

MUMH 3510

## Music History, 1750-Present



MWF 9:00-9:50  
Music 258  
University of North Texas  
College of Music  
Fall 2017

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Office Hours – MW, 10:00-11:00

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In this course, we 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.

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

- 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 Anthology of Western Music*, 7<sup>th</sup> Edition, Volume 2 (Classic to Romantic) and Volume 3 (The Twentieth Century and After)
- *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.

Please bring the relevant volume of the anthology to each class meeting.

## **Listening Quizzes**

There will be four short listening quizzes. These quizzes will be administered at the start of class. On these quizzes, you will identify the title, composer, date, and genre for four brief musical excerpts. We will provide repertory lists with all of this information for each quiz.

## **Multiple Choice Quizzes**

There will be three multiple choice quizzes administered via Blackboard and based on edited versions of questions that you'll write and submit the week before. We will select questions representative of material covered in class – thus regular attendance is the best preparation. We will provide a list of relevant terminology to help you better understand our expectations.

## **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 learned 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**

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

## **Attendance and Class Participation**

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Regular attendance is expected. Lectures will introduce material not covered in the textbook. Participation in labs and discussions will improve your knowledge of the repertory. I can assure you that you will not do as well as you could on assignments or quizzes if you miss more than a few meetings.

### **Lectures:**

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

### **Labs:**

Each week, you will meet in smaller groups with our teaching assistants. In these meetings, you will consider themes from the lectures in greater detail, hone your abilities to discuss form and style fluently, and work on your presentations and papers. Attendance is required.

Section 301 (Smith)

F 1-1:50, Room 321

Section 302 (Anderson)

F 8-8:50, Room 289

Section 303 (Anderson)

R 8-8:50, Room 250

Section 304 (Smith)

F 11-11:50, Room 289

## **Grading**

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Listening Quizzes	10%
Multiple Choice Quizzes	10%
Short Essays	30%
Form Assignments	10%
Presentations	10%
Position Paper	10%
Lecture 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, who may impose further penalty.

According to the UNT catalog, the term “cheating” includes, but is not limited to:

- ❖ use of any unauthorized assistance in taking quizzes, tests, or examinations
- ❖ dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments
- ❖ the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university
- ❖ 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:

- ❖ the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment
- ❖ 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 classroom, 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](http://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 Accommodation (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 Accommodation.

### **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 registered hours per term. 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 being 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 Blackboard 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.

## Course Overview

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### **Unit 1 – Music in the Age of Enlightenment**

#### Week 1 – Enlightenment Paris

*Labs – Critiquing the idea of Enlightenment music*

8/28 – Why 1750?

