Music of the Classic Era  
MUMH 5322.001 – Spring 2024

Instructor: Dr. Jamie Weaver  
Office: Room M150A  
Office Hours: by personal appointment  
Phone: (936) 468-4690  
Email: weaverjg@sfasu.edu

Location and Time: Room 152, TTH 11:00am-12:15m  
CRN: 28127; 3 credit hours

Contacting the Instructor:  
I look forward to working with each of you and to getting to know you during the course of the semester. Feel free to contact me with questions or items of interest. Please make an appointment if you would like to talk. Please note that it is best to contact me by E-mail or telephone. I check my school mailbox frequently, but written messages left there, or on my door, are very difficult for me to read because I cannot see. It may, therefore, take longer for me to respond to such messages.

Textbook and Recordings:  
Pauly, Reinhard G. *Music of the Classic Period*, (Prentice Hall, 2001). This text is required for the course. Later editions may be available. It may be purchased at the Barnes and Noble on campus, and is on reserve in the Steen library.

Program Learning Outcomes:  
The school of music has designated the following as learning outcomes appropriate to all graduate level music history courses offered in its curriculum.

1. Students must demonstrate the ability to place a composition (unknown to the student) into the appropriate stylistic period in music history and name a possible composer for the piece, providing cogent reasons for his or her answer.
2. Students must effectively communicate musical, analytical, and/or historical concepts using written language.

Course Objectives:  
Achievement of the above Program Learning outcomes for this course will be accomplished through the meeting of the following five course objectives.
1. Students will learn to understand the social, political, and musical trends and principles that influenced music of the Classical era, and to study music in its context as a component of the humanities.

2. Students will become familiar with the most influential composers of the second half of the eighteenth century and with the nature and volume of their works.

3. Students will learn to be aware of, and to address the issues pertinent to current musicological scholarship in the area of Classic-period music.

4. Students will learn to understand and to interpret primary, Classical period sources and to present the results of their research.

5. Students will learn to teach others about the concepts important to the study of eighteenth-century music.

**Course Requirements:**

1. **Attendance and participation** during lectures is necessary for your own benefit. Reading the assigned materials *before class* is of fundamental importance; be prepared to answer questions as well as to discuss assigned readings and listening *in class*. I will take attendance in the lectures. If you do not attend class you may not be able to answer important test questions.

2. **Assignments and papers:** Late assignments will not be accepted without penalty. *Rough drafts* of the papers are optional; please submit them no later than a week before the due date. *Late papers:* a letter grade will be subtracted for every day a paper is late (Saturdays and Sundays count: if you submit a paper on Monday after a Friday due date, three letter grades will be subtracted.) Your midterm exam as well as your final exam will be taken through the Bright Space drop box or quizzes tool, and not during class time.

   1. Timely completion of work: Your work in every area of this course must be completed on time. One letter grade will be subtracted for each day that an assignment or quiz is submitted late. Saturdays and Sundays count.

   2. Discussion Participation: Your participation in class or in online discussions is vital to learning. Though I am looking for quality, not quantity in participation, I expect the content of your comments in class or online to say something worth hearing and response. This includes responses to the work of your classmates.

3. **Grading:**

   a. Article summaries and presentations = 15%
   b. Participation in class assignments and discussions = 15%
   c. Research paper and presentation = 35%
   d. Score Identification Midterm exam = 15%
   e. Cumulative final exam = 20%

4. **Bright Space:** The Desire to Learn Online Learning System will be used extensively in this course. Please visit the course site to find some of my lecture outlines, posted grades, and
5. **Expectations of a student in a three-credit course:** This course meets for three total hours per week. Students are expected to spend at least six hours per week completing reading assignments, papers, listening assignments, and exam preparation. Your success will depend on your commitment to utilizing at least six hours per week to complete work for this course. Therefore, MUMH 5322 is listed as a three-credit course.

6. **Disability:** If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me (Dr. Weaver) soon to discuss them. To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations.

7. **Academic integrity:**

   **Definition of Academic Dishonesty**

   Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

   Please read the complete policy at [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

   All work submitted in this course must be your own and produced exclusively for this course. You must acknowledge and document the ideas and words of others. Read the University’s policy on Academic Integrity and speak to me if you have any questions. Violations are taken seriously and are noted on student disciplinary records. If you are found cheating or plagiarizing in this course, you will automatically fail the assignment or exam in question and you risk failing the entire course. This message brought to you by Jamie Weaver.

8. **Policy on withheld grades:**

   **Withheld Grades Semester Grades Policy (A-54)**

   Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will
automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**In MHL 522, withheld grades** will only be granted in exceptional emergency situations (such as death in the immediate family or serious illness—auditions, family visits, conferences, weddings, etc. do not count), when the term paper(s) cannot be completed in time. In all other cases your grade will be based upon the work you have completed by the end of the semester, which may well result in a failing grade.

