



1200 West Algonquin Road
Palatine, Illinois 60067-7398

Music Department
Liberal Arts Division
Building L, Room 203
847-925-6284

College Mission: Harper College enriches its diverse communities by providing quality, affordable, and accessible education. Harper College, in collaboration with its partners, inspires the transformation of individual lives, the workforce, and society.

Introduction to Music Literature **MUS120-W01, Fall 2026**

Course Syllabus and Schedule

General Course Information

Credit Hours: 3

Class Dates: August 24 through December 18, 2026

Modality: Online ANYTIME

Online Expectations: Online Anytime (Asynchronous) courses are delivered 100% online, with no required face-to-face sessions or scheduled virtual class times. Classes are taught entirely online following instructor timelines and learning outcomes. Students learn content through videos and materials posted by the instructor. Interaction takes place through discussion boards and written messages. All assignments are submitted online. Exams and orientations can all be completed virtually in this modality. Instructors may schedule optional synchronous meetings or study sessions as necessary.

Last Day to Drop for 100% Refund: September 2, 2026

Last Day to Withdraw: November 23, 2026

Instructor Information

Name: Carlo Diaz

Prefer to be Addressed As: Carlo

Email: dc34642@harpercollege.edu

Virtual Office Hours: by appointment

Virtual Office Hours Location: WebEx

Preferred Method of Communication: email

Course Description

Course Description: Surveys the styles, periods, literature and personalities in each of the commonly accepted music periods, with primary emphasis on hearing music of each style. IAI F1 901

Prerequisites: Must be enrolled in one of the following Levels: Credit (CR)

Cannot be enrolled in one of the following Programs:

Adult Education (AED)

English as a Second Language (ESL)

Topical Outline

- I. An introduction to the major periods of music literature from a chronological viewpoint
 - A. Examination of major trends and historical events that contribute to change from period to period
- II. Early music leading to the Renaissance, beginning with a brief overview of ancient Greece and Rome, and the effects of this music on that of the early Church
 - A. An introduction to Medieval music, Gregorian chant, secular monody, and the beginning of polyphony
 - B. A discussion of the changes, musical and societal, which led to the Renaissance, and a survey of Renaissance music
- III. A survey of Baroque music, its roots in the Renaissance, and its relationship to the Classical and Romantic periods
 - A. Significant personalities, ideas, events and locations
- IV. An overview of the music of the Classical and Romantic periods, including composers, various stylistic movements and localities, and an examination of masterworks of the periods
- V. Music from c. 1900 to the present
 - A. Major stylistic trends
 - B. Schools of composition by techniques, to include changes in related technology, including electronic music
 - C. Primary emphasis on the relationship of the performer to the music of this century

Course Outcomes: Upon successful completion of the course, students should be able to:

1. recognize the major stylistic periods in music literature by time frame and compositional techniques.
2. be able to place leading composers into appropriate stylistic periods.
3. recognize aurally selected representative works from each stylistic period.
4. be able to correlate musical and historical events of importance to each stylistic period.
5. become more knowledgeable about some of the main genres and forms of music literature.
6. perform professional level online musicological research.

Expected Technical Skills: Students should be able to use a computer, tablet or phone with internet and be able to upload and download files. Students should be able to access Blackboard Ultra and read announcements and messages, send messages, turn in assignments, and access PDFs and links. Students should regularly check their messages on Blackboard Ultra for course announcements, updates, handouts, etc. Students should only use Blackboard Ultra messages or the Harper email

system username when corresponding with me - otherwise it goes into spam! Students should be able to read and submit assignments in .doc or .docx or .pdf formats. Students should be able to access the Harper Library either in-person or online and/or other sites as needed for music research for the projects. Students also will need to be able to access the course textbook website. For any individual meetings, students should be able to access WebEx. See also page 3 about Technology.

Instructional and Technological Information

Required Materials

Textbook:

Richard Taruskin and Christopher H. Gibbs, *The Oxford History of Western Music, Third Edition* (Oxford: Oxford University Press, 2026).

I highly recommend purchasing the [180-day access e-book access](#) instead of the hard copy version. Audio examples are integrated throughout the text and the e-book will allow quick and easy access to these essential resources. *Use code STUDENT10 for 10% off!*

A [Spotify](#) account will also be required for access to the textbook recordings. A free account should work just fine but you may find it preferable to upgrade to a premium account to avoid the ads—this is entirely up to you.

Additional Reading and Listening:

From time to time, I will assign reading from other publications. I will post each of these on Blackboard as a PDF file that can be read digitally or printed out at your own convenience.

I may also assign listening not included in your textbook. For these, I will provide links to Spotify or YouTube.

