

# *MUMH 3510*

## **Music History, 1750-Present**



University of North Texas  
College of Music  
Fall 2022  
Room 258

Instructor:

Dr. Peter Mondelli [peter.mondelli@unt.edu](mailto:peter.mondelli@unt.edu)  
Office – Music 308  
Office Hours – W and F, 10-10:50, and by appointment

Teaching Assistants:

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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.

# Course Policies

## 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.

## 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.

## 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 six absences, after which we will deduct 10% from your class attendance grade for each additional absence.

## Labs and Discussion Boards

Labs will provide a forum for further discussion focused primarily on upcoming assignments. There are five lab sections, each of which will meet once a week; you need to register for one of these five sections. Labs will also use discussion boards to facilitate conversations. Attendance and participation are required.

Section 301 (F 1-1:50, Music 321)

Section 302 (F 10-10:50, Music 258)

Section 304 (F 11-11:50, Music 289)

Section 305 (F 12-12:50, Music 322)

### 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.

### Sonata Presentations

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

# University Policies

## 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.

## 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.

## 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.

## 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.

### 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.

### 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.

### 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.

### 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:

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741

Myriam.reynolds@unt.edu

# 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.*

## Unit 1 – Music, Enlightenment, Patronage

### **Week 1 – Music and the Enlightenment**

Modules 1-3

#### Lectures:

Monday (8/29): Why 1750?

Wednesday (8/31): Representation v. Expression

- Gluck – Orfeo ed Euridice
- Beethoven – *Pathétique* Sonata

Friday (9/2): Reasoned Debates

- Pergolesi – La Serva Padrona
- Rousseau – Le devin du village

Labs: Critiquing the Idea of “Enlightenment Music”

### **Week 2 – Patrons, Servants, Freelance Musicians**

Modules 4-7

#### Lectures:

Monday (9/5): NO CLASS, Labor Day

Wednesday (9/7): Patronage v. Freelance Sonatas

- Scarlatti – Sonata in D
- CPE Bach – Sonata in A

Friday (9/9): Patronage v. Freelance Symphonies

- Stamitz – Symphony in E-flat
- Chevalier de Saint-George – Symphony in G \*

Labs: How Musicians Made (and Make) Money

### **Week 3 – Hapsburg Vienna**

Modules 8-10

#### Lectures:

Monday (9/12): The Aesthetics of Restraint

- Mozart – Don Giovanni
- Mozart – Symphony 41, *Jupiter*

Wednesday (9/14): Women and Restraint in Music

- Martines – Sonata in E \*
- Mozart – Sonata in F

Friday (9/16): Establishing and Playing with Expectations

- Haydn – String Quartet, *The Joke*

Labs: Working with Sonata Form

## **Week 4 – Cosmopolitan London**

Modules 11-13

### Lectures:

Monday (9/19): Popular Songs and the Literate Tradition

- Gay – The Beggar's Opera
- Smith – "The Anacreontic Song" \*

Wednesday (9/21): Cosmopolitanism and Public Concerts

- JC Bach – Concerto for Piano or Harpsichord
- Haydn – Symphony 88 in G

Friday (9/23): Haydn in the London Imagination

- Haydn – Symphony 100, *Military*

Labs: Sonata Presentation Overview

Assignments: Form Assignment (9/23)

## Unit 2 – Romantic Visions and Contexts

## **Week 5 – Between the Political and the Transcendental**

Modules 14-16

### Lectures:

Monday (9/26): Beethoven and the Napoleonic Era

Wednesday (9/28): Thematic Transformation

- Beethoven – Symphony 3, *Eroica*

Friday (9/30): Transcendental Music

- C. Schumann – Piano Trio in G minor
- Wagner – *Tristan und Isolde*

Labs: Sonata Presentation Group Work

## **Week 6 – New Forms of Engagement**

Modules 17-21

### Lectures:

Monday (10/3): Music, Literature, Spectacle

- Schubert – "Tod und das Mädchen" \*
- C. Schumann – "Die Lorelei" \*
- Berlioz – *Symphonie fantastique*
- Meyerbeer – *Robert le diable* \*

Wednesday (10/5): Transcendental Virtuosity

- Rossini – *Semiramide* \*
- Bellini – *I Puritani* \*
- Liszt – *Sospiro* Etude

Friday (10/7): Character Pieces, Allusions, and Print

- Hensel – *Das Jahr*
- R. Schumann – *Carnaval*

Labs: Short Essay #1 Discussion

## Unit 3 – Music, Nations, Empires

### **Week 7 – Nationalist Visions**

Modules 22-24

Lectures:

Monday (10/10): Reinventing German Music Drama

- Wagner – *Das Rheingold* \*

Wednesday (10/12): Musicians as National Heroes

- Verdi – *La Traviata*

Friday (10/14): NO CLASS, Conference Travel

Labs: Sonata Presentation Day #1

Assignments: Short Essay #1 (10/14)

### **Week 8 – Nationalist Complications**

Modules 25-28

Lectures:

Monday (10/17): Russia between Empire and Nation

- Musorgsky – *Boris Godunov*

Wednesday (10/19): Who Counts as “American”?

