

**Timbre: A Study**  
MUH 4930/6935, Sections LDUG/LDGR  
T + 4:05-7:05 pm  
Zoom Class Meetings  
Fall 2020+ 3 Credits

### **Instructor Information**

Dr. Laura Dallman

Email: [ldallman.rorick@ufl.edu](mailto:ldallman.rorick@ufl.edu) or [lrorick@arts.ufl.edu](mailto:lrorick@arts.ufl.edu)

Office: Virtual (Zoom) for Fall 2020

Office Hours: Zoom, By Appointment

### **Course Description**

This course critically examines timbre by engaging with the following questions: What is timbre, and how is it related to sound? What scholarship has addressed timbre and in what ways? How can we discuss and write about timbre effectively? By exploring timbre in classical and popular music genres, as well as in specific works, and by considering timbre through lenses such as music education and race, we seek to better understand what some scholars argue is a rather nebulous phenomenon. Credits: 3

### **Required Materials**

You will be reading articles and chapters from books during the semester. All can be accessed without charge, either through Canvas or the UF libraries online services. If, however, you wish to own copies of the two books we will use, you can order them from Amazon or other vendors. They are not available in the campus bookstore.

1. *The Relentless Pursuit of Tone* (Oxford University Press, 2018)
2. Nina Sun Eidsheim, *The Race of Sound* (Duke University Press, 2019)

Canvas (e-learning, <https://lss.at.ufl.edu>) is an important online component of the course. Current information about and assignments for the course, including copies of the syllabus, course schedule, and rubrics, will be posted on Canvas. Grades will be posted on Canvas so that you can keep track of your progress.

Please pay regular attention to your ufl email account! I will send class emails through Canvas regularly and individual emails to students as necessary.

### **Course Objectives**

Students should gain:

- an understanding and appreciation for the complexities of timbre.
- discussion skills, particularly regarding critical issues surrounding timbre.
- research, writing, and editing skills in relation to the course paper requirement.

## Assignments/Evaluation

Unless otherwise noted, assignments are due at 4:00 PM on the date specified. Please refer to the course schedule to see what should be submitted in class and what should be submitted through Canvas. Information on semester grades is available under Grading.

## Diversity and Inclusion Statement

There is an objective foundation on which we will build our discussions of music, but just like people, music is diverse. As we discuss different music, I encourage students of all ethnicities, religions, genders, sexual orientations, classes, ages, and abilities to express their opinions, viewpoints, and experiences. Every person has something valuable to offer to their peers and the instructor in this course! If at any time you have a question or concern about diversity or inclusion, please email or set up a meeting to talk with Dr. Dallman.

## Disability 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, which must be presented to Dr. Dallman when requesting accommodations. Students with disabilities should follow this procedure as early as possible in the semester.

## Assignments

For more details on these assignments see Canvas. Assignment types are listed here in the order in which they occur during the semester, with the exception of the big assignments (Semester Paper, Annotated Bibliography), which appear near the end of the descriptions.

The **Reflection** asks you to consider your **In-Class Writing Exercise** from the first day of class in light of new knowledge that you gain from your first reading assignment.

For each **Response**, students are to read an assigned article, identify and discuss two key ideas or quotes from the article, respond to an assigned follow-up question, and create at least two discussion questions for class. The entire response should be approximately two pages in length, double spaced.

In the **Amalgamation** assignment, you have three things due, which are outlined in Canvas. First, there is the topic proposal for your paper. Second, you choose and identify an article related to timbre. You will be responsible for leading discussion on that article during week 8 or 9 of the course. Third, you answer one question regarding the assigned articles for the day and provide two discussion questions for class.

When you **Lead Discussion** on the article you submit for the Amalgamation assignment, you will be responsible for generating material to promote class discussion. If your peers are quiet, it is your job to get them talking! Depending on the number of students in the class, each student will have an allotted time in which they lead discussion.

