

Survey of Music History 1

MUH 3211, Section Numbers REGN and PCEN

M/W/F + 9:35 to 10:25 am

MUB 120, Fall 2022

Instructor Information

Dr. Laura Dallman

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Office: Yon 434 or Virtual (Zoom), <https://ufl.zoom.us/j/3760877816>

Office Hours: M Period 6 (12:50-1:40 pm) and By Appointment

Teaching Assistant Information

Name: Kayleigh Bagley

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Office: TBD

Office Hours: TBD

Course Description

This course is a survey of Western music literature, styles, and techniques from antiquity to c. 1750. We will examine representative repertoire from historical, theoretical, and cultural contexts and develop critical thinking skills in reading, writing, analysis, and listening. Prerequisites: music majors, MUT 1111 and MUT 1112 with a minimum grade of C. (H and N) Credits: 3

Required Textbooks and Materials

1. J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, *A History of Western Music*, 10th edition.
2. J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music*, 8th edition, volume 1: Ancient to Baroque.

You can access the textbook and the recordings through the Norton website: <https://digital.wwnorton.com/hwm10>. You can also create your own listening lists through YouTube or Naxos; however, if you do create your own lists through YouTube or Naxos, please note that the recordings used in class and on the exams will sound slightly different.

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

Additional materials may be placed on reserve in the AFA Library. Announcements will be made in Canvas if that occurs.

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 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 Medieval, Renaissance, and Baroque periods) and with 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.

Diversity and Inclusion Statement

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 instructors 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 that are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>) 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 11:59 PM on the date specified on the Course Schedule and published on Canvas and must be submitted through Canvas. Information on semester grades is available under Grading.

Student Meeting: Music history has a reputation of being a hard academic course. I want myself or my TA to see every student at least once this semester in an office hour or other scheduled meeting in order to check in with students one-on-one. Completing your Student Meeting will be 2% of your overall grade. Meetings must be completed by the last class day of the semester.

Museum Project: In the first part of the semester, students will be working on a multi-stage project connected to influential cities of the Renaissance Period. The project is broken into several smaller submissions due on Fridays. Students will be assigned a team based on their requests. The project will culminate in a presentation day in the format of a museum exhibit, which will be evaluated by both peer reviews and Dr. Dallman.

Program Notes: In the last part of the semester, each student will be required to take one work from their lesson repertoire and create program notes for the work. The assignment will include

an initial submission, peer and instructor reviews, and a revised submission. If the work can correspond to one of the time periods covered in MUH 3211, then great! Knowing, though, that some instruments do not have repertoire from the Medieval, Renaissance, or Baroque periods, works within these time periods are not required.

Score Study Sheets: These worksheets target style characteristics of a work and tie these characteristics to specific composers, time periods, and genres. These worksheets will address both known and unknown scores and are designed to help students prepare for score-based questions on exams. Score Study Sheets are due each Wednesday.

In-Class/Additional Work: Occasional assignments will be completed during class time and are designed to address targeted concepts. These assignments will be a combination of group and individual work. Many of these assignments seek to provide a more nuanced understanding of course content by using source readings.

Wrapper: After the first exam, students will complete a self-evaluation of their performance on the exam and also provide feedback on the clarity of the exam.

Quizzes/Exams

Chapter Quizzes: Chapter quizzes are due on Sunday night and must be completed through Canvas. Students are encouraged to use their textbooks and notes as they take each quiz! The purpose of chapter quizzes is to both reinforce classroom concepts and provide a solid foundation for musicological knowledge. Information on these quizzes that comes solely from the textbook will not reappear on exams; classroom information and concepts will reappear on exams.

Listening Quizzes: Listening Quizzes will occur each Monday throughout the course of the semester. Titles of the works will be provided on each quiz; students must provide composer names and answer questions about musical styles. Notes and other resources are not allowed on Listening Quizzes.

Exams: There will be two period exams during the semester. The exams will be given in two parts. Part I will be a combination of multiple choice, matching, true/false, and fill-in-the-blank. Part II will be short answer. Students are welcome and encouraged to use their notes and other resources as they take each exam! Exams will always be open over a weekend, for at least 48 hours.

Final Exam: This exam will occur during finals week. It will cover the Baroque Period and any topics that need further attention from the first two exams. It will also follow the same format as the earlier exams.

The lowest earned scores on your chapter quizzes and score study sheets will be dropped. Sometimes, life as a music student – and a student generally – becomes quite busy. This policy allows students some grace for a forgotten assignment, or some flexibility in the case of an overloaded week. Please keep in mind that proactive students will still plan to turn in all assignments! This policy will not offset habitual forgetfulness to submit assignments; such behavior will still result in a lower course grade.

