MUH 3212, Section 3434 – Survey of Music History 2 – FALL 2015
University of Florida School of Music

INSTRUCTOR
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COURSE IDENTIFIERS
MUH 3212, section 3434; MUB 144
MWF Per. 4, 10:40 a.m. – 11:30 a.m.

REQUIRED TEXTS/MATERIALS

1) Burkholder, Peter J., Donald J. Grout, & Claude V. Palisca. A History of Western Music. 9th ed. (You already purchased this for MUH 3211)


3) Norton Recorded Anthology of Western Music. CDs to accompany the two anthologies above (7th ed). (You already purchased CDs for vol. 1 anthology for MUH 3211)

(See website for optional practice quizzes, study guides, outlines, and other materials: wwnorton.com/musichistory)

ADDITIONAL MATERIALS may be placed on reserve in the Fine Arts Library or made available through ARES.

Also required: Paying daily attention to your @ufl.edu email account. Class-wide communications will happen through the messaging function in Canvas. Make sure any forwarding is set up correctly so that you get email from your ufl address regularly. Please allow up to one working day for Prof. Neumann respond to email messages in a timely manner except in case of emergency.

COURSE OBJECTIVES

Students should gain:
• an intellectual basis for understanding the development of Western art music
• familiarity with a repertory of widely recognized music from the Western art music tradition (from the Baroque and Classical periods) and of its composers
• skills in discussing and writing about music
• thinking and listening skills specific to music disciplines
• skills in reading scores for style and content

Assignments and Evaluation: Assignments are due at the beginning of class on the day they are due. Late assignments are not acceptable. You are responsible for maintaining your computer and printer and for scheduling your workload in order to meet assignment deadlines. Assignments must fulfill the requirements of the assignment to be considered for a grade. Please read the assignment sheet thoroughly and follow all instructions. Papers must be submitted in hard copy and as electronic files (Turnitin through E-Learning, not through the Turnitin.com site). Back up all work as well as keeping a
hard copy, and retain graded assignments until the end of the term. See the schedule of topics, readings, assignments, and examinations for further information.

**GORDON RULE REQUIREMENTS**

Successful completion of this course (a grade of C or higher) counts toward the Gordon Rule writing requirement. Mandatory course work includes 2,000 words of writing. See page at the end of this document with rubric that will apply to Gordon Rule assignments for this class.

Gordon Rule procedures adopted summer 2009 (link on this page for complete Writing Requirement Policies):

http://www.isis.ufl.edu/gordonrule.html

From ISIS: “Effective Summer A/C 2009, an additional grading component has been added to successfully complete and receive word credit for courses that meet the university writing requirement (Gordon Rule). Your course grade now will have two components. Your professor will indicate whether or not you met the writing requirement AND assign you a grade. Therefore, to receive writing credit you must receive a grade of C or higher and a satisfactory completion of the writing component. It is possible not to meet the writing requirement and still pass the class. Review your degree audit after you receive your grades to see if you obtained credit for the writing component.” **FOR MUSIC MAJORS:** Since you need a C or above to pass MUH 3212, this new rule is irrelevant for you: **you need a C to pass and to get GR credit.**

**ACADEMIC MISCONDUCT**

Cheating on exams and using someone else’s ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters. As a result of completing the registration form at the University of Florida, every student has signed the following statement: “I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion for the University.” The instructor of this course fully endorses this statement and will not tolerate academic dishonesty. Anyone caught cheating or plagiarizing is subject to an automatic E and further disciplinary action. All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. Plagiarism will result in a failing grade for the Gordon Rule and for the course. Don’t risk it! http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php

**If you are repeating this course, be aware that turning in any part of any written assignment that you submitted for this course in the past also constitutes academic misconduct. See “Scope and Violations” under the Honor Code above.**

**ATTENDANCE**

As professional musicians in training, I expect that you understand that the first part of a successful career is showing up and that being in class is more beneficial to your career development than being absent. I also expect that you are mature enough to take full responsibility for your actions and any consequences resulting from them. The only mandatory class meeting times are for the **three exams (25 Sept., 28 Oct., 18 Dec.).** Therefore, attendance at regular class meetings is not mandatory, however, I exhort you as strongly as possible to attend. Be aware that there are five unannounced quizzes throughout the term. If you should be absent on the day of a quiz, you will not be able to make it up, and it will count as a zero towards final grade calculation. If you should be absent from any class meeting, you alone are entirely responsible for the material you missed – course content, announcements, etc. If you have extenuating circumstances requiring prolonged absence from class (e.g. – family emergency, serious illness, etc.) communicate with the instructor as soon as possible to make necessary arrangements.

