Course Description

This course is designed to give students the tools to listen to Western art music with increased perception. The course consists of a concise survey of music history from the Middle Ages to the present, as well as an introduction of the basic materials of music. Through guided listening, students will be able to identify style periods and genres that are particular to each historical period.

Course Textbook


Course Learning Objectives

Upon completion of this course, students should be able to:

1. Develop an understanding of musical elements such as melody, rhythm, and harmony through guided listening and studying vocabulary.
2. Identify Western musical styles from each period.
3. Understand the historical background of each period and its effect on musical life.
4. Identify the instruments of the orchestra and voice classifications.
5. Gain an understanding of how all art forms, be it music, visual art, literature, or films are a reflection of the culture in which it is surrounded.

Credits

Upon completion of this course, the students will earn three (3) hours of college credit.

Course Structure

1. **Unit Learning Objectives:** Each unit contains Unit Learning Objectives that specify the measurable skills and knowledge students should gain upon completion of the unit.
2. **Written Lectures:** Each unit contains a Written Lecture, which discusses lesson material.
3. **Reading Assignments:** Each unit contains Reading Assignments from one or more chapters from the textbook.
4. **Learning Activities (Non-Graded):** These non-graded Learning Activities are provided in Units I-VIII to aid students in their course of study.
5. **Key Terms:** Key Terms are intended to guide students in their course of study. Students should pay particular attention to Key Terms as they represent important concepts within the unit material and reading.
6. **Unit Assessments:** This course contains eight Unit Assessments, one to be completed at the end of each unit. Assessments are composed of multiple-choice questions and written response questions.
7. **Unit Assignments:** Students are required to submit for grading Unit Assignments in Units I-VI. Specific information and instructions regarding these assignments are provided below.
8. **Ask the Professor:** This communication forum provides you with an opportunity to ask your professor general or course content related questions.
9. **Student Break Room:** This communication forum allows for casual conversation with your classmates.
Unit Assignments

Unit I Assignment

Instructions: Listen to the musical examples using both the Interactive Listening Guides in StudySpace, as well as the listening guides in the textbook. The musical examples will need to be heard multiple times. Most questions will ask for one word answers. Some questions ask for your opinions or the effect the music gave you while listening. These responses should be at least 75 words in length. There are two listening activities in this Assignment, Parts 1 and 2, and they will help you with your response to Part 3 of this Assignment. All three parts of the Assignment must be completed and submitted as one word document.

Assignment Part 1: (30 points)

The Young Person’s Guide to the Orchestra, by Benjamin Britten

The first listening activity is meant to aid in learning the instruments of the orchestra. Benjamin Britten’s The Young Person’s Guide to the Orchestra introduces both the instruments of the orchestra and musical form. Theme and Variations with an ending Fugue is the form and students should follow the piece just as the listening guides in the textbook and in StudySpace present the music. Follow the music from beginning to end, and identify each section, (there are thirteen sections total). The musical terms associated with form will help you to follow more lengthy pieces so that is does not seem that the music goes on endlessly until the piece is over. To access this piece in StudySpace, log in, choose Playlists, and Britten’s piece will be first on the list. After clicking on the piece, a new window will open. Listening to the music multiple times is suggested. Use both the iLG, (Interactive Listening Guide), and the video performance of this piece. Once you click on the “Open iLG” button, a new window will open. Study the piece with each of the following tabs across the top of the screen: Overview, Guide, and Listen for. The piece is found in StudySpace in “Prelude One,” in “Composers.” Use the Interactive Listening Guide, (iLG).

1. The Young Person’s Guide to the Orchestra is written using the form theme and variations, who wrote the theme?
2. How many times is the theme stated?
3. What instrument, or instruments is featured in variation one?
4. What instrument family is featured in variation five?
5. Variation eleven features what member of the brass family?
6. After listening to this piece, what is your reaction to the music? Did the music evoke only one feeling, or many? Explain. Your response should be at least 75 words in length.
7. Did the music remind you of anything you had heard before? Give examples. Your response should be at least 75 words in length.