Writing Requirement

This course meets the UF Writing Requirement for 2,000 written words. The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. Keep in mind, too, that course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.

Dr. Dallman will evaluate and provide feedback on all students' written assignments that count toward the writing requirement with respect to grammar, punctuation, clarity, coherence, and organization. For MUH 3211, the assignment word counts and submission deadlines are as follows:

Why Should I Listen Critically? (500 words)

Students will construct a three-pronged argument as to why critical listening is significant.

Deeper Listening: Syllabus Work (500 words)

Students will choose a musical work from the syllabus and re-listen critically to this work. After listening, students must identify three timespans or time points in the musical recording and describe, in detail, why these moments caught their aural attention. Students may choose to focus on elements such as melodic content, harmonic content, texture, instrumentation, and rhythmic complexity and they may choose to give detailed descriptions or make comparative commentary. As this is not an exhaustive list, additional critical observations are welcome, but at no point in the essay should the student's writing double material discussed in class meetings. The essay should conclude with a paragraph that recognizes if and how this deep listening exercise has altered the student's aural relationship with this work.

Deeper Listening: Student Choice (500 words)

Students will choose a musical work written between 1400 and 1600 that is not listed on the syllabus and listen critically to the work. Students may choose a work from the anthology, as long as we are not discussing it in class, or any another work with a date between 1400 and 1600. After listening, students must identify three timespans or time points in the musical recording and describe, in detail, why these moments caught their aural attention. Students may choose to focus on elements such as melodic content, harmonic content, texture, instrumentation, and rhythmic complexity and they may choose to give detailed descriptions or make comparative commentary. As this is not an exhaustive list, additional critical observations are welcome. The essay should conclude with a paragraph that recognizes if and how this deep listening exercise has altered the student's aural relationship with this work.

Practical Application (500 words)

Students will choose one of the two works they have considered during the listening project and use this work as the basis for a newly designed public presentation. Music educators will put together a lesson plan for teaching about the chosen work at an appropriate grade level, describing a detailed plan in written format. Performance majors will use the chosen work as the basis of a larger concert program, describing how the chosen work serves as a central or launching point for the rest of the program. Theory and composition majors will address why or how their chosen work has a compelling compositional procedure or harmonic underpinning. Students completing

a degree in music and an outside field have a choice. They can 1) relate their chosen work to some aspect of their outside field or 2) follow the requirements for any of the other majors (education, performance, or theory/composition).

To best understand how writing will be evaluated, consult the following Writing Assessment Rubric:

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit critical evaluation of musical sound and provide at least an adequate discussion showing a basic understanding of musical terminology, scores, and recordings.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas.
ORGANIZATION & COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT & SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the field of music. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the field of music. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

Students that have concerns about writing should contact and/or make an appointment with the UF Writing Studio (<https://writing.ufl.edu/writing-studio/>). All feedback on assignments will be provided electronically (through Canvas) by the end of the semester.

Recommended writing/style manual: *The Chicago Manual of Style*, available on campus or off-campus using a VPN at https://www.chicagomanualofstyle.org/tools_citationguide.html

Assignment Submissions and Late Work Policy

To be able to receive full credit, assignments have to be submitted through Canvas on time. This generally means 11:59 PM on the dates published to Canvas. A general schedule of topics and due dates is available at the end of the syllabus.

To deter late submissions, late work will receive deductions, which will be applied automatically through Canvas. For every hour work is late, the overall assignment grade will be reduced by 0.75%. Work submitted after 72 hours from the original due date and time will not be accepted.

Please make sure your assignment uploads! If a submission is missing, you will receive a zero grade. If you cannot make a submission through Canvas due to a technical difficulty, email your assignment directly to Dr. Dallman.

If you notice an uploading error after the due date, contact Dr. Dallman directly by email. For Word or PDF documents, DO NOT reopen your assignment. Dr. Dallman will send you additional information to show you how to access a time stamp to gain full credit. If you reopen your document, however, that time stamp will update to your latest opening of the document. Full credit cannot be awarded if the time stamp is not before the due date.

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 (<https://writing.ufl.edu/writing-studio/>). 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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-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.

Cheating on exams and using someone else’s ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters. Anyone caught cheating or 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.

If you are repeating this course, please be aware that turning in any part of any written assignment that you submitted for this course in the past also constitutes academic misconduct. See “Scope and Violations” under the Honor Code above.

