



MUS 324 01E
Music History: 1750 to Present
Course Syllabus: Spring 2024

Instructor Information

Instructor:	Dr. Jessica Stearns
Classroom Location:	Music Building Rm. 105, MWF 8:00 am-8:50 am
Office Location:	Music Building Rm. 220
Office Hours:	MW 1:00 pm-3:00 pm; F 9:00 am-10:00 am
University E-mail:	Jessica.Stearns@tamuc.edu
Preferred Form of Communication:	Email
Communication Response Time:	24 hours

Course Information

Course Description

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.

Student Learning Outcomes

In this course, students will:

- Articulate the importance of historical inquiry for every activity involving music.
- Understand musical styles, as well as the main actors and works, in western music history, ca. 1750 to the present.
- Analyze the elements and structures of music using appropriate terminology.

Required Textbook

Barbara Russano Hanning, *Concise History of Western Music* fifth edition. New York: W.W. Norton, 2014.

J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music*, eighth edition, vol. 2. New York, W.W. Norton, 2019.

Course Requirements

Instructional Methods

Students will follow outlined activities for each week that include in-person lectures, listening examples, readings, discussions, and other assessments.

Assessments

Listening Exercises: There will be twelve Listening Exercises over the course of the semester. For these activities, students will submit written analyses describing pertinent musical aspects of works played in class. Dates of the Listening Exercises will not be announced ahead of time. The only way to earn points for a Listening Exercise is to be in the classroom for the entire class period on the day that an activity takes place. These assignments cannot be made up for any reason. Each time you complete an activity, you will earn 15 points toward your final grade (points are awarded based on the thoughtfulness of response you submit). You can thus miss two Listening Exercises and still earn full points in this category. If you are present for all twelve Listening Exercises, you may earn up to 180 points in this category (30 points of extra credit). I reserve the right to change Listening Exercises to graded pop quizzes if it becomes evident that students are not preparing for class or are not participating.

Discussions: 100 points of the final grade will be earned through discussions submitted in D2L. There will be five discussions over the course of the semester. For activities focused on discussion, students will post their own response and reply to another student's post. You will receive fifteen points for your post and five points for replying to another student for a total of twenty points. When activities are focused on practicing listening skills, students will only be required to post their response for twenty points.

Research Proposal and Bibliography: Students will submit a proposal outlining their chosen topic for the Research Project and a bibliography of scholarly sources they will use.

Research Project: Students will submit a research project over a composer active after 1750 that addresses their biography, compositional style, and one of their works.

Exams: There will be three exams over the course of the semester that consist of listening identification and multiple-choice questions.

Grading

Your final grade will be based on the following point distribution:

Listening Exercises	150
Discussions	100
Research Proposal and Bibliography	100
Research Project	125
Exam 1	175
Exam 2	175
Exam 3	175
Total	1000

A=900-1000 B=800-899 C=700-799 D=600-699 F=Below 600

Course and University Procedures / Policies

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

Attendance Policy

Attending class regularly is the responsibility of each student and is not mandatory. Please keep in mind that I will not post PowerPoint slides and missed Listening Exercises cannot be made up. Although you will not be penalized for missing classes, I will keep a record (via sign-in sheet) of which students have attended. I am always happy to answer questions about class material for students who have been in class, but I will not re-teach material to students who have not been in class (limited exceptions may be made for students who provide documentation for truly unavoidable absences). I reserve the right to institute an attendance policy if I think attendance and/or tardiness is becoming a problem.

Late Assignments or Work

Assignments submitted within one week of the deadline will incur a 50% penalty. No assignments will be accepted beyond one week after the deadline. Exams will only be given on the dates listed in the Course Schedule. Make-up exams will be given at the discretion of the instructor and only in extreme cases with documentation.

Classroom Etiquette

As a courtesy to me and to your classmates, you should plan to arrive on time for class and to remain in the classroom for the entire class period. It is very distracting when students leave and enter the classroom during a lecture. Students who consistently arrive late, depart early, or leave and reenter the classroom without serious reason may lose Listening Exercise points.

Although the format of this class is a lecture, I expect students to answer questions and engage in discussion about the assigned materials. I strongly encourage every student to participate actively. You are by no means required to like all of the music assigned in this course or to agree with the views expressed by the composers and critics we will be studying. You are, however, expected to be thoughtful and courteous in expressing your opinions and in responding to those of your classmates.

Electronic Devices

Students may use laptops or tablets to take notes during lectures. The use of cell phones is prohibited. Please silence and put away (completely out of sight) your cell phone. If I notice you using your cell phone, I will ask you to put it away. If I must ask you to do so more than once in a class period, you may lose Listening Exercise points.