Technology:

- This course will use the [Blackboard](#) Ultra learning management system to facilitate coursework and virtual classroom interaction. For the best experience with Blackboard Ultra, you will need a device with access to the internet and a compatible internet browser. Please visit [Blackboard's Browser Support page](#) to see the current list of browsers and browser versions that are supported. Blackboard Ultra has limited functionality on mobile devices, but there is a student Blackboard App available for iOS and Android devices in the Apple App Store and Google Play. Visit the [Blackboard App website](#) for more information. You can contact the [Student Service Desk](#) at 847.925.6866 or studentsd@harpercollege.edu with any Blackboard Ultra technical questions. There is also a Blackboard Student Resources folder on our Blackboard Ultra website.

Course Assessments

Assessment Overview

Grading Criteria:

Grading Categories	Points/Percentage
1. Weekly Discussion Board Participation	50%
2. Concert Curation and Program Notes Project 1	25%
3. Concert Curation and Program Notes Project 2	25%
Total	100.00%

Grading Scale:

Final Grade	Percentage
A	90 – 100%
B	80– 89%
C	70 – 79%
D	60 – 69%
F	0 – 59%

IMPORTANT NOTES Assignments are not graded on a curve. Work not turned in results in an F (0%). Academic honesty is strictly enforced (see Harper’s Academic Dishonesty Policy on page 7).

Category Descriptions

Discussion Board Participation

Every week, you will be expected to respond in the class discussion board to a provided prompt, and to then react to another student’s response later in the week. Initial responses to the prompt will be due each Wednesday at 11:59pm, while reactions to other students’ responses will be due each Friday at 11:59pm.

Concert Curation and Program Notes:

Twice this semester, you will curate a concert for an imaginary ensemble (or maybe even a real one you’re in!) and write program notes for each piece as well as for the conceptual framing of the concert as a whole. The final version of each of these projects will be due in Week 8 and Week 16. Preliminary components will be assigned periodically leading up to these final submission dates. See Blackboard for details.

Assessment Policies

Grading and Feedback: I will grade each week's discussion board comments by 11:59pm on the Monday following their due date. I will grade the two larger projects within one week of submission. I will answer any questions submitted to the discussion board within 24 hours.

Course Culture

In Our Course

What I Expect of Students: If you are having issues, please inform me through messages on our Blackboard Ultra site or Harper email as soon as possible. You also may be able to contact a fellow student to find information about the class. In addition to the obvious—reading chapters on time, completing assignments thoroughly and on time, and contributing to discussion boards—I appreciate straightforward feedback from you regarding how well the class is meeting your needs. Let me know if material is not clear or when its relevance to the student learning outcomes for the course is not apparent (or when you're bored out of your mind!). It is also expected that you will treat classmates and me with respect, avoiding gratuitous arguments, and observing the rules of confidentiality regarding personal information shared in class. See also **Student Conduct**, page 8.

What to Expect from Your Instructor: I will follow the course outline as closely as possible and will notify you of modifications in the outline if they happen. I will regularly post announcements about the weekly assignments, upcoming due dates for discussion boards, and dates for the two projects. They are also on the course calendar at the end of this syllabus and in each of the weekly learning modules on our Blackboard site. I will attempt to create and maintain a class atmosphere in which you feel free to both listen to others and express your views and ask questions to increase your learning. Please make an appointment to talk with me via WebEx if there is anything you want to discuss or about which you are unclear. I want to be supportive of your learning and growth.

Course and College Policies

Academic Dishonesty: The College reserves the right to set and communicate reasonable standards of behavior. Students are expected to uphold college standards related to academic honesty. The following behaviors, as outlined in the Student Code of Conduct, are considered academic dishonesty and are prohibited. Examples are provided to illustrate the specific prohibition and are not intended to be all-inclusive.

- Cheating (accessing or using unauthorized materials, information, or technology, including artificial intelligence/chatbots/etc.)
- Plagiarism (reproducing someone else's words or ideas without accurate acknowledgment)
- Falsifying information (providing untrue information)
- Unauthorized collaboration (getting assistance or sharing work without permission, including sharing of course materials through a 3rd party means without instructor approval)

- Facilitating academic dishonesty (participating in an act that creates an unearned advantage for someone).

Plagiarism or AI-generated rather than original work will not be accepted. Use of AI is fine for getting ideas, but not for the final paper. If an essay or paper does not include original writing, the first time it will be returned to be rewritten with a warning. The second time it will be given an F and will not be able to be rewritten. If a third time occurs, the student will fail the course. If an essay or paper is graded as Incomplete it will need to be made up within one week or it will be given a low or a failing grade.

Equal Educational Opportunity Statement: In providing educational programs and opportunities, the College will not discriminate against any individual on the basis of race, color, religion, sex, national origin, ancestry, age, marital status, sexual orientation, gender-related identity, disability, unfavorable discharge from military service, or any other legally protected category. It is the intent of the Board of Trustees to comply with all applicable local, state, and federal statutes, regulations and ordinances prohibiting such discrimination.

