



MUH 3212 – Music History Survey II (18089)  
Fall 2020 – MWF 10:40-11:30

Dr. Imani Mosley (she/her)  
Office: Yon Hall 433 (*insert John Cage joke here*)  
Classroom location: “*the internet*,” <https://ufl.zoom.us/j/3109416071>  
Student Hours with Dr. Mosley: TBD, [see below](#)  
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Teaching Assistant: Heidi Jensen, [heidijensen@ufl.edu](mailto:heidijensen@ufl.edu)  
Student Hours with TA: 11:45a-12:45p

**A note about this semester**

Before we get started, *how are you?* These are objectively weird times for all of us and while I am so excited to get to know you and teach you this semester, I am fully aware of what is before us. Your health (mental, physical, & emotional) and safety are paramount, and I will do my best to place grace, kindness, and understanding at the forefront of this class (I hope you will extend the same to me as well as to your fellow classmates). Prepare for changes, reworkings, and hiccups – do your best to center flexibility in your academic practice. If there are ever any questions or concerns, please do not hesitate to contact me — I can only help with things if I am aware of them. I hope that that our class meetings are a respite from what is the current insanity of the world and give you something to look forward to.

**How to use this syllabus**

This syllabus provides you with information specific to this course, and it also provides information about important university policies. This document should be viewed as a course overview; it is not a contract and is subject to change as the semester evolves. Any changes to the syllabus will be communicated to students via email and new syllabi.

**General course description**

This course is a survey of music literature, styles, ideas, and techniques from 1600 to ca. 1820. We will examine repertoire from these periods and assess them using various contexts. There will be an emphasis on listening to ground one’s ear in the various styles discussed as well as a focus on vocabulary and form. You will be expected to use critical thinking skills as well as scholarly writing, deep listening, and theory when engaging in the texts and with your own work. The course also has a writing component that will reflect these skills.

**Required texts**

Burkholder, J. Peter, et al. *A History of Western Music*, 10<sup>th</sup> ed. New York: Norton, 2019.  
Burkholder, J. Peter and Claude V. Palisca, *Norton Anthology of Western Music*, Vols. 1 and 2, 8<sup>th</sup> ed. New York: Norton, 2019.

Additional materials will be provided by the instructor and will be made available through Canvas or other media. I will discuss technology needs/requirements in the [Technology section below](#).

## Requirements and Grading

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

Chapter Quizzes	15%
Class/Online Discussion/Listening	15%
Exam I	20%
Final	25%
Writing Project	25%

### 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	F

### Quizzes, Discussion, Listening, Exams, and Final Project

The chapter quizzes will cover the material from each chapter, will be multiple choice and terminology, and will be done on Canvas. On the Discord server will be a channel to discuss the listening for each class. The aim for this is to be a kind of listening log/discussion between you about pieces assigned for each class. This will be less formal and more conversational. Similarly, you will discuss the assigned source readings on the Discord server in preparation for the class discussion. Both listening and reading discussion must be concluded on the server by 11:59pm the night before. The exams will cover material up to the point that they are given and will not be cumulative (so Exam II will not have material covered in Exam I, etc.), they will be a combination of multiple choice, short answer, and essays, also done on Canvas. The final exam will take place during the assigned final exam time for this course. This course has a required writing component that will be filled through a final writing project, worth 25%. The essay will have multiple steps throughout the semester, including submitting a topic, abstract, bibliography, and first draft before turning in the final paper. You will receive writing feedback on all of the parts up to the final paper.

### Attendance

*Okay, so everything is weird, right? Right.* As we're doing things online and synchronously, any number of things can and will occur. As a result, I will not grade you on attendance. That being said, it is imperative that you come to class in order to pass. If something comes up whether it be internet issues, illness, or something else, all I ask is that you let us know. All attendance concerns are to be sent to Heidi unless there is something you need to speak with me about directly (Heidi speaks for me in regard to attendance so please feel free to email her).

