 512-471-6222.
- Academic Integrity:** Students who violate University rules on scholastic dishonesty (including cheating on tests, plagiarism on written assignments, etc) are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced. It is each and every student's responsibility to be familiar with the University rules and guidelines on academic integrity and scholastic dishonesty, which are posted at [http://deanofstudents.utexas.edu/sjs/acadint\\_whatish.php](http://deanofstudents.utexas.edu/sjs/acadint_whatish.php)
- Religious Holy Days:** By UT Austin policy, you must notify the teaching team of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.
- Excused Absences:** You will be given attendance/participation credit for any session that you miss that is documented to the teaching team **in writing** by a medical doctor's statement, or an official statement from a UT faculty member about an ensemble or other organization's off-campus commitment. **NO OTHER ABSENCES WILL BE EXCUSED.**

**HOW TO STUDY FOR THIS COURSE:**

Musical-historical perspective comes from building a repertoire of pieces you know well and understand in context, not from memorizing abstract “facts.” The best approach, then, is to make your highest priority the study of the specific assigned musical works. Also, when you get to know the music, it’s easy to separate the essentials from the nonessentials in the reading, and you’ll do that work more efficiently. Both during the in-class exercises and in the tests, you will be expected to recognize, identify, and discuss the assigned examples. Each test will feature one or two “unknown” works similar to one of the assigned excerpts, the style of which you will be asked to identify. Thus, we recommend the following sequence, which you may choose to modify to suit your own personal learning style.

1. In preparation for each class meeting, listen to the assigned composition(s) for that day without the score, giving it your full, undivided attention. No multi-tasking! Then listen again, this time following the score. Now read and reflect on the commentary following the piece in the NAWM anthology.
  2. Read the score silently (essential!) or by playing it (recommended!), taking time to make sure you understand every aspect of the notation. Consult the HWM/NAWM or other resources provided in the “Research Links” area of the Canvas course site to answer any questions about unfamiliar terminology, etc.
  3. Listen to the piece again, following the score. How many points made in the commentary can you relate to what you hear?
  4. Repeat steps 1–3 until you reach a solid understanding of the music.
  5. Next, do the assigned reading and the written assignment, if any, for the day.
  6. Listen to the piece yet again, with or without the score. How many points made in the reading can you relate to the music?
- How much time should I spend doing this? College is a full-time job—no more, no less. With careful study habits, you can accomplish much and still have time for extracurricular activities and play. That means that this 2-credit course should occupy you about 8 hours per week, including time spent in class. Plan to spend two hours preparing for each class; steps 1–4 should fill the first hour of class prep, leaving steps 5–6 for the second hour. Two hours of class plus four hours of prep equals six hours per week. The seventh hour corresponds to your weekly discussion session, and the final hour is available for extra attention to the various research and writing projects spread out throughout the semester.
  - What if I fall behind? Sometimes we all get behind in our work; what’s important is knowing how to get back on track. In this course, always give your highest priority to the listening and score study. Falling behind in the listening will make all the other work more difficult. At “crunch” times, if something has to give, ease up on the readings. Though not easy, it is possible to cram this material the night before the test. But don’t try to cram the listening that way—it doesn’t work. Remember, when you know the music, it’s easy to separate the essentials from the nonessentials in the reading; you’ll be able to work more efficiently. The opposite (reading first, then listening) is not true.
  - If you find yourself putting in the hours as recommended above but still not achieving the level of mastery you hope for, do not hesitate to come see the teaching team, either during our office hours or at another time by appointment. We’re here to help you make the most of this learning opportunity.

## ASSESSMENT

- **Daily exercises** will take place in conjunction with each class session; they will involve a variety of activities (some involving pre-class quizzes on Canvas, some using the **Top Hat** response system during class, some short written exercises before or after class on Canvas, etc), which will be scored both on accuracy and on participation; details will be provided as the course progresses. Each daily exercise will be worth up to **10 points** (in some cases bonus point opportunities will be available).
- **Discussion (aka "Lab") sessions** will review the topics of the lectures for the week and often will present additional examples or details about important issues. Lack of attendance and/or unsatisfactory participation at lab sessions will affect your total point score, according to guidelines that will be provided during the first lab session. Your lab participation will be worth up to 50 points overall.
- **Online Listening Tests** will conclude each unit. All students will take the test following Unit 1, worth up to 25 points. Students who follow the Test Capstone option (see below) will also take the second and third unit tests. Each listening test will be in two parts: the first part will consist of discussion and identification of excerpts chosen from a specific subset, announced before the test, of the NAWM works studied during that unit. The second part will consist of discussion of unknown musical excerpts in the context of the stylistic traits of NAWM works examined during that unit. A sample listening test prompt is available in the Syllabus area of the course Canvas site.