Class Attendance and Make-Up Policy

Consistent and punctual class attendance is expected and attendance will be taken for each class meeting by the TA. Although attendance is not counted in the grade allocations, more than three unexcused absences or habitual tardiness may negatively impact your grade. Missed class results in missed class discussions and students may find it difficult to catch up successfully with course materials. Additionally, **students are not allowed to make up in-class group work or listening quizzes without a documented excused absence.**

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. You may make up any activities from class meetings on a day you have a documented excused absence. Your make-up work must be submitted no later than a week after the assignment was originally given.

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 do not explain 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 still responsible for submitting out-of-class assignments and getting notes from a classmate. If you need help procuring notes, Dr. Dallman will help you find a classmate to ask for notes.

Examples of excused absences include:

- a medical issue accompanied by a signed statement from your doctor
- a home-treatable medical issue (the flu, bad cold, migraine) explained in an email
- a car accident accompanied by a police report
- a serious family emergency explained in an email or with other written documentation
- a religious holiday observance explained in an email or with other written documentation
- research or conference presentations accompanied by written documentation
- military service or court-imposed legal obligations accompanied by written documentation
- a professional engagement that provides valuable music performance experience
- an official University of Florida activity connected to your major field, scholarship, or athletic status accompanied by a faculty or coach letter/email

Examples of unexcused absences include:

- personal vacations or trips, which includes holiday or end of semester flights
- sleeping through a morning (or afternoon) alarm
- study sessions or work for other classes

For the fall of 2022, class meetings will be audio-recorded and posted to Canvas. This does not give students an excuse to skip class. If you are habitually absent, Dr. Dallman or your TA will be contacting you, and again, remember that you must have a documented excused absence to make up any missed class work.

Grading

Dr. Dallman and your TA will work to grade your assignments and exams in an efficient manner. Please keep in mind, though, that Dr. Dallman and your TA have to balance your class with several additional responsibilities. All graded work will have feedback. If points are deducted, there should be a clear explanation. If not, contact Dr. Dallman or your TA.

Grades for this course are allocated as follows:

24% = Exams 1, 2, and 3 (8% each)	8% = Program Notes
14% = Museum Project	6% = Genius Case Study
11% = Score Study Sheets	4% = Islamic/Jewish Music Discussions
11% = Listening Quizzes	2% = Student Meeting
11% = Chapter Quizzes	1% = Syllabus Quiz
8% = In-Class/Additional Work	

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:

94.00-100.00	A	74.00-76.99	C
91.00-93.99	A-	71.00-73.99	C-
87.00-90.99	B+	67.00-70.99	D+
84.00-86.99	B	64.00-66.99	D
81.00-83.99	B-	61.00-63.99	D-
77.00-80.99	C+	0-60.99	E

Keep in mind that music majors must receive a C or above to pass MUH 3212. A C- is not a passing grade. Information on the conversion of grades to the University of Florida's grade point averages can be found at <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/#gradingpoliciestext>. 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.

COVID-19 Procedures

Please use the following policies and information to help maintain a safe environment in your living space, your social space, and in our shared classroom space.

- 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 general website on COVID-19: <https://coronavirus.ufl.edu>
- UF Health Guidance on experiencing COVID-19 or exposure to COVID-19: <https://coronavirus.uflhealth.org/screen-test-protect-2/frequently-asked-questions/covid-19-exposure-and-symptoms-who-do-i-call-if/>

Additional Policies

Zoom Meetings: In the event that we need to have Zoom class sessions, they will be audio-visually recorded and available on a Canvas page. Attendance is required, just as it would be during a regular class period. An announcement of a Zoom meeting will occur no later than 8 am the morning of a class meeting. During a Zoom meeting, 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 reconsider 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.

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/>.

In-Class Recording: Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

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 File 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 resources 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 352-294-2273 so that a team member can reach out to the student.
- Counseling and Wellness Center: <https://counseling.ufl.edu/> 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 911 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://registrar.ufl.edu/complaint.html>

Course Schedule

Any adjustments 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. Topics may be swapped or pieces may be cut due to time constraints; no additional content will ever be added to the syllabus.

Please make sure you know what happens in every class! You are responsible for knowing about any changes to the schedule whether or not you are in each class meeting.

Anthologies are essential for answering questions and benefiting from discussion of the music. **Have your anthology (scores) with you for every class meeting.** Chapters from the *History of*

Western Music (HWM) will be assigned that correspond with topics for the week. Students can break up reading chapter sections at their convenience, but will be expected to read the whole chapter by the time they take each chapter quiz.