### Technology

All of our class meetings will take place synchronously over Zoom. They will be recorded and put online for you to watch for your own use or if you miss class. Please make sure that you have Zoom on a device that will allow for audio and video. In regard to video, I understand that it may not be feasible to have your camera in class. If you feel this will be the case, please contact me in advance. However, having your video on during class is preferred. This course will also implement the use of a Discord server for continued class discussions, file and link sharing, and other class commitments. I will also use Calendly to schedule office hours. All of these tools will be discussed before class.

### 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 childbirth or care, elder care, grieving, or trauma. Consult with your instructor or the Dean of Students Office for more information.

## Course Schedule

Any changes to the course schedule will be given over email and posted on Canvas so please be diligent in checking those sources. There will also be a dedicated channel in the Discord server. NAWM = Norton Anthology of Western Music

### Week 1

- 8/31 Introduction
- 9/2 Chapter 13: New Styles in the Seventeenth Century; Monteverdi, *Cruda Amarilli* (NAWM 71); Reading: Music as Servant of the Words
- 9/4 Chapter 13 Quiz

### Week 2

- 9/7 LABOR DAY – NO CLASS
- 9/9 Chapter 14: The Invention of Opera I; Peri, *Le musiche sopra L'Euridice* (NAWM 73); Reading: Peri's Recitative Style
- 9/11 The Invention of Opera II; Monteverdi, *L'Orfeo* (NAWM 74); Reading: The Impresario and the Diva

### Week 3

- 9/14 Chapter 14 Quiz
- 9/16 Chapter 15: Music for Chamber and Church in the Early Seventeenth Century I; Strozzi, *Lagrime mie* (NAWM 77); Gabrieli, *In ecclesiis* (NAWM 78)
- 9/18 Music for Chamber and Church in the Early Seventeenth Century II; Schütz, *Saul, Saul, was verfolgst du mich*, SWV 415 (NAWM 81); Frescobaldi, *Ricercare after the Credo* (NAWM 83); Reading: The Effects of the Thirty Years' War

### Week 4

- 9/21 Music for Chamber and Church in the Early Seventeenth Century III; Frescobaldi, *Toccata no. 3* (NAWM 82); Reading: Frescobaldi on Instrumental Expression
- 9/23 Chapter 15 Quiz
- 9/25 Chapter 16: France, England, Spain, The New World, and Russian in the Seventeenth Century I; Lully, *Armide* (NAWM 85); Jacquet de la Guerre, *Suite no. 3 in A minor* (NAWM 89); Reading: The Music of the Great Stable

