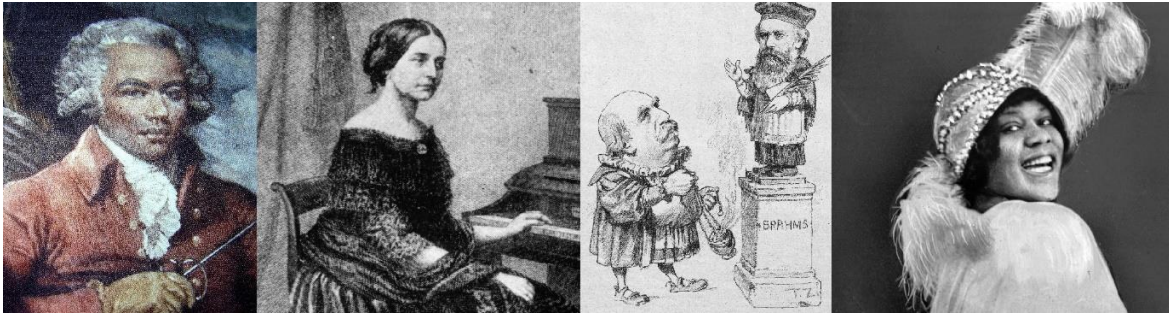


MUMH 3510

## Music History, 1750-Present



University of North Texas  
College of Music  
Summer 2022

Music 321  
MTWTh, 8:00-9:50

Instructor:

Dr. Peter Mondelli  
Office Hours – By appointment

[Peter.Mondelli@unt.edu](mailto:Peter.Mondelli@unt.edu)

Teaching Assistant:

Peter Kohanski

[peter.kohanski@my.unt.edu](mailto:peter.kohanski@my.unt.edu)

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*, 10<sup>th</sup> Edition (New York: Norton, 2019)

The anthologies and textbook are available in our bookstore, as well as from numerous online retailers. Primary source readings will be available on Canvas as PDFs. Please bring the relevant volume of the anthology to class.

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

*Face Coverings:*

UNT encourages everyone to wear a face covering when indoors, regardless of vaccination status, to protect yourself and others from COVID infection, as recommended by current CDC guidelines. Face covering guideline could change based on community health conditions.

*University Attendance Statement:*

Students are expected to attend class meetings regularly and to abide by the attendance policy established for the course. It is important that you communicate with the professor and the instructional team prior to being absent, so you, the professor, and the instructional team can discuss and mitigate the impact of the absence on your attainment of the course learning goals. Please inform the professor and instructional team if you are unable to attend class meetings because you are ill, in mindfulness of the health and safety of everyone in our community. Contact the UNT COVID Team at [COVID@unt.edu](mailto:COVID@unt.edu) for guidance on actions to take due to symptoms, pending or positive test results, or potential exposure.

## **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. Failure to stay up-to-date on modules and quizzes will result in a lowered quiz score at the end of the semester.

### **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 on Canvas. Attendance and participation are required.

Section 301

T\*Th 10:00-10:50

Section 303

T\*Th 12:00-12:50

### **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 Assignment**

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.

### **Sonata Presentations**

In labs, you will work with each other to prepare short presentations on a sonata form movement 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. 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**

---

*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**

*Monday 6/6*

#### **Introductions**

Lecture: Why 1750?