Assignments are listed in bold on the schedule. Chapter Quizzes are due each Sunday night, Score Study Sheets are due each Wednesday night, and project assignments (Museum Project, Program Notes) are generally due Friday nights. Listening quizzes will happen each Monday at the top of the hour and will conclude by after the first 10 minutes of class. Students who are late on Monday must have a documented excused absence to make up a listening quiz.

Assignments are to be submitted through Canvas by 11:59 PM on the dates published 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.

----- **The Medieval Period** -----

Week 1	8/24	Introduction to Music History <i>Read HWM Chapter 1: Music in Antiquity</i>
	8/26	Music of Ancient Greece NAWM 1: <i>Epitaph of Seikilos</i>
	8/28	Syllabus Quiz Chapter 1 Quiz
Week 2	8/29	Additional Assignment: Notation, Quick & Dirty In-Class Work: Modes Worksheet The Catholic Mass NAWM 3: Mass for Christmas Day, excerpts <i>Read HWM Chapter 3: Roman Liturgy and Chant</i>
	8/31	Listening Quiz 1 The Catholic Mass NAWM 3: Mass for Christmas Day, excerpts NAWM 6b: Sequence from the Mass for the Dead, <i>Dies irae</i> NAWM 8: Hildegard of Bingen’s <i>Ordo virtutum</i> , closing chorus Score Study Sheet 1
	9/2	In-Class Work: Islamic Music Discussion Manuscripts + Islamic Sacred Music Readings on Canvas Page “Islamic Readings” Museum Project 1: Group Requests
	9/4	Chapter 3 Quiz

Week 3	9/5	NO CLASS – LABOR DAY
	9/7	Listening Quiz 2 In-Class Work: Courtly Life Worksheet Monophonic Song <i>Read HWM Chapter 4: Song and Dance Music to 1300</i> NAWM 9: de Dia's <i>A chantar</i> Score Study Sheet 2
	9/9	Monophonic Song NAWM 8: Ventadorn's <i>Can vei la lauzeta mover</i> NAWM 12: Cantiga 159, <i>Non sofre Santa Maria</i> Museum Project 2: Resource Location and Management
	9/11	Chapter 4 Quiz
Week 4	9/12	Listening Quiz 3 Instrumental Music NAWM 13: <i>La quarte estampie royal</i> Supplementary: <i>Trotto</i> Writing Requirement: Why Should I Listen Critically?
	9/14	Organum NAWM 14: Organa from <i>Musica enchiriadis</i> NAWM 15: <i>Alleluia Justus ut palma</i> <i>Read HWM Chapter 5: Polyphony through the 13th Century</i> Score Study Sheet 3
	9/16	Notre Dame Polyphony NAWM 17: Leoninus's <i>Viderunt omnes</i> NAWM 19: Perotinus's <i>Viderunt omnes</i> NAWM 18a: <i>Dominus</i> , clausula No. 26 Museum Project 3a: Describing the City Museum Project 3b: Peer Review 1
	9/18	Chapter 5 Quiz
Week 5	9/19	Listening Quiz 4 Motets NAWM 20: Motets on Tenor <i>Dominus</i> , excerpts NAWM 24: de Vitry's <i>Cum statua/Hugo,Hugo/Magister...</i>

- 9/21 The Late Medieval Catholic Mass
NAWM 25: Machaut's *La Messe de Notre Dame*
Read HWM Chapter 6: New Developments in the 14th Century
Score Study Sheet 4
- 9/23 Formes Fixes
NAWM 26: Machaut's *Douce dame jolie*
NAWM 27: Machaut's *Rose, liz, printemps, verdure*
Supplementary: Machaut's *Dame, de qui toute*
Museum Project 4: People and Institutions
- 9/25 **Chapter 6 Quiz**
- Week 6 9/26 **Listening Quiz 5**
Italian Trecento
NAWM 31: Landini's *Non avrà ma' pietà*
Supplementary: Firenze's *Dà, dà a chi avareggia*
Supplementary: da Teramo's *Cacciando per gustar*
- 9/28 **In-Class Work: Jewish Music Discussion**
Jewish Sacred Music
Readings on Canvas Page "Jewish Readings"
Score Study Sheet 5

----- **The Renaissance Period** -----

- 9/30 English Music
NAWM 32: *Alleluia: A newë work*
NAWM 23: *Sumer is icumen in*
Read HWM Chapter 8: England and Burgundy in the 15th Century
- 10/2 **EXAM 1: The Medieval Period**
- Week 7 10/3 German Lieder
NAWM 41: Isaac's *Innsbruck, ich muss dich lassen*
Supplementary: Senfl's *Zwischen Berg und tiefem Tal*
Wrapper
- 10/5 **Listening Quiz 6**
Secular Vocal Music I
Supplementary: Du Fay, *Adieu m'amour, adieu ma joye*
NAWM 37a: Du Fay, *Se la face ay pale*
Score Study Sheet 6