Assignment Part 2: (50 points)

O Fortuna, from Carmina Burana, by Carl Orff

The next piece is Carl Orff’s O Fortuna, from Carmina Burana. This work includes lyrics, (though they are in a Latin/German dialect). Do not be frightened by foreign languages! There will be many others heard in the class, and the translations are in the listening guides. To access this work in StudySpace, click on “Chapters,” then click on “Prelude One,” and then click “Composers” in the left column. Choose the iLG button, and follow the same instructions as with the previous listening example. All other required listening examples in the course may be accessed in this same way. This piece is found in StudySpace in “Playlist,” it is the first piece on the list. Use the iLG as well as the listening guide in the textbook.

1. Briefly explain strophic form. Name a popular song or perhaps a Christmas Carol that uses this type of musical form. Your response should be at least 75 words in length.
2. How many strophes or stanzas are included in this piece?
3. What is the main organizing feature in the form of this piece?
4. What kind of feeling does this music evoke when heard? Your response should be at least 75 words in length.

Assignment Part 3: (20 points)

Explain in detail two instruments of the Western orchestra:

Your response should be at least 200 words in length. You are required to use at least your textbook as source material for your response. All sources used, including the textbook, must be referenced; paraphrased and quoted material must have accompanying citations.
• Give details of the sounding mechanism
• Materials of construction
• Briefly describe why you have chosen this instrument.
• Include a musical example from the course material, or an internet recourse that features one of the instruments you have chosen.

Unit II Assignment

Instructions: Listen to the musical examples using both the Interactive Listening Guides in StudySpace, as well as the listening guides in the textbook. The musical examples will need to be heard multiple times. Most questions will ask for one word answers. Some questions ask for your opinions or the effect the music gave you while listening. These responses should be at least 75 words in length. There are three listening activities in this assignment. All three parts of the assignment must be completed and submitted as one word document.

Part 1: 25 points

Alleluia, O virg mediatrix, by Hildegard von Bingen

1. The (A) section begins with a soloist chanting Alleluia then the chorus repeats the same text and melody. What text is sung at the beginning of the (B) section?
2. How many singers are heard in the (B) section?
3. Briefly, in one sentence describe what happens in the A section at the end.

Part 2: 45 points

Puis qu'en oubli, (Since I am Forgotten), by Guillaume de Machaut

1. The “refrain” is similar to a chorus of a modern pop song, and is also the title of the piece in most cases. How many times is the refrain sung throughout the performance of this piece?
2. How many voices/vocal lines are used in this polyphonic work?
3. What was Machaut’s occupation other than being a poet-composer?
4. Machaut was the foremost composer of the ars nova style. Briefly explain ars nova, and the innovations in music it brought during late Middle Ages. Your response should be at least 75 words in length.

Part 3: 30 points

Fair Phyllis, by John Farmer

1. Word painting is used in madrigals to help the musical sounds reflect the meaning of the words in the poetry. How many singers are heard on the first line of text to help reflect the meaning of the text: “Fair Phyllis I saw sitting all alone?”
2. Four voices are used in this piece, and are abbreviated as (SATB). What four vocal ranges are these?

Word painting is again used at the end of the piece, and you may use your imagination on what the composer may have meant here. On what text does Farmer alternate the singing from low voices to high voices, and vice versa? Your response should be at least 75 words in length.

Unit III Assignment

Instructions: Listen to the musical examples using both the Interactive Listening Guides in StudySpace, as well as the listening guides in the textbook. The musical examples will need to be heard multiple times. Most questions will ask for one word answers. Some questions ask for your opinions or the effect the music gave you while listening. There are three listening activities in this assignment. All three parts of the assignment must be completed and submitted as one word document.

