MUMH 3510.001: Music History and Literature Since 1750
Spring 2026 T/Th 9:30 – 10:50am | Music 258 |
University of North Texas

Instructor
Dr. Emily Hicks
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Office Hours: In-person and Zoom appointments available upon request

Teaching Assistants

Megan Looknauth	Peter Kohanski
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Lab Times

Section 301 (Kohanski)	Section 303 (Looknauth)
Friday, 8-8:50am	Friday, 12-12:50pm
Room 290	Room 250
Section 302 (Kohanski)	Section 304 (Looknauth)
Friday, 10-10:50am	Friday, 1-1:50pm
Room 289	Room 290

Course Summary, Objectives, and Materials

This is a survey course of the history of Western art music from approximately 1750 to the present. During these centuries many of the musical ideas and institutions we know today evolved into their modern, familiar forms: from ensembles like bands and orchestras, to organizing structures such as sonata form, to ideas like art for art's sake.

This course has three broad goals: 1) familiarizing you with prominent periods, styles, composers, and pieces, 2) explaining the development of this repertory by contextualizing it historically and culturally, 3) fostering and honing your skills as an active listener and your ability think critically about music and the issues surrounding it.

Required Text, Scores, and Recordings

Textbook (Required):
> Burkholder, J. Peter, Donald J. Grout, and Claude Palisca. *A History of Western Music*. **10th edition**. Norton, 2019. (Hardcopy or electronic access)

Score Anthology (Required):
> Burkholder, J. Peter, Donald J. Grout, and Claude Palisca. *Norton Anthology of Western Music*. **8th edition**, **Vols. 2 and 3**. Norton, 2019.

Recordings (Required):

Norton Recorded Anthology of Western Music, **8th edition, Vols. 2 and 3**. Norton, 2019. The recordings are available online for download. Links are provided below. *Please note that you must download all files within 3 days of purchase*:

https://digital.wwnorton.com/nawm8v2download
https://digital.wwnorton.com/nawm8v3download

Any additional required texts and listening materials are available on Canvas. You are expected to have full access to all above materials throughout the duration of the course. All unit exams and listening exams are based on these materials. <u>You are expected to bring the appropriate score anthology to each class meeting.</u>

Classroom Etiquette and Policies

You are expected to treat your professors, teaching assistants, classmates, and the classroom environment with respect. The ultimate rule is to not be a disruptive element or a distraction for those trying to learn (including yourself). Those who cause repeated disruptions will be asked to leave the room; those who are repeat offenders will face disciplinary action as outlined in the Student Code of Conduct and may be removed from the course entirely. To maintain a professional, academic environment keep to the following guidelines:

1) Do not talk while the professor, a visitor, or a teaching assistant is addressing the class (a brief question to a classmate is ok, but an extended conversation is not). Talking always carries farther than you think.
2) Take phone calls, extended messaging, and conversations outside the classroom. I do not mind if you leave to do this as long as you do so quietly.
3) Bathroom breaks are always allowed. You do not need to ask permission. Just leave and come back quietly.
4) Do not play music, games, or watch videos while class is in session.
5) *For legal reasons*, do not post pictures, recordings, or video on social media (or elsewhere online) without the prior consent of myself *and* the other people in the room.
6) <u>Remove earbuds/headphones while class is in session</u>. If you need to wear either of these for health reasons, you *must* acquire ODA accommodations AND communicate with me directly in order to do so.

Those who violate any of the above policies will be given one warning. Repeat offenses will result in one or more of the following, depending on the severity or consistency of the offense: 1) Marked absent (unexcused) for the day, 2) Given a failing grade on the day's assignment/exam, 3) Reported to the Dean of Students, 4) Removed from the course.

Attendance Policies

General Information

Attendance in both the main class and labs is mandatory, and excessive absences in either will result in a lowering of your overall grade. Beyond this, students who consistently miss course lectures historically do worse in the course. I reserve the right to consider excessive unexcused absences when considering an extension request.

<u>Lectures:</u>

You are allowed four (4) "free" unexcused absences, whether excused or unexcused. Starting on the 5th absence, EACH additional unexcused absence will result in a 3-point drop in your lecture attendance grade.

<u>Labs:</u>

Each week you will meet in smaller groups with one of our teaching assistants. These meetings occur at scheduled times based on the section you chose when signing up for the course. Attendance is mandatory in these meetings as you will be considering themes from the lectures in greater detail and workshopping group presentations and paper assignments. If you know you will be absent for a meeting you should notify your lab instructor as soon as possible. You are allowed two (2) "free" unexcused absences. Starting on the 3rd absence, EACH additional unexcused absence will result in a 3-point drop in your lab attendance grade.