- **Weekly Spotify Listening Assignment:**

Every week you will choose *two* examples from the MUS 213M Collaborative Spotify Playlist for the week and relate them to NAWM examples that we have studied from that tradition; and you will choose *one* additional piece/track on Spotify to add to the Collaborative Playlist for that week that also relates to your two chosen examples, justifying your choice. More specific instructions will be provided through prompts on Canvas. The Spotify Listening Assignment will be due every Monday at 11:59 PM starting on September 11 and each will be worth up to 5 points.

- **Research/Bibliography Assignment:**

There will be a research/bibliography assignment spread over the first half of the semester, in **three** stages, as follows (more detailed instructions will be provided through prompts on Canvas):

- **Stage 1 – Topic Choice:** You will choose a topic on which to conduct a bibliographical search; details on how to choose the topic will be provided through a Canvas prompt. You should choose a topic and have it approved by the teaching team by Wednesday, September 20 (5 points); if you do not choose a suitable topic by then, we will assign one to you (no points).
- **Stage 2 - Bibliography:** You will determine 10 (ten) reliable resources for the chosen topic; guidelines and instructions will be provided on Canvas after the topics are chosen/assigned. Your bibliography list will be due by Wednesday, October 4. (up to 10 points)
- **Stage 3 - Annotations:** You will read/consult and annotate *at least* five of the resources from your chosen bibliography; further instructions will be provided on Canvas. Annotations will be due by Friday, October 20. (up to 10 points; bonus points TBA for annotations over 5)



**Sample Entry from an Annotated Bibliography**

**Citation** { Booker, Susan M. "Dioxin in Vietnam: Fighting a Legacy of War." *Environmental Health Perspectives* 109.3 (2001):116. ProQuest. Web. 29 Apr. 2009.

**Annotation** { Booker reports on the launch of a joint research program on the human and environmental health effects from spraying Agent Orange and other herbicides during the Vietnam War. The extent of Agent Orange exposure among the Vietnamese, identification of highly contaminated areas and monitoring migration of dioxin are assessed. The author asserts the government is not doing enough to help the Vietnamese people who still suffer from Agent Orange. This is written for people with little prior knowledge of this subject and is easy to understand. It was a useful starting point for writing this paper and because of its currency this is a valuable source for my research.

Mauve, A. A., & Periwinkle, R. B. (2013). The superiority of different shades of violet to all other colors: A study of the basic makeup of purple. *Color*, 3(1), 32-46.

This landmark paper examines the different hues that make up the color purple. It breaks down the hues found in the 323 shades of purple into separate categories and uses an objective scoring system to evaluate the quality of each hue, all of which are found to be of very high quality. The authors conclude that, due to its being made up of several high-quality hues, the color purple as a whole is objectively superior to other colors. The present paper uses this source as support for the argument that the combination of blue and red, two of the major hues discussed by Mauve and Periwinkle, is what makes purple

- **Course Capstone Project**



You will choose **ONE** of five (5) possible options for your course capstone project, depending on your preferred way of demonstrating engagement with and mastery of the issues presented in our course. Each of these options will have specific stages with well-defined assignments throughout the semester starting in mid October.

The deadline to choose a capstone option will be Friday, October 6. If you do not choose a capstone option, you will by default be expected to complete Option 1 (Test); if you do not meet deadlines for your chosen options, you will also be expected to complete Option 1.

**Details / deadlines for each option are available as separate documents in the Syllabus area of the course Canvas site – you will be able to earn up to 100 points through the capstone project.**

