Objectives

In this course, students will examine the history and stylistic development of western music from The Enlightenment through the 20th Century. Upon successful completion of the course, the student will:

1. define and describe the development of styles and/or specific genres of music;
2. compare the production and stylistic traits of significant early composers;
3. discuss the culture and historical context that influenced various composers and/or compositions.

Office Hours and Contact Information

MWF 11 a.m. to Noon; TR 8:00 to 9:00 a.m. (Please make an appointment with Nancy in the Music Office.) 903-886-5303
Christopher_White@tamu-commerce.edu

Students with 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
Halladay Student Services Building, Room 303 A/D
Phone (903) 886-5150 or (903) 886-5835; Fax (903) 468-8148
StudentDisabilityServices@tamu-commerce.edu

University Mission Statement

Texas A&M University-Commerce nurtures and educates for success through access to academic, research, and service programs of high quality.

Music Department Mission Statement

The Music Department of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.
Grades

In general, a student’s grade is determined by attendance and exams.

Exams: The student will earn a percentage score for each of three written exams and three listening exams.

Attendance: Attendance points are earned only through attendance. The student will earn 4 points with attendance at each lecture (see schedule below) and no more than 100 with perfect attendance. Please note,

1. The instructor will close the door when class commences at the designated time.
2. No one will be admitted after the door has been closed.

Then, the student's final grade will be computed according to the following formula:

\[
\begin{align*}
&\% \text{ Written Exam No. 1} \\
&\% \text{ Listening Exam No. 1} \\
&\% \text{ Written Exam No. 2} \\
&\% \text{ Listening Exam No. 2} \\
&\% \text{ Written Exam No. 3} \\
&\% \text{ Listening Exam No. 3} \\
&\text{number of days of lecture attendance} \times 4 \text{ points} \\
&\text{total points divided by 7 to arrive at average percentage}
\end{align*}
\]

A  90 - 100%
B  80 - 89%
C  70 - 79%
D  60 - 69%
F

Extra Credit

The student may add 10 percentage points to any test score at or below 69% or 20 percentage points to any test score at or below 59% by viewing three movies at a time and place to be arranged.

Required Resources

1. *An Outline of the History of Western Music*, Chris D. White (available at Latson’s Printing and Office Supply, 1105 Main Street)
2. *Norton Anthology of Western Music, 6th Ed.*, Burkholder and Palisca, Volumes Two and Three, Norton Publishing (Be sure and get the cd pack with the anthology.)
3. One of the following music history texts (any edition)
   o *A History of Music in Western Culture*, Mark Evan Bonds
   o *A History of Western Music*, J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca
   o *The Enjoyment of Music*, Kristine Forney and Joseph Machlis
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Monday</th>
<th>Wednesday</th>
<th>Friday</th>
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<tbody>
<tr>
<td>1</td>
<td>14-Jan</td>
<td>The Enlightenment</td>
<td>The Enlightenment</td>
<td>Masters of the Classic Period</td>
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<td>2</td>
<td>21-Jan</td>
<td>Masters of the Classic Period</td>
<td>Masters of the Classic Period</td>
<td>Guest Speaker: Luis Sanchez</td>
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<td>3</td>
<td>28-Jan</td>
<td>Masters of the Classic Period</td>
<td>Beethoven</td>
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<td>4</td>
<td>4-Feb</td>
<td>Exam No. 1: Written</td>
<td>Exam No. 1: Listening</td>
<td>Prelude to the Romantic Period</td>
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<td>5</td>
<td>11-Feb</td>
<td>Film (TBA) Amadeus</td>
<td>No class: TMEA</td>
<td>No class: TMEA</td>
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<td>6</td>
<td>18-Feb</td>
<td>Film (TBA) Immortal Beloved</td>
<td>Romantic Composers</td>
<td>Romantic Composers</td>
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<td>7</td>
<td>25-Feb</td>
<td>Romantic Composers</td>
<td>19th Century Orchestral Music</td>
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<td>8</td>
<td>4-Mar</td>
<td>19th Century Piano</td>
<td>19th Century Chamber and Dance</td>
<td>19th Century Chamber and Dance</td>
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<td>9</td>
<td>11-Mar</td>
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<td>No class: Spring Break</td>
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<td>10</td>
<td>18-Mar</td>
<td>Film (TBA; see * below)</td>
<td>19th Century Opera and Choral</td>
<td>19th Century Opera and Choral</td>
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<td>11</td>
<td>25-Mar</td>
<td>Exam No. 2: Written</td>
<td>Exam No. 2: Listening</td>
<td>Transitions to the 20th Century</td>
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<td>12</td>
<td>1-Apr</td>
<td>Transitions to the 20th Century</td>
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<td>13</td>
<td>8-Apr</td>
<td>Transitions to the 20th Century</td>
<td>Europe in the 20th Century</td>
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<td>14</td>
<td>15-Apr</td>
<td>Europe in the 20th Century</td>
<td>Europe in the 20th Century</td>
<td>Stravinsky</td>
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<td>12-Apr</td>
<td>Stravinsky</td>
<td>Schoenberg/2nd Viennese School</td>
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<td>Music in the United States</td>
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<td>5-May</td>
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<td>Exam No. 3 (Written and Listening)</td>
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* March 18: Films of the Romantic Period: A Song of Love, A Song to Remember or Impromptu