Tardy Policy

You are expected to show up on time for each lecture and be in your seat ready to discuss the day's material for the full duration of the class time listed in the course catalogue. Those who are not in class at the start time or who leave before the end of class (as listed in the course catalogue) without discussing it with me first will be marked tardy for the day's meeting. Excessive tardies will not be tolerated. Every three (3) tardies will count as one (1) unexcused absence and will affect your grade according to the attendance policy above. <u>Students who are tardy on exam days will not be granted additional time beyond class to complete their exam, nor will I repeat any missed listening examples.</u> Excused tardies due to extraordinary circumstances may be granted on a case-by-case basis, and are handled at my discretion. You must discuss your tardy with me <u>the day it occurred</u> (via email or verbally) to qualify for an excused tardy.

Excused Absences

I realize that there are times when life gets in the way and you cannot be in class. In such times you should request an <u>excused</u> absence via email <u>within 24 hours of the missed class meeting</u> time. Religious holidays or university-sponsored events that *require* your participation qualify for excused absences but YOU (not your director or a classmate) must notify me in advance for the excused absence to apply (see note below). Illness also qualifies as an excused absence but you must notify me as soon as possible via email or Canvas about the situation and I may require a doctor's note. Failure to notify me in a timely manner about illness or injury that resulted in absence may result in it being counted as unexcused. All excused absence requests are granted on a case-by-case basis.

Religious Holidays and University-Sponsored Events

If you must miss class for religious holidays or university-sponsored, required events, you must notify me 2 weeks in advance if the missed day is a group discussion, presentation, or in-class exam day in order to schedule a makeup session. *Failure to notify me ahead of such absences will result in a zero for the day's assignment/exam and no possibility of a makeup*. Extensions for assignments due online during this period will only be granted in extreme circumstances and at my discretion. All online submission links are available 1-2 weeks in advance of the due date for you to prepare your personal schedule accordingly. See the course schedule below for exact dates of all exams and assignments.

*Note that the university does NOT notify professors of all possible university-sponsored events, performances, and religious holidays. It is always YOUR responsibility to notify me BEFORE the day of each and every class meeting you will be missing due to these events. Failure to do so will result in an unexcused absence.

Juries and Other Exams

Students may not schedule their end-of-semester jury or other course exams against a regularly scheduled class or exam. *Absence due to juries will not be excused*.

Assignment Policies

Not obtaining personal copies of the course materials is no excuse for incomplete reading assignments, exams, or papers: A library-use-only copy of the textbook and scores is on reserve in the music library (Willis, 4th floor) for your use while you wait for your copy to arrive. Extensions will not be granted for those who fail to obtain the course materials in a timely manner.

Formatting for Written Submissions:

All written submissions must be uploaded in doc, docx, or pdf format only unless otherwise noted. If you use other formats, a conversion guide is on Canvas for your benefit. Documents uploaded in any other format may result in a zero for the assignment if I or my TAs cannot read it. I will not convert assignments for you. If I have to ask you to convert a submission to the proper format after the due date, the late penalty will apply.

Due Dates

All due dates are final. If you have trouble uploading or completing any assignment, notify me asap via email or Canvas. Issues are taken care of on a case-by-case basis. The best course of action is to email me as soon as you have an issue explaining the problem, then continue to attempt the upload until the submission-link times out (at midnight). Emailed submissions will not be accepted.

Late Assignments and Extension Policy

Online submission links and quizzes are available for a full 24-hours after the midnight due date/time. However, all late submissions within this grace period will be reduced by 10 points. For example, a late assignment that would normally receive a 95 will be given an 85. Submissions after the 24-hour grace period will only be accepted under extraordinary circumstances and are done on a case-by-case basis. A further late penalty of -20 points or more may apply in these circumstances.

To qualify for an extension BEFORE the deadline:
To qualify for an extension, you must submit a written (emailed) request to me PRIOR TO THE DUE DATE that includes the assignment(s) affected, the specific reason for the extension, and a proposed deadline of completion. Note that requesting an extension does not automatically mean it will be granted. Extensions granted prior to the deadline may be exempt from any late penalties.

To qualify for a late submission AFTER the deadline:
Requests for turning in an assignment that occur AFTER the 24-hour grace period must be emailed to me as soon as possible. The request must include the assignment(s) affected, the specific reason the assignment was missed, and a proposed deadline of completion. *Forgetting the assignment was due is not grounds for an extension.* Missing a deadline due to a pre-scheduled event (school-sponsored or otherwise) or holiday also does not automatically qualify you for an extension (see below). All late assignments will receive a score penalty comparable to the lateness of the submission. I will not consider *any* late submission requests 2 weeks following the original due date.

Scheduling Conflicts and Due Dates

Scheduling conflicts due to school-related events (performances, school-sponsored travel, etc.), personal vacations or holidays, or other such instances do not automatically qualify for extensions of coursework or scheduled exams. *It is your responsibility to review your semester schedule and prepare for any scheduled conflicts by completing the coursework prior to the deadline.* All online submission links are available 1-2 weeks in advance of the due date for you to prepare your personal schedule accordingly. Failure to prepare accordingly is not an excuse for missed assignments and will not automatically qualify you for an extension.

