



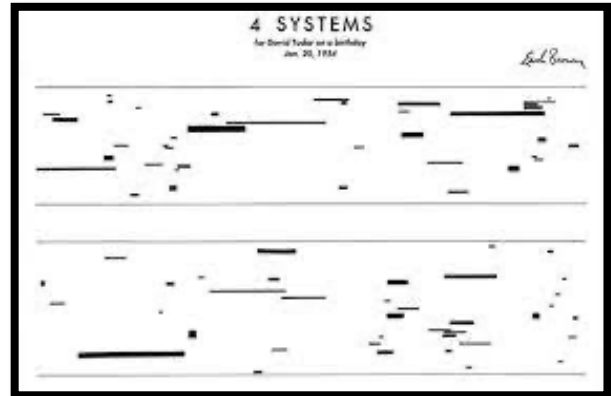
Music History 2
MUS 324 Section 01E
Spring 2022, Course Syllabus
Texas A&M University Commerce
Department of Music

Instructor Information

Dr. Morgan Rich
Email: morgan.rich@tamuc.edu
Office: MUS 220
Office Hours: TBA

Meeting Time and Place

Monday, Wednesday, Friday
8am-8:50am
MUS 105



Required Textbooks:

- Barbara Russano Hanning, *Concise History of Western Music*, fifth edition. New York: W.W. Norton, 2014. (eBook strongly recommended)
- J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music*, eighth edition, vol. 2 and vol. 3. New York, W.W. Norton, 2019.

Required Technology, Communication, and Online Learning Tool:

- Use of our course shell on myLeo (D2L)
- Use of campus email
- Use of Zoom, Microsoft Word, PowerPoint, or other necessary software.
- Reliable access to internet and access to PC or Laptop (phones and tablets are not always the best for submitting assignments on D2L)

Additional Materials and Guides

- Made available on our course site on myLeo/D2L

Course Description

This course presents: “a study of the historical development and cultural significance of Western art music from 18th century through the 21st. Particular attention will be given to the general stylistic characteristics of each musical period and the historical, technological, and societal reasons for their evolution.” This course approaches Western Art Music (Western Classical Music) from the perspective of stylistic and cultural contexts, emphasizing the development of listening, score reading, stylistic analysis, critical thinking, and communication skills.

Student Learning Outcomes:

1. Cite and identify upon hearing significant compositions from the history of western music;
2. Define and describe the development of styles and/or specific genres of music within the five stylistic periods: Medieval, Renaissance, Baroque, Classic, Romantic, and 20-21st centuries;
3. Chronologically order and compare the production and stylistic traits of significant composers;
4. Discuss the culture and historical context that influenced various composers and/or compositions.

Descriptions of Major Assignments and Examinations

Note: Details of every assignment will be provided on our course site in D2L.

Listening/Score Quizzes: These will be based on the assigned scores and listening examples. They will be announced and occur in class.

Quizzes: These will be based on readings, score preparation, and class materials. There will be 13 quizzes, and the lowest score will be dropped. Format will be timed, and could contain multiple choice, short answer, fill-in the blank, listening identification, or other types of questions. Online format.

Assignments: There will be three assignments throughout the semester focusing on different skills related to the course materials. Updated and detailed information on D2L course page.

Research: in this class we will write a formal research paper, building on skills developed in Music History 1. Updated and detailed information on D2L course page.

Exams: Due to the nature of learning the progression of musical styles and ideas, there will be cumulative elements from exam to exam. For example, knowledge you learn about chant may be covered in exam one, but also be relevant to materials on exam two. The scope of the exam will be announced in class. All three exams could include listening identification, score identification, short answers, or essay questions.

Grading: Grading Rubrics and Assignment Expectations will be provided on the course website.

A note on **Extra Credit:** the instructor reserves the right to assign, or not assign extra credit. Extra credit work, however, is not a way to “make-up” for work not submitted. Extra credit adds a boost when all of the normal work for credit has been turned in.

*all assignments will be submitted in our course D2L website; we will use Turnitin software to check for plagiarism.

Assignment Breakdown and Grading Scale

Categories	Percentage of Final Grade
Chapter Quizzes	10
Listening & Score ID Quizzes	15
Assignments (3)	15
Research Assignment (multiple stages)	30
Exams (3)	30

* the instructor reserves the right to assign, or not, extra credit throughout the term.