9. **Policy on In-Class Behavior:**
I expect you to conduct yourselves as adults and to demonstrate respect for your classmates and for your instructor at all times. Therefore, the following behaviors will not be tolerated in class. If you participate in these behaviors, you may be asked to leave class, and points may be deducted from the participation portion of your grade. No use of cellular telephones, no texting, and no interaction with electronic devices for purposes other than note-taking are allowed in class. Tardiness to arrival in class will not be tolerated, and you may not be able to enter class if you arrive later than 9:30. Talking and whispering during class will not be tolerated. Sleeping during class is unacceptable and will be treated as absence. If you sleep during class you will not be allowed to take a quiz if one is offered. I expect you to remain in class for the entire fifty-minute period, leaving only in the event of an emergency. Please take care of personal needs either before or after class so that you do not have reason to leave during class. Leaving class or entering late disrupts the learning process. Eating and drinking during class may be disturbing to others and should be avoided. If you use a laptop computer to take notes, please assure that it will not disturb those seated around you. Your primary advisor will be contacted if unacceptable behavior is consistent. These ground rules are designed to provide an atmosphere conducive to active learning.

**SFA Mental Health Statement:**
SFASU values students' mental health and the role it plays in academic and overall student success. SFASU provides a variety of resources to support student's mental health and wellness. Many of these resources are free, and all of them are confidential.

On-campus Resources:
SFASU Counseling Services
www.sfasu.edu/counselingservices
3rd Floor Rusk Building
936-468-2401

SFASU Human Services Counseling Clinic
www.sfasu.edu/humanservices/139.asp
Human Services Room 202
936-468-1041

Crisis Resources:
Burke 24-hour crisis line 1(800) 392-8343
Suicide Prevention Lifeline 1(800) 273-TALK (8255)
Crisis Text Line: Text HELLO to 741-741
Assignments:

*Article Summary and Presentation assignment:* Summary, (7.5 points) Presentation, (7.5 points). This term we will read many sources in addition to our textbook. You will each summarize one or more articles or book chapters (of approximately twenty pages in length) and prepare written summaries to be shared with your classmates. The summary should explain the thesis or main idea of the article and elaborate on its main points. In addition, you will prepare short presentations of approximately five minutes in which you will summarize the article for the class. At the conclusion of this presentation you will lead the class in a discussion of your chapter or article. Please prepare several discussion questions that will allow your classmates to gain a more profound understanding of the article’s content. You will give your presentation on the day that your assigned article is listed in the syllabus.

*Research Paper and presentation:* Paper, (20 points) Presentation (15 points) Please choose a piece by a composer other than Haydn, Mozart, or Beethoven that you might perform or conduct. Compose a paper of at least 2500 words, (approximately ten pages) describing some important aspect of the piece or its composition. You may discuss performance practice issues, compositional challenges, performance an analysis, or describe the influence of your chosen work on its genre. Other topics will be considered as well. I expect your paper to include a complete bibliography of sources as well as appropriate documentation of sources as you have studied in your music bibliography course. All documentation should conform to the requirements of *The Chicago Manual of Style*. Please prepare a fifteen-minute presentation based on this paper to share with the class. Your presentation should include information about your findings, and exploration of a score or recording of your chosen piece. This paper will be due via the dropbox in D2L by 11:59 pm on April 30th.

*Guidelines for the submission of Electronic Documents:*

This semester, your assignments must be submitted in electronic form for ease of grading. Please note the following guidelines for submitting papers as attachments:

In terms of content and form, please prepare your electronic papers as though you were submitting them in hard copy. When printed, they should look like papers. Papers submitted electronically are no less formal in either content or writing style, and all expectations of page-length and margins outlined in paper assignments apply to them.

Please prepare to submit your electronic paper in one of the following formats: MS Word or RTF (Rich Text Format). Most word processors support these formats. Some programs, such as Apple works, or Claris Works may require additional formatting. If your word-processing program will not support them, please prepare in advance to make alternate arrangements. Documents submitted in other formats will not be accepted, and re-submissions will be considered late. MS Word is available in various Computer Labs on campus.
Please label the subject line of your message and the name of your attachment with the name given to the submitted paper, and your name. Here is an example “Joe Student MHL 522 research paper”. Papers with inadequate subject or attachment labels will not be accepted.

If you have any questions or concerns about submitting your electronic papers, please ask me, Dr. Weaver for clarification. It is better to submit papers early than to face last-minute technical problems. Attachments received after the established due date, (for any reason), will be considered late, and computer glitches will not be considered an adequate excuse for submitting a late paper. Please feel free to send me a practice attachment if you would like to check the status of your e-mail program or word processor. All electronic papers should be sent to Jamie Weaver at the following e-mail address: weaverjg@sfasu.edu.