AI Policy and Requirements

The use of AI is acceptable in this course *only* as an assistive tool for studying, brainstorming, primary research inquiries, grammatical assistance, and translation. AI includes, but is not limited to, language-assistive applications and add-ons such as Grammarly, use of AI modes for internet searches such as Google's AI assistant Gemini, and GenAI chatbots such as ChatGPT. Using any AI for unauthorized assistance (including, but not limited to, writing or *rewriting* any portion of an assignment for you) is considered cheating under the Student Academic Integrity Policy and will result in a zero for the assignment following by appropriate disciplinary action.

To use AI in this course you MUST do the following:
- Complete the *Learning with AI* Badge

- Disclose your use of *all* AI in *every* assignment throughout the semester

Learning with AI Badge

You are required to complete the *Learning with AI: Critical Literacy for College Students* course, available via Canvas, as part of this class. You may enroll in the course by using the link here: https://digitalstrategy.unt.edu/microcredentials/learning-with-ai.html The course is free, online, and asynchronous. Note: there are several AI badges available so make absolutely certain you are enrolled in the correct course before starting. You will only receive credit for the *Learning with AI* badge. If you have already completed the *Learning with AI* badge for a previous course, you may submit it using the guidelines below.

Once completed, you will receive a "badge" that you will submit as your poof of completion and to receive your grade. Submit directly to the "Learning with AI Badge Completion" submission link in our Canvas course. You may submit a screenshot of the badge or a pdf, but the visual must include 1) your name, and 2) the "Learning with AI" badge with the "earned" stamp or status clearly present.

Those who do not complete the *Learning with AI* course prior to any written assignments in this course may be asked to prove ownership of any work flagged for AI use *whether the system is correct or incorrect about the flag in question*. Proof may include prior drafts, outlines, brainstorming notes, or other modes of the creative writing process. Thus, it is to your advantage to both complete the badge as soon as possible and to keep records of your writing process as backup to help us shift through false flags quickly.

To encourage early completion and ensure understanding of appropriate GenAI use in course assignments, you will receive a completion grade based on how soon in the semester you complete this requirement (see the dates below). You MUST submit your badge no later than the first day of finals week (May 4th, at midnight) to receive any grade. Any non-submissions after this date will receive a zero. As this is a semester-long window for submission, no extensions will be provided.
- Completion grade of 100: Submitted between Jan. 12 – Feb. 15
- Completion grade of 85: Submitted between Feb. 16 – Apr. 5
- Completion grade of 70: Submitted between Apr. 6 – May 4
- Grade of 0: No submission

Disclosure Policy

To combat false flags, provide transparency, and establish ownership of your work, you MUST disclose how you used any and all AI in your creative and writing process. Disclosure means explaining how, why, and to what extent you used AI in your academic work. For simplicity's sake, you may use the "basic" disclosure model in the *Learning with AI* course. Here are a few examples (feel free to use/adjust these to suit your needs):

"I used ChatGPT to help brainstorm potential topics for the essay, and to suggest good examples to use once I had chosen my topic. I also uploaded a draft of my paper to ChatGPT to suggest grammar and structural corrections. I incorporated some of the suggestions into my final draft using my own words."

"I used Google's Gemini ("AI Mode") to filter my initial search results into a manageable amount of information when first looking up my topic. During the drafting stage, I used the Grammarly add-on for Google Docs for spelling and grammatical assistance."

"I used MetaAI to generate several images based on the prompt 'Create an image of a 17th-century concert hall with a small orchestra on the stage.' I used the resulting images as inspiration for the descriptions in my impersonation paper."

"I wrote my paper in Spanish using my own words, then used ChatGPT to translate it into English. I reviewed the translated version to make sure it was accurate and followed the formatting appropriate for an academic essay."

If you do not disclose your use of AI and your paper is flagged with "possible AI generation," you may receive a zero on the assignment until you can provide proof of ownership (i.e. provide a rough draft, outline, or otherwise prove the submission is your work). It is HIGHLY recommended that you keep previous drafts or brainstorming notes in case this occurs.

Citing Sources and Plagiarism

Plagiarism
Passing off another person's work (or AI's work) as your own will result in steep penalties. You will be asked to use other people's work (the textbook, online articles, etc.) to support *your own* ideas and opinions, but you should not use another's work *in place of* your own. Plagiarism includes, but is not limited to: intentionally or *unintentionally* representing someone else's work as your own (generally occurs when you do not cite the original source thus implying that it is your own thought or product), copying someone else's work and replacing a few key words, paraphrasing someone's work without citing them directly, and quoting someone's work (with quotations) without citing them directly. Trying not to plagiarize can be tricky, but the easiest solution is just to cite the original authors/artists each and every time and avoid all the mess.