The **Semester Paper** is the weightiest part of the student's grade, as it is a project that has various stages over the course of the semester. You will be writing a timbral analysis paper of approximately 1500-2000 words (6-8 pages, double-spaced, 12 font). You will choose one musical work and consider timbre, especially in light of the scholarship we have read in class. This will 1) alleviate an abundance of additional library research during the current pandemic, 2) allow you to think more deeply about our texts for the class, and 3) allow you to work with a piece of music that speaks directly or sincerely to you. In terms of tasks associated with the semester paper, the **3 Choices** assignment asks you to provide three possible musical works for your semester paper with rationale behind the choices. You will then make a final selection for your topic proposal, which is included as part of the **Amalgamation** assignment. A semi-formal outline is due in week 8 or 9 (October 20<sup>th</sup>/27<sup>th</sup>), depending on when you lead discussion of your chosen article. A full draft, which should flow easily from a well-prepared outline, is due in week 10 (November 3<sup>rd</sup>) for in-class peer review in week 11 (November 10<sup>th</sup>). Paper presentations will occur the last Tuesday we meet (December 8<sup>th</sup>) and the final written paper is due on Tuesday, December 15<sup>th</sup>, at 11:59 pm. Peer reviews will be part of the grade for your paper presentation.

Students at the doctoral level (DM, PhD) are required to show additional competencies beyond the level of master's work. As such, they will be completing an **Annotated Bibliography**. This is not a full annotated bibliography, in the sense that not all bibliographic citations have to be annotated. This is due to the highly unusual nature of this semester with COVID-19. I anticipate that you will be able to access some resources easily, but others not as easily. The ability to choose which citations to write should alleviate problems you encounter with accessing sources while also allowing you to show that you have found records for several sources. Generally speaking, you must provide 15 source citations but only one third of your sources must be annotated.

### **Assignment Submissions and Late Work Policy**

To be able to receive full credit, assignments have to be submitted on time. Check your Course Schedule for more information on specific dates and times.

To deter late submissions, late work will receive deductions according to the following schedule and percentages, which are more stringent than the deductions in Dr. Dallman's undergraduate courses:

0:01 hours to 12 hours late = 15% deduction

12:01 hours to 24 hours = 30% deduction

24:01 hours to 36 hours = 45% deduction

36:01 hours to 48 hours = 60% deduction

48:01 + hours = not accepted for a grade

As graduate students, there are occasionally weeks where your responsibilities as a TA become difficult to balance with your responsibilities as a student. If you feel like you cannot complete an assignment on time without jeopardizing your own mental health, speak to Dr. Dallman as soon as possible. In most cases, we can create a short extension. One or two cases in a semester is not a problem; however, students that make frequent requests for extensions will begin to receive deductions at the third request. Dr. Dallman teaches four courses and has an infant at home, so balancing frequent extension requests with her school and family responsibilities is just not possible.

If you are uploading to Canvas, please confirm your assignment uploads! With over 130 students and nearly 2000 individual assignments due this semester, Dr. Dallman may not catch a missing assignment until it is too late. If a submission is missing, you will receive a zero grade, so again, please make sure your assignment uploads correctly!

If you notice after the due date that your submission did not upload, **do not reopen your assignment**. Email Dr. Dallman immediately. If you cannot make a submission through Canvas due to a technical difficulty, email your assignment directly to Dr. Dallman.

Writing assignments will be evaluated both on content and technical elements. All writing should follow the rules of standard English and will be evaluated with respect to proper spelling, grammar, punctuation, word usage, clarity, coherence, and organization. If writing is not your forte, please consider using the services provided by the UF Writing Studio (<http://writing.ufl.edu>). The staff at the Writing Studio will assist with questions related to your writing, but will not proofread or edit your work for you. The Writing Studio also has valuable resources in the form of citation guides and helpful videos on subjects including time management, note taking, citation/plagiarism, and study tips.

### Academic Conduct

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. 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-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Using someone else’s ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters; length of the paper does not matter. Anyone caught 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. Instances of plagiarism will be treated on an individual basis, but can result in a failing grade for the course.

### Class Attendance and Make-Up Policy

Consistent and punctual class attendance is expected. Although attendance is not counted in the grade allocations, more than one unexcused absence or habitual tardiness may result in a lower course grade. Since we only meet once a week, it is imperative that you be in class.

