

SURVEY OF MUSIC HISTORY I: MUH 3211
 University of Florida School of Music, Spring 2021
 M/W/F 4 (10:40-11:30), MUB 146 and online

INSTRUCTOR Dr. Jennifer Thomas — Office: Zoom!
 Office hours: M, W: 11:30-12:30 or by appointment; requests for other times are welcome
 e-mail: thomasjs@ufl.edu

TEACHING ASSISTANT Heidi Jensen
 Office hours: TBA
 e-mail: heidijensen@ufl.edu

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
- 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 TEXTBOOKS:

Burkholder, J. Peter, Donald J. Grout, Claude V. Palisca. *A History of Western Music*, 10th ed. with accompanying Anthology, Vol. I (8th ed.) and accompanying sound recordings. See website for practice quizzes, study guides, outlines, and music downloads:
<http://www.wnorton.com/college/music/grout10/>

RECOMMENDED (OPTIONAL) BOOKS:

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).

ADDITIONAL MATERIALS will be announced and may be placed on reserve in the music library or on Canvas / 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. During class, we will reinforce readings from the textbook and other assigned sources, listening excerpts, or score analysis

from the accompanying score anthology. Please prepare for each class by completing all assigned readings, listening, and score analysis and by reflecting intelligently and thoughtfully on the material. Be prepared to discuss the main concepts of the material, contribute comments, and ask questions. Be **respectful** of your professor and classmates by doing your best to ensure a non-distracting view on your screen. I encourage you to be on-screen as much as possible. If you are online, you are welcome to enjoy snacks and drinks during class as long as they are not distracting. Pets are also welcome! We'd love to meet your pet during our Zoom entry period.

Prompt **ATTENDANCE** is essential for success in the class. Please be responsible for all the assigned work and material covered in class. In the case of religious holidays or school-related travel, please notify the TA one week before your absence. We will be attentive to your attendance and participation, and we are concerned with your well-being and health. Please

TIPS FOR ACHIEVING SUCCESS:

- Learn from the **music** – place music at the center of your study.
- Try to spend some time studying and thinking about the class every day – even if it's just a 15-minute stint in the anthology or listening to two or three of the musical works. Keep the material fresh in your mind. Smaller, more frequent study periods are more effective than prolonged, infrequent ones.
- Study your anthology; analyze the music, look for the traits discussed in the text and in class.
- Listen intelligently and frequently to the recordings that accompany your text, with and without scores. Use the listening sheets provided in E-Learning. Play or sing the music in your anthology.
- 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. Improve the worksheets as you learn more; they will streamline and focus your study for exams. The worksheets help you process your reading and prioritize important information.
- Formulate your own questions as you read, and look for the answers, both in the reading and in class meetings 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 all of your work throughout the semester. 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. We will not have major exams in this class, but we may occasionally have unannounced in-class quizzes. You will write comprehensive essays synthesizing your understanding at regular intervals.

Submission: Worksheets and assignments are due at the beginning of class on the day they are due. Please be responsible for maintaining your computer and for scheduling your workload in order to meet assignment deadlines. Please include the assignment sheet with each assignment – this is where I will provide comments for you. Back up all work and retain all graded assignments

until the end of the term. See the Canvas modules for each chapter for further information. Read the Style Sheet and review it each time you submit a written assignment.

Worksheets and Assignments: These are available on E-learning.

Worksheets are due on the first day of each new chapter and will serve as your study guides. Worksheets do not fulfill writing requirements and are low-stakes opportunities for you to learn and earn points.

Assignments are higher stakes and more in-depth application of your understanding. You will be able to choose work from a menu designed for each chapter. You will submit at least ten assignments (of a possible twelve). The quality of your work in each of these assignments should be high, reflecting your understanding and application of the concepts explained in your reading and practiced in class.

Essays: Brief essay responses – A1, A2 – warm-ups to more significant essays; these short essays early in the term provide feedback on writing in preparation for your comprehensive essays.