If you believe you have experienced discrimination or harassment (whether on or off campus) that affects your ability to participate in class or any of Harper College's programs, please seek assistance from any of the following resources:

- For gender-based or sexual misconduct (including sexual assault and sexual harassment) by any person, visit the [Harper College Title IX resource page](#) to learn more about your support and reporting options.
- For any other harassment/discrimination by an employee, contact the College's Chief Human Resources Officer at 847-925-6216.

Please be advised that faculty members are required to report to the College if they learn that a crime, harassment, or discrimination may have occurred.

Student Conduct: All participants in this course are expected to follow the [Student Code of Conduct](#) and other applicable College policies. All are expected to contribute to an environment that maximizes students' ability to learn and the instructor's ability to teach. The Student Code of Conduct and related information at the [Harper Student Conduct resource page](#) outlines these expectations and provides resources and reporting options for students.

Open discussion and disagreement are encouraged when done respectfully and in the spirit of academic discourse. There are a variety of behaviors that, while not against a specific College rule, may create disruption in this course. Students whose behavior is disruptive or who fail to comply with the instructor may be dismissed from the class for the remainder of that week and may be required to meet with the instructor or Dean prior to returning to the next week. If necessary, referrals may also be made to the Student Conduct process for violations of the Student Code of Conduct.

Dispute Resolution: All Harper students have the right to express their concerns regarding their experience in the classroom, including the assessment of their performance or difficulties with other students. Students should first contact their instructors with any questions or concerns. If students

and instructors cannot resolve concerns together, students should follow the [Student Academic Complaint Process](#) outlined in the Student Handbook.

Student E-mail Notifications & Privacy: All notifications related to student registration or other business activities are sent to students via their Harper College email account (XXXX@mail.harpercollege.edu) that is assigned to students upon registration. Students access this account via an icon in the student portal (where you registered for classes). Please check this e-mail frequently. To forward e-mails from this account to a personal email account please [follow these instructions](#).

Please be advised that your education records are subject to a federal privacy law called the Family Education Rights and Privacy Act (FERPA). As a result, please be aware that you (not your parent(s), spouse, or other such person) will generally need to be the one to ask questions, file complaints, or otherwise interact with the College and faculty about your academic performance in this class.

Blackboard Ultra Privacy and Accessibility Statements: Blackboard Ultra is the learning management system used at Harper College. It provides a secure Web space for delivery of instructional course materials. Blackboard Ultra's [privacy statement](#) and [accessibility statement](#) are available for review.

Alternative Formats for Course Content in Blackboard: Harper College courses use the [Blackboard Ally](#) tool, which offers students [alternative format options](#) for course content. When available, indicated by an "A" icon to the right of an item in Blackboard Ultra, you can click on the icon to download course content in formats that work best for you. Need help? Check out the [Ally Help for Students](#) or contact the [Service Desk](#) with questions about downloading alternative file formats.

Copyright Statement: The materials on this course website are only for the use of students enrolled in this course for purposes associated with this course and may not be retained or further disseminated. For more information, please visit the [Harper College Copyright/Fair Use resource page](#).

Student Support Resources

Student Success Resources at Harper College: There are several academic support areas and services to help ensure your success at Harper College, including Access and Disability Services, Academic Advising, Center for Student Veterans and Military Connected Students, One Stop, Library, Academic Support Center, Computer Labs, Job Placement Resource Center and more. Information about all student support resources can be found on the [Student Support Resources page](#).

Safety and Well-Being Resources at Harper College: Students may experience stressors that can impact both their academic experience and their personal well-being. If you are experiencing concerns, seeking help is a courageous thing to do for yourself and those who care about you.

Please reach out for support. Safety and wellness resources at Harper College include Hawks Care, Counseling Services, Harper Wellness, Community Resources, Harper Early Alert Team, and Harper College Police. **Information about all student safety and wellness resources can be found on the Student Support Resources page.**

Access and Disability Services: Harper College strives to make all learning experiences as accessible and inclusive as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let Access and Disability Services (ADS) know immediately at 847.925.6266. ADS will privately discuss the options you have, including possible accommodations. You are encouraged to register with ADS by filling out the online application that can be found on the ADS website. Once approved by ADS, please make arrangements with your instructor as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. In-person and virtual appointments are available.