University Grading Scale

Final grades in this course will be based on the following scale:

A = 90%-100%

B = 80%-89%

C = 70%-79%

D = 60%-69%

F = 59% or Below

Course Specific Procedures/Policies

Attendance/Lateness, Late Work, Missed Exams and Quizzes and Extra Credit

Daily attendance is essential and expected. Concepts are cumulative and absences will increase the difficulty of the course. Students should contact the instructor prior to any absence. Major tests can be made up for excused absences only which require documentation; excusing an absence is left to the discretion of the instructor. Absences due to illness require a note signed by a doctor or nurse. COVID reporting procedures can be found in the section below. There will be NO makeup test for the Final Exam without an excused absence.

Students are allowed three absences without the final grade being affected. Each absence, starting with the fourth, will lower the semester average by three points.

School-sponsored activities are exempt from this rule. Emergencies are handled on a case-by-case basis. Excessive tardies will be counted as an absence. Furthermore, if a student has more than 10 absences, regardless of the reason, s/he must drop the course or receive a grade no higher than a D.

No late work will be accepted without university approved documented excuses. All accommodations will be honored when presented with accommodations letter from the Office of Student Disabilities and Resources Services (see related section below).

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

ACCESS AND NAVIGATION

You must, must, must regularly access D2L – specifically our course page. All assignments will be completed or submitted there. All course material – outside of the book and scores – will be posted there.

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@tamuc.edu.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

COMMUNICATION AND SUPPORT

If you have any questions or are having difficulties with the course material, please contact your Instructor.

Technical Support

Login Problems, University System Problems, Contact the Help Desk

Email: HelpDesk@tamuc.edu

Call: 903-468-6000.

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here:

<https://community.brightspace.com/support/s/contactsupport>

Course Schedule for MUS 324

see D2L course page for all materials and assignments

Music in the 18th Century – Chapters 15–18

Week 1 (January 12–14)

- Topics: Course Overview, Expectations
Introduction to Music in the 18th Century
Opera and Vocal Music
- Read/Watch: Syllabus
Hanning, Introduction to Part 4 and Chapter 15, pgs. 300–325
- Listen/Score: *Giovanni Battista Pergolesi: La serva padrona*
(NAWM 109 a&b)
a). Recitative: *Ah, quanto mi sta male*
b). Aria: *Son imbrogliato io*
- Johann Adolf Hasse: *Cleofide: Act II, Scene 9, Digli ch'io son Fedele*
(NAWM 110)
- Christoph Willibald Gluck: *Orfe ed Euridice: Beginning of Act II, Scene 1*
(NAWM 113)
- To Do: Syllabus and Course Policies Quiz

Week 2 (January 17–21) * Campus Closed Monday Jan. 17th, MLK Jr. Day

- Topics: Sonata, Symphony, Concerto, etc.; Introduce Research Project
- Read/Watch: Hanning, Chapter 16, pgs. 326-335
- Listen/Score: Domenico Scarlatti: Sonata in D Major, K. 119
(NAWM 115)
- Johann Stamitz: Sinfonia No. 8 in E-flat Major, Op. 11, No. 3: Mvt. 1
(NAWM 119)
- Johann Christian Bach: Concerto for Harpsichord or Piano and Strings in E-flat Major, Op. 7, No. 5: Mvt. 1
(NAWM 120)
- To Do: Quiz Chapters 15 and 16
Assignment 1

Week 3 (January 24–28)

- Topics: Haydn and Mozart; Basic Research Skills and Resources
- Read/Watch: Hanning, Chapter 17
- Listen/Score: *Haydn: String Quartet in E-flat Major, Op. 33, No. 2 (The Joke): Fourth movement*

(NAWM 121 a-d)
Joseph Haydn: *Symphony No. 88 in G Major*
(NAWM 122 a-d)
Mozart: Piano Concerto in A Major, K. 488: First movement
(NAWM 125)
Mozart: *Symphony No. 41 in C Major (Jupiter)*, K. 551: Finale
(NAWM 126)
Mozart: *Don Giovanni*, opera: Act I, Scenes 1–2
(NAWM 127 a&b)

To Do: Quiz Chapter 17

Week 4 (January 31–February 4)