Excused absences are consistent with university policies in the undergraduate catalog (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>) and require appropriate documentation. Excused absences, when documented properly, will not negatively impact you.

For a list of what constitutes excused and unexcused absences, see the document “Types of Absences” on Canvas. Generally speaking, any absence due to participation in a School of Music performance is considered excused. With our class during the evening hours, there are some ensemble dress rehearsals/performances that may conflict. Speak to Dr. Dallman as soon as possible about these dates in order to avoid conflicts with class presentations and expectations. Also, please avoid scheduling any solo or chamber recitals on Tuesday evening.

The best practice when you are absent is to email Dr. Dallman through Canvas to explain your absence. It is better to be in contact with your professor about your absence than to be silent about it. If you are silent about an absence, it is automatically recorded as unexcused.

Also keep in mind that you are responsible for all assigned work regardless of attendance or punctuality. If you miss a class for any reason, you are responsible for submitting assignments that are due and getting notes from a classmate. If you need help procuring notes, Dr. Dallman will help you find a classmate to ask for notes.

### Other Policies

**Zoom Meetings:** Our class sessions may be audio visually recorded and available for students to refer back to. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

**Zoom Etiquette:** The following information is excerpted and adapted from the Netiquette Guide for Online Courses: It is important to recognize that the online classroom is in fact a classroom, and certain behaviors are expected when you communicate with both your peers and your instructors. When attending a Zoom class or meeting, you should:

- not share your Zoom classroom link or password with others.
- dress appropriately. Even though you may be alone at home, your professor and classmates can see you! While attending class in your pajamas is tempting, you may want to re-consider wearing them. Also remember that clothing for Zoom class meetings is required; wearing clothing is not optional.
- be aware of your surroundings. Your professor and classmates can see what is behind you. Make sure the background is not distracting or something you would not want your classmates to see. (When in doubt use a virtual background.)
- test any virtual background out first to make sure your device can support it. Your background can express your personality, but be sure to avoid using backgrounds that may contain offensive images and language.
- mute your microphone. Don't leave your microphone open because of noise interference.
- raise your hand if you want to speak (click the “raise hand” button at the center bottom of your screen) and wait to be called upon.

**Technology Policy:** Internet access is required this semester, as is access to Canvas and Zoom. Students with financial hardships that make regular computer access difficult should speak with Dr. Dallman immediately. To respect the instructor and other students, mute your microphone when entering a Zoom class meeting. Please refrain from visiting social media or other websites and checking email during class meetings. When you are engaged with other sites, you are not engaged with the class!

For E-learning technical support contact the UF Computing Help Desk at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu). The Help Desk website is <https://helpdesk.ufl.edu>.

**Communication and Correspondence:** Dr. Dallman will communicate primarily through Canvas. Any changes to the course schedule or due dates, along with new resources and other course information, will be provided in an announcement on Canvas. For Discussion Board policies, see the Canvas Page labeled “Discussion Boards.” Emails can be sent through Canvas or directly to Dr. Dallman or your TA. When writing emails, think about how you are presenting yourself through your email. Aim for clarity and use a professional tone. You are emailing your instructors, not your pals that you are meeting later for coffee or ... other beverages.

**Comprehension and Responsibility:** Students are responsible for understanding the policies and procedures in this syllabus. If you do not understand something, please ask Dr. Dallman for clarification!

Additional policies and resource pages are available as Pages in our Canvas course website.

## Grading

Grades for this course are allocated as follows:

Zoom Discussions	5%
Reflection	4%
Responses	30% (6 @ 5% each)
Amalgamation	6%
Lead Discussion	5%
Peer Reviews	5% (2 @ 2.5% each)

*Semester Paper	Doctoral	Master's/Undergraduate
3 Choices	2%	2%
Outline/Bibliography	4.5%	4.5%
Paper Draft	7%	7%
Self Report	1.5%	1.5%
Paper Presentation	10%	15%
Final Paper	15%	20%

Annotated Bibliography	Doctoral 10%	Master's/Undergraduate N/A
------------------------	-----------------	-------------------------------

*\*Please note that the Amalgamation assignment includes the topic proposal for the semester paper.*

Final grades will be calculated according to the percentage system below. The Gradebook in Canvas will be updated regularly to show your current grade. If you are doing poorly near the withdrawal deadline, please discuss your progress with Dr. Dallman.

