

MUMH 3510

## Music History, 1750-Present



University of North Texas  
College of Music  
Fall 2020

Group 1 – M, 9-9:50  
Group 2 – W, 9-9:50  
Group 3 – F, 9-9:50

Instructor:

Dr. Peter Mondelli  
Office Hours – W and F, 10-10:50

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Teaching Assistants:

Matt Darnold  
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This course will survey the history of Western music from approximately 1750 to the present. During this period, many of our most cherished musical ideas and institutions acquired a more familiar form: from ensembles like orchestras, to organizing principles like sonata form, to ideas like art for art's sake. In this sense, we will be tracing the history of the present, of our contemporary musical culture. Yet we will also be examining the ways in which eighteenth, nineteenth, and twentieth century Western musical cultures differed from our own.

This course is organized around 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 3) fostering an ability to think critically about the importance and limits of history.

## **Text, Scores, and Recordings**

Required:

- *Norton Anthology of Western Music*, 8<sup>th</sup> Edition, Volume 2 (Classic to Romantic) and Volume 3 (The Twentieth Century and After)

Recommended:

- J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 9<sup>th</sup> Edition (New York: Norton, 2014)
- *Norton Recorded Anthology of Western Music*, 7<sup>th</sup> Edition, Volume 2 (Classic to Romantic) and Volume 3 (The Twentieth Century and After)

The textbook, anthologies, and recordings are available in our bookstore, as well as from numerous online retailers. Primary source readings will be available on Blackboard as PDFs.

## **Modules and Multiple Choice Quizzes**

Before each class meeting, you will need to complete 2-4 modules on Canvas. These modules (designed to take about 20 minutes each) will provide the factual background needed for our discussions. Each module will be followed by a five-question multiple choice quiz. You will need to score a 4/5 or better to unlock the next module. The quizzes are not timed, and can be taken as many times as needed.

## **Class Meetings and Attendance**

In our class meetings, we will read and discuss primary sources, and consider together some of the main themes of the course. To facilitate discussion, the class will be split into three groups (alphabetically by last name; if you need to swap with someone, please let us know):

Group 1	Group 2	Group 3
M, 9-9:50	W, 9-9:50	F, 9-9:50

Attendance is required. You are allowed two absences, after which we will deduct 10% from your class attendance grade for each additional absence.

### *COVID-19 impact on attendance:*

While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me *prior to being absent* as to what may be preventing you from coming to class so I may make a decision about accommodating your request to be excused from class.

If you are experiencing cough, shortness of breath or difficulty breathing, fever, or any of the other possible symptoms of COVID-19 (<https://www.cdc.gov/coronavirus/2019-ncov/symptomtesting/symptoms.html>) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or [askSHWC@unt.edu](mailto:askSHWC@unt.edu)) or your health care provider. While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.

### **Labs and Discussion Boards**

Labs will provide a forum for further discussion focused primarily on upcoming assignments. There are two lab sections, each of which will meet twice a week. There will also be a weekly discussion board. Attendance and participation are required.

Section 301 – Wimberg  
F 1-1:50

Section 302 – Durrant  
F 8-8:50

Section 303 – Darnold  
Th 8-8:50

Section 304 – Darnold  
F 11-11:50

Section 305 – Durrant  
F 11-11:50

### **Essays**

There will be two essay assignments, intended to assess how well you are able to use historical evidence to establish and defend an argument.

### **Form Assignments**

There will be one assignment in which you will examine a piece not found in the anthology. You will apply what you have covered in class to identify important formal patterns.

### **Symphony Presentations**

In labs, you will work with each other to prepare short presentations on symphonic movements not discussed in the anthology. These presentations will cover both form and historical context.

### **Position Paper**

There will be one short paper that will examine a contentious issue in modern musical culture critically by placing it in broader context.

### **Grading**

Multiple Choice Quizzes	20%
Short Essays	30%
Form Assignments	10%
Presentations	10%
Position Paper	10%
Class Attendance	10%
Lab Attendance and Participation	10%

Nothing is graded on a curve; you will receive the grade that we feel you deserve. If a particular question or concept appears to have given the class difficulties, it will be graded more leniently.

### **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](#)

[https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final\\_.pdf](https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final_.pdf)

### **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](#)

<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](https://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](#)

[eagleconnect.unt.edu/](https://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 to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Access.

