

## SURVEY OF MUSIC HISTORY I: MUH 3211-0306

University of Florida School of Music, Spring 2018  
M/W/F 4 (10:40-11:30), MUB 121

**INSTRUCTOR** Dr. Joshua Neumann — Office: 306 MUB  
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### COURSE OBJECTIVES

Students will

- grow intellectually and musically through their study in this course
- gain an intellectual basis for understanding the development of western art music
- become familiar with a repertory of widely recognized music from the western art music tradition (from the Greeks through approximately 1600) and with its composers
- learn the major genres and stylistic conventions of western art music until 1600
- gain skills in discussing and writing about music (2000-word Gordon rule course\*)
- develop critical thinking skills specific to music disciplines
- develop music listening skills
- develop skills in reading, evaluating, interpreting, and synthesizing texts, scores, primary source documents, and scholarly research
- examine the ways society and music reflect and shape one another.

### REQUIRED RESOURCES:

- 1) Burkholder, J. Peter, Donald J. Grout, Claude V. Palisca. *A History of Western Music*, 9th ed. with accompanying
- 2) Anthology, Vol. I (7<sup>th</sup> ed.) and
- 3) CDs Vol. I (7<sup>th</sup> ed.).

**No other edition is acceptable. See website for practice quizzes, study guides, outlines, and music downloads:** <http://www.wwnorton.com/college/music/grout9/>

- 4) Wingell, Richard J. *Writing About Music: An Introductory Guide*, Prentice Hall: Englewood Cliffs, NJ, any edition. On reserve in the Music library: ML3797.W54 2009 (used editions available online, some of them very cheap).
- 5) Adobe Spark (free registration: <https://spark.adobe.com/>)

### RECOMMENDED RESOURCES (writing reference and assistance):

- 1) *How to Write About Music: The RILM Manual of Style*, 2d ed. James R. Cowdery, ed. New York: RILM, 2005, 2006. Available at: [http://www.rilm.org/publications/publication\\_RilmManual.php](http://www.rilm.org/publications/publication_RilmManual.php)
- 2) Quick citation guide: [http://www.press.uchicago.edu/books/turabian/turabian\\_citationguide.html](http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html)

**ADDITIONAL MATERIALS** will be announced and may be placed on reserve in the music library or on e-learning.

**OFFICE HOURS:** As above or by appointment. Please see me after class, or contact me by email to schedule appointments outside regular office hours. I am interested in your success and I enjoy getting to know you outside of class, so please stop by with questions, ideas, or just to get acquainted.

### PROFESSIONALISM

Class begins promptly; come every time on time and stay the whole time. Each class will consist of discussion of readings from the textbook, listening excerpts, or score analysis from the accompanying score anthology. Students will prepare for each class by completing all assigned readings, listening, and score analysis and by reflecting intelligently and thoughtfully on the material. Students will be prepared to discuss the main concepts of the material, contribute comments, and ask questions. Be **respectful** of your professor and classmates. Turn off cell phones. Laptops are not permitted in class. Please do not eat in class or engage in other distracting activities.

Prompt **ATTENDANCE** is essential for success in the class. You are allowed 3 absences without penalty; each absence beyond 3 results in a 5-point deduction from your grade. Excessive tardiness will count as absence. Students will be responsible for all the assigned work and material covered in class regardless of attendance or punctuality. In the case of religious holidays or school-related travel, students must notify the TA one week before their absence. Students are responsible to keep track of the number of classes missed and their tardy appearances. Attendance will be taken at the beginning of every class period.

#### **TIPS FOR ACHIEVING SUCCESS:**

- Learn from the **music**:
  - Study your anthology; analyze the music, look for the traits discussed in the text and in class.
  - Listen intelligently and frequently to the CDs that accompany your text, with and without scores. Use the listening sheets provided in E-Learning.
- Read each chapter, including the enrichment sections, study the accompanying scores, and listen to the appropriate musical selections **before** we begin discussing the material in class.
- Complete all worksheets fully; they will streamline and focus your study for exams.
- Formulate your own questions as you read, and look for the answers, both in the reading and in class lectures and discussions.
- Take notes, both in class and from your reading; organize and rework these notes as a way of studying, reviewing, and synthesizing the information.
- Prepare for each day's class; review after class, preferably the same day.
- Discuss what we are studying with your colleagues. Form study groups and meet consistently.
- Participate fully in class activities; ask questions; contribute comments. Fully engage in the intellectual opportunities the class offers.
- Visit your professor and TA when you have ideas, questions, or any issue that troubles you.

#### **EVALUATION AND ASSESSMENT**

Your performance in the class will be assessed according to your work on quizzes, exams, writing and analysis assignments, a performance project, and weekly worksheets. Each component for assessment relates to the course objectives listed above. You should always be aware of how your work can demonstrate your mastery of each of these objectives.

**Examinations and Quizzes:** Exams will consist of listening, score ID, and short answer/ID questions. Essays will be written out of class and submitted as part of the exam as well as on Turnitin.com. Short exams will not include essays. The final exam is comprehensive and may include an in-class essay. Announced or unannounced quizzes based on assigned listening and reading may also play a part in the total grade.

**Assignments:** Assignments and worksheets 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. Assignment sheet must be paperclipped to the assignment. Papers must be submitted in hard copy and on Turnitin. Back up all work as well as keeping a hard copy. Retain all graded assignments until the end of the term. See the schedule of topics, readings, assignments, examinations, and quizzes for further information. Read the Style Sheet, and review it each time you submit a written assignment.

**Worksheets:** Worksheets are available on E-learning. These worksheets are due on the first day of each new chapter and will serve as your study guides. Worksheets are not considered for Gordon Rule credit.

