

MUS 324.001 – GLB/MUSIC HISTORY II
8:00 A.M. – 8:50 A.M. MWF (1/14/2019 – 5/6/2019), in 105

Instructor: Dr. Marie-Thais Oliver Office: Music Bldg, Room 220 Office Hours: MWF 9:00 A.M. – 10:50 AM (on the days I'm here) Email: marie.thais.oliver@tamuc.edu
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Course Description:

Per the catalog, this course presents: “a study of the historical development and cultural significance of Western art music from the 18th Century to the present. Particular attention will be given to the general stylistic characteristics of each musical period and the historical, technological, and societal reasons for their evolution.”

In this class we will be looking at many different composers and pieces in an effort to trace the evolution in music through time and space from the Classical era to the modern era. Particular attention will be given to composers who are considered “canon,” and are thus viewed by previous music specialists to be exemplary in their fields, or in a particular genre. Despite this emphasis, however, music history in this class will be presented in the more up-to-date and problematic light, where the canon is deconstructed, and we occasionally step out of the traditional canon in favor of a more inclusive history. Students when reading should focus on:

- 1) Major Composers and their Major Works
- 2) History’s impact on music, and music’s impact on history
- 3) Major genres as they develop and as they change
- 4) Form as it develops and as it evolves
- 5) Vocabulary

In order to do focus on these historical underpinnings of music, equal focus will be given to both the stories of the music and the composition of these musics. So, things like form, key, transitions, chords, etc. will be as integral a part in assigning meaning in a piece, as will be any possible text. Because of this, we will be looking at many scores in, as well as outside of, class in order to better connect with the music. We will also be looking at some modern popular works as they help to inform us not only of where we have been, but where we are going musically.

Course Expectations:

When you leave this class, you should be able to follow musical meaning throughout a musical score. To this end, we will be looking in-depth at music and its construction and how major historical events have changed music over time. Part of this will be biographies of major musicians, composers, performers, and other music personalities, but your own musical tastes will also come into play. We’ll be listening to music, looking at scores, and finding common ground. Because a lot of work will be done solely in class, attendance and participation will be vital to the success of students.

Through discussion about musical components we will strive to define a few large level questions: What is the meaning of music? Why was a piece composed? How was the composer working herself or her styles into the music? How does reception influence composition? Can a piece mean more than one thing? What is important about music? How can we better engage with the music around us based on what we know about music and its history?

In the end, students should leave with the vocabulary, conceptual understanding, and historical basis to be able to engage in conversations about any music and grapple with the large-scale questions as outlined above. Because this class is so large, students will be working both individually, and in groups, in order to answer some of the questions for the class at large, and to practice building their confidence as music educators.

Also, per the requirements of the Global Course credit, QEP Student Learning Outcomes state that at the end of this class “Students will be able to apply knowledge of the interconnectedness of global dynamics.” This will be implemented in a paper that will be turned in hard copy for credit, and will then be uploaded into your portfolios.

Required Texts:

- Hanning, Barbara Russano. *Concise History of Western Music*—fifth edition (hereafter referred to as CHOWM)
- Burkholder, Peter J., and Claude V. Palisca. *Norton Anthology of Western Music*—sixth edition, Volumes Two and Three
- Strunk, William and E.B. White. *The Elements of Style*—fourth edition
- Chicago Manual of Style — available at the library, and online (you can get a free one-month trial of the online version)
- Access to music listening

Grade Distribution and Due Dates:

Attendance: Please be advised that much of the information critical to your success on the course examinations will be provided in the lectures alone, and cannot be found in the course text. While attendance will not count towards your final grade, it sure will affect it.

Written assignment will be turned in printed, in class, during your class time. They will not be accepted at any other time.

Two midterm examinations (15% each) and a final examination (30%). At least a third of each of these examinations will be a test of your familiarity with the required listening; the remainder will be covering the terms, concepts, and historical material explored in the reading and the course lectures. The midterms will be short answer, and IDs, a short essay; while the cumulative final will be short answer, ID, and a large essay.

Full writing portfolio (30%). This portfolio will be submitted for feedback at various times during the semester, and will be graded when submitted in its entirety with the final paper. All parts of the portfolio must be submitted or a “0” grade will be earned.