See: [ODA](#)

[disability.unt.edu](http://disability.unt.edu). (Phone: (940) 565-4323)

### **UNT Policy Statement on Diversity**

UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. UNT does not discriminate on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities.

See: [Diversity Statement](#)

[https://policy.unt.edu/sites/default/files/04.018\\_PolicyStateOnDiversity.pub8\\_18.pdf](https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub8_18.pdf)

### **Financial Aid and Satisfactory Academic Progress**

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](#)

<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](#)

<http://ferpa.unt.edu/>

### **Counseling and Testing**

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information:

See: [Counseling and Testing](#)

<http://studentaffairs.unt.edu/counseling-and-testing-services>.

For more information on mental health issues, please visit:

See: [Mental Health Issues](#)

<https://speakout.unt.edu>.

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741

[Myriam.reynolds@unt.edu](mailto:Myriam.reynolds@unt.edu)

### **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. After the 12th class day, students must first submit a completed "Request to Drop" form to the Registrar's Office. The last day for a student to drop a class in Spring, 2020 is March 30th. Information about add/drop may be found at:

See: [Add Drop](#)

<https://registrar.unt.edu/registration/fall-add-drop>

### **Student Resources**

The University of North Texas has many resources available to students. For a complete list, go to:

See: [Student Resources](#)

[https://www.unt.edu/sites/default/files/resource\\_sheet.pdf](https://www.unt.edu/sites/default/files/resource_sheet.pdf)

## **Course Overview**

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*Asterisks indicate pieces not found in the Norton anthologies. More details and corrections will be made available on a week-by-week basis.*

### **Week 1 (8/24-8/28)**

#### **Introductions**

Zoom: Why 1750?