Excerpts from "Claiming an Education" Commencement Speech offered by Adrienne Rich (with slight editing by instructor for classroom purposes)

You cannot afford to think of being here to receive an education; you will do much better to think of yourselves as being here to claim one. One of the dictionary definitions of the verb "to claim" is: to take as the rightful owner; to assert in the face of possible contradiction. On the other hand, "to receive" is to come into possession of; to act as receptacle or container for; to accept as authoritative or true. The difference is that between acting and being acted upon.

To claim an education is to take responsibility for yourself. Responsibility to yourself means refusing to let others do your thinking, talking and naming for you; it means learning to respect and use your own brains and instincts; hence, grappling with hard work. Responsibility to yourself means that you don't fall for shallow and easy solutions -- predigested books and ideas, bluffing at school and life instead of doing solid work. It means that you refuse to sell your talents and aspirations short, simply to avoid conflict and confrontation.

Claiming an education means that you have the right to expect your faculty to take you seriously. Many teachers trained in a racist, sexist, homophobic, elitist tradition are still handing the ideas and texts of that tradition on to students without teaching them to criticize its attitudes. Too often all of us fail to teach the most important thing, which is that clear thinking, active discussion, and excellent writing are necessary for intellectual freedom, and that these require hard work.

In order to be taken seriously, you must take yourself seriously by seeking out criticism, recognizing that the most affirming thing anyone can do for you is demand that you push yourself further, show you the range of what you can do. It also means assuming your share of responsibility for what happens in the classroom, because that affects the quality of your life.
Schedule

All readings and assignments are due on the dates listed below.

Week 1

Thurs, Jan. 18: Course syllabus and introduction

Week 2

Tues, Jan. 23: Discussion of “Classicism” in music, (Pauly Chapter 1) (Excerpt from The Age of Mozart and Beethoven Giorgio Pestelli, “The Geography of Music in the Middle of the Eighteenth Century” 1-6.)


Week 3

Tues, Jan 30: Discussion of the early Classic symphony (Pauly chapter 3)

Thurs, Feb. 1: Continued discussion of the early Classic symphony

Week 4

Tues, Feb. 6: (Excerpts from The Age of Mozart and Beethoven Giorgio Pestelli, “Sonata Form as a Basic Form” 12-18, and “Sammartini, Stamitz, and the Origins of the Modern Symphony” 29-37, and Excerpt from Classic Music Expression, Form, and Style Leonard G. Ratner, “Periodicity” 33-48.)

Thurs, Feb. 8: Discussion of “The Background of the Classic Period” (Pauly chapter 4)

Week 5


Thurs, Feb. 15: Discussion of “Haydn and Mozart” (Pauly chapter 5)

Week 6

Tues, Feb. 20: (Excerpt from four letters by W. A. Mozart, 1777-1778, 379-383.)

Thurs, Feb. 22: Discussion of the symphony in the Classic period (Pauly chapter 6)

Week 7

Tues, Feb. 27: (Excerpt from Ratner “Multimovement Cycles; Composite Forms” 322-331)
Thurs, Feb. 29: Discussion of the sonata in the Classic period (Pauly chapter 7)

**Week 8**

Tues, Mar. 5: (Excerpt from “The Art of Playing on the Violin” Geminiani, 1751, 292-297.)
(Excerpt from “Versuch einer Gründliche Violinschule” Leopold Mozart, 1756, 325-338.)
(Excerpt from “Klavierschule” Daniel Gottlob Türk, 1789, 338-344.)

Thurs, Mar. 7: Discussion of the Classical concerto (Pauly chapter 8)

**SPRING BREAK**

**Week 9**

Tues, Mar. 19: (Excerpt from Pestelli, “Johann Christian Bach: London, and his meeting with Mozart” 37-41 and Excerpt from Ratner, “Concerto” 283-308.)

Thurs, Mar. 21: **Midterm exam due**, Discussion of chamber music (Pauly chapter 9)

**Week 10**

Tues, Mar. 26: (Excerpt from Ratner “Texture: Chamber Music” 118-144)

Thurs, Mar. 28: No Class, Easter break.

**Week 11**

Tues, April 2: Discussion of Classical art song (Pauly chapter 10) (Excerpt from “Versuch einer Anweisung die Flöte” Quantz, 1752, 315-325.) (Article from “A Dissertation on the Rise, Union, and Power, the Progressions, Separations, and Corruptions, of Poetry and Music” John Brown 1763, 161-173.)

Thurs, April 4: Discussion of opera (Pauly chapter 11)

**Week 12**

Tues, Apr. 9: Continued discussion of chapter 11


**Week 13**

Tues, Apr. 16: Discussion of Classical sacred music, (Pauly chapter 12)
Thurs, Apr. 18: Discussion of the transition to the nineteenth century, (Pauly Chapter 13)

**Week 14**


Thurs, Apr. 25: Conclusions (Pauly conclusion chapter)

**Week 15**

Tues, Apr 30: Student presentations.

Thurs, May 2: Student presentations Research paper is due via the dropbox

Final to be administered through the D2L system during finals week, May 2-6