All written submissions are processed through plagiarism- and AI-checking software. If your work is flagged for possible plagiarism* or as AI generated—in part or in full—you will receive an automatic, temporary zero on the assignment (providing your AI disclosure statement at the very beginning may avoid this issue). I will then ask for an explanation and/or ownership proof and you must respond within the requested time period in order for me to consider removing the zero from the gradebook. Make sure you are checking your university email often in case this occurs. Following your explanation, either 1) I will grade your assignment as-is or allow you to rework the assignment for partial credit, depending on the circumstance, or 2) your zero will stand and I will immediately report the incident to the Dean of Students.

*Note: Turnitin is not "smart" enough to distinguish between material that is cited properly and material that is not – it only flags material that is "similar" to *anything* in its database or online (AI

syntax, websites, previous papers, etc.). Therefore, even correctly cited material will get a "similarity percentage score." Scores under 20% are typical and you shouldn't panic unless you did not cite your sources. If you did not cite your sources, you are welcome to upload a new document with the proper citations until the submission link is closed. (The 24-grace period penalty may apply if you re-upload during this time.)

Citing Sources (for Essays and Final Papers)
At the college level, you are expected to properly cite your sources each and every time, including websites, streamed music, and videos. In this course, you will most likely only need to cite the textbook or the provided articles for your essays. Looking at additional sources for your papers is always fine but you *must* cite them as well. You do not need to cite Norton's score anthologies or recordings. If you aren't certain whether or not you should cite something, use this link for a quick-guide (see "When to Cite"): https://guides.library.unt.edu/citations-style-guides

Citations come in two parts:
- The embedded/in-text citation –These usually come in the form of parentheses after the quoted statement or referenced fact with the author's name and publication date (Hicks 2020), or as a footnote or endnote. The point of the in-text citation is to tell the reader enough information to find the correct bibliography listing AND to provide the exact page number the specific quote/fact can be found on in the original source.
- The full citation in the reference list – this is your bibliography or works cited list at the end of your paper. The point of this list is to support your writing as much as possible! Bibliographies tell the reader that you know your stuff by listing the sources you used to gain your knowledge, by showing what sources influenced your own work, and they are a helpful guide for anyone who wants to know more about the topic. If you used AI for any portion of your writing process (see policy above), you should also provide a citation for it in your bibliography.

See your chosen style's guide for additional details on creating the appropriate parts of a citation in your preferred method.

NOTE: An internet link is NOT a citation on its own. There is a proper way to cite websites, videos, streamed music, movies, AI chatbots, etc. depending on the style you choose to use. Nearly all citations will include the author/creator, the title of the source, the place the source was found or published (website name if online), and if accessed online, the date you accessed the source. See your chosen style guide for specifics.

I will accept any standard citation method for this course as long as you stay consistent within the document. Popular styles for our discipline are MLA, APA, and Chicago/Turabian. You can find up-to-date help, online handbooks, and handy brief guides for each of these, along with a short overview of citation basics on UNT's library website at: https://guides.library.unt.edu/citations-style-guides I recommend Chicago (online version available via the library website) because it's online version has a quick-guide for typical sources and you can key-word search the entire text.

Grades

Grading Scale
100-90% = A
89-80% = B
79-70% = C
69-60% = D
59-0% = F

Your assignments will be graded and returned to you within two weeks following their due date. If more than two weeks is necessary, I will notify you regarding the delay as soon as possible. Final exams and final semester grades are reported no later than the Monday following Finals Week.

Assignment Weights

Assignment	% of Grade	Notes
Lecture Attendance and Participation	10%	See policy above
Lab Attendance and Participation	5%	See policy above
Learning with AI Badge	5%	See AI Policy for details and link
Syllabus Quiz	5%	Due 1/25
Position Paper Draft	5%	Due 2/1
Position Paper Peer Review	5%	Due 2/8
Position Paper (Final)	10%	Due 2/15
Group Presentation	10%	Completed in labs Weeks 5-8
Group Assessments	5%	Due 3/8
Unit Exams (3)	20%	In class: 2/5, 3/19, 4/30
Impersonation Paper Elements: • List of Ideas • Semi-Annotated Bibliography • Organizational Plan/Sketch • Rough Draft	10%	Workshopped in labs Due 4/5 Due 4/12 Due 4/19 Due 4/26
Impersonation Paper Final	10%	Due 5/6

Assignments Overview

***Learning with AI* Badge Completion (Open between Jan. 12 and May 4)**
This requirement is worth 5% of your overall grade in the course and is for a sloping completion grade based on how soon in the semester you complete this badge (i.e., the sooner you do it, the higher your grade). See the AI Policy and Requirements section above for details and to access the course.

Syllabus Quiz (Due 1/25)

This is an online (Canvas) quiz to demonstrate your knowledge of the course content and policies. Questions are multiple choice, true/false, and similar formats. *It is not a memorization test - you may have the syllabus available throughout the duration of the quiz.* You may take the quiz twice and only the higher of the two grades will be accepted. This quiz is 5% of your overall grade and can be taken anytime in the first two weeks of class. It must be completed by January 25, 2026 by midnight.