Pop-up Quizzes (10%). These quizzes will be given on randomly, and will cover the assigned readings of the previous weeks—both from the textbook—along with all listening up through that week’s assigned materials.

Exam 1: Classical Era Music and Beethoven	15%	Wednesday, February 13th
Exam 2: Romantic Era Music	15%	Wednesday, March 13th
Final Exam: 20 th Century Music and Cumulative Final	30%	Monday, May 7 th 8-10 AM
Pop-up Quizzes	10%	Randomly
Bibliography	10%	Monday, March 4th
Paper	20%	Monday, April 8th

Grading:

Grading is as follows:

A - achievement that is outstanding relative to the level necessary to meet course requirements. B -

achievement that is significantly above the level necessary to meet course requirements.

C - achievement that meets the course requirements in every respect.

D - achievement that is worthy of credit even though it fails to meet fully the course requirements.

F - Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the Instructor and the student that the student would be awarded an I (see also I).

I - (Incomplete) Assigned at the discretion of the Instructor when, due to extraordinary circumstances, e.g., hospitalization, a student is prevented from completing the work of the course on time. Requires a written agreement between Instructor and student.

Generally speaking, the numerical associations to grades will be as follows: A:100-90 B: 89.99-80 C: 79.99-70 D: 69.99-60 F:59.99 and below.

Listening:

Listening will be essential to a student’s success in the class, as at least a third of all examinations will be in regards to the listening. Students when exposed to a drop-the-needle example from the listening will be expected to supply the name of the composer, the name of the piece, the movement, and a general idea of when the piece hails from. In order to successfully complete these tasks, students are expected to keep up with their listenings weekly.

Tardiness, Attendance, and Participation:

Regular attendance of a class is crucially important to a student's learning. Common sense says that if students aren't in class, they don't hear lectures, class discussions, clarifications of assignments, or participate in the myriad of other learning activities. Frequent absences and/or tardiness have a serious dampening effect on a student's grade.

When it comes to examination days, students must submit appropriate documentation in order to schedule a time for a make-up exam. If an absence is due to a University-related or other foreseen event, students will be required to contact the Instructor, supply documentation, and schedule a time for completing the work **before** the day is missed. In the event of an illness, death in the family, or other **unforeseen** documented absence, a student can take the exam after the day that is missed, provided they contact the Instructor to let her know the reason for the absence, schedule a day and time for the make-up, and appear at the make-up examination with documentation in hand. However, the Instructor reserves the right to present said exams to students in different formats than the original exam.

Excuses:

Having a good excuse for missing class or otherwise performing poorly will not change the requirements of this course. To be fair to all students, I cannot make exceptions even if your excuse seems valid.

Late Work:

In general, late work will not be accepted. A few exceptions to this would be if a student is unable to turn in his or her work due to a death in the family, illness, or other unforeseen emergencies. In foreseeable circumstances (such as scheduled University-sponsored activities), students must make arrangements with the Instructor prior to the absence to complete scheduled assignments.

Students seeking a make-up are to come to office hours, with documentation in-hand to verify the legitimacy of the event. Examples of documentation include: letters from athletic coordinators, obituaries, doctors' notes, etc.

In all cases, the final decision to issue (or not issue) a make-up shall be at the discretion of the Instructor, in accordance with the student's good-faith efforts to make progress in the course, without seeking advantage over his or her classmates.

Exams' listening components will be played at the beginning of the examination period. If a student is late to an exam and misses the example, it will not be played again.

The Instructor will not accept late work through email, unless it has been approved by the Instructor by request of the student on a case-by-case basis. Even so, late work will still need documentation in order to be accepted. If a student has not sought permission in advance, assignments **will not** be accepted through email. In the event that a student has received permission to submit writing assignments electronically, they **MUST** be saved either as a Word document so that the file is a .doc or .docx, or they must be saved as a PDF. File names should include the student's name if they wish to be graded.

Incompletes:

On rare occasion, unforeseen circumstances, such as those mentioned above, will make it impossible for a student to complete all the requirements of the course on time. If the student were otherwise doing well in the course, the Instructor (at her discretion) may elect to submit a temporary course grade of Incomplete. Upon completion of the missing work, within the timeframe specified by University policy, the Incomplete would be replaced with a grade calculated in the manner specified on page two of this syllabus.