**OTHER POLICIES**

You do not need to bring your computer to class, they will simply get in the way of how we will spend most of our time-examining the music that the textbook contextualizes and that the anthologies contain. **You will serve yourself best by taking notes in the anthology as we analyze scores and recordings of the music they represent.** In keeping with the professional and academic nature of this course, invasions into the classroom are unwelcome, and the instructor reserves the right to administer a pop-quiz should digital alarms (e.g. – cell phones, tablets, or computers ringing or dinging) interrupt class. All exam materials except writing implements will be provided, thus no outside paper is to be brought into exams. For students with disabilities: to request accommodations, contact the Disability Resource Center:

http://www.dso.ufl.edu/drc. Students must first register with the DRC provide official college documentation to the
instructor when requesting accommodations. Students are required to understand all policies in this syllabus and to ask instructor for clarification if necessary. Failure to understand these policies does not result in exemption from them.

**CANVAS/TURNITIN INSTRUCTIONS**

Please follow these instructions for accessing the course on Canvas:

Go to the Learning Support Systems homepage [http://lss.at.ufl.edu/] and click on “e-Learning on Canvas.” On the next screen, enter your Gatorlink username and password into the boxes. You must have an active GatorLink ID to access E-Learning. If you do not have a GatorLink ID, or can’t remember your GatorLink login information, or if your ID does not work, go to the GatorLink website [http://gatorlink.ufl.edu] or call the UF Computing Help Desk: The Hub, 392-HELP for assistance.

The syllabus and pertinent course administration will be available on E-Learning.

**To submit your papers to Turnitin:** Go to the class on E-Learning. The icons for each assignment will appear on the home page. Click on them and follow the instructions to upload your papers. Call the Help Desk with problems or questions. **Do not submit your papers directly to Turnitin.com. When you upload your paper to E Learning, it will go through Turnitin. This is important; please ask instructor if you have any problems.**

**EXAMS**

Exams 1 and 2 are non-cumulative. The final exam is Exam 3 and is partially cumulative. It will take place precisely according to the university exam schedule. Cheating on exams will result in disciplinary action. Make up exams are available only in the case of an excused absence, and then only for one calendar week from the original exam date. Only the following circumstances constitute an excused absence: 1) a medical illness confirmed by a written statement from your physician or 2) a medical emergency in the family confirmed by a written statement from a parent or guardian, 3) an official university activity confirmed by a written statement from a faculty advisor, or 4) a religious holiday which you must observe. For excused absences in categories 3 and 4 you must notify the instructor at least two weeks in advance of the absence. For reasons other than those listed above, check with the instructor at least two weeks prior to the date of the exam. It is your responsibility to be in class to take exams. Exam dates are in the schedule below.

**PAPER**

Students must submit an electronic copy of the first draft of the paper through Canvas by the start of class on Friday, 10/9. Once submitted, each student will have 5 days to review papers from two classmates. **No late submissions of either the first draft or the peer reviews will be allowed.** Peer Review instructions and guidelines will appear in Canvas by the deadline of the first draft submission.

Students must submit a hard copy of the final draft in class as well as electronic versions through Turnitin/E-Learning in Canvas. **SEE E-LEARNING INSTRUCTIONS ABOVE** for information. The due date is in the schedule below. Papers containing fewer words than required for the assignment **will be returned ungraded and will receive a zero, and will not count for Gordon Rule credit.** No resubmissions will be allowed.

All versions must be submitted in class on the due date or before in order to receive full credit and Gordon Rule credit. Late submissions must be time-stamped and placed in the instructor’s mailbox in the main office (MUB 130) and will receive a reduction in grade to be determined by the instructor. Assignments submitted later than one week after the due date will receive an E and will not count for Gordon Rule credit. Plagiarized material will receive a failing grade, result in a failure for the Gordon Rule, and be forwarded to the Dean of Students Office for disciplinary action. The letter grade on written assignments will be converted to the top numerical score for that letter grade when final grades are calculated.

The paper will be evaluated for organization, originality, clarity, concision, and coherence. As this paper is the scholarly communication of ideas and analysis, correct grammar, punctuation, spelling, and usage of standard written English are
expected. All of these components will “count” in the grade. Papers must adhere to Chicago Manual of Style format (also known as “Turabian”; this will be discussed in class) and at the top of the first page should include title of paper, your full name, course identifiers and word count. The Gordon Rule grading rubric appears at the end of this document.

Assignment sheets with specifics and other instructions will be distributed and reviewed in class in mid-September. The criteria and requirements detailed in these sheets, as well as those given above, will apply for the paper. Students are responsible for these requirements whether or not they attend class on the day the assignment sheets and instructions are distributed.

GRADING

QUIZZES (unannounced, 5 during semester) 10%
EXAMS 1 (non-cumulative) 18%
  2 (non-cumulative) 18%
  3 (partially cumulative) 27%
FIRST DRAFT AND PEER REVIEW 7%
FINAL DRAFT (Including revision) 20%
  100%

Any extra credit is entirely at the instructor’s discretion and initiation. This might appear as in-class assignments worth a certain number of points on the exams or a bonuses question on an exam or quiz. Students will receive notice for such opportunities in class.