- Week 5
- 9/28 France, England, Spain, The New World, and Russian in the Seventeenth Century II; Purcell, *Dido and Aeneas* (NAWM 90); Reading: The First Public Concerts
- 9/30 France, England, Spain, The New World, and Russian in the Seventeenth Century III; de Torrejón y Velasco, *La púrpura de la rosa* (NAWM 91)
- 10/2 Chapter 16 Quiz
- Week 6
- 10/5 Chapter 17: Italy and Germany in the Late Seventeenth Century I; Sartorio, *Giulio Cesare in Egitto* (NAWM 93); Scarlatti, *La Griselda* (NAWM 95)
- 10/7 Italy and Germany in the Late Seventeenth Century II; Corelli, *Trio Sonata in D Major* (NAWM 96); Reading: The Stradavarius Violin Workshop; Georg Muffat on Converting Sonatas into Concertos
- 10/9 Italy and Germany in the Late Seventeenth Century III; Buxtehude, *Praelaudium in E Major* (NAWM 97)
- Week 7
- 10/12 **Exam 1; Paper Topics and Abstracts due**
- 10/14 Chapter 18: The Early Eighteenth Century in Italy and France I; Vivaldi, *Concerto for Violin and Orchestra in A Minor* (NAWM 98); Reading: Concerts at the Pio Ospedale della Pietà; Performing Vivaldi
- 10/16 The Early Eighteenth Century in Italy and France II; Couperin, *Vingt-cinquième ordre* (NAWM 99); Rameau, *Hippolyte et Aricie* (NAWM 100)
- Week 8
- 10/19 Chapter 18 Quiz
- 10/21 Chapter 19: German Composers of the Late Baroque I; Telemann, *Paris Quartet no. 1 in G Major* (NAWM 101); Bach, *Prelude and Fugue in A Minor*, BWV 543 (NAWM 102); Bach, *The Well-Tempered Clavier, Book 1, Prelude no. 8 in E-flat Minor and Fugue no. 8 in D-sharp minor*, BWV 853 (NAWM 104)
- 10/23 German Composers of the Late Baroque II; Bach, *Nun komm, der Heidern Heiland*, BWV 62 (NAWM 105); Bach, *St. Matthew Passion* (NAWM 106); Reading: Music in Lutheran Church Services
- Week 9
- 10/26 German Composers of the Late Baroque III; Handel, *Giulio Cesare* (NAWM 107); Handel, *Saul* (NAWM 108); Readings: The Voice of Farinelli (in Chapter 18, p. 406)
- 10/28 Chapter 19 Quiz; **Paper Bibliographies due**
- 10/30 Chapter 20: Musical Taste and Style in the Enlightenment; Reading: The Merging of National Styles, The Public Concert
- Week 10
- 11/2 Chapter 21: Opera and Vocal Music in the Early Classic Period I; Pergolesi, *La serva padrona* (NAWM 109); Reading: The Merits of Italian Opera
- 11/4 Opera and Vocal Music in the Early Classic Period II; Gluck, *Orfeo ed Euridice* (NAWM 113); Reading: Principles of Reform Opera
- 11/6 Chapter 20 & 21 Quiz
- Week 11
- 11/9 Chapter 22: Instrumental Music: Sonata, Symphony, and Concerto I; Scarlatti, *Sonata in D Major* (NAWM 115); Galuppi, *Keyboard Sonata in D Major* (NAWM 116); CPE Bach, *Sonata in A Major* (NAWM 117)

- 11/11 Instrumental Music: Sonata, Symphony, and Concerto II; Sammartini, *Symphony in F Major* (NAWM 118) Stamitz, *Sinfonia a 8 in E-flat Major* (NAWM 119); JC Bach, *Concerto for Harpsichord and Strings in E-flat Major* (NAWM 120)
- 11/13 Chapter 22 Quiz
- Week 12
- 11/16 Chapter 23: Classic Music in the Late Eighteenth Century I: Haydn, *String Quartet in E-Flat Major* (NAWM 121); Reading: Haydn's Contract; **Paper First Draft due**
- 11/18 Classic Music in the Late Eighteenth Century II: Haydn, *Symphony no. 88 in G Major* (NAWM 122); Haydn, *The Creation* (NAWM 123); Reading: Haydn's Recipe for Success
- 11/20 Classic Music in the Late Eighteenth Century II: Mozart, *Piano Sonata in F Major*, K 332 (NAWM 124); Mozart, *Piano Concerto in A Major*, K 488 (NAWM 125); Reading: The Sublime and the Beautiful
- Week 13
- 11/23 Paper First Draft Discussions
- 11/25 THANKSGIVING BREAK – NO CLASS
- 11/27 THANKSGIVING BREAK – NO CLASS
- Week 14
- 11/30 Classic Music in the Late Eighteenth Century III; Mozart, *Symphony no. 41*, K 551 (NAWM 126); Reading: Mozart's Depiction of Character and Mood
- 12/2 Classic Music in the Late Eighteenth Century IV; Mozart, *Don Giovanni* (NAWM 127); Mozart, *Ave verum corpus* K 618 (NAWM 128)
- 12/4 Chapter 24: Revolution and Change I; Beethoven, *Piano Sonata in C Minor* (NAWM 129); Beethoven, *String Quartet in A Minor* (NAWM 131); Reading: Beethoven's Playing and Improvising at the Piano, The Performer as Subordinate to the Composer
- Week 15
- 12/7 Revolution and Change II; Beethoven, *Symphony no. 3 in E-flat Major* (NAWM 130); Reading: The Heiligenstadt Testament
- 12/9 TBD