- Phone: 847.925.6266
- Email: ads@harpercollege.edu
- To learn more visit: [Access and Disability Services](#)

MUS120 W01 Introduction to Music Literature Fall 2026 Course Schedule

Week 1: Ancient Music and the Invention of History

Reading:

- *Daniel Leech-Wilkinson, "Introduction" in *The Modern Invention of Medieval Music: Scholarship, Ideology, Performance* (Cambridge: Cambridge University Press, 2002)
- Chapter 1—Music from Antiquity to Gregorian Chant: ca. 1200 bce to ca. 1200 ce
- Chapter 2—Secular Music in the Middle Ages: c.1100-1300

Week 2: Polyphony in the European Middle Ages

Reading:

- Chapter 3—The Emergence of Polyphony and Cathedral Music in the Middle Ages
- Chapter 4—The Ars Nova: Musical Developments in the Fourteenth Century

Week 3: Medieval Song and Dance

Reading:

- Chapter 5—Music in Europe: Toward an International Style, 1300–1500
- *Reinhard Strohm, "Introduction" and "The Musical Repertory" in *Music in Late Medieval Bruges* (Oxford: Oxford University Press, 1990)

Week 4: Polyphony and Daily Life in the Renaissance

Reading:

- Chapter 7—Religious and Secular Music of the Sixteenth Century
- *Niall Atkinson, "The Acoustic Art of City-Building" in *The Noisy Renaissance: Sound, Architecture, and Florentine Urban Life* (University Park, PA: Penn State University Press, 2016)

Week 5: The Birth of Opera and the Many Lives of Song

Reading:

- Chapter 8—Humanism and the Emergence of Opera in Italy: 1590–1640
- *Christopher Marsh, "Ballads and Their Audience" in *Music and Society in Early Modern England* (Cambridge: Cambridge University Press, 2013)

Week 6: The Age of Patronage

Reading:

- Chapter 9—Music in Italy, Germany, France, and England: 1600–1740
- Chapter 10—English Music, Italian Opera Seria, and the Concerto Style

Week 7: Music in the Galant Style

Reading:

- Chapter 12—The Mid-Eighteenth Century: From Bach's Sons to the Comic Style
- *Robert Gjerdingen, "Schemas, Exemplars, and the Treasure Trove of Memory," "Solfeggi and the Acquisition of Style," and "Partimenti and the Power of Improvisation" in *Child Composers in the Old Conservatories: How Orphans Became Elite Musicians* (Oxford: Oxford University Press, 2020)

Week 8: The Invention of the Concert

Reading:

- Chapter 13—Concert Life Lifts Off, 1725–1810: Franz Joseph Haydn
- Chapter 15—Beethoven (1770–1827)
- *William Weber, [excerpt tbd from] *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms* (Cambridge: Cambridge University Press, 2008)

Week 9: Introspection and Extroversion

Reading:

- Chapter 16—Opera in the Age of Rossini, Bellini, Donizetti, and Weber: 1810–1850
- Chapter 17—Private Art: Franz Schubert and Inwardness

Week 10: Some New Beginnings for Musical Historicism

Reading:

- Chapter 19—Music and Literature: Berlioz, Mendelssohn, and Schumann, 1830–1850
- Chapter 21—Musical Politics in the Mid-19th Century
- *Harry Haskell, "The Musical Pompeii" in *The Early Music Revival: A History* (London: Thames and Hudson, 1988)

Week 11: Wagner, Verdi, Tchaikovsky

Reading:

- Chapter 22—Richard Wagner and Giuseppe Verdi: Class of 1813
- Chapter 23—Music in Eastern Europe and Russia: 1825–95
- *Richard Wagner, "The Artwork of the Future"

Week 12: Modernism

Reading:

- Chapter 26—Early German Modernism: Mahler, Strauss, and Schoenberg (1890—1918)
- Chapter 27—Modernism in France: 1870–1930

Week 13: Antimodernism

Reading:

- Chapter 29—Neoclassicism and Twelve-Tone Music: 1915–1950
- *Harry Haskell, “The Apostle of Retrogression” in *The Early Music Revival: A History* (London: Thames and Hudson, 1988)
- *Eric Saylor, “What is Pastoralism?” in *English Pastoral Music: From Arcadia to Utopia, 1900–1955* (Urbana, IL: University of Illinois Press, 2017)

Week 14: Playing into War

Reading:

- *Luigi Russolo, “The Art of Noises: Futurist Manifesto”
- Chapter 31—Music and Totalitarianism in the Soviet Union, Italy, and Germany: 1920–1945
- Chapter 32—Music and Politics in America and Its Allies: 1930–1950

Week 15: Music and Listening after the War

Reading:

- Chapter 33—Music in the Aftermath of World War II: 1945–1950
- *John Cage, “The Future of Music: Credo,” “Experimental Music,” and “Experimental Music: Doctrine” in *Silence: Lectures and Writings* (Middletown, CT: Wesleyan University Press, 1961)

Week 16: Almost to Now

Reading:

- Chapter 34: Change in the Sixties and Seventies: Rock, Minimalism, and the Mixing of Classical and Popular Music

*PDF on Blackboard (all other readings are from our textbook)