- **Option 1 [DEFAULT]: Test** – You may choose to demonstrate your “capstone” engagement and understanding of the information addressed in our course through two substantive tests, each of which will be preceded by two test “preparation” stages.
- **Option 2: Performance** – You may choose to select, build critical commentary on, and perform a 2-3 minute excerpt from a work composed during the timeframe covered by our course (ca. 800-1750). Up to 4 (four) students in the class may work together, either on the same work or on separate works to be performed as a “medley”. **Performances will take place during the scheduled final exam slot for the course – Wednesday, December 20, 9 AM – noon; other times may be added depending on room availability and number of students who choose this option.**
- **Option 3: Research Paper** – You may choose to write a research-grounded essay (approximately between 4,000 and 5,000 words, or approximately 12-15 double-spaced pages total including bibliography) based on your research-bibliography project. Two people may collaborate on a research project.
- **Option 4: Composition** – You may choose to compose (with critical commentary) a musical work in the style of one of the traditions we will be encountering this semester. Two people may collaborate on a composition.
- **Option 5: Something Else ☺** – The teaching team is open to your creative suggestions about a way for you to demonstrate both substantial knowledge of and focused engagement with the repertoires and issues addressed in our course, other than the four options above, either alone or in a group of up to four students. If you wish to propose a “something else” capstone approach, please provide a detailed written description of that approach (including multiple “stage” deadlines analogous to the ones provided in the detailed descriptions of the four approaches above on Canvas) to the teaching team by 5 PM on Friday, October 6. The teaching team will consider your proposal, potentially suggest modifications, and determine approval or rejection of your proposal by Friday, October 13.

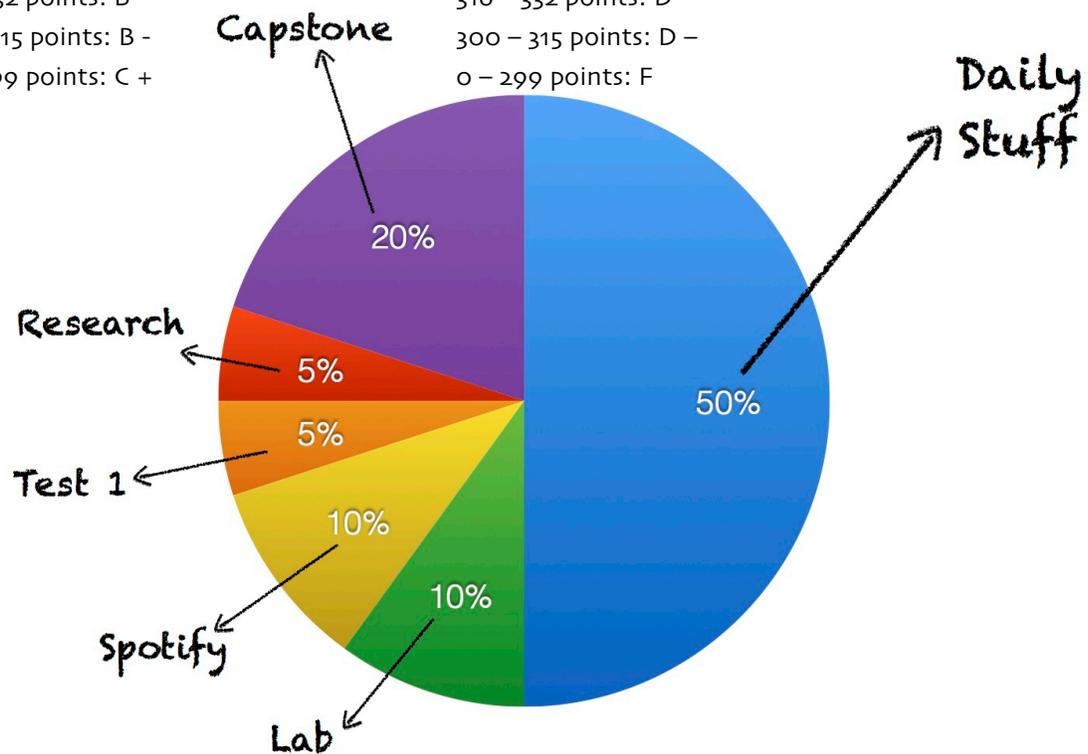
**DETERMINING YOUR COURSE GRADE:**

Your course grade will be based on a 500-point scale, with the following point breakdown for each of the tests and assignments in the course:

Test / Assignment	Maximum Points	Comments
Daily exercises	250	Number of points per daily exercise will vary, averaging about 10 points per class meeting
Discussion Section ("Lab")	50	Based on attendance, participation, etc – specifics provided at first lab session
Spotify Assignments	50	5 points per assignment, bonus opportunities available
Unit 1 Listening Test	25	
Research Assignment	25	See point breakdown on p. 5
Capstone Project	100	See summary on p. 6, point breakdown and instructions on Canvas
<b>TOTAL POINTS</b>	500	