However, students are cautioned against seeking an Incomplete for anything other than the most dire of situations. An Incomplete that is *not* finished within the timeframe specified by University policy will usually be replaced with an "F," which will become part of the student's transcript. It may also adversely affect student eligibility for financial aid and certain scholarships (so students should be sure to ask their advisor about the repercussions in their particular circumstances).

Classroom Conduct:

All students enrolled at the university shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. Students must remain respectful to the Instructor and their fellow classmates.

A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Academic Integrity and Scholastic Dishonesty:

Academic integrity is essential to maintaining a positive teaching and learning environment. Students are expected to complete coursework responsibilities with honesty. Failure to do so, by seeking unfair advantage over others, misrepresenting assignments in ways that go against their intent, or by misrepresenting someone else's work as their own, could result in disciplinary action. When it comes to academic dishonesty, the burden of proof is on the student, not on the Instructor. Each and every student must make sure that their submitted assignments are above suspicion, as, if the Instructor feels that a student has misrepresented an assignment, it is at her discretion to award the assignment a failing grade, award a failing grade in the course, or even submit the student for disciplinary procedures depending on the

severity of the infraction in the Instructor's measure.

Students should be especially cautious to avoid **plagiarism**, which can be of two sorts: 1) the use of someone else's words, ideas, or other form of intellectual property without proper citation, or 2) unauthorized collaboration. Both instances are dishonest since, in absence of any mention to the contrary, it is assumed that the assignment being submitted represents the student's own work. That is to say, some infractions are by omission, rather than commission. If students have any questions regarding the expectations for attribution on a given assignment, they are to ask for clarification. When in doubt, it is best to give credit for where one obtained a quotation, image, idea, or other "intellectual property," with a simple footnote or parenthetical citation. It's that easy.

The last few years have generally seen an increase in the number of cases involving student plagiarism, since the ease with which one can simply copy and paste the words of another from the internet often proves too great a temptation—especially when combined with laziness or the desperation brought about by procrastination. However, the consequences for plagiarism can be severe, to include one or more of the following sanctions: completely rewriting the assignment, receiving an "F" for the assignment, or receiving an "F" for the course. Severely fraudulent actions, or an accumulation of offences, could additionally result in expulsion from class or even the University.

It is important to note that uploading any content for this course, as given to you by the Instructor, is a form of academic theft, and will not be tolerated.

Electronic Devices:

The use of cell phones, iPods, PDAs, recording devices, laptops, etc., while in class is prohibited, and such devices should be turned off or put into silent mode at the beginning of class. The use of these devices is distracting to the Instructor and to fellow classmates, not to mention rude.

On exam days, all technology must be put away before entering the classroom, or left on the piano. If I see a cell phone or other similar technology at any time during an exam, I will assume that the student is attempting to seek unfair advantage over his/her classmates, and will give said student a "0" on the exam. For this reason, make sure that all technology is out of sight before entering the testing room. Better yet, leave it at home, in your car, or in your dorm room—this is the guaranteed way to make sure that your technology doesn't become a problem.

A few exceptions to this policy could be extended if a student were to have a legitimate need for such technology. Students might be allowed to keep their cell phones on to take an important call in circumstances involving emergencies, illness of a family member, or childcare on days when exams are not being proctored. Students must seek permission for such measures from the Instructor before class begins. More permanent exceptions (say, for a disability or other valid reason) should be verifiably essential to a student's performance in the class, and should not only be coordinated with the Instructor, but also be prescribed by a Letter of Accommodation. Technology may be used when in the process of presenting material to the class.

Accommodation for students with documented disabilities:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Gee Library, Room 132
(903) 886-5150 or (903) 886-5835 phone
(903) 468-8148 fax
StudentDisabilityServices@tamuc.edu

Campus Concealed Carry

Campus Concealed Carry-Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAnd Students/34.06.02.R1.pdf> and/or consult your event organizer). Pursuant to PC 46.035, **the open carrying of handguns is prohibited on all A&M-Commerce campuses.** Report violations to the University Police Department at 903-886-5868 or 9-1-1.

Extra Credit:

Extra credit will only be given as a structured assignment, presented to the entire class. There will be no additional work that will be accepted for credit on a student-by-student basis. Once grades are posted, the Instructor will only consider requests from students who believe their grades to have been posted in error. No credit will be given, nor consideration for extenuating circumstances, after the fact. Also, because extra credit is given, grades will not be curved unless a student has shown a dramatic improvement from the onset of the course steadily to its conclusion, as determined by the Instructor, **not** the student.