**Enrichment:** See the information sheet. These are optional activities for deeper learning and extra credit.

**CANVAS 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 information and materials 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 your TA if you have any problems.**

**GRADE DISTRIBUTION:** Exams: 60% Assignments: 30% Worksheets: 10%

Grading Scale: 94-100% = A; 91-93% = A- ; 87-90% = B+ ; 84-86% = B ; 81-83% = B- ; 77-80% = C+ ; 74-76% = C ; 71-73% = C- ; 67-70% = D+ ; 64-66% = D ; 61-63% = D- ; 60 and below = E.

**ACADEMIC HONESTY:** No academic dishonesty will be tolerated. Plagiarism is presenting the work of another as your owns. 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. All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. Strictly enforced!

**STUDENTS WITH DISABILITIES** are strongly encouraged to use the resources offered by the University of Florida Dean of Students Office to assist anyone who qualifies. To learn more, see <http://www.dso.ufl.edu/drp/as.htm> or visit the office: Disability Resources Program, P202 Peabody Hall, Email: [accessuf@dso.ufl.edu](mailto:accessuf@dso.ufl.edu), :352-392-1261, Fax:352-392-5566, TDD:352-392-3008

Students who need extra help with writing should make use of the campus writing center. Students who use the writing center must submit all drafts of the paper, including the suggestions and revisions from the center. Information about the center is available at <http://www.at.ufl.edu/r&w/>. If you are asked to use the writing center, you will be expected to do so and to submit all drafts of the paper.

**\*“THE GORDON RULE** writing requirement is an important curricular statement in that all students must be able to express themselves appropriately through effective writing. Satisfactory completion of the Gordon Rule Writing requirement is a necessary condition for attaining this goal. Gordon Rule Objectives: First, they use writing assignments as a means to ensure students assimilate concepts explored in the courses’ content areas. Second, these courses teach students to articulate their ideas clearly in standard written English for different audiences and in different contexts.”

**SCHEDULE OF TOPICS AND ASSIGNMENTS:**

- **POST-MIDTERM SCHEDULE POSTED IN CANVAS, MID-FEBRUARY**
- **FLEXIBLE AND SUBJECT TO CHANGE ACCORDING TO OUR NEEDS**

WEEK	DAY DATE	TOPIC	READING, WORKSHEETS, AND ASSIGNMENTS DUE	ANTHOLOGY/CD Anthology Number; apply to corresponding CD track
1	1 08 Jan	Learning from music		
	2 10 Jan	Music history and you; syllabus; textbook; learning strategies	Textbook: See Preface; Glossary and Further Reading Anthology: Read Preface	Download CDs to your mp3 player. Start listening.
	3 12 Jan	Ancient Music	Chapter 1 WORKSHEET 1	1-2

2	4 15 Jan	<b>MLK Holiday – No class</b>		
	5 17 Jan	<b>Quiz: Syllabus and Preface of Anthology and Textbook</b> Greek Theory	*Enrichment 1: <i>Music in the Western World, A History in Documents</i> , Ch. 1-5	3-4
	5 19 Jan	First Millennium: Roman liturgy and chant; notation <b>After class: reception MUB 306</b>	Chapter 2 WORKSHEET 2 A1-Significant Piece of Music View the Video <i>The Thin Red Line</i> on reserve AFA library (ML 431 .N68 2002 DVD) or online at <a href="http://digital.films.com/play/8EVSRW">http://digital.films.com/play/8EVSRW</a>	3-4
3	6 22 Jan	First Millennium: Roman liturgy and chant; notation, CONT		
	7 24 Jan	Theory and practice	A2 <i>Thin Red Line</i> response due	3-4
	8 26 Jan	Roman liturgy and chant; mode, style	Chapter 3 WORKSHEET 3 Prepare for Mass Ordinary activity	3-4
4	9 29 Jan	Roman liturgy and chant; mode, style	*Enrichment 2: <i>Music in the Western World</i> , Ch. 12-14 In class activity, Mass Ordinary	3-4
	10 31 Jan	Additions to the Authorized chants; Hildegard of Bingen	View DVD on reserve at AFA library <i>Ordo virtutum</i> BX4700.H5 H54x 2003 DVD	5-7
	11 02 Feb	Song and Dance Music in the Middle Ages	Chapter 4 WORKSHEET 4	8-10
5	12 05 Feb	Song in Other Lands, Instruments, Dance	A3 Hildegard, <i>Ordo virtutum</i> response paper	11-13
	13 07 Feb	<b>Mini-exam (25 minutes) Chapters 1-4; Music #1-13</b> Organum	*Enrichment 3: <i>Music in the Western World</i> , Ch. 15	
	14 09 Feb	Aquitainian and Notre Dame polyphony	Chapter 5 WORKSHEET 5	14-16
6	15 12 Feb	Notre Dame polyphony Modal Notation	*Enrichment 4: <i>Music in the Western World</i> , Ch. 16	17-19
	16 14 Feb	Motet Conductus,		20-23
	17 16 Feb	France, <i>Ars nova</i> , isorhythm	Chapter 6 WORKSHEET 6	25
7	18 18 Feb	Machaut; Mass, isorhythm	A4, Analysis of a multi-use tenor	26
	19 20 Feb	Chanson and <i>Ars subtilior</i>		27-29
	20 22 Feb			
8	21 25 Feb	Italian trecento; Instruments; performance practice	A4 Analysis paper 1	30-32
	22 27 Feb	Catch-up, review		
	23 02 Mar	<b>MIDTERM</b>		
3 – 10 Mar: Spring break				