From the total points, the following grade equivalency will be determined:

- |                       |                       |
|-----------------------|-----------------------|
| 466 – 500 points: A   | 366 – 382 points: C   |
| 450 – 465 points: A – | 350 – 365 points: C – |
| 433 – 449 points: B + | 333 – 349 points: D + |
| 416 – 432 points: B   | 316 – 332 points: D   |
| 400 – 415 points: B – | 300 – 315 points: D – |
| 383 – 399 points: C + | 0 – 299 points: F     |



**PLEASE MAKE SURE YOU UNDERSTAND THE ASSIGNMENTS AND DEADLINES FOR THIS COURSE, SIGN THE ACKNOWLEDGMENT FORM ON PAGE 11 OF THIS SYLLABUS, AND RETURN IT TO PROF. DELL'ANTONIO BY FRIDAY, SEPTEMBER 15. YOU WILL NOT EARN ANY POINTS AFTER THAT DATE UNTIL YOUR SIGNED ACKNOWLEDGMENT IS TURNED IN.**

## Tentative Course Schedule

(may be modified depending on changing circumstances)

<i>Class Session</i>	<i>Date</i>	<i>Key words/topics</i>	<i>Reading / Listening assignments</i> (page numbers in HWM, <b>anthology numbers in NAWM</b> )
<b>UNIT 1</b>			
1	8/30	Intro: Guidelines and Topics	
LAB	[8/29, 31]	NO LAB WEEK 1	
2	9/1	Intro: Information literacy	<b>HWM Preface (xxxi-xxxvii);</b> NAWM "Making Connections" (xiii-xxiii) <b>HWM pp. 3-21 (browse)</b>
3	9/6	Early Notation and Plainchant	HWM 22-38, 47-66; <b>NAWM 3-7</b>
LAB week 2	9/5, 7	Modes, Hexachords, and such	HWM 38-45
4	9/8	Secular Monophony	HWM 67-83; <b>NAWM 8-12</b>
5	9/13	Early Polyphony: from Improvisation to Notation, the "Notre Dame School"	HWM 84-100; <b>NAWM 14-19</b>
LAB week 3	9/12, 14	Informational Literacy, Again	<i>assignment TBD</i>
6	9/15	Adding Words: The Early Motet TURN IN SYLLABUS ACKNOWLEDGMENT	HWM 100-107; <b>NAWM 21-23</b>
7	9/20	Adding Layers: The "Ars Nova" <i>CHOOSE RESEARCH TOPIC</i>	HWM 111-129; <b>NAWM 25-29</b>
LAB week 4	9/19, 21	The Italian "Trecento" Style	HWM 165-172; <b>NAWM 30-32</b>
8	9/22	The Sweet English Sound and its Appropriation	HWM 130-143-164, 172-180; <b>NAWM 24, 34, 35, 37</b>
9	9/27	Ramping Up the Complexity	HWM 180-195; <b>NAWM 38-40</b>
LAB week 5	9/26, 28	REVIEW FOR LISTENING TEST	
10	9/29	Equalizing the Texture	HWM 195-212; <b>NAWM 41, 43 - 45, 50</b>
<b>LISTENING TEST 1 ONLINE – Friday-Sunday, September 29 – October 1</b>			

<i>Class Session</i>	<i>Date</i>	<i>Key words/topics</i>	<i>Reading / Listening assignments</i> (page numbers in HWM, <b>anthology numbers in NAWM</b> )
<b>UNIT 2</b>			
11	10/4	Christian Music for the People <i>DRAFT BIBLIOGRAPHY DUE</i>	HWM 213-226; <b>NAWM 46-49</b>
LAB week 6	10/3,5	Instruments and Dances up to the 1500s	HWM 264-273; ; <b>NAWM 66-67</b>
12	10/6	Reforming the One True (Catholic) Church <i>CAPSTONE PROJECT CHOICE DUE</i>	HWM 226-240; <b>NAWM 50-51</b>
13	10/11	High Society Song: Italian Madrigals	HWM 240-256; <b>NAWM 55-59</b>
LAB week 7	10/10, 12	Devotional Song: Motets and Villancicos	<b>NAWM 52-54</b>
14	10/13	The Invention of "Classical" Music: France	HWM 257-259; <b>NAWM 60-62</b>
15	10/18	Importing Fashions: England <i>CAPSTONE PROJECT STAGE 1 DUE</i>	HWM 260-263; <b>NAWM 63-65</b>
LAB week 8	10/17,19	Instrumental Music Ramps Up	HWM 273-285; <b>NAWM 68-70</b>
16	10/20	"Second Practice" and "New Music" <i>BIBLIOGRAPHY ANNOTATIONS DUE</i>	HWM 287-306; <b>NAWM 71, 72</b>
17	10/25	Early Music Drama	HWM 307-327; <b>NAWM 73-76</b>
LAB week 9	10/24, 26	Monody Expands: The Cantata	HWM 331-332; <b>NAWM 77</b>
18	10/27	Combinations of Contrasts	HWM 328-335; <b>NAWM 78, 79</b> plus online listening
19	11/1	Building on the Sacred Concerted Style <i>CAPSTONE PROJECT STAGE 2 DUE</i>	HWM 336-342; <b>NAWM 80, 81</b>
LAB week 10	11/2,4	<b>TOPIC TBA</b>	<b>Assignments TBA</b>
20	11/3	Idiomatic Expression: Toccata and Sonata	HWM 342-350, <b>NAWM 82-84</b>
<b>"TEST CAPSTONE" OPTION: TEST 2 ONLINE – Friday-Sunday, November 3-5</b>			