*Tuesday 6/7*

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

Modules 1-3

Lecture: 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

*Wednesday 6/8*

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

Modules 4-7

Lecture: Race and the History of Musical Opportunities

Discussion Board: 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 \*

*Thursday 6/9*

#### **Hapsburg Vienna**

Modules 8-10

Lecture: Gender and the Aesthetics of Restraint

Labs: How Musicians Made (and Make) Money

Martines – Sonata in E \*

Mozart – Sonata in F

Haydn – String Quartet, *The Joke*

Mozart – Symphony 41, *Jupiter*

Mozart – *Don Giovanni*

## **Week 2**

*Monday 6/13*

### **Cosmopolitan London**

Modules 11-13

Lecture: Cosmopolitanism, Popular Music, and Celebrity

Gay – *The Beggar's Opera*

Smith – “The Anacreontic Song” \*

JC Bach – Concerto for Piano or Harpsichord

Haydn – Symphony 88 in G

*Tuesday 6/14*

### **Napoleonic Europe and Romanticism**

Modules 14-16

Lecture: Intentions v. Reception

Labs: Essay #1 Discussion

Beethoven – Symphony 3, *Eroica*

C. Schumann – Piano Trio in G minor

*Wednesday 6/15*

### **Romanticism and the Supernatural**

Modules 17-18

Lecture: Technologies of Transcendentalism

Discussion Board: Form and Racial Framing

C. Schumann – “Die Lorelei” \*

Schubert – “Tod und das Mädchen” \*

Berlioz – *Symphonie fantastique*

Meyerbeer – *Robert le diable* \*

*Thursday 6/16*

### **Romanticism and Virtuosity**

Modules 19-21

Lecture: Histories of Listening and Engagement

Labs: Form and Racial Framing

Rossini – *Semiramide* \*

Bellini – *I Puritani* \*

Liszt – *Sospiro* Etude

Hensel – *Das Jahr*

R. Schumann – *Carnaval*



### **Week 3**

*Monday 6/20*

#### **Operatic Revolutions**

Modules 22-24

Lecture: Wagner and Nationalism

Verdi – *La Traviata*

Wagner – *Tristan und Isolde*

*Tuesday 6/21*

#### **Constructing Musical Nationalism**

Modules 25-26

Lecture: Constructing a Nation in Music

Labs: Sonata Presentation Workshop

Musorgsky – *Boris Godunov*

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

Beach – *Gaelic* Symphony

Burleigh – *Go Down, Moses* \*

*Wednesday 6/22*

#### **Globalization and Musical Encounters**

Modules 27-28

Lecture: Representation and Appropriation

Discussion Board: Politics of Musical Partisanship

Gottschalk – *Souvenir de Porto Rico*

Bizet – *Carmen*

Barbieri – *El barberillo de Lavapiés*

Yradier – “El Arreglito” \*

Saint-Saens – *Samson et Dalila* \*

David – *Le Désert* \*

*Thursday 6/23*

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

Modules 29-30

Lecture: The Politics of Musical Partisanship in the Nineteenth Century

Labs: The Politics of Musical Partisanship

Brahms – Piano Quintet in F minor

Liszt – *Les Preludes*

Strauss – *Don Quixote*

## **Week 4**

*Monday 6/27*

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

Modules 31-33

Lecture: The Rhetoric of the Great Divide

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*

*Tuesday 6/28*

### **What is Modernism?**

Modules 34-37

Lecture: Understanding the Social Side of Modernism

Labs: Sonata Presentation Day #1

Debussy – *Nuages*

Stravinsky – *The Rite of Spring*

Schoenberg – String Quartet 2 \*

Berg – *Wozzeck*

Webern – Symphony

*Wednesday 6/29*

### **Modernism and Nationalism**

Modules 38-39

Lecture: Totalitarianism and the Arts

Discussion Board: Essay #2 Discussion

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

Chávez – *Sinfonía India* \*

Copland – *Appalachian Spring*

Crawford Seeger – String Quartet 1931

*Thursday 6/30*

### **Modernism and Totalitarianism**

Modules 40-41

Lecture: Totalitarianism and the Arts

Labs: Sonata Presentation Day #2

Prokofiev – *Alexander Nevsky*

Shostakovich – Symphony 5

Hindemith – Symphony *Mathis der Maler*

## **Week 5**

*Monday 7/4*

**No Class – Independence Day**

*Tuesday 7/5*

### **Postwar Avant Garde**

Modules 42-43

Lecture: Music as Research

Labs: Has Modernism Gone Too Far?

Boulez – *Le marteau sans maître*

Cage – *Music of Changes*

Coleman – *Free Jazz* \*

*Wednesday 7/6*

### **Modernist Legacies**

Modules 44-45

Lecture: Modernism and Everyday Life

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* \*

*Thursday 7/7*

### **Postmodernism**

Modules 46-47

Lecture: Pluralism and the Future

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**

---

### **Week 2**

Thursday (6/16) – Form Assignment

### **Week 3**

Monday (6/20) – Essay #1

Thursday (6/23) – Position Paper Drafts

### **Week 4**

Monday (6/27) – Position Paper Comments

Tuesday (6/28) and Thursday (6/30) – Sonata Presentations (in labs)

### **Week 5**

Tuesday (7/5) – Position Paper Final

Thursday (7/7) – Essay #2