Students may not record lectures or take pictures of PowerPoint slides without my consent.

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.R0.03](#)

AI Use in Course

Texas A&M University-Commerce acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course.

Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism).

Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors' guidelines. If no instructions are provided the student should assume that the use of such software is disallowed.

In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

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, contact the Office of Student Disability Services at 903-886-5150, 903-886—5835; email studentdisabilityservices@tamuc.edu; online at [Office of Student Disability Resources and Services](#); or in-person in Room 162 of the Velma K. Waters Library.

Tenets of Common Behavior

All students enrolled at the university shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See current Student Guidebook);

Campus Concealed Carry Statement

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/rulesProcedure/s/34SafetyOfEmployeesAndStudents/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.

Course Calendar

Week	Content
Week 1: 1/10-1/12	Wed: Course Introduction; Constructing Music Histories R: None L: None Fri: Introduction to the 18 th Century; Early Classical Period R: pp. 300-314 L: None
Week 2: 1/15-1/19	Mon: Martin Luther King Jr. Day, No Class Wed: Opera Buffa and Opera Seria R: pp. 314-320 L: Pergolesi, <i>Ah, quanto mi sta male</i> from <i>La serva padrona</i> (NAWM 109a); Hasse, <i>Digli ch'io son Fedele</i> from <i>Cleofide</i> (NAWM 110) Fri: Opera Reform; The New World R: pp. 320-325 L: Gluck, Act II, Scene 1 from <i>Orfeo ed Euridice</i> (NAWM 113)
Week 3: 1/22-1/26	Mon: Early Classical Sonata and Symphony R: pp. 326-332 L: Scarlatti, Sonata in D Major, K. 119 (NAWM 115); Stamitz, Sinfonia a 8 in E-Flat Major, 1 st mvmt. (NAWM 119) Wed: The <i>Empfindsam</i> Style; Early Classical Concerto R: pp. 332-337 L: C.P.E. Bach, Sonata in A Major, 2 nd mvmt. (NAWM 117); J.C. Bach, Concerto for Harpsichord or Piano and Strings, 1 st mvmt. (NAWM 120) Fri: Franz Joseph Haydn R: pp. 338-352 L: Haydn, String Quartet Op. 33, No. 2, 4 th mvmt. (NAWM 121d); Haydn, Symphony No. 88, 1 st mvmt. (NAWM 122a) Discussion 1 due
Week 4: 1/29-2/2	Mon: Wolfgang Amadé Mozart R: pp. 353-369 L: Mozart, Symphony No. 41, Finale (NAWM 126); Mozart, Act I, Scene 1 from <i>Don Giovanni</i> (NAWM 127a) Wed: Ludwig van Beethoven, Early and Middle Periods R: pp. 370-381 L: Beethoven, Piano Sonata in C Minor, Op. 13, 1 st mvmt. (NAWM 129) Fri: Ludwig van Beethoven, Late Period R: pp. 381-389 L: Beethoven, String Quartet in A minor, 3 rd mvmt. (NAWM 131a) Discussion 2 due
Week 5: 2/5-2/9	Mon: Listening to Music from the 18 th Century R: None L: None

Week	Content
	Wed: Finding and Citing Sources for Research R: Research Proposal and Bibliography Guidelines; Research Project Guidelines L: None Fri: TMEA, No Class
Week 6: 2/12-2/16	Mon: Exam Review R: Exam review sheet L: None Wed: Exam 1 Fri: Introduction to Music in the 19 th Century R: pp. 391-417 L: Schubert, <i>Gretchen am Spinnrade</i> (NAWM 1320)
Week 7: 2/19-2/23	Mon: Early Romantics R: pp. 418-419; 421-430 L: Chopin, Mazurka in B-flat Major (NAWM 138) Wed: Female Composers in the 19 th Century R: pp. 417-418; 420-421 L: C. Schumann, Piano Trio in G Minor, 3 rd mvmt. (NAWM 145); Hensel, <i>December</i> from <i>Das Jahr</i> (NAWM 137) Fri: Music in the United States R: pp. 431-433 L: Gottschalk, <i>Souvenir de Porto Rico</i> (NAWM 141)
Week 8: 2/26-3/1	Mon: French Grand Opera R: pp. 434-440 L: Bizet, Act I, Seguidilla and Duet from <i>Carmen</i> (NAWM 156) Wed: Italian Opera R: pp. 440-450 L: Rossini, <i>Una voce poco fa</i> from <i>Il barbiere di Siviglia</i> (NAWM 149); Verdi, <i>Ah, no più</i> from <i>La Traviata</i> (NAWM 154d) Fri: German Romantic Opera and Wagner R: pp. 450-461 L: Wagner, Prelude to Act I from <i>Tristan und Isolde</i> (NAWM 153a) Discussion 3 due
Week 9: 3/4-3/8	Mon: The Later Romantics R: pp. 462-482 L: Brahms, Quintet for Piano and Strings, 1 st mvmt. (NAWM 161) Wed: The Austro-German Tradition and Beyond R: pp. 483-495 L: Mahler, <i>Kindertontenlieder</i> , No. 1 (NAWM 170); Strauss, <i>Ah! Ich habe deinen Mund geküsst</i> from <i>Salome</i> (NAWM 171) Fri: New Currents in France, Italy, and the United States R: pp. 495-501 L: Beach, <i>Gaelic</i> Symphony, 2 nd mvmt. (NAWM 167) Research Proposal and Bibliography due
Week 10: 3/18-3/22	Mon: Listening to Music from the 19 th Century R: None L: None Wed: Exam Review R: Exam review sheet L: None