Unit Exams (In-class: 2/5, 3/19, and 4/30)

There will be an in-class exam at the end of each unit. Successive exams are not cumulative. Exams will consist of two main sections: Multiple-choice and Listening ID (see below). Exams are completed in class on the scheduled date listed in the course schedule. For missed exams or tardy individuals, refer to the attendance and assignment policies listed above. Testing for those with ODA requirements is done on a case-by-case basis and all accommodations must be communicated at least one week in advance to ensure proper preparation.

Multiple-Choice

All questions will be based on the assigned course readings and lectures for that unit. I recommend that you study any of the following that are discussed during lectures or prominent in the assigned readings: composers, performers and other persons of interest; definitions of key terms (usually bolded or italicized in the textbook); the forms, similarities, and differences between any major styles and genres; and the historical or cultural contexts of major musical pieces.

Listening ID

This portion of the exam will test your ability to recognize major musical pieces from memory. At the beginning of the exam day, I will play excerpts from 3-5 pieces for you to identify. Only the listening examples with asterisks (*) listed in the course schedule below are possibilities for the exam, and only within their given unit. For each example you will provide:
1) The full title of the piece*
2) The full name of the composer
3) The genre (as listed in the score anthology)
4) The date of composition, within 10 years

For example, if I play an excerpt from number 195 of the anthology, you should be able to answer: 1) Die Dreigroschenoper*, 2) Kurt Weill, 3) Opera, 4) 1928. All of the above information is provided at the beginning of each piece in the anthology.

*If the title is in a language other than English, you may provide the English translation as long as you still give a full title. In the example above this would be "The Threepenny Opera." Correct translations are usually provided in the textbook or anthology. Additionally, knowing the exact date of composition is less important to me than knowing the appropriate time period. Therefore, as long as you are within ten years of the composition date listed in the textbook, you will receive full credit.

To study for any listening exam I recommend two things: 1) Make a playlist of the music and add to it as we go over the pieces in class. Put the playlist on shuffle and guess the name of each track as it plays. 2) Focus on hearing what makes each piece different from the others: Are there lyrics or just

instruments? What language is it in? Large or small ensemble? Etc. Doing this will help you narrow down your choices.

Position Paper (Final version due 2/15)

This assignment asks you to take a position on a controversial topic. It will be workshopped in labs between Weeks 1-4. You will pick from a variety of pre-determined topics and prompts to formulate your essay (provided on Canvas), and must include historical evidence and/or musical pieces discussed in the course; however, the position you take on the topic is up to you. Your response must be a collegiate-level essay, following all additional content and format guidelines outlined in the assignment guidelines. A rough draft of your paper is due on February 1st (see below) and you will complete two peer-reviews of classmates' drafts (see below) during labs. The final version of your paper is worth 10% of your overall grade and should be uploaded to Canvas via the appropriate submission link. No emailed submissions will be accepted. It is due on Sunday, February 15, 2026 by midnight. A more detailed description and rubric is provided in the assignment guidelines on Canvas.

Position Paper Rough Draft (Due 2/1)

You will a copy of rough draft to Canvas by February 1st. DO NOT include your name (or any identifying elements) on the document as these drafts will be distributed anonymously among your peers for peer review. Only the TAs or I will know which draft is yours as long as you follow the guidelines. The draft is for a completion grade (2.5% of your overall grade), and you do not need to have a "full" paper or all your evidence drafted at this point. That being said, only submitting one copy or substandard drafts (a single sentence, a paper of only bullet points, incomplete sentences, inappropriate content, or content that does not address any of the prompts) will receive no or only partial credit. No emailed submissions will be accepted. A more detailed description and rubric is provided in the assignment guidelines on Canvas.

Position Paper Peer Review (Workshopped Week 4 in labs; Due 2/8)

Peer reviews will be done anonymously and will be workshopped during labs. You will receive two randomly assigned drafts to peer review. A guide for the peer review process is provided on Canvas and will be discussed in labs. This assignment is for a completion grade (worth 2.5% of your overall grade), and you must complete both reviews to receive full credit. Inappropriate or disrespectful reviews will receive a grade of zero. The reviews must completed no later than February 8th. No emailed submissions will be accepted. A more detailed description and rubric is provided in the assignment guidelines on Canvas.

Group Presentations (Weeks 5-8)

In labs, you will work in small groups to prepare a written proposal and presentation for an event. The event may be a stand-alone concert, concert series, music festival, or other musical activity for a particular public. Additionally, your event project should engage with one of the following themes: music and politics, music and ritual, music and mobilities, music and identity, music and technology, or music and economics. A more detailed description and rubric is provided in the assignment guidelines on Canvas. Both the written proposal and the presentations should include all members of the group. Preparation for, and the presentation of, the group project will occur in labs during Weeks 5-8. The written proposal should be submitted on the day of your presentation and is due no later than

March 6th. No emailed submissions will be accepted. Low participation, or unexcused absence during your group's presentation, will reduce your personal grade for the project. See the course schedule for exact dates.