Grading Scale for UF Music History Classes:

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>94-100</td>
<td>A</td>
</tr>
<tr>
<td>91-93</td>
<td>A-</td>
</tr>
<tr>
<td>87-90</td>
<td>B+</td>
</tr>
<tr>
<td>84-86</td>
<td>B</td>
</tr>
<tr>
<td>81-83</td>
<td>B-</td>
</tr>
<tr>
<td>77-80</td>
<td>C+</td>
</tr>
<tr>
<td>74-76</td>
<td>C</td>
</tr>
<tr>
<td>71-73</td>
<td>C-</td>
</tr>
<tr>
<td>67-70</td>
<td>D+</td>
</tr>
<tr>
<td>64-66</td>
<td>D</td>
</tr>
<tr>
<td>61-63</td>
<td>D-</td>
</tr>
<tr>
<td>0-60</td>
<td>E</td>
</tr>
</tbody>
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COURSE SCHEDULE/ READING AND LISTENING ASSIGNMENTS

The instructor may make additions, deletions, and substitutions to the schedule at his discretion; he will announce any in class. Dates for topic coverage and content are approximate and subject to change. Exam and paper submission dates are final and will only change with notice given in class. Students are responsible for knowing about any changes to this schedule whether or not they attend class on the day changes are announced. Make sure you know what happens in class every time, especially if you are absent on a particular day.