- Dvořák – Symphony 9, *From the New World* \*
- Beach – *Gaelic* Symphony
- Burleigh – “Go Down, Moses” \*

Friday (10/21): Caribbean Rhythms, French Operas

- Gottschalk – *Souvenir de Porto Rico*
- Bizet – *Carmen*
- Barbieri – *El barberillo de Lavapiés*
- Yradier – “El Arreglito” \*

Labs: Symphony Presentation Day #2

### **Week 9 – The Programmatic and the Purely Musical**

Modules 29-30

Lecture:

Monday (10/24): Defining the Music Itself

- Brahms – Piano Quintet in F minor

Wednesday (10/26): Programmatic Music as Politics

- Liszt – *Les Preludes* \*
- Strauss – *Don Quixote*

Friday (10/28): NO CLASS, Conference Travel

Labs: The Politics of Musical Partisanship



## Unit 4 – Mass Culture and Modernism

### **Week 10 – Popular Music and the New Literate Tradition**

Modules 31-33

#### Lectures:

Monday (10/31): New Technologies and the Literate Tradition

- Joplin – Maple Leaf Rag
- Smith – “Backwater Blues”
- King Oliver – “West End Blues”

Wednesday (11/2): The Blues and the Great Divide

- Weill – *Dreigroschenoper*
- Still – *Afro American* Symphony
- Hancock – “Watermelon Man”

Friday (11/4): Popular Music as Mass Culture

- Gershwin – “I Got Rhythm”
- Ellington – *Cotton Tail*

Labs: Position Papers and Peer Review

### **Week 11 – What is Modernism?**

Modules 34-37

#### Lectures:

Monday (11/7): Modernism as Ideology and Sociology

- Debussy – *Nuages*
- Stravinsky – *The Rite of Spring*

Wednesday (11/9): The Rhetoric of Atonality and Serialism

- Schoenberg – String Quartet 2 \*
- Berg – *Wozzeck*
- Webern – Symphony

Friday (11/11): NO CLASS, Conference Travel

Labs: NO LABS, Conference Travel

Assignments: Position Paper First Drafts (11/11)

### **Week 12 – Modernism and Nationalism**

Modules 38-39

#### Lectures:

Monday (11/14): NO CLASS, Conference Travel

Wednesday (11/16): Modernist Nationalism

- Bartok – Music for Strings, Percussion, and Celesta
- Chávez – *Sinfonía India* \*

Friday (11/18): Populism and Modernism in the US

- Copland – *Appalachian Spring*
- Crawford Seeger – String Quartet 1931

## **Week 13 – Modernism and Totalitarianism**

Modules 40-41

### Lectures:

Monday (11/21): Totalitarianism and Paranoia

- Hindemith – Symphony *Mathis der Maler*
- Prokofiev – *Alexander Nevsky*
- Shostakovich – Symphony 5

Wednesday (11/23): NO CLASS, Thanksgiving

Friday (11/25): NO CLASS, Thanksgiving

Labs: NO LABS, Thanksgiving

Assignments: Position Paper Peer Review (11/21)

## Unit 5 – Toward a History of Now

## **Week 14 – Modernist Legacies**

Modules 42-45

### Lectures:

Monday (11/28): Music as Research

- Boulez – *Le marteau sans maître*
- Varèse – *Poème électronique*
- The Beatles – “Tomorrow Never Knows” \*
- Lansky – *mild und leise* \*
- Radiohead – “Idiotheque” \*

Wednesday (11/30): Chance and Indeterminacy

- Cage – Music of Changes
- Coleman – *Free Jazz* \*
- Riley – *In C* \*

Friday (12/2): Loops and Layers

- Reich – Come Out
- Glass – Koyaanisqatsi \*
- Pärt – *Fratres*
- Reznor – The Social Network \*

Labs: Short Essay #2 discussion

## **Week 15 Postmodernism and the Present**

Modules 46-47

### Lecture:

Monday (12/5): Postmodern Ideologies and Trajectories

- Bernstein – *West Side Story*
- Bauza – “Tanga”
- Crumb – *Black Angels*
- Rochberg – String Quartet 5 \*
- Takemitsu – *Quotation of Dream* \*

Wednesday (12/7): Where We Are, and Where We Might Go

- Golijov – La Pasión según San Marcos
- Saariaho – *Lonh* \*
- Higdon – *blue cathedral*
- Brown – “The Funky Drummer” \*
- Public Enemy – “Fight the Power” \*
- Mos Def – “Love” \*

Labs: NO LABS, Reading Days

Assignments: Short Essay 2 (12/9)

## **Finals Week**

Assignments: Position Paper Final Draft (12/12)