

Timbre: Critical Discussions
MUH 6953, Sections (*TBD by Semester*)
T + 4:05-7:05 pm
(*Location TBD each Semester*)

Instructor Information

Dr. Laura Dallman

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Office Hours: 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! Emails are sent regularly through Canvas and to individual 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.

Diversity and Inclusion Statement

In my classes, 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/) 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

Unless otherwise noted, assignments are due at 4:05 PM on the date specified. 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. For more details on these assignments see Canvas. Information on semester grades is available under Grading.

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 generally asked to read one or two assigned articles, identify and discuss key ideas or quotes from the article(s), respond to an assigned follow-up question, and create discussion questions for class. Completing these assignments ensures adequate preparation for our class meetings. The entire response should be approximately two pages in length, double spaced.

In the **Amalgamation** assignment, three things are required. First, provide a topic proposal for your semester paper. Second, 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, 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 2500-3000 words. You will choose one musical work and consider timbre, especially in light of the scholarship we have read in class. This will 1) allow you to think more deeply about our texts for the class, 2) reduce an abundance of additional library research, and 3) allow you to work with a piece of music that speaks directly or sincerely to you. In terms of assignments 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, depending on when you lead class discussion of your chosen article. A full draft, which should flow easily from a well-prepared outline, is due in week 10 for in-class peer review in week 11. Paper presentations will occur the last Tuesday we meet and the final written paper will be due on a mutually agreeable day during finals week. 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 a limited **Annotated Bibliography**. This is not a full annotated bibliography, in the sense that not all bibliographic citations must be annotated. The ability to choose which citations to write should alleviate problems you may encounter with accessing sources while also allowing you to show that you have found records for several sources. Generally speaking, you must provide at least 20 source citations with 15 annotations.

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. Late submission will receive an automatic deduction through Canvas of 1% for each hour it is late, and this late period lasts 72 hours from the due date.

If you are uploading to Canvas, please confirm your assignment uploads! If a submission is missing, you will receive a zero grade, so again, please make sure your assignment uploads correctly.

As graduate music students, there are occasionally weeks where required performances or 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.

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

Although attendance is not counted in the grade allocations, consistent and punctual class attendance is expected. 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.

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 evenings.

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.

Unexcused absences will result in a 0 for class discussion on the day of the absence.

Grading

Grades for this course are allocated as follows:

Class Discussions	5%
Reflection	4%
Responses	24% (6 @ 4% each)
Amalgamation	6%

Lead Discussion	5%
Peer Reviews	5% (2 @ 2.5% each)
Semester Paper	
3 Choices	2%
Outline/Bibliography	4%
Paper Draft	7%
Self-Report	2%

The remaining categories (Paper Presentation, Final Paper, and Annotated Bibliography) equal 35% of the course grade, but will be divided differently between the doctoral and master's students. Any upper-level undergraduate taking this course at the 4XXX level will follow the track for master's students.

	Doctoral	Master's/Upper Level Undergraduate
Paper Presentation	~25% of remaining 35%	~45% of remaining 35%
Final Paper	~35% of remaining 35%	~55% of remaining 35%
Annotated Bibliography	~40% of remaining 35%	N/A

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.

Class Discussion Rubric

For each class meeting, students will receive a Class Discussion grade. The highest score a student can receive on a given day is a 3.

	1 – High Quality	0.5 - Average	0 – Needs Improvement
Informed	Shows evidence of having done the assigned work. Contributions are grounded in assigned readings and listenings.	Shows some evidence of having done the assigned work. Contributions are not consistently grounded in assigned readings and listenings.	No evidence of having done the assigned work. No contributions or contributions are not grounded in the assigned readings and listenings.
Thoughtful	Shows evidence of having understood and considered issues raised. Contributions synthesize connections and formulate critical questions.	Shows some evidence of having understood and considered issues raised. Connections may not be synthesized or questions might not be raised.	Little to no evidence of having understood and considered issues raised. Synthesis and questioning are largely absent.
Considerate	Takes the perspective of others into account. Contributions situate the participant’s perspective in relation to others and demonstrate the ability to consider multiple points of view simultaneously.	Takes some perspectives of others into account. Contributions occur but are not consistent in regards to perspective, positioning, or the ability to consider multiple points of view.	Does not take the perspective of others into account.

COVID-19 Procedures

For students enrolled in face-to-face instructional sections, 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 seats or desks.