Comprehensive essays are the most valuable (in terms of credit) work you will submit. You will be able to choose from a menu of prompts. In each essay, you will show your understanding of the issues and concepts covered in class by synthesizing and articulating a chronological narrative incorporating discussion of history, musical style, theoretical developments, etc.

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

Culminating project: Due at the end of the term; you will have choices, guidance, and options to create your own project based on your interests, which may include research, performance, analysis, or something you propose.

Opportunities and resources: I will continue to develop content and formats during the semester; online resources for this period of music history continue to develop and emerge, and I will take advantage of and share new resources as they appear.

CANVAS

The syllabus and pertinent course information and materials will be available on Canvas. We will primarily use Files, Announcements, Assignments. I will post most of the class Powerpoints after class. Most of these will have supplemental material that we do not cover in class – additional analysis of NAWM scores, discussion questions, etc. Recordings of each class will be deposited as they become available.

GRADE DISTRIBUTION: Assignments and worksheets will be averaged on a point basis.

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 own. Cheating on exams and assignments or 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!

UF POLICIES AND INFORMATION:

Requirements for **class attendance** and make-up work in this course are consistent with university policies. Click here for UF [Attendance](#) policies. **Note:** “If a student does not participate in at least one of the first two class meetings of a course or laboratory in which they are registered, and they have not contacted the department to indicate their intent, the student can be dropped from the course. Students must not assume that they will be dropped, however. The department will notify students if they have been dropped from a course or laboratory. The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences.”

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. who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations

Information on **current UF grading policies** for assigning grade points: [link to the university grades and grading policies](#).

Online course evaluation process: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guide to [providing](#) constructive feedback is here. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. [Summaries of course evaluation results are available to students here](#).

For in-class learners: In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.

- You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
- This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.
- Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
- Follow your instructor’s guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.
- If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms](#).
- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. [Find more information in the university attendance policies](#).

Online learners: Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. 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.

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. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

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
- [Field and Fork Pantry](#) for food insecurity
- [Writing Studio \(https://writing.ufl.edu/writing-studio/\)](https://writing.ufl.edu/writing-studio/) for help brainstorming, formatting, and writing papers
- [UF Police Department](#): 392-1111 or 9-1-1 for emergencies

**SCHEDULE OF TOPICS AND ASSIGNMENTS:
SUBJECT TO CHANGE ACCORDING TO OUR NEEDS**

No class on these recharge/regroup days:

Wednesday, March 3

Wednesday, March 24

WEEK	DAY DATE	TOPIC	READING, WORKSHEETS, AND ASSIGNMENTS DUE	ANTHOLOGY/CD Anthology Number; apply to corresponding listening excerpt
1	1 Jan 11	Learning from music		
	2 Jan 13	Music history and you; syllabus; textbook; learning strategies	Textbook: See Preface; Glossary and Further Reading Anthology: Read Preface	Download recordings and start listening. What can you hear in the music?
	3 Jan 15	Ancient Music	Chapter 1 WORKSHEET 1	1-2
2 Prep Viderunt	4 Jan 18	MLK Holiday	*Enrichment 1: <i>Music in the Western World, A History in Documents</i> , Ch. 1-5	1-2
	5 Jan 20*	Quiz: Syllabus and Preface of Anthology and Textbook Greek Theory	*Enrichment 1: <i>Music in the Western World, A History in Documents</i> , Ch. 1-5	3-4
	6 Jan 22	First Millenium: Roman liturgy and chant; notation	Chapter 2 WORKSHEET 2 A1-Significant Piece of Music Enrichment: https://www.youtube.com/watch?v=N OuHKlpkOmE	3-4
3	Jan 25	Theory and practice	Notation: musical invention, change, and stability; preview of A2 , notation element	
	7 Jan 27	Roman liturgy and chant; mode, style	Chapter 3 WORKSHEET 3 Prepare for Mass Ordinary activity	3-4
	8 Jan 29*	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