Part 1: 25 points

Henry Purcell: Dido’s Lament, or “When I am laid in Earth” from Dido and Aeneas, (opera)

1. The aria, Dido’s Lament uses a repeating phrase throughout the piece called what?
2. Word painting is used in this aria, and uses a descending melodic pattern. What text is represented by this falling pattern?
3. At the end of the opera, Dido, the queen of Carthage dies in agony of losing her love Aeneas. How does the death occur, and who commits this act?

Part 2: 45 points

G.F. Handel: Messiah, movements 18 and 44, (oratorio)

1. In movement No. 18 Rejoice Greatly, the A section of the piece begins with the title of the aria being sung. On the word rejoice, a long string of notes is sung on the ending syllable. This vocal technique is called a what?
2. Between the A and B sections of the form, an instrumental ritornello is performed. Briefly in one or two sentences explain this musical device.
3. The Hallelujah chorus is usually sung during Christmas, though in the oratorio it falls under what section?
4. The beginning of the chorus uses a musical texture that instructs the singers to all sing the same text at the same time. What is this texture called?

Part 3: 30 points

Antonio Vivaldi: Spring, from The Four Seasons, (solo concerto)

1. This piece is written to bring to life in music what happens in nature. The literary link that unifies the text in the poem with sound is known as what?
2. The solo concerto is a virtuosic piece for soloist accompanied by the orchestra. What is the solo instrument used in the Four Seasons?
3. Several images of nature are depicted in sound in this work. Name two.

In the section of the piece, Episode 4, birds are represented by the solo violin for the second time in the movement. What musical techniques does Vivaldi use on the violin to pictorialize the birds this time?

Unit IV Assignment

Instructions: Listen to the musical examples using both the Interactive Listening Guides in StudySpace, as well as the listening guides in the textbook. The musical examples will need to be heard multiple times. Most questions will ask for one word answers. Some questions ask for your opinions or the effect the music gave you while listening. There are three listening activities in this assignment. All three parts of the assignment must be completed and submitted as one word document.

Part 1: 25 points

Haydn: String Quartet, Op. 76, No. 3 (Emperor), movement II

1. What is the main instrument used in the performance of the theme of this movement?
2. Variation 2 grows more complex, though the theme remains clear in the performance. What instrument plays the theme in this variation?
3. This piece ends with a short coda. The final ending of the piece is concluded with a cadence. Briefly, in one sentence describe what a cadence is in classical music.

Part 2: 50 points

Mozart: Eine Kleine Nachtmusik, movements I and III

1. In the first movement, Mozart writes an ascending “rocket” theme for the opening Theme 1 (low to high). How does the contrasting melody of Theme 2 differ from Theme 1?
2. After the Closing section of the Exposition before the Development section, what part repeats?
3. In the Development section of this piece, what two themes are heard from the exposition as they are transformed and manipulated?
4. In movement III, the opening minuet is heard with a delicate melody. A minuet is a what?
5. As most dances, there is a strong rhythm that would be easy for listeners to keep the beat. What type of meter used for a minuet and trio?

Part 3: 25 points

Mozart: Piano Concerto in G Major, movement I
1. The first movement of a Classical Concerto is in *First-movement concerto form*. The Orchestral Ritornello is much like the exposition of the usual sonata-allegro form used in the multi-movement cycle of the period. After the Orchestral Ritornello, the Solo Exposition is heard and is a basic repeat of the beginning. What is the main instrument heard in the Solo Exposition?

2. In the Recapitulation section of the movement, a virtuosic solo passage is heard in the solo piano just after Theme 2 is restated. What is this section of the concerto called?

The main key or tonal center of this piece is G Major as stated in the title of the piece. What is the dominant key that is heard in contrast throughout this movement?

**Unit V Assignment**

Instructions: Listen to the musical examples using both the Interactive Listening Guides in StudySpace, as well as the listening guides in the textbook. The musical examples will need to be heard multiple times. Most questions will ask for one word answers. Some questions ask for your opinions or the effect the music gave you while listening. There are three listening activities in this assignment. All three parts of the assignment must be completed and submitted as one word document.