Final Impersonation Research Paper (Final version due 5/6)
For your final assignment, you will write a 1,250-1,750-word paper based on your research of a particular musical event or debate from prior to 1 January 2000. In so doing, you will assume the perspective of a historical figure and create a fictional primary source document summarizing your research on that event or debate. Your document might take a variety of forms: private letter, manifesto, journalistic account, public interview, music review, fictionalized (novelistic) account, bureaucratic memorandum, letter to the editor, theoretical treatise, etc. While this is a fictional "primary source" document, it is still a research paper. You will need to include a bibliography in a citation style of your choice and at least two direct quotes from sources. Additional guidelines and rubrics for all parts of the paper can be found in the "Impersonation Research Paper Guidelines" on Canvas.

This final paper project will include several elements that will be turned in for a grade in the last several weeks of the semester. These include: a list of ideas (due 4/5), a semi-annotated bibliography (due 4/12), an organizational plan/sketch (due 4/19), and a rough draft (due 4/26). These will be workshopped in labs and are due by midnight on the specified date. All information and guidelines for each of these elements can be found in the "Impersonation Research Paper Guidelines" on Canvas. The final version of your paper is due the Wednesday of finals week, May 6, 2026. No emailed submissions will be accepted.

Course Schedule

<u>Read:</u> All readings come from the required textbook unless otherwise noted. You are expected to know the material from the readings *in addition to* course lectures for the unit exams.
<u>Listen:</u> All listening examples come from the required *Norton Anthology of Western Music* (NAWM) volumes 2 and 3, unless otherwise noted. <u>Listening examples with an asterisk (*) are possible listening quiz options for the unit exams.</u>
Any materials not found in the textbook/anthology are provided on Canvas.

Unit 1 – The Classical Era: Music in the Age of Enlightenment

<u>Week 1 – Age of Enlightenment</u>
1/13 – Why 1750? and Pergolesi
- Read: p.454-464 (through "The Classic Period"); p.471-477
- Listen: NAWM 109 - Pergolesi, *La Serva Padrona*
1/15 – Gluck and Reform Opera
- Read: p. 486-489

- Listen: NAWM 113* – Gluck, *Orfeo ed Euridice*

Labs: Position Paper Overview

<u>Week 2 – Forms, Genres, and Contexts</u>
1/20 – Ensembles, Keyboards, and Binary Form
- Read: p. 494-507
- Listen:
    - NAWM 115* - Scarlatti, *Sonata in D*
    - NAWM 117 – CPE Bach, *Sonata in A*
1/22 – The Birth of the Symphony and Sonata Form
- Read: p. 508-511
- Listen:
    - NAWM 118 – Sammartini, *Symphony in F*
    - NAWM 119* – Stamitz, *Symphony in E-flat*

Labs: Critiquing the Idea of Enlightenment Music
1/25 – Syllabus Quiz Due (Canvas)

<u>Week 3 – Viennese Classicism</u>
1/27 – Joseph Haydn's Quartets and Symphonies
- Read: p. 514-530
- Listen:
    - NAWM 121* – Haydn, *Joke* Quartet
    - NAWM 122 – Haydn, *Symphony No. 88 in G*
1/29 –Wolfgang Amadeus Mozart's Symphonies and Operas
- Read: p. 533-539; 544-550
- Listen:
    - NAWM 126 – Mozart, *Jupiter* Symphony
    - NAWM 127* – Mozart, *Don Giovanni*

Labs: The Historiography of Viennese Classicism
2/1 – Position Paper Rough Draft Due (Canvas)

<u>Week 4 – Cosmopolitan London</u>
2/3 – Opera and Oratorio in London
- Read: p. 479 ("Opera in other languages" intro); 483-484 ("England"); 530-533 ("Vocal Works")
- Listen:
    - NAWM 112* – Gay, *The Beggar's Opera*
    - NAWM 123 – Haydn, *The Creation*

2/5 – Unit 1 Exam (In Class)
Labs: Position Paper Peer Reviews
2/8 – Position Paper Peer Reviews Due

Unit 2: The 19th Century – Romanticism

<u>Week 5 – Viennese and German Romanticism</u>
2/10 – Beethoven, Romanticism, and the Transcendental Style
- Read: p. 554-577 (focus on contexts for the works listed below)
- Listen:
    - NAWM 129 – Beethoven, *Pathétique Sonata*
    - NAWM 130* – Beethoven, *Symphony No. 3* (Eroica)
    - NAWM 131 – Beethoven, *String Quartet in A Minor*
2/12 – The German Lied
- Read: p. 587-598
- Listen:
    - NAWM 132* – Schubert, "Gretchen am Spinnrade"
    - NAWM 133 – R. Schumann, *Dichterliebe*
Labs: Group Presentations Overview
2/15 – Position Paper Final Due