Topics appear day-by-day; related reading and listening assignments appear week-by-week. You need to be ready at the beginning of the week for the topics we are to cover that week, having done all reading and listening (with score) in advance and being ready to answer questions in class about what you have read and analyzed in the scores and recordings. The readings that appear from sources other than the textbook are subject to change, according to their availability. I have selected these to supplement what you are reading and analyzing within the text. Even though they are supplemental, they are required readings, and terms and concepts from them will appear on exams and quizzes. You will need to bring your score anthology to class every time in order to answer questions and benefit from discussion of the works and in-class listening. The topics below are general and might not represent everything we do or discuss in class on those days; I may announce activities and additional topics in class. Generally, we will spend parts of each class covering the historical and social context of the day’s topic, score analysis, and critical listening.
<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Reading – <em>(C)</em> is on Canvas</th>
<th>Anthology Excerpts</th>
</tr>
</thead>
</table>
| Week 1   | Monday: Course and study strategies overview, New Styles in the 17th C., memory refresher quiz  
Wednesday: Monteverdi “Cruda Amarilli”  
Friday: Caccini, solo madrigal, *Le nuove musiche*, Peri *Euridice* | Chapter 13-14                 | Anthology Vol. 1 *(Ancient to Baroque)*:  
71: Amarilli  
72: Vedrò  
73: Euridice |
| Week 2   | Monday: Monteverdi, *Orfeo*  
Wednesday: Monteverdi, continued  
Friday: Carissimi & oratorio | Chapter 14-15  
Cavalli: *La Doriclea* intro (C) | Vol. 1:  
74: *Orfeo*  
80: *Jephte* |
| Week 3   | **Monday 9/7: Holiday (Labor Day)**  
Monday: Schütz, Gabrieli, & sacred concerto  
Wednesday: Frescobaldi & keyboard genres  
Friday: Lully, sacred & secular music | Chapter 15  
Weiss/  
Taruskin: #53, 54 (C) | Vol. 1:  
78: Gabrieli  
81: Schütz  
82: Frescobaldi  
85: Lully  
86: Lully |
| Week 4   | Monday: Jacquet de la Guerre & suite  
Wednesday: Scarlatti, Strozzi & cantata  
Friday: Corelli & ensemble sonata | Chapter 16-17  
Weiss/  
Taruskin: #56 (C) | Vol. 1:  
88: Jacquet  
77: Strozzi  
92: Scarlatti  
94: Corelli |
| Week 5   | Monday: Purcell, English opera  
Wednesday: continuation of chapters 13-17  
**Friday, 9/25: EXAM 1 (all material above)** | Chapter 17 | Vol. 1:  
89: Purcell |
| Week 6   | Monday: Intro to 18th C; Vivaldi & concerto  
Wednesday: Rameau & French opera, Couperin & suite – **Sarah Bushey guest lecture**  
Friday: Intro to J.S. Bach & his music | Chapter 18-19  
Bushey: | Vol. 1:  
96: Vivaldi  
97: Couperin  
98: Rameau |
| Week 7   | Monday: J.S. Bach, organ works  
Wednesday: J.S. Bach, cantata  
Friday: Handel, opera seria  
**FIRST DRAFT DUE (in CANVAS, by the start of class)** | Chapter 19  
Weiss/  
Taruskin #71, 72 (C) | Vol. 1:  
100: Prelude & fugue  
101: Chorale prelude  
103: Cantata  
105: Handel |
| Week 8 | Monday: Handel, oratorio  
Wednesday: Intro to Early Classical era; Hasse  
**PEER REVIEWS DUE (in CANVAS, by the start of class)**  
Friday: Pergolesi intermezzo & sacred music | Chapter 20-21  
Small: *Musicking (C)* | **Vol 1:**  
106: Handel  
**Anthology Vol. 2**  
(Classical to 20\textsuperscript{th} C):  
108: Hasse |
|---|---|---|
| Week 9 | Monday: Gluck and operatic reform  
**PAPER DUE: HARD COPY IN CLASS**  
Wednesday: Sonata: Scarlatti & CPE Bach  
Friday: Symphony: Stamitz & Sammartini | Chapter 21-22  
Weiss/ Taruskin  
#77 (C) | Vol. 2:  
107: Pergolesi  
111: Pergolesi  
110: Gluck  
113: Scarlatti  
114: CPE Bach |
| Week 10 | Monday: JC Bach & concerto  
**Wednesday 10/28: EXAM 2 (material since Exam 1)**  
Friday: Intro, Late Classical era | Chapter 22 | Vol. 2:  
115: Sammartini  
116: Stamitz  
117: JC Bach |
| Week 11 | Monday: Classical era forms and genres  
Wednesday: Classical era performers  
**Friday 11/7: Homecoming, Class cancelled** | Chapter 23  
Link: *Arias for Vincenzo Calvesi*  
Preface (C) | None |
| Week 12 | Monday: Public concerts & culture  
**Wednesday 11/11: Veteran's Day, Class cancelled**  
Friday: The 18\textsuperscript{th}-century canon and “outsiders,”  
Intro to Mozart, Haydn, and their patrons | Chapter 23  
Boudieu: *Taste*  
Intro. (C) | None |
| Week 13 | Monday: Haydn & string quartet  
Wednesday: Haydn & symphony  
Friday: Haydn & oratorio | Chapter 23 | Vol. 2:  
118: string quartet  
119: *Oxford*  
symphony  
120: *The Creation* |
| Week 14 | Monday: Mozart & piano sonata  
**Wednesday 11/25 and Friday 11/27:**  
**Holidays, Thanksgiving weekend** | Chapter 23 | Vol 2:  
121: piano sonata |
| Week 15 | Monday: Mozart & piano concerto  
Wednesday: Mozart & symphony | Chapter 24  
CH. 2 *Beethoven &* | Vol. 2:  
122: piano concerto  
123:*Jupiter* symphony |
<table>
<thead>
<tr>
<th>Week 16 12/7 and 12/9</th>
<th>Monday: Beethoven, overview &amp; sonata</th>
<th>Chapter 24 Weiss/Taruskin #92 (C)</th>
<th>Vol. 2: 125: Pathétique sonata 126: Eroica symphony</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday: Mozart &amp; opera</td>
<td><strong>Construction of Genius (C)</strong> 124: Don Giovanni</td>
<td>Wednesday: Beethoven, symphony, Eroica</td>
<td></td>
</tr>
</tbody>
</table>

**OPTIONAL FINAL EXAM REVIEW SESSION:**
TBA, sometime between the end of classes and the final exam

**FINAL EXAM:**    **FRIDAY, 18 DECEMBER 2015, 10AM-12PM**

As scheduled by the university: http://www.registrar.ufl.edu/soc/201308/finalexamsched.html

The Final Exam is Exam 3, which includes all material since Exam 2 and a cumulative portion. Review sheets to be distributed in class.
GORDON RULE WRITING ASSIGNMENTS: RUBRIC FOR EVALUATION

“Satisfactory” and “unsatisfactory” indicate ranges for grades on Gordon Rule assignments.

<table>
<thead>
<tr>
<th></th>
<th>SATISFACTORY (Y)</th>
<th>UNSATISFACTORY (N)</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONTENT</td>
<td>Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.</td>
<td>Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.</td>
</tr>
<tr>
<td>ORGANIZATION AND</td>
<td>Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.</td>
<td>Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.</td>
</tr>
<tr>
<td>COHERENCE</td>
<td></td>
<td></td>
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<tr>
<td>ARGUMENT AND SUPPORT</td>
<td>Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.</td>
<td>Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.</td>
</tr>
<tr>
<td>STYLE</td>
<td>Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.</td>
<td>Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.</td>
</tr>
<tr>
<td>MECHANICS</td>
<td>Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper’s argument or points.</td>
<td>Papers contain so many mechanical or grammatical errors that they impede the reader’s understanding or severely undermine the writer’s credibility.</td>
</tr>
</tbody>
</table>