**Part 1: 25 points**

Schubert: *Elfking*, (Erlkönig)

1. List and briefly describe in one sentence the form used in the lied the *Elfking*.

2. The four characters of the poem, a Narrator, Father, Son, and Elfking are portrayed by how many singers?

3. The dark and eerie mood of the poem is established by the use of minor tonality, and a fast repetitive rhythm that represents what?

4. In the music, the Elfking is represented in a different way than the other characters of the poem. In one paragraph, explain how Schubert portrays the Elfking?

**Part 2: 25 points**

Berlioz: *Symphonie Fantastique*, movement 4

1. In this program symphony, Berlioz represents his beloved with a beautiful song-like theme. What is this theme called?

2. The majestic B section of this movement is played by the brass and woodwinds, and is called a diabolical __________.

3. What instrument plays the recurring theme of the beloved just before the character in the program is beheaded?

**Part 3: 25 points**

Grieg: *Peer Gynt*, Suite No. 1, Op. 46, In the Hall of the Mountain King

1. The eerie theme of this movement is repeated many times by different instruments in the orchestra. As the theme is repeated, the music begins to get louder, (crescendo), and accelerando is also heard. In one phrase, explain what accelerando means?

2. The short, plucked sounds from the string section in the beginning theme are a technique called what?

3. In the story *Peer Gynt*, the Mountain King is the ruler of what group of mythical creatures?

**Part 4: 25 points**

Wagner: *Die Walküre*, (The Valkyrie), Act III, Ride of the Valkyries

1. The famous “Ride” motive or leitmotif is heard first in the horns. The theme is quickly repeated in the trumpets. How is the tonality of the theme different when played by the trumpets?

2. As the curtain rises, the “Ride” motive is played by the entire orchestra and is heard *fortissimo*. What does *fortissimo* mean?

3. The Valkyries sing a battle cry as they land with their flying horses on the highest peak above a cave. The first character to sing this battle cry is *Gerhilde*. What is this character’s vocal range?

Wagner’s *music drama* was a new type of opera that did not conform to convention. What two artistic elements were completely integrated by this new type of opera?
Unit VI Assignment

Instructions: Listen to the musical examples using both the Interactive Listening Guides in StudySpace, as well as the listening guides in the textbook. The musical examples will need to be heard multiple times. Most questions will ask for one word answers. Some questions ask for your opinions or the effect the music gave you while listening. There are three listening activities in this assignment. All three parts of the assignment must be completed and submitted as one word document.

Part 1: 25 points

Debussy: Prelude to *The Afternoon of a Faun*

1. The A section of this piece is a melody played by what woodwind instrument?
2. What plucked string instrument is heard playing glissandi, or the long sweeping motions that accompany the melodic lines of the piece?
3. At 3:16 of the piece, the oboe plays a more lively melody that builds to the loudest part of the piece. What is the Italian term that instructs the players to gradually play louder and louder?
4. Debussy tried to capture the sound of, and was inspired by this type of musical ensemble that he first heard at The Paris World Exhibition of 1889.

Part 2: 25 points

Bartók: *Interrupted Intermezzo*, from *Concerto for Orchestra*

1. A concerto usually features a solo virtuoso instrumentalist accompanied by the rest of the ensemble, but in this work everyone in the orchestra is considered the virtuoso. What is the genre of this piece?
2. Folk tunes and irregular rhythms play a part in giving this piece its sound. It is difficult to keep the beat, and tap your foot to the music. What meter is used in this piece?
3. Just before the portrayal of “ Interruption” by the Nazis, a melody is quoted in the C section that was borrowed from this Russian Composer.

Part 3: 25 points

Ives: *Country Band March*

1. In this work, Ives uses a musical technique called quotation. Traditional tunes that are easily recognizable are inserted into the composition around the composer’s original music. *Semper Fidelis* and *Washington Post* are tunes present in this piece by Ives. Who composed these melodies?
2. In the B section of *Country Band March*, the tune *Marching through Georgia* is quoted. How does this section A contrast from the beginning A section.
3. Though several of the tunes quoted in this piece may not be recognizable to the modern ear, a clear statement of this famous English tune is heard in the B section.