Topics: Beethoven; Writing about Music, Thesis Statements

Read/Watch: Hanning, finish Chapter 17, Chapter 18

Listen/Score: Ludwig van Beethoven: Piano Sonata in C Minor, Op. 13 (*Pathétique*): First movement
(NAWM 129)
Beethoven: *Symphony No. 3 in E-flat Major, Op. 55 (Eroica)*: First movement
(NAWM 130)
Beethoven: *String Quartet in A Minor, Op. 132*: movements 3–5
(NAWM 131 a-c)

To Do: Quiz Chapter 18
Paper: Topic Proposal

Week 5 (February 7–11)

Topics: Introduce Paper Outline, Catch up, Review, Exam 1 (chs. 15–18)

Read/Watch: Review/Class

Listen/Score: Review/Class

To Do: Exam 1 – Friday February 11

Music in the 19th Century – Chapters 19–22

Week 6 (February 14–18)

Topics: Romanticism and the early Romantics; Writing about Music – Topic Sentences and Evidence

Read/Watch: Hanning, Chapter 19

Listen/Score: Robert Schumann: *Dichterliebe*, Op. 48, song cycle: Nos. 1 & 2 (NAWM 133 a&b)
Robert Schumann: *Carnaval*, Op. 9, character pieces: excerpts (NAWM 136 a-b)
Fanny Mendelssohn Hensel: *December*, from *Das Jahr* (NAWM 137)
Fryderyk Chopin: Mazurka in B-flat Major, Op. 7, No. 1 (NAWM 138)
Hector Berlioz: *Symphonie fantastique*: Fifth movement, *Dream of a Witches' Sabbath* (NAWM 146)

To Do: Quiz, Chapter 19

Week 7 (February 21–25)

Topics: 19th-Century Opera

Read: Hanning, Chapter 20
Instructional Videos, if relevant

Listen/Score: Gioachino Rossini: *Il barbiere di Siviglia*, comic opera: Act I, No. 7, *Una voce poco fa* (NAWM 149)
Giacomo Meyerbeer: *Les Huguenots*, opera: conclusion of Act II (NAWM 151)
Richard Wagner: *Tristan und Isolde*, opera: Prelude and Conclusion of Act (NAWM 153)
Giuseppe Verdi: *La traviata*, opera: Act III, Scena and Duet (NAWM 154 a-e)

To Do: Quiz, Chapter 20
Paper: Outline and Bibliography

Week 8 (February 28–March 4)

Topics: The Later Romantics; Writing about Music – Using Musical Examples

Read: Hanning, Chapter 21

Listen/Score: Franz Liszt: *Trois études de concert*: No. 3, *Un sospiro* (NAWM 140)
Brahms: Symphony No. 4 in E Minor, Op. 98: Fourth movement (NAWM 160)
Piotr Il'yich Tchaikovsky: Symphony No. 6 in B Minor (*Pathétique*), Op. 74: Third movement (NAWM 165)

To Do: Quiz, Chapter 21

Week 9 (March 7–11)

- Topics: Music in the Late 19th Century; Writing about Music – Syntax and Style
- Read/Watch: Hanning, Chapters 22
- Listen/Score: Giacomo Puccini: *Madama Butterfly*, opera: excerpt from Act I (NAWM 155)
Richard Strauss: *Don Quixote*, Op. 35, tone poem: Themes and Variations 1–2 (NAWM 162)
Cesar Frack: Violin Sonata in A Major: Fourth movement, Allegretto poco mosso (NAWM 163)
Gustav Mahler: *Kindertotenlieder*: No. 1, Nun will die Sonn' so hell aufgeh'n (NAWM 170)
- To Do: Quiz Chapter 22
Assignment 2

Week 10 (March 14–18) SPRING BREAK

Week 11 (March 21–25)

- Topics: Catch Up, Review, Exam 2
- Read/Watch: Review Chapters 19–22
- Listen/Score: Review Assigned Materials
- To Do: Exam 2,
Friday March 25th

Music in the 20th and 21st Centuries – Chapters 23–28

Week 12 (March 28–April 1)

- Topics: Modernism and the Avant Garde; Available to Read Paper Drafts by Appointment
- Read/Watch: Hanning, Chapter 23
- Listen/Score: Richard Strauss: *Salome*, Op. 54: Scene 4, Conclusion, *Ah! Ich habe deinen Mund geküsst* (NAWM 171)
Claude Debussy: *Nocturnes*: No. 1, *Nuages*, symphonic poem (NAWM 172)