<u>Week 6 – Character and Virtuosity</u>
2/17 – Character Pieces and Etudes
- Read: p. 600-616
- Listen:
    - NAWM 136 – Schumann, *Carnaval*
    - NAWM 137* - Hensel, *Das Jahr*
    - NAWM 139 – Chopin, "Nocturne in D-flat Major"
    - NAWM 140 – Liszt, Etude No. 3, "Un sospiro"
2/19 – Program Music and the Supernatural
- Read: p. 631-634; 637-641
- Listen: NAWM 146* – Berlioz, *Symphonie fantastique*
Labs: Presentations Group Work

<u>Week 7 – National Operatic Styles</u>
2/24 – Italian Romantic Opera and French Grand Opera
- Read: p. 646-657; 659-663
- Listen:
    - NAWM 149* – Rossini, *Il barbiere di Siviglia*
    - NAWM 151 – Meyerbeer, *Les Huguenots*
2/26 – German Romantic Opera
- Read: p. 663-665
- Listen: NAWM 152* – Weber, *Der Freischütz*
Labs: **Presentations Day 1**

<u>Week 8 – Reimagining Opera</u>
3/3 – Wagner and the *Gesamtkunstwerk*
- Read: p. 675-688
- Listen: NAWM 153* - Wagner, *Tristan und Isolde*

3/5 – Verdi, Drama, and Realism
- Read: p. 688-694
- Listen: NAWM 154* – Verdi, *La Traviata*

Labs: **Presentations Day 2**

3/8 – Group and Team Member Assessments Due

Spring Break: March 9-13

<u>Week 9 – Absolute vs. Programmatic</u>

3/17 – Absolute vs. Program Music (Brahms and Strauss)
- Read: p. 711-720; 728-730
- Listen:
  - NAWM 160* – Brahms, Symphony No. 1
  - NAWM 161 – Brahms, Piano Quintet in F minor
  - NAWM 162 – Strauss, *Don Quixote*

3/19 – Unit 2 Exam (In Class)

Labs: Ethics of Wagnerism

Unit 3 – The 20ᵗʰ Century+: Modernism and Culture

<u>Week 10 – Modernism</u>

3/24 –Impressionism and Primitivism
- Read: p. 770-773; 781-787; 822-827
- Listen:
  - NAWM 172* – Debussy, *Nuages*
  - NAWM 184* – Stravinsky, *The Rite of Spring*
  - NAWM 194 – Milhaud, *La création du monde*

3/26 – Expressionism and Serialism
- Read: p. 804-819
- Listen:
  - NAWM 180* – Schoenberg, *Pierrot lunaire*
  - NAWM 181 – Schoenberg, *Piano Suite*

Labs: Final Paper Overview – Prep List of Ideas and Bibliography

<u>Week 11 – The United States and Popular Music</u>

3/31 –Early Popular Music, Jazz, and the Blues
- Read: p.766-769; 851-860
- Listen:
  - NAWM 169 – Joplin, "Maple Leaf Rag"
  - NAWM 190 – Gershwin, "I Got Rhythm"
  - NAWM 191* – Smith, "Back Water Blues"
  - NAWM 192* – Oliver, "West End Blues"

4/2 – Big Band and Modern Jazz
- Read: p. 860-866; 902-907 (Bebop to Free Jazz)
- Listen:
  - NAWM 193* – Ellington, "Cotton Tail"
  - NAWM 205 – Parker/Gillespie "Anthropology"
  - NAWM 206 – Davis, "So What"

Labs: Why so many -isms?/Final Paper Elements Prep

4/5– List of Ideas (Final Paper) Due

Week 12 – The Politics of Modernism

4/7 –American Nationalism and Socialist Realism
- Read: p. 893-896; 880-884
- Listen:
  - NAWM 203 – Copland, *Appalachian Spring*
  - NAWM 204* – Still, *Afro-American Symphony*
  - NAWM 198* – Shostakovich, *Symphony No. 5*

4/9 – New Procedures
- Read: p. 891-892; 925-928
- Listen:
  - NAWM 202* – Crawford Seeger, *String Quartet 1931*
  - NAWM 210 – Messiaen, *Quartet for the End of Time*

Labs: Final Paper Workshop: Semi-Annotated Bibliography

4/12 – Semi-Annotated Bibliography (Final Paper) Due

Week 13 – The Avant-Garde

4/14 – Experimentation: Chance and Structure
- Read: p. 928-932; 934-938
- Listen:
  - NAWM 211 – Boulez, *Le Marteau sans maître*
  - NAWM 213* – Cage, *Music of Changes*
  - Canvas – Riley, *In C*

4/16 – Experimentation: Electronics and Sound Masses
- Read: p. 942-949
- Listen:
  - NAWM 214* – Varèse, *Poème électronique*
  - NAWM 216 – Penderecki, *Threnody for the Victims of Hiroshima*