Week	Content
	Fri: Exam 2
Week 11: 3/25-3/29	<p>Mon: Introduction to Music in the 20th Century; The First Generation of Modernists R: pp. 503-524 L: Debussy, <i>Nuages</i> from <i>Nocturnes</i> (NAWM 172) Wed: Modernism and the National Traditions; The Avant-Garde R: pp. 524-532 L: Scriabin, <i>Vers la Flamme</i> (NAWM 177); Satie, <i>de Podophthalma</i> from <i>Embryons desséchés</i> (NAWM 179) Fri: Vernacular Music in America R: pp. 533-544 L: Joplin, <i>Maple Leaf Rag</i> (NAWM 169); Bernstein, <i>Cool</i> from <i>West Side Story</i> (NAWM 208) Discussion 4 due</p>
Week 12: 4/1-4/5	<p>Mon: The Jazz Age R: pp. 544-552 L: Oliver, <i>West End Blues</i> (NAWM 192); Ellington, <i>Cotton Tail</i> (NAWM 193) Wed: The Second Viennese School R: pp. 553-565 L: Schoenberg, <i>Nacht</i> from <i>Pierrot lunaire</i> (NAWM 108a); Berg, Act III, scene 3 from <i>Wozzeck</i> (NAWM 182b) Fri: Radical Modernism R: pp. 566-585 L: Stravinsky, <i>The Dance of the Adolescent Girls</i> from <i>The Rite of Spring</i> (NAWM 184a); Ives, <i>The Unanswered Question</i> (NAWM 188)</p>
Week 13: 4/8-4/12	<p>Mon: Music Between the Two World Wars: France and Germany R: pp. 586-592 L: Milhaud, First tableau from <i>The Creation of the World</i> (NAWM 194); Hindemith, Symphony <i>Mathis der Maler</i>, 2nd mvmt. (NAWM 196) Wed: Music Between the Two World Wars: The Soviet Union R: pp. 592-597 L: Shostakovich, Symphony No. 5, 2nd mvmt. (NAWM 198); Prokofiev, <i>Alexander Nevsky</i>, 4th mvmt. (NAWM 197) Fri: Music Between the Two World Wars: The United States R: pp. 598-607 L: Cowell, <i>The Banshee</i> (NAWM 201); Still, <i>Afro-American Symphony</i>, 1st mvmt. (NAWM 204) Research Project due</p>
Week 14: 4/15-4/19	<p>Mon: Music in Latin America; Developments in Jazz R: pp. 597-598; 608-610 L: Villa-Lobos, <i>Bachianas brasileiras</i>, No. 5, <i>Aria</i> (NAWM 199); Parker, <i>Anthropology</i> (NAWM 205) Wed: Heirs to the Classical Tradition R: pp. 610-614 L: Messiaen, <i>Quatuor pour la fin du temps</i>, 1st mvmt. (NAWM 210) Fri: The New York School R: pp. 614-618 L: Cage, Book I from <i>Music of Changes</i> (NAWM 213)</p>

Week	Content
Week 15: 4/22-4/26	Mon: Serial and Nonserial Complexity; New Sounds and New Textures R: pp. 618-629 L: Penderecki, <i>Threnody for the Victims of Hiroshima</i> (NAWM 216) Wed: Minimalism and Postminimalism; Postmodernism R: pp. 630-646 L: Adams, <i>Short Ride in a Fast Machine</i> (NAWM 219); Higdon, <i>blue cathedral</i> (NAWM 229) Fri: Listening to Music from the 20 th Century R: None L: None <i>Discussion 5 due</i>
Week 16: 4/29-5/3	Mon: Exam Review R: Exam review sheet L: None Wed: Study Day, No Class Fri: Study Day, No Class
Final Exam (Exam 3)	5/6 8:00am-10:00am