<i>Class Session</i>	<i>Date</i>	<i>Key words/topics</i>	<i>Reading / Listening assignments</i> (page numbers in HWM, <b>anthology numbers in NAWM</b> )
<b>UNIT 3</b>			
21	11/8	Power through Grace: French court music	HWM 351-362; <b>NAWM 85-86</b>
LAB week 11	11/7,9	Behind the Walls	Online reading and listening
22	11/10	Subtlety and Nuance: the French "broken style" <i>[ONLINE ASSIGNMENT – NO CLASS MEETING]</i>	HWM 363-368, 422-424; <b>NAWM 87, 88, 97</b>
23	11/15	From Sonata to "Concerto grosso" <i>CAPSTONE PROJECT STAGE 3 DUE</i>	HWM 384-392; <b>NAWM 94</b>
LAB week 12	11/14, 16	English Musical Traditions in the 17 <sup>th</sup> Century	HWM 368-373; <b>NAWM 89</b>
24	11/17	"Concerto" becomes a genre	HWM 413-422; <b>NAWM 96</b>
week 13	11/20-24	<b>NO CLASS OR LAB – THANKSGIVING</b>	
25	11/29	Cantata, Opera, Oratorio in late 17c Italy <i>CAPSTONE PROJECT STAGE 4 DUE</i>	HWM 379-384, 407-413; <b>NAWM 92, 93</b>
LAB week 14	11/28, 30	<b>TOPIC TBA</b>	<b>Assignments TBA</b>
26	12/1	Lutheran Keyboard craftsmanship	HWM 393-405, 438-442; <b>NAWM 95, 100-102</b>
27	11/29	Vocal Music for Lutheran worship	HWM 432-449; <b>NAWM 103, 104</b>
LAB week 15	12/8	<b>TOPIC TBA</b>	<b>Assignments TBA</b>
28	12/8	Handel and Music in England ca. 1730 <i>CAPSTONE PROJECT STAGE 5 DUE</i>	HWM 449-454; <b>NAWM 105, 106</b>
<b>"TEST CAPSTONE" OPTION: TEST 3 ONLINE – Sunday-Tuesday, December 10 – 12</b>			
<b>CLASS PERFORMANCE: Wednesday, December 20</b> <b>9 - noon</b> (see Capstone Assignment, "Performance" and "Composition" options)			

**ACKNOWLEDGMENT FORM – MUS 213M (Dell’Antonio), Fall 2017**

*PLEASE SIGN AND RETURN BY FRIDAY, SEPTEMBER 15, 2017*

**NAME:** \_\_\_\_\_

**UT EID:** \_\_\_\_\_

By signing below, I acknowledge that I have read the syllabus for MUS 213M (Dell’Antonio) Fall 2017; I understand the Student Bill of Rights, capstone options, assignment due dates, and other guidelines described on that syllabus; and I agree to those guidelines and due dates.

I also agree to use any sound files or other copyrighted materials made available to me through the MUS 213M Canvas site only for the purposes of this course; I agree not to distribute such sound files or other copyrighted materials to any individuals not enrolled in the course; and I agree to delete any sound files or other copyrighted materials that I have downloaded from the MUS 213M Canvas site at the end of the Fall 2017 semester.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date