Reading Schedule and Assignments

Unless you are otherwise instructed, the weekly readings listed in the following schedule should be completed by Monday's class meeting with the listening by Wednesday

Week 1: 1/14/2019

Unit I: Classicism Revisiting the Seventeenth Century

Read: Review Part Three of the CHOWM: 168-98

Listen:

- Alessandro Scarlatti, *Clorri Vezzosa, e bella*: "Si, si ben mio"
- George Frideric Handel, *Giulio Cesare*, *Eseguisti, oh Niren* and *V'adoro, pupille*
- Johann Sebastian Bach, *Fugue in A minor*, BWV 543

Week 2: 1/21/2019

The Eighteenth Century: Opera and Vocal Music in the Classic Period

Read: CHOWM: 300-25, 351-2, 365-69

Listen:

- Wolfgang Amadeus Mozart, *Don Giovanni*, Act I, scene 1 and 2
- Giovanni Battista Pergolesi, *La serva padrona*, Aria "Son imbrogliato io"
- John Gay, *The Beggar's Opera*, Aria, "Were I laid on Greenland's Coast"
- Joseph Haydn, *The Creation*: no. 2, "In the Beginning"

Week 3: 1/28/2019

The Eighteenth Century: Instrumental Music: Sonata, Symphony, and Concerto Mid-Century

Read: CHOWM: 326-51, 352-65

Listen:

- Domenico Scarlatti: Sonata in D Major, K. 119
- Johann Stamitz: Sinfonia a 8 in E-flat Major, Op. 11, No 3: I
- Joseph Haydn, String Quartet in E-Flat Major, Op. 33, No. 2 (*The Joke*), IV
- Wolfgang Amadeus Mozart, Symphony No. 41 in C Major (*Jupiter*), K. 551: IV

Week 4: 2/4/2019

The Nineteenth Century

Read: CHOWM: 370-89

Listen:

- Ludwig van Beethoven, Symphony No. 3 in E-flat Major (*Eroica*), Op 55. Movements I, II, III, and IV (II, III and IV will need to be located on the internet)
- Ludwig van Beethoven, Piano Sonata in C minor, Op 13 (*Pathétique*) I

Week 5: 2/11/2019 — **EXAM 1 Wednesday February 13**, no Friday

Exam Review

Read: Review CHOWM 300-89, the notes from class

Listen:

- All listenings up to this point.

Week 6: 2/18/2019

Unit II: The Nineteenth Century: The Age of Romanticism The Early Romantics

Read: CHOWM 390-433

Listen:

- Franz Schubert, “Gretchen am Spinnrade”
- Robert Schumann, *Dichterliebe*, Op. 48, No. 1, *Im wunderschönen Monat Mai*
- Robert Schumann, *Carnaval*, “Eusebius,” “Florestan,” “Coquette”
- Stephen Foster, *Jeannie with the Light Brown Hair*
- Fryderyk Chopin, Nocture in D-flat Major, Op. 27, No. 2

Week 7: 2/25/2019

Opera and Music Drama

Read: CHOWM 434-60

Listen:

- Hector Berlioz, *Symphonie fantastique*, V
- Richard Wagner, *Tristan und Isolde*, Prelude
- Giuseppe Verdi, *La Traviata*, Act III, Scena and Duet
- Georges Bizet, *Carmen*, Act 1 no. 10, Seguidilla and Duet

Week 8: 3/4/2019 — **BIBLIOGRAPHY Due March 4th**

The Later Romantics

Read: CHOWM 462-501

Listen:

- Johannes Brahms, Symphony No. 4 in E Minor, Op. 98: Fourth movement
- Pytor Tchaikovsky, Symphony No. 6 in B Minor (Pathétique), Third Movement
- Antonín Dvorák, Slavonic Dance No. 1 in C Major, Op. 46, No. 1
- Richard Strauss, *Don Quixote*, Op. 35: Themes and Variations 1-2
- Gustav Mahler, *Kindertotenlieder*, “Nun will die Sonn’ so hell aufgeh’n”
- Richard Strauss, *Salome*, Op. 54: Scene 4, conclusion, *Ah! Ich habe deinen Mund geküsst*