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

More information on grades and grading policies is available here:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

*Please note: specific grade questions and concerns will only be discussed with the student. Due to the 1974 Family Educational Rights and Privacy Act, Dr. Dallman cannot and will not discuss your progress or grades with your parents. For more information on FERPA, please visit <http://www.registrar.ufl.edu/ferpa.html>. Any correspondence received from your parents or guardians will be responded to with a link to the FERPA information site and nothing more.*

## Course Schedule for Fall 2020

Course material will be determined in part on student interests and preferences. Article choices by students are due by September 29<sup>th</sup> and will be posted after the choices are made. Other additions, deletions, and substitutions to the schedule will be made at Dr. Dallman's discretion and will be announced ahead of time both in class and by Canvas announcements.

**Please make sure you know what happens in every class regardless of your attendance.** You are responsible for knowing about any changes to the schedule whether or not you are in class. Assignment dates are final and will not change unless there are extenuating circumstances.

Each Tuesday, please be ready to discuss what you have read and listened to during the previous week. **All written assignments, to be submitted on Canvas, are in bold.** All readings are to be completed prior to our class meeting.

Assignments are to be submitted on the dates and by the times indicated on the Course Schedule. These deadlines are also published to Canvas. **When uploading to Canvas, please make sure your assignment uploads!** If you cannot make a submission through Canvas due to a technical difficulty, email your assignment directly to Dr. Dallman.

9.1 - Week 1: Introductions & Thinking @ Timbre

**DUE September 1st @ 7 PM: In-Class Writing Exercise**

9.8 - Week 2: The Complexities of Timbre

**DUE September 8th @ 4 PM: Reflection**

Read: Definitions of Timbre, Psychology of Music, Introduction to Computer Music, and Wastebasket of Timbre (Canvas Files)

Isabella van Elferen, "Agency, Aporia, Approaches: How Does Musicology Solve a Problem Like Timbre?" *Contemporary Music Review* 36, no. 6 (2017): 483-87. (JSTOR)

9.15 - Week 3: Timbre v. Sound

**DUE September 15th @ 4 PM: Response 1**

Read: Robert Pasnau, "What is Sound?" *The Philosophical Quarterly* 49, no. 196 (July 1999): 309-24. (JSTOR)

Mark Denny and Alan McFadzean, "8: Sound Ideas," in *Engineering Animals* (Harvard University Press, 2011), 178-202. (JSTOR)

Watch: Making Sound, Dr. Helen Czernski, BBC (Infobase, 2017) <https://uf-catalog-fcla-edu.lp.hscl.ufl.edu/uf.jsp?ADV=S&t1=what+is+sound+and+bbc&k1=kw&op1=a&t2=&k2=kw&op2=a&t3=&k3=kw&avli=&fa=&fa=&pf=&pt=&V=D&S=1411598492002103&I=0#top>

9.22 - Week 4: Popular Music and Timbre I

**DUE September 22nd @ 4 PM: Response 2**

Read: Isabella van Elferen, "Gothic and Contemporary Music: Dark Sound, Dark Mood, Dark Aesthetics," in *The Edinburgh Companion to Gothic and the Arts* (Edinburgh University Press 2019), pp. 229-42. (JSTOR)

Chapters from *The Relentless Pursuit of Tone* (Oxford University Press, 2018)

2: Neal's "The Twang Factor in Country Music," pp. 43-64

3: Wallmark's "The Sound of Evil," pp. 65-87 (Canvas, Course Reserves)

