



Francisco Goya, *Dance at the Banks of the Manzanares River* (1777)

# Survey of Music History 2

## Baroque & Classical

MUH 3212-16457

MWF, Period 4 (10:40–11:30) MUB 144

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### COURSE DESCRIPTION

This course surveys European music from ca. 1600 to 1820. Class meetings will have a three-fold goal:

1. To introduce you to representative repertory, genres, composers, styles, and forms of this period, and analyze key concepts, terms and ideas associated with western art music.
2. To investigate performance practice, reception, and critical approaches to the repertory under discussion.
3. To critique ideas surrounding the canonization of this music and its place in our present-day institutions.

### 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.

## REQUIRED MATERIALS

Peter J. Burkholder, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*, 9th edition. New York: W. W. Norton, 2014. (“HWM” in course documents)

*Norton Anthology of Western Music*, Volumes 1 & 2: “Ancient to Baroque” & “Classic to Romantic”; 7th edition, Norton, 2014. (“NAWM” in course documents)

*Norton Anthology of Western Music*, recordings to accompany anthologies above.

Note: You may have purchased some of these materials for MUH 3211.

Additional materials will be made available on library reserve or Canvas.

## COURSE REQUIREMENTS

All assignments must be submitted on Canvas. The same site will also serve as a communication tool for class announcements and policies. It is your responsibility to check Canvas and your email for course information.

Certain course materials, such as the syllabus, will be available on Canvas. PowerPoints used in class will not be available unless you have a documented disability and make a formal request.

Electronics should not distract others in class. If you have a laptop for notes, sit where others cannot see your screen.

## GRADES AND ASSESSMENT

Grading is consistent with [university policies](#).

Final grades will be calculated according to the system below. Rubrics and supplemental documents pertaining to the assignments are available on Canvas.

## ASSIGNMENTS

Attendance	10%
Quizzes & in-class activities	20%
Exam 1	10%
Exam 2	20%
Exam 3 (Final)	20%
Writing Project	20%

Grading Scale for UF Music History Classes:

94-100	A	74-76	C
91-93	A-	71-73	C-
87-90	B+	67-70	D+
84-86	B	64-66	D
81-83	B-	61-63	D-
77-80	C+	0-60	E

The exams are not cumulative. The final exam must be taken on the scheduled day during finals week, no exceptions. Accommodations for exams conform strictly with [university policies](#).

Quizzes (in- or out of class) and activities will be announced throughout the semester. Some quizzes will be unannounced during class.

### LATE & ATTENDANCE POLICIES

Requirements for class attendance and makeup work are consistent with [university policies](#).

Extended deadlines will not be given unless under documentable circumstances (e.g. medical excuse) or at the discretion of the professor. When a late submission is accepted, 10% of your grade will be deducted per day. In the case of a file upload submission, it is your responsibility to make sure that the file has uploaded in the proper format (MS Word, not PDF or Pages).

### 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.

Gordon Rule procedures adopted summer 2009 (link on this page for complete Writing Requirement Policies): <https://student.ufl.edu/gordonrule.html>

### ACADEMIC HONESTY

All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception.

UF students are bound by The Honor Pledge, which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report and condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TA.

### ACCOMMODATIONS

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter that must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester. Accommodations are not provided retroactively.

Accommodations for other circumstances may be available. Examples include child birth or care, elderly care, grieving, or trauma. Consult with your instructor or the [Dean of Students Office](#) for more information.

## COURSE EVALUATION

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

## CAMPUS RESOURCES

Resources are available on campus to make your life easier:

- [Counseling and Wellness Center](#) for personal and group counseling: (352) 392-1575
- [Mind and Body Center](#) for reducing stress and improving well-being
- [BAM! Best Allyship Movement](#) for social justice and multicultural competency
- [Field and Fork Pantry](#) for food insecurity
- [Writing Studio](#) for help brainstorming, formatting, and writing papers
- [UF Police Department](#): 392-1111 or 9-1-1 for emergencies

## COURSE SCHEDULE

Changes to the schedule, reading, and listening will be made at the instructor's discretion.

Be ready to discuss the reading and listening assignments. Bring your anthology to class.

All materials will be subject to evaluation via quiz, in-class activities, and exams.

Week 1 (8/22–8/24): New Styles in the Seventeenth Century

Reading: HWM Chapter 13

Listening and Analysis: NAWM 71–73

Week 2 (8/27–9/1): The Invention of Opera

Reading: HWM Chapter 14

Listening and Analysis: NAWM 74–76

Week 3 (**9/3 Labor Day**; 9/5–9/7): Chamber & Church Music in the 17th Century

Reading: HWM Chapter 15

Listening and Analysis: NAWM 77–84

Week 4 (9/10–9/14): England & The *Ancien Régime*

Reading: HWM Chapter 16; supplemental material

Listening and Analysis: NAWM 85–89

Week 5 (9/17–9/21): Empire & The New World

**Exam 1 on 9/21**

Reading: HWM Chapter 16; supplemental material

Listening and Analysis: NAWM 90–91

Week 6 (9/24–9/28): Italy & Germany in the Late 17th Century

**Topic Idea due 9/24**

Reading: HWM Chapter 17

Listening and Analysis: NAWM 92–95

Week 7 (10/1–10/5): The Early 18th Century

Reading: HWM Chapter 18

Listening and Analysis: NAWM 96–98

Week 8 (10/8–10/12): Bach & Handel I

Reading: HWM Chapter 19

Listening and Analysis: NAWM 99–104

Week 9 (10/15–10/19): Bach & Handel II

**Proposal & Bibliography due 10/17**

Reading: HWM Chapter 19

Listening and Analysis: NAWM 105–106

Week 10 (10/22–10/26): The Enlightenment

**Exam 2 on 10/22**

Reading: HWM Chapter 20; supplemental material

Listening and Analysis: supplemental material

Week 11 (10/29–10/31; **11/2 Homecoming**): Vocal Music in the Mid-18th Century

Reading: HWM Chapter 21

Listening and Analysis: NAWM 107–112

Week 12 (11/5–11/9): Late 18th Century Instrumental Music

Reading: HWM Chapter 22

Listening and Analysis: NAWM 113–117

Week 13 (**11/12 Veterans Day**; 11/14–11/16): Classic Music in the Late Eighteenth Century

Reading: HWM Chapter 23; supplemental material

Listening and Analysis: supplemental material

Week 14 (11/19): Haydn & Mozart I

**Research Paper First Draft due 11/19 (optional)**

Reading: HWM Chapter 23

Listening and Analysis: NAWM 118–120

Week 15 (11/26–11/30): Haydn & Mozart II

Reading: HWM Chapter 23

Listening and Analysis: NAWM 121–124

Week 16 (12/3–12/5): Early Beethoven

**Research Paper Final Draft due 12/5**

Reading: HWM Chapter 24

Listening and Analysis: NAWM 125–126

Finals Week: **Final Exam 12/11 at 12:30pm**