Part 4: 25 points

Copland: *Appalachian Spring*, Section 7

1. At the beginning of Section 7, a solo clarinet plays the main theme of *Appalachian Spring* which is a tune associated with the Shaker religious sect. What is the title of this tune?
2. In Variation 2, this instrument section plays the tune, which was previously heard only by the woodwind family of instruments.

At the end of this piece, Variation 5, the entire orchestra is heard playing a homophonic statement of the theme. In one sentence, define the musical texture homophony, or homophonic.

Submitting Course Papers/Projects

Once you have completed your papers/projects, submit your completed papers/projects by uploading through the “view/complete” link under the Assignment tab in each unit. **Do not e-mail your paper directly to your professor.** By using the Assignment tab, your university record will automatically be updated to indicate you have submitted your
papers/projects and the assignment will be provided to your professor for grading. Instructions for submitting your assignment can be found under the Assignment tab in each unit.

**APA Guidelines**

CSU requires that students use the APA style for papers and projects. Therefore, the APA rules for formatting, quoting, paraphrasing, citing, and listing of sources are to be followed. A document titled “APA Guidelines Summary” is available for you to download from the APA Guide Link, found in the Learning Resources area of the myCSU Student Portal. It may also be accessed from the Student Resources link on the Course Menu. This document provides links to several internet sites that provide comprehensive information on APA formatting, including examples and sample papers.

**CSU Grading Rubric for Papers/Projects**

The course papers will be graded based on the CSU Grading Rubric for all types of papers. In addition, all papers will be submitted for electronic evaluation to rule out plagiarism. Course projects will contain project specific grading criteria defined in the project directions. To view the rubric, click the Academic Policies link on the Course Menu, or by accessing the CSU Grading Rubric link, found in the Learning Resources area of the myCSU Student Portal.

**Communication Forums**

These are non-graded discussion forums that allow you to communicate with your professor and other students. Participation in these discussion forums is encouraged, but not required. You can access these forums with the buttons in the Course Menu. Instructions for subscribing/unsubscribing to these forums are provided below.

**Once you have completed Unit VIII, you MUST unsubscribe from the forum; otherwise, you will continue to receive email updates from the forum. You will not be able to unsubscribe after your course end date.**

Click here for instructions on how to subscribe/unsubscribe and post to the Communication Forums.

**Ask the Professor**

This communication forum provides you with an opportunity to ask your professor general or course content questions. Questions may focus on Blackboard locations of online course components, textbook or course content elaboration, additional guidance on assessment requirements, or general advice from other students.

Questions that are specific in nature, such as inquiries regarding assessment/assignment grades or personal accommodation requests, are NOT to be posted on this forum. If you have questions, comments, or concerns of a non-public nature, please feel free to email your professor. Responses to your post will be addressed or emailed by the professor within 48 hours.

Before posting, please ensure that you have read all relevant course documentation, including the syllabus, assessment/assignment instructions, faculty feedback, and other important information.

**Student Break Room**

This communication forum allows for casual conversation with your classmates. Communication on this forum should always maintain a standard of appropriateness and respect for your fellow classmates. This forum should NOT be used to share assessment answers.

**Grading**

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<td>Unit Assignments (6 @ 7%)</td>
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<td><strong>Total</strong></td>
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The following pages contain a printable Course Schedule to assist you through this course. By following this schedule, you will be assured that you will complete the course within the time allotted.
By following this schedule, you will be assured that you will complete the course within the time allotted. Please keep this schedule for reference as you progress through your course.