Labs: Final Paper Workshop: Organizational Plan/Sketch

4/19 - Organizational Plan/Sketch (Final Paper) Due

Week 14 – Postmodern Trends

4/21 – The Many Faces of Minimalism
- Read: p. 971-977
- Listen:
  - NAWM 218* – Reich, *Come Out*
  - NAWM 219 – Adams, *Short Ride in a Fast Machine*

- o Canvas – Glass, *Akhnaten*

4/23 – Polystylism
- Read: p. 840 (Ives Bio); 842-846; 981-982 (Schnittke); p.962-965 ("Interactions with Non-Western Music")
- Listen:
  - o NAWM 189 – Ives, *Piano Sonata No. 2* (The Alcotts)
  - o NAWM 222* – Schnittke, *Concerto Grosso No. 1*
  - o NAWM 217* – Sheng, *Seven Tunes Heard in China*

Labs: Final Paper Workshop: Rough Draft
4/26 – Rough Draft (Final Paper) Due

Week 15 – What's Next?
4/28 – Art Music in the 21st Century
- Read: p. 1008-1011
- Listen:
  - o NAWM 228 – Adams, Doctor Atomic
  - o NAWM 229 – Higdon, blue cathedral

4/30 – Unit 3 Exam (In class)

Week 16 – Finals Week
5/6 – Final Impersonation Paper Due (Canvas)

University Policies

DEFIBRILLATORS IN THE COLLEGE OF MUSIC
- Music Building: Across from the west side of the Music Commons, directly across from the elevator
- Music Building: Third floor hallway, across from the staircase that comes up from the Copy Room. Next to Room 322
- Music Building: Across from the Copy Room next to Room 293
- Music Building: Voertman Lobby by the big double set of doors that lead out to the courtyard
- Music Building: Main Office (247) under the student worker's desk
- Music Annex: Next to room MA117, near the triple set of doors on the east side of the building
- Music Practice Building North: First floor on the Avenue C side
- Music Practice Building South: First floor on the Avenue C side
- Bain Hall: First floor by the restrooms
- Murchison Performing Arts Center: Located off the main lobby, beyond the grand staircase, across from the single occupancy restroom (next to the public water fountains)

ACADEMIC INTEGRITY

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.
See: Academic Integrity
LINK: https://policy.unt.edu/policy/06-003

STUDENT BEHAVIOR

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classrooms, labs, discussion groups, field trips, etc.
See: Student Code of Conduct
Link: https://deanofstudents.unt.edu/conduct

ACCESS TO INFORMATION – EAGLE CONNECT

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.
See: Eagle Connect
LINK: eagleconnect.unt.edu/

ODA STATEMENT

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter. You can now request your Letters of Accommodation ONLINE and ODA will mail your Letters of Accommodation to your instructors. You may wish to begin a private discussion with your professors regarding your specific needs in a course. Note that students must obtain a new letter of accommodation for every semester. For additional information see the Office of Disability Access.
See: ODA
LINK: disability.unt.edu. (Phone: (940) 565-4323)

Health and Safety Information

Students can access information about health and safety at: https://music.unt.edu/student-health-and-wellness

Registration Information for Students
See: Spring Academic Calendar Information
Link: https://registrar.unt.edu/registration/spring-academic-calendar.html

Semester Calendar, Spring 2026
See: Spring Semester Calendar
Link: https://registrar.unt.edu/sites/default/files/spring-2026-academic-calendar.pdf

Final Exam Schedule, Spring 2026
See above

Financial Aid and Satisfactory Academic Progress

Undergraduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total hours registered. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.
See: Financial Aid
LINK: http://financialaid.unt.edu/sap

Graduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.
See: Financial Aid
LINK: http://financialaid.unt.edu/sap

RETENTION OF STUDENT RECORDS
Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.
See: FERPA
Link: http://ferpa.unt.edu/

COUNSELING AND TESTING
UNT's Center for Counseling and Testing has an available counselor for students in need. Please visit the Center's website for further information:
See: Counseling and Testing
Link: http://studentaffairs.unt.edu/counseling-and-testing-services.

For more information on mental health resources, please visit:
See: Mental Health Resources
Link: https://disparities.unt.edu/mental-health-resources

ADD/DROP POLICY
Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. See Academic Calendar (listed above) for additional add/drop Information.

Drop Information: https://registrar.unt.edu/registration/spring-academic-calendar.html

STUDENT RESOURCES
The University of North Texas has many resources available to students. For a complete list, go to:
See: Student Resources
Link: https://success.unt.edu/aa-sa-resources

CARE TEAM
The Care Team is a collaborative interdisciplinary committee of university officials that meets regularly to provide a response to student, staff, and faculty whose behavior could be harmful to themselves or others.
See: Care Team
Link: https://studentaffairs.unt.edu/care-team