Labs: Approaches to Music History

### **Week 2 (8/31-9/4)**

#### **Music and the Enlightenment**

Modules 1-3

Zoom: Music and Enlightenment Rhetoric

Labs: Critiquing the Idea of Enlightenment Music

Pergolesi – *La Serva Padrona*

Rousseau – *Le devin du village*

Gluck – *Orfeo ed Euridice*

Beethoven – *Pathétique* Sonata

### **Week 3 (9/7-9/11)**

#### **Mid-Eighteenth-Century Instrumental Music**

Modules 4-7

Zoom: Sexism and Racism in Music History

Labs: How Musicians Made (and Make) Money

Scarlatti – Sonata in D

CPE Bach – Sonata in A

Stamitz – Symphony in E-flat

Chevalier de Saint-George – Symphony in G \*

### **Week 4 (9/14-9/18)**

#### **Hapsburg Vienna**

Modules 8-10

Zoom: The Aesthetics of Restraint and Effect

Labs: Working with Sonata Form

Martines – Sonata in E \*

Mozart – Sonata in F

Haydn – String Quartet, *The Joke*

Mozart – Symphony 41, *Jupiter*

Mozart – *Don Giovanni*

### **Week 5 (9/21-9/25)**

#### **Cosmopolitan London**

Modules 11-13

Zoom: Cosmopolitanism, Popular Music, and Celebrity

Labs: Symphony Presentation Overview

Gay – *The Beggar's Opera*

Smith – “The Anacreontic Song” \*

JC Bach – Concerto for Piano or Harpsichord

Haydn – Symphony 88 in G

### **Week 6 (9/28-10/2)**

#### **Napoleonic Europe and Romanticism**

Modules 14-16

Zoom: Transcendental Music

Labs: Symphony Presentation Group Work

Beethoven – Symphony 3, *Eroica*

C. Schumann – Piano Trio in G minor

### **Week 7 (10/5-10/9)**

#### **The Supernatural and the Virtuoso**

Modules 17-21

Zoom: Histories of Listening

Labs: Short Essay #1 Discussion

C. Schumann – “Die Lorelei” \*

Schubert – “Tod und das Mädchen” \*

Berlioz – *Symphonie fantastique*

Meyerbeer – *Robert le diable* \*

Rossini – *Semiramide* \*

Bellini – *I Puritani* \*

Liszt – *Sospiro* Etude

Hensel – *Das Jahr*

R. Schumann – *Carnaval*

### **Week 8 (10/12-10/16)**

#### **Operatic Revolutions**

Modules 22-24

Zoom: Wagner and Nationalism

Labs: Symphony Presentation Day #1

Verdi – *La Traviata*

Wagner – *Tristan und Isolde*



## **Week 9 (10/19-10/23)**

### **Nationalism and Globalization**

Modules 25-27

Zoom: Globalization and Appropriation

Labs: Symphony Presentation Day #2

Musorgsky – *Boris Godunov*

Dvořák – Symphony 9, *From the New World* \*

Beach – *Gaelic Symphony*

Burleigh – *Go Down, Moses* \*

Gottschalk – *Souvenir de Porto Rico*

Bizet – *Carmen*

Barbieri – *El barberillo de Lavapiés*

Yradier – “El Arreglito” \*

Saint-Saens – *Samson et Dalila* \*

David – *Le désert* \*

## **Week 10 (10/26-10/30)**

### **The Programmatic and the Purely Musical**

Modules 28-30

Zoom: The Politics of Musical Partisanship in the Nineteenth Century

Labs: The Politics of Musical Partisanship Today

Brahms – Piano Quintet in F minor

Liszt – *Les Preludes*

Strauss – *Don Quixote*

## **Week 11 (11/2-11/6)**

### **Popular Music and the New Literate Tradition**

Modules 31-33

Zoom: The Rhetoric of the Great Divide

Labs: Position Papers and Peer Review

Joplin – *Maple Leaf Rag*

Smith – “Backwater Blues”

King Oliver – “West End Blues”

Weill – *Dreigroschenoper*

Still – *Afro American Symphony*

Hancock – *Watermelon Man*

Gershwin – “I Got Rhythm”

Ellington – *Cotton Tail*

## **Week 12 (11/9-11/13)**

### **What is Modernism?**

Modules 34-37

Zoom: Understanding the Social Side of Modernism

Labs: Did Modernism Go Too Far?

Debussy – *Nuages*

Stravinsky – *The Rite of Spring*

Schoenberg – String Quartet 2 \*

Berg – *Wozzeck*

Webern – Symphony

## **Week 13 (11/16-11/20)**

### **Modernism and Politics**

Modules 38-41

Zoom: Totalitarianism and the Arts

Labs: Short Essay #2 discussion

Bartok – *Music for Strings, Percussion, and Celesta*

Chávez – *Sinfonía India* \*

Copland – *Appalachian Spring*

Crawford Seeger – String Quartet 1931

Prokofiev – *Alexander Nevsky*

Shostakovich – Symphony 5

Hindemith – Symphony *Mathis der Maler*

## **Week 14 (11/23-11/27)**

### **Modernist Legacies**

Modules 42-45

Zoom: Music as Research

Labs: No Labs, Thanksgiving

Boulez – *Le marteau sans maître*

Cage – *Music of Changes*

Coleman – *Free Jazz* \*

Varèse – *Poème électronique*

The Beatles – “Tomorrow Never Knows” \*

Lansky – *mild und leise* \*

Radiohead – “Idiotheque” \*

Riley – *In C* \*

Reich – *Come Out*

Glass – *Koyaanisqatsi* \*

Pärt – *Fratres*

Reznor – *The Social Network* \*

**Week 15 (11/30-12/4)**

**Postmodernism and the Present**

Modules 46-47

Zoom: The History of Now (and of the Future)

Labs: No Labs, Reading Days

Bernstein – *West Side Story*

Bauza – *Tanga*

Crumb – *Black Angels*

Golijov – *La Pasión según San Marcos*

Rochberg – String Quartet 5 \*

Higdon – *blue cathedral*

Takemitsu – *Quotation of Dream* \*

Saariaho – *Lonh* \*

Brown – “The Funky Drummer” \*

Public Enemy – “Fight the Power” \*

Mos Def – “Love” \*

## **Due Date Calendar**

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### Week 5

Friday (9/25) – Sonata Form Assignment

### Week 8

Thursday (10/15) and Friday (10/16) – Symphony Presentation Day #1 (in labs)

### Week 9

Thursday (10/22) and Friday (10/23) – Symphony Presentation Day #2 (in labs)

Friday (10/23) – Essay #1

### Week 12

Friday (11/13) – Position Paper Drafts

### Week 13

Friday (11/20) – Position Paper Comments

### Week 15

Friday (12/4) – Essay #2

### Finals Week

Monday (12/7) – Position Paper Final