- Sanitizing supplies are available in the classroom if you wish to wipe down your chairs or desks prior to sitting down and at any other time.
- 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, please use the UF Health screening system and follow the instructions on whether you are able to attend class. 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.
 - ⇒ CDC guidance on symptoms of COVID-19: <https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>
 - ⇒ UF Health Guidance on experiencing COVID-19 or exposure to COVID-19: <https://coronavirus.ufhealth.org/screen-test-protect-2/frequently-asked-questions/covid-19-exposure-and-symptoms-who-do-i-call-if/>

Other Policies

Zoom Meetings: In the event that we must meet using Zoom, our class sessions will 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. 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 hem. 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.

Evaluations: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on

how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. 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 <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

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. 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 policy resource pages are available as Pages in our Canvas course website.

Additional Resources

Health and Wellness

- U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to the student.
- Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc> or 352-392-1575
- Sexual Assault Recovery Services (SARS): Student Health Care Center, 352-392-1161
- University Police Department: <http://www.police.ufl.edu>, 352-392-1111 or 9-1-1 for emergencies

Academic Resources

- E-learning Technical Support: <https://lss.at.ufl.edu/help.shtml>, 352-392-4357, or email Learning-support@ufl.edu
- Library Support: To receive assistance with the finding resources or using the library, use this link - <http://cms.uflib.ufl.edu/ask>.
- Student Complaints (Campus):
https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf

- Student Complaints (Online): <http://www.distance.ufl.edu/student-complaint-process>

Course Schedule

Course material will be determined in part on student interests and preferences. Article choices by students are due in week 5 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.

Week 1: Introductions & Thinking @ Timbre

DUE TUESDAY @ 7 PM: In-Class Writing Exercise

Week 2: The Complexities of Timbre

DUE TUESDAY @ 4:05 PM: Reflection

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

Kai Siedenburg and Stephen McAdams, "Four Distinctions for the Auditory 'Wastebasket' of Timbre," *Frontiers in Psychology* 8 (October 2017): online. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5632649/>

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

Week 3: Timbre v. Sound

DUE TUESDAY @ 4:05 PM: Response 1 and 3 Choices

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 Czerski, 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>

Week 4: Popular Music and Timbre I

DUE TUESDAY @ 4:05 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)

Week 5: Music Education, Gender, and Timbre

DUE TUESDAY @ 4:05 PM: Amalgamation

In-Class Activity: Instrument Timbre Preference Test

DUE for PhD/DMA Students TUESDAY @ 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)

Week 6: "Classical" Works 1

DUE TUESDAY @ 4:05 PM: Response 3

Guest Speaker: TBD

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)

Week 7: Race and Timbre

DUE TUESDAY @ 4:05 PM: Response 4

DUE for PhD/DMA Students TUESDAY @ 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=k&op1=a&t2=&k2=k&op2=a&t3=&k3=k&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)

Week 8: Student Choices, Day 1

DUE TUESDAY @ 4:05 PM: Paper Outline or Lead Discussion

Readings TBA

Week 9: Student Choices, Day 2

DUE TUESDAY @ 4:05 PM: Paper Outline or Lead Discussion

Readings TBA

Week 10: "Classical" Works 2

DUE TUESDAY @ 4:05 PM: Paper Drafts

In-Class: Self-Report

Read: Rebecca Leydon, "Clean as a Whistle: Timbral Trajectories and the Modern Musical Sublime," *Music Theory Online* 18, no. 2 (June 2012): 1-17.
<https://mtosmt.org/issues/mto.12.18.2/mto.12.18.2.leydon.html>

Danuta Mirka, "To Cut the Gordian Knot: The Timbre System of Krzysztof Penderecki," *Journal of Music Theory* 45, no. 2 (Autumn 2001): 435-56.

Week 11: In-Class Peer Review

DUE TUESDAY @ 4:05 PM: In-Class Peer Review Sheets

Read: Assigned Peer Paper Draft

Souza, Jonathan De. "Timbral Thievery." *The Oxford Handbook of Timbre*, 10 July 2018, doi:10.1093/oxfordhb/9780190637224.013.8

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

DUE TUESDAY @ 4:05 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>

Week 13: Work on your papers and annotated bibliographies!!
NO CLASS - THANKSGIVING HOLIDAY

Week 14: Popular Music and Timbre II

DUE TUESDAY @ 4:05 PM: Response 6

DUE for PhD/DMA Students FRIDAY @ 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)

Week 15: Paper Presentations

DUE TUESDAY @ 4:05 PM: Peer Reviews

Final Paper Due Date TBD Pending Class Discussion