### Unit I: Materials of Music

**Review:**
- Unit Study Guide
- **Learning Activities (Non-Graded):** See Study Guide

**Read:**
- Prelude 1: Listening to Music Today
- Chapter 1: Melody: Musical Line
- Chapter 2: Rhythm and Meter: Musical Time
- Chapter 3: Harmony: Musical Space
- Chapter 4: The Organization of Musical Sounds
- Chapter 5: Musical Texture
- Chapter 6: Musical Form
- Chapter 7: Musical Expression: Tempo and Dynamics
- Chapter 8: Voices and Musical Instrument Families
- Chapter 9: Western Musical Instruments
- Chapter 10: Musical Ensembles
- Chapter 11: Style and Function of Music in Society

**Submit:**
- Assessment by Tuesday, Midnight (Central Time)
- Assignment by Tuesday, Midnight (Central Time)

### Unit II: Medieval and Renaissance Music

**Review:**
- Unit Study Guide
- **Learning Activities (Non-Graded):** See Study Guide

**Read:**
- Prelude 2: The Culture of the Middle Ages and Renaissance
- Chapter 12: Sacred Music in the Middle Ages
- Chapter 13: Secular Music in the Middle Ages
- Chapter 14: Renaissance Sacred Music
- Chapter 15: Renaissance Secular Music

**Submit:**
- Assessment by Tuesday, Midnight (Central Time)
- Assignment by Tuesday, Midnight (Central Time)

Notes/Goals:
# MUS 1010, Introduction to Music Appreciation

## Course Schedule

### Unit III

**The Baroque Era**

**Review:**
- Unit Study Guide
- **Learning Activities (Non-Graded):** See Study Guide

**Read:**
- Prelude 3: The Baroque Spirit
- Chapter 16: Baroque Opera and Its Components
- Chapter 17: The Baroque Cantata and Oratorio
- Chapter 18: Baroque Instruments and the Suite
- Chapter 19: The Baroque Concerto
- Chapter 20: Other Baroque Instrumental Music

**Submit:**
- Assessment by Tuesday, Midnight (Central Time)
- Assignment by Tuesday, Midnight (Central Time)

### Notes/Goals:

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### Unit IV

**Eighteenth-Century Classicism**

**Review:**
- Unit Study Guide
- **Learning Activities (Non-Graded):** See Study Guide

**Read:**
- Prelude 4: Classicism in the Arts
- Chapter 21: The Development of Classical Forms
- Chapter 22: Classical Chamber Music
- Chapter 23: The Classical Symphony
- Chapter 24: The Classical Concerto
- Chapter 25: The Sonata in the Classical Era
- Chapter 26: Classical Choral Music and Opera

**Submit:**
- Assessment by Tuesday, Midnight (Central Time)
- Assignment by Tuesday, Midnight (Central Time)

### Notes/Goals:
# MUS 1010, Introduction to Music Appreciation

## Course Schedule

### Unit V: The Nineteenth Century

**Review:**
- Unit Study Guide
- **Learning Activities (Non-Graded):** See Study Guide

**Read:**
- Prelude Five: The Spirit of Romanticism
- Chapter: 27 Song in the Romantic Era
- Chapter: 28 Romantic Piano Music
- Chapter: 29 Music in Nineteenth-Century America
- Chapter: 30 Romantic Program Music
- Chapter: 31 Absolute Music in the Nineteenth Century
- Chapter: 32 National Schools of Romantic Opera
- Chapter: 33 Late Romantic and Post-Romantic Music

**Submit:**
- Assessment by Tuesday, Midnight (Central Time)
- Assignment by Tuesday, Midnight (Central Time)

**Notes/Goals:**

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### Unit VI: Impressionism and the Early Twentieth Century

**Review:**
- Unit Study Guide
- **Learning Activities (Non-Graded):** See Study Guide

**Read:**
- Prelude Six: Modernism in the Arts
- Chapter 34: Impressionism and Post-Impressionism
- Chapter 35: Early Modern Musical style
- Chapter 36: Music of the Early Modernists
- Chapter 37: European National Schools
- Chapter 38: American Modernism in Music
- Chapter 39: Nationalism in the Americas

**Submit:**
- Assessment by Tuesday, Midnight (Central Time)
- Assignment by Tuesday, Midnight (Central Time)

**Notes/Goals:**
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