9.29 - Week 5: Music Education, Gender, and Timbre



**DUE September 29<sup>th</sup> @ 4 PM: Amalgamation**

**DUE for PhD/DMA Students @ 11:59 PM: Annotated Bibliography 1**

Read: Edwin E. Gordon, "A Study of the Characteristics of the Instrument Timbre Preference Test," *Bulletin of the Council for Research in Music Education*, no. 110 (Fall 1991): 33-51. (JSTOR)

Steven N. Kelly, "An Investigation of the Influence of Timbre on Gender and Instrumental Association," *Contributions to Music Education* 24, no. 1 (1997): 43-56. (JSTOR)

Kristyn L. Kuhlman, "The Influence of Timbre and Other Factors on the Instrument Choices of Beginning Band Students," *Contributions to Music Education* 32, no. 1 (2005): 33-44. (JSTOR)

10.6 - Week 6: Works

**DUE October 6<sup>th</sup> @ 4 PM: Response 3**

**Guest Speaker: Dr. Scott Lee, Assistant Professor of Composition (UF)**

Read: Andrew Stiller, "Where's That Sound Coming From? John Cage, George Crumb, and the World of Timbre," in *George Crumb and The Alchemy of Sound*, eds. Steven Bruns and Ofer Ben-Amots (C. F. Peters, 2005), 37-56. (Canvas, Course Reserves)

10.13 - Week 7: Race and Timbre

**DUE October 13<sup>th</sup> @ 4 PM: Response 4**

**DUE for PhD/DMA Students @ 11:59 PM: Annotated Bibliography 2**

Read: Nina Sun Eidsheim's *The Race of Sound* (Duke University Press, 2019), pp. 1-60  
<https://uf.catalog.fcla.edu/uf.jsp?ADV=S&t1=the+race+of+sound&k1=kw&op1=a&t2=&k2=kw&op2=a&t3=&k3=kw&avli=&fa=&fa=&pf=&pt=&V=D&S=0571597065436058&I=1#top>

Eidsheim's "Marian Anderson and 'Sonic Blackness' in American Opera," *American Quarterly* 63, no. 3 (September 2011): 641-71. (JSTOR)

10.20 - Week 8: Student Choices, Day 1

**DUE October 20<sup>th</sup> @ 4 PM: Paper Outline or Lead Discussion**

Readings TBA

10.27 - Week 9: Student Choices, Day 2

**DUE October 27<sup>th</sup> @ 4 PM: Paper Outline or Lead Discussion**

Readings TBA

11.3 - Week 10: Webern Activity

**DUE November 3rd @ 4 PM: Paper Drafts & Self-Report**

Read: NOTHING

11.10 - Week 11: In-Class Peer Review

**DUE November 10th @ 7 PM: In-Class Peer Review Sheets**

Read: Assigned Peer Paper Draft

11.17 - Week 12: Berlioz's *Grand traité d'instrumentation et d'orchestration modernes*

**DUE November 17th @ 4 PM: Response 5**

Readings TBA (divided among students), ebook available in UF libraries

<https://uf.catalog.fcla.edu/uf.jsp?ADV=S&t1=Berlioz+treatise+on+orchestration&k1=kw&op1=a&t2=&k2=kw&op2=a&t3=&k3=kw&avli=&fa=&fa=&pf=&pt=&V=D&S=0571596730575228&I=8#top>

11.24 - Week 13: Work on your papers and annotated bibliographies!!

**NO CLASS NOVEMBER 24th!**

12.1 - Week 14: Popular Music and Timbre II

**DUE December 1st @ 4 PM: Response 6**

**DUE for PhD/DMA Students @ 11:59 PM: Annotated Bibliography 2**

Read: Chapters from *The Relentless Pursuit of Tone* (Oxford University Press, 2018)

7: Provenzano's "Auto-Tune, Labor, and the Pop-Music Voice," pp. 159-81

8: Howland's "Hearing Luxe Pop," pp. 185-211

10: Woodworth's "Synthesizers as Social Protest in Early-1970s Funk," pp. 233-52  
(Canvas, Course Reserves)

12.8 - Week 15: Paper Presentations

**DUE December 8th @ 7 PM: Peer Reviews**

**Final Paper Due Date TBD Pending Class Discussion**