4	9 Feb 1	Roman liturgy Theoretical systems Additions to the Authorized chants	View DVD on reserve at AFA library <i>Ordo virtutum</i> BX4700.H5 H54x 2003 DVD A3 ALERT	5-7
	10 Feb 3	Hildegard of Bingen		8-10
	11 Feb 5	Song and Dance Music in the Middle Ages	Chapter 4 WORKSHEET 4	11-13
5	12 Feb 8*	Song in Other Lands, Instruments, Dance	A2 Hildegard, <i>Ordo virtutum</i> response paper	
	13 Feb 10	Organum	*Enrichment 3: <i>Music in the Western World</i> , Ch. 15	14-16
	14 Feb 12*	Aquitainian and Notre Dame polyphony	Chapter 5 WORKSHEET 5 Intro: A3, Analysis of a multi-use tenor and musical notation	17-19
6	15 Feb 15	Notre Dame polyphony Modal Notation	*Enrichment 4: <i>Music in the Western World</i> , Ch. 16 Questions on A3?	20-23
	16 Feb 17	Motet		24
	17 Feb 19	France, <i>Ars nova</i> , isorhythm Discuss A4, performance or project		25
7	18 Feb 22	Machaut; Mass, isorhythm	Chapter 6 WORKSHEET 6	26-28
	19 Feb 24	Chanson and <i>Ars subtilior</i>	A3 Analysis paper 1 due	29-31
	20 Feb 26	Italian trecento; Instruments; performance practice		
8	21 Mar 1	Review; synthesis; essay preparation		
	Mar 3	No class – recharge; work on essay		
	22 Mar 5	Introduction – Renaissance	Comprehensive essay 1 due in class.	

PART II—The Renaissance				
Wk	Day	Topic	Textbook reading	Scores and listening
9	Mar. 8	The Age of the Renaissance	W7 Chapter 7	
		*Enrichment: <i>Music in the Western World, A History in Documents</i> , Ch. 21–22		
	Mar 10	England and Burgundy Guillaume Du Fay Mensural Notation	W8 Chapter 8	32–36
	Mar 12	Du Fay, cyclic Mass	NG, “Mass”, appropriate sections TBA	37
10	Mar 15	Obrecht Mass		http://www.obrechtmass.com
	Mar 17	Franco-Flemish Composers Ockeghem and Busnoys	Chapter 9 W9	38–41
	Mar 19	Josquin des Prez; Sacred music		44–45
11	Mar 22	Josquin des Prez; Sacred music		
		*Enrichment: <i>Music in the Western World, A History in Documents</i> , Ch. 24–26		
	Mar 24	Day off! Regroup and recharge!		
	Mar 26	Josquin des Prez and Heinrich Isaac; Secular music		41–43
12	Mar. 29	Sacred Music-Reformation, England, Spain, Germany	NOTE ORDER OF CHAPTERS! Chapter 11 W11	58–60
	Mar. 31	England, Spain, Germany	Learned motets	61–62, 65
		*Enrichment: <i>Music in the Western World, A History in Documents</i> , Ch. 27–29		
	Apr 2	Palestrina, Victoria: Masses		63–64
*Enrichment: <i>Music in the Western World, A History in Documents</i> , Ch. 33–34, 36–37				
13	Apr 5	Rise of Instrumental Music	Chapter 12 W12	57, 66–70
	Apr 7*	Continued; Shall we dance?		
		*Enrichment: <i>Music in the Western World, A History in Documents</i> , Ch. 40-42		
	Apr 9	Continued		46–50

14	Apr 12	Italian vernacular song, Madrigal	Chapter 10 W10	51–54
	Apr 14*	Continued		55-57
		*Enrichment: <i>Music in the Western World, A History in Documents</i> , Ch. 38-39, 43		
	Apr 16	Continued		
15	Apr 19	Final projects due		
	Apr 22	Essay preparation		
	Wednesday, April 27		Final comprehensive essays due	9:00 a.m.