8/30 – Pergolesi and the Philosophes

Pergolesi – *La Serva Padrona*

9/1 – Gluck and Reform Opera

Gluck – *Orfeo ed Euridice*

#### Week 2 – Forms, Genres, and Contexts

*Labs – Working with sonata form*

9/4 – No Class, Labor Day

9/6 – Instruments and Audiences

Scarlatti – Sonata in D

CPE Bach – Sonata in A

Mozart – Sonata in F

9/8 – The Birth of the Symphony

Sammartini – Symphony in F

Stamitz – Symphony in E-flat

Mozart – *Jupiter* Symphony

#### Week 3 – Viennese Classicism

*Labs – The historiography of Viennese classicism*

9/11 – Haydn's Wit

Haydn – *Joke* Quartet

9/13 – Mozart's Operas

Mozart – *Don Giovanni*

9/15 – Beethoven's Pathos

Beethoven – *Pathétique* Sonata

#### Week 4 – Cosmopolitan London

*Labs – Overview of symphony presentations*

9/18 – Cultural Exchanges

Gay – *The Beggar's Opera*

JC Bach – Concerto for Piano or Harpsichord

9/20 – Haydn's Symphonies

Haydn – Symphony 88 in G

9/22 – The Oratorio Tradition

Haydn – *The Creation*

Mendelssohn – *Elijah*

## Unit 2 – Romantic Visions and Revisions

### Week 5 – Vienna and German Romanticism

*Labs – Symphony presentation group work*

9/25 – Napoleon and Beethoven

Beethoven – *Eroica* Symphony

9/27 – Hoffmann and the Transcendental Style

Schubert – String Quintet in C

C. Schumann – Piano Trio in G minor

9/29 – The German Lied

Schubert – *Gretchen am Spinnrade*

Schubert – *Winterreise*

### Week 6 – Paris and French Romanticism

*Labs – Presentation day #1*

10/2 – The Virtuoso Singer

Rossini – *Il Barbiere di Siviglia*

Bellini – *Norma*

Meyerbeer – *Les Huguenots*

10/4 – The Virtuoso Pianist

Chopin – Nocturne in D-flat major

Liszt – *Sospiri* Étude

Gottschalk – *Souvenir de Porto Rico*

10/6 – Program Music and the Supernatural

Berlioz – *Symphonie fantastique*

### Week 7 – Leipzig, Print, and Literature

*Labs – Presentation day #2*

10/9 – A Literary Style

R. Schumann – *Carnaval*

Hensel – *Das Jahr*

10/11 – New Approaches to Form

R. Schumann – Symphony 4 in D minor

Mendelssohn – Violin Concerto

10/13 – Romanticizing Opera

Weber – *Der Freischütz*

### Week 8 – Reimagining Opera

*Labs – Essay #1 discussion*

10/16 – The *Gesamtkunstwerk*

10/18 – Wagner and Schopenhauer

Wagner – *Tristan und Isolde*

10/20 – Revising the Old Models

Verdi – *La Traviata*

### Week 9 – Politics and Representations

*Labs – The ethics of Wagnerism*

10/23 – Brahms and the Purely Musical

Brahms – Piano Quintet in F minor

10/25 – The Politics of the Programmatic

Strauss – *Don Quixote*

Tchaikovsky – *Pathétique* Symphony

Beach – Piano Quintet in F-sharp minor

10/27 – Representing Us and Them

Musorgsky – *Boris Godunov*

Bizet – *Carmen*

Dvořák – *Slavonic Dances*

## **Unit 3 – Modernism and Mass Culture**

### Week 10 – The United States and Popular Music

*Labs – Active v. passive media*

10/30 – The Mississippi Delta

Joplin – *Maple Leaf Rag*

King Oliver – *West End Blues*

Still – *Afro American Symphony*

11/1 – Tin Pan Alley and Popular Song

Gershwin – *I Got Rhythm*

Ives – *General William Booth Enters into Heaven*

11/3 – Big Band and Modern Jazz

Ellington – *Cotton Tail*

Parker and Gillespie – *Anthropology*

Bernstein – *West Side Story*

### Week 11 – French Modernism

*Labs – Position papers and peer review*

11/6 – Symbolism and Impressionism

Debussy – *Nocturnes*

Ravel – *Le Tombeau de Couperin*

11/8 – Primitivism

Stravinsky – *The Rite of Spring*

Milhaud – *La création du monde*

11/10 – Experimentation and Nonsense

Satie – *Embryons desséchés*

Varèse – *Hyperprism*

Varèse – *Poème électronique*



### Week 12 – German Modernism

*Labs – Why so many -isms?*

11/13 – Between the Popular and the Avant-Garde

Strauss – *Salome*

Weill – *Dreigroschenoper*

Hindemith – *Symphony Mathis der Maler*

11/15 – Expressionism and the Second Viennese School

Schoenberg – *Pierrot lunaire*

Berg – *Wozzeck*

11/17 – Serialism as an International Style

Webern – *Symphony*

Crawford Seeger – *String Quartet 1931*

Messiaen – *Quartet for the End of Time*

### Week 13 – The Politics of Modernism

*No labs - Thanksgiving*

11/20 – Modernism and the Aesthetics of Nationalism

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

Copland – *Appalachian Spring*

11/22 – Behind the Iron Curtain

Prokofiev – *Alexander Nevsky*

Shostakovich – *Symphony 5*

11/24 – No Class, Thanksgiving

## Unit 4 – Music after World War 2

### Week 14 – Avant Garde and its Aftermaths

*Labs – Essay #2 discussion*

11/27 – The Darmstadt-Cologne Circle

Boulez – *Le marteau sans maître*

Penderecki – *Threnody for the Victims of Hiroshima*

Ligeti – *Vertige Étude*

Gubaidulina – *Rejoice!*

11/29 – The New York Circle

Cowell – *The Banshee*

Cage – *Music of Changes*

Babbitt – *Philomel*

Crumb – *Black Angels*

12/1 – Repetitions

Reich – *Tehillim*

Adams – *Short Ride in a Fast Machine*

Pärt – *Seven Magnificat Antiphons*

### Week 15 – Postmodernism and Pluralism

*No labs – Reading days*

12/4 – Contemporary Composition

Sheng – *Seven Tunes Heard in China*

Golijov – *La Pasión según San Marcos*

Higdon – *blue cathedral*

12/6 – New Media, New Audiences, New Creativity

## **Due Date Calendar**

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### **Week 4**

Friday (9/22) – Sonata Form Assignment

Friday (9/22) – Unit 1 Multiple Choice Question

Friday (9/22) – Listening Quiz #1 (in class)

### **Week 6**

Thursday (10/5) and Friday (10/6) – Symphony Presentation Day #1 (in labs)

### **Week 7**

Thursday (10/12) and Friday (10/13) – Symphony Presentation Day #2 (in labs)

### **Week 9**

Friday (10/27) – Essay #1

Friday (10/27) – Unit 2 Multiple Choice Question

Friday (10/27) – Listening Quiz #2 (in class)

### **Week 12**

Friday (11/17) – Position Paper Drafts (in labs)

Friday (11/17) – Listening Quiz #3

### **Week 13**

Wednesday (11/22) – Unit 3 Multiple Choice Questions

### **Week 14**

Friday (12/1) – Listening Quiz #4

Friday (12/1) – Position Paper Comments (in labs)

### **Week 15**

Friday (12/8) – Essay #2

### **Finals Week**

Monday (12/11) – Position Paper Final