Alexander Scriabin: *Vers la flamme*, Op. 72, tone poem for piano
(NAWM 177)
Erik Satie: *Embryons desséchés*: No. 3, de *Podophthalma*
(NAWM 179)

To Do: Quiz Chapter 23

Week 13 (April 4–8)

Topics: Radical Modernism; Writing about Music, Editing and Proofreading

Read: Hanning, Chapter 25

Listen/Score: Arnold Schoenberg: *Pierrot lunaire*, Op. 21, melodrama for speaker and chamber ensemble: excerpts
(NAWM 180)
Schoenberg: Piano Suite, Op. 25: excerpts
(NAWM 181)
Alban Berg: *Wozzeck*, Op. 7, opera: Act III, Scenes 2 and 3
(NAWM 182)
Igor Stravinsky: *The Rite of Spring*, ballet: excerpts
(NAWM 184)
Charles Ives: Piano Sonata No. 2, *Concord, Mass., 1840–1860*: Third movement, *The Alcotts*
(NAWM 189)

To Do: Quiz Chapter 25
Paper: Final Paper

Week 14 (April 11–15)

Topics: Music Between the World Wars

Read: Hanning, Chapter 26

Listen/Score: Henry Cowell: *The Banshee*, piano piece
(NAWM 201)
Ruth Crawford Seeger: String Quartet 1931: Fourth movement
(NAWM 202)
Aaron Copland: *Appalachian Spring*, ballet suite: excerpt
(NAWM 203)
William Grant Still: *Afro-American Symphony*: First movement
(NAWM 204)

To Do: Quiz Chapter 26

Week 15 (April 18–22)

Topics: Post WWII Musical Styles

Read/Watch: Hanning, Chapter 27.

Listen/Score: Olivier Messiaen: *Quartet for the End of Time*: First mvt., *Liturgie de cristal* (NAWM 210)
Pierre Boulez: *Le marteau sans maître*, chamber song cycle: Sixth mvt., *Bourreaux de solitude* (NAWM 211)
John Cage: *Sonatas and Interludes*, suite for prepared piano: Sonata V (NAWM 212)
Varèse: *Poème électronique* (NAWM 214)
Krzysztof Penderecki: *Threnody for the Victims of Hiroshima*, tone poem for string orchestra (NAWM 216)

To Do: Quiz Chapter 27
Assignment 3

Week 16 (April 25–29)

Topics: Music in the late 20th and 21st Centuries

Read/Watch: Hanning, Chapter 28

Listen/Score: Steve Reich: *Come Out* (NAWM 218)
György Ligeti: *Étude No. 9, Vertige* (NAWM 220)
Kaija Saariaho: *L'amour de loin*: excerpt (NAWM 224)
Jennifer Higdon: *blue cathedral*: Opening (NAWM 229)

To Do: Quiz Chapter 28

Last Class Meeting, May 2 -- Study Days (May 4–6)

Monday May 2 **Review Session**

Exam Week (May 9–13)

Final Exam Monday May 9th 8am–10am, in our assigned classroom

University Specific Procedures

Stay Healthy Lions – COVID testing and reporting

If you are having any COVID-symptoms please follow the university guidelines for testing. If you receive a positive result please visit this webpage:

<https://www.tamuc.edu/mandatory-covid-testing-program/>

Then email the EOC office on campus: EOC@tamuc.edu

A&M Commerce Supports Students' Mental Health

The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit www.tamuc.edu/counsel

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](#).

<http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum: <https://www.britannica.com/topic/netiquette>

TAMUC Attendance

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](#).

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

Academic Integrity

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

[Undergraduate Academic Dishonesty](#)

[13.99.99.R0.03http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf](http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf)

Students with Disabilities-- ADA Statement

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

Texas A&M University-Commerce, Waters Library- Room 162

Phone (903) 886-5150 or (903) 886-5835

Fax (903) 468-8148

Email: studentdisabilityservices@tamuc.edu

Website: [Office of Student Disability Resources and Services](#)

<http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/>

Nondiscrimination Notice

Texas A&M University-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.

Campus Concealed Carry Statement

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 the [Carrying Concealed Handguns On Campus](#) document and/or consult your event organizer.

Web url:

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>

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.