Week 9: 3/11/2019 — **Exam 2, Wednesday March 13**, no Friday

Read: Review CHOWM 390-501, notes from class

Listen:

- Review all Romantic Listening

Week 10: 3/18/2019 **SPRING BREAK**

Week 11: 3/25/2019

Unit III: The Twentieth Century Modernism

Read: CHOWM 502-32

Listen:

- Claude Debussy, *Nocturnes*: No 1, *Nuages*
- Maurice Ravel, *Le tombeau de Couperin*, “The Menuet”
- Serge Rachmaninoff, Prelude for Piano in G minor, Op. 23, no. 5
- Erik Satie, *Embryons desséchés*, No. 3, “de Podophthalma”

Week 12: 4/1/2019

Vernacular Music in America

Read: CHOWM 533-51

Listen:

- John Phillip Sousa, *The Stars and Stripes Forever*
- Scott Joplin, *The Maple Leaf Rag*
- George Gershwin, *Girl Crazy*, “I’ve got Rhythm”
- Leonard Bernstein, *West Side Story*, “America” (online)
- Bessie Smith, *Back Water Blues*
- Duke Ellington, *Cotton Tail*

Week 13: 4/8/2019 — **PAPER DUE MONDAY APRIL 8TH**

Radical Modernism and Music Between the Wars

Read: CHOWM 553-605

Listen:

- Arnold Schoenberg, *Pierrot Lunaire*, “Nacht”
- Alban Berg, *Wozzeck*, Act III, Scene 3
- Stravinsky, *The Rite of Spring*, Part “Danse des adolescents,” “Danse sacrée”
- Bela Bartok, *Mikrokosmos*, “Staccato and Legato”
- Charles Ives, *Variations on America* (must find online, not the original organ, but in the band arrangement)
- Aaron Copland, *Fanfare for the Common Man*

Week 14: 4/15/2019

The Changing World of Postwar Music

Read: CHOWM 608-29

Listen:

- Charlie Parker and Dizzy Gillespie, *Anthropology*
- John Cage, *Sonatas and Interludes*, Sonata V
- George Crumb, *Black Angels*
- Krzysztof Penderecki, *Threnody for the Victims of Hiroshima*

Week 15: 4/22/2019

The Twenty-First Century and Beyond

Read: CHOWM 630-45

Listen:

- Steve Reich, *Tehillim*, Part IV
- John Adams, *Short Ride in a Fast Machine*
- Sofia Gubaidulina, *Rejoice!* Mvt 5
- Jennifer Higdon, *Blue Cathedral*, opening section

Week 16: 4/29/2019

TBA

Week 17: **FINAL EXAM — Monday, May 6th 8:00-10:00 AM**

Paper Assignment

Topic

You will choose a composer from the Classical, Romantic, or 20th Century era. Your discussion will center on a composition of your choice that reflects that composer's stylistic characteristics as well as how it fits within the musical conventions of the era. Include musical examples (embedded in the body of paper) as needed to support your text. Address biographical information briefly and as it pertains to the composer's musical influences and development. Finally, be sure to discuss his or her impact on contemporary and future musical culture.

Specifics:

- 6-8 pages of text length (not including title page, footnotes, musical examples, bibliography, or other addenda).
- Typed in 12-pt. black Times New Roman font, double spaced.
- Standard 1-inch margins.
- Pages numbered in lower right corner (not including title page).
- Title Page.
- Bibliography, must include a *minimum* of 4 books. Credible scholarly on-line sources are permissible; NO Wikipedia.
- Final paper should be stapled in upper left corner.

Citations:

Footnotes using *Chicago Manual of Style*/Turabian formatting. Also, be sure to cite any musical examples you may include in the body of your paper. Any direct quotations or paraphrased ideas must be cited. Common knowledge (that which is self-evident or facts that may be found in a variety of sources) does not need to be cited.

Due Date:

Paper: Monday, April 8th

Bibliography Assignment

In preparation for your paper, you will visit the library and select at least 4 books that pertain to the subject of your paper. Ideally, newer publications will be selected. To those four sources, you may add credible and respectable online resources - again, no Wikipedia.

You will cite your sources, in alphabetical order, according to the *Chicago Manual of Style*/Turabian formatting - available at the library and online.

Due Date:

Monday, March 8th