	10/7	NO CLASS – HOMECOMING
	10/9	Chapter 8 Quiz
Week 8	10/10	Listening Quiz 7 Cantus Firmus Mass NAWM 37b: Du Fay, <i>Missa Se la face ay pale</i> <i>Read HWM Chapter 9: Franco-Flemish Composers, 1450-1520</i> Writing Requirement: Deeper Listening, Syllabus Work
	10/12	Paraphrase Mass NAWM 45: Josquin's <i>Missa Pange lingua</i> , excerpts Score Study Sheet 7
	10/14	Imitation Mass NAWM 64: Victoria's <i>Missa O magnum mysterium</i> Museum Project 5: Musical Work Analysis
	10/16	Chapter 9 Quiz
Week 9	10/17	Listening Quiz 8 Madrigals & Secular Music NAWM 46: Encina's <i>Oy comamos y bebamos</i> NAWM 49: Marenzio's <i>Solo e pensoso</i> NAWM 55a: Gastoldi's <i>A lieta vita</i> <i>Read HWM Chapter 10: Madrigal and Secular Song, 16th Century</i>
	10/19	Protestant Sacred Music NAWM 58: Luther's <i>Nun komm</i> and <i>Ein feste Burg</i> , chorales <i>Read HWM Chapter 11: Sacred Music in the Era of the Reformation</i> Score Study Sheet 8
	10/21	Anglican Sacred Music NAWM 60: Tallis's <i>If ye love me</i> Supplementary: Byrd's <i>Christ rising again</i> , Part 1 Museum Project 6: Image Collection
	10/23	Choose EITHER Chapter 10 Quiz or Chapter 11 Quiz

Week 10	10/24	Listening Quiz 9 Renaissance Instrumental Music I NAWM 66: Susato's Dances from <i>Danserye</i> NAWM 43: Josquin's <i>Mille regretz</i> NAWM 68a: Narváez's <i>Cancion Mille regres</i> , intabulation
	10/26	Renaissance Instrumental Music II NAWM 69: Byrd's <i>John come kiss me now</i> NAWM 70: Gabrieli's <i>Canzon septime toni a 8</i> <i>Read HWM Chapter 12: The Rise of Instrumental Music</i> Score Study Sheet 9
	10/28	MUSEUM DAY Museum Project 7: Museum Exhibit In-Class Work: Museum Project 8a: Peer Review (In Class) In-Class Work: Museum Project 8b: Group Member Review
	10/30	EXAM 2: The Renaissance Period

----- **The Baroque Period** -----

Week 11	10/31	Early Baroque Vocal Music NAWM 71: Monteverdi's <i>Cruda Amarilli</i> Writing Requirement: Deeper Listening, Student Choice
	11/2	Listening Quiz 10 In-Class Work: L'Orfeo Listening Exercise Early Baroque Opera NAWM 73a: Peri's <i>Nel pur ardor</i> NAWM 74: Monteverdi's <i>L'Orfeo</i> , excerpts <i>Read HWM Chapter 14: The Invention of Opera</i> Score Study Sheet 10
	11/4	Early Baroque Sacred Music NAWM 79: Grandi's <i>O quam tu pulcra es</i> NAWM 81: Schütz's <i>Saul, Saul was verfolgst du mich</i> Program Notes: Choice of Work + Program Notes Worksheet
	11/6	Chapter 14 Quiz
Week 12	11/7	Listening Quiz 11 Baroque Instrumental Music: Keyboard NAWM 89: de la Guerre's Suite No. 3 in A Minor, excerpts

	11/9	Baroque Instrumental Music: Strings NAWM 84: Marini's <i>Sonata IV per il violino</i> ... NAWM 96: Corelli's Trio Sonata in D Major <i>Read HWM Chapter 15: Music for Chamber and Church</i> Score Study Sheet 11
	11/11	NO CLASS – VETERAN'S DAY Program Notes: Research Distillation
	11/13	Chapter 15 Quiz
Week 13	11/14	Listening Quiz 12 French Baroque Opera NAWM 85: Lully's <i>Armide</i> , excerpts NAWM 100: Rameau's <i>Hippolyte et Aricie</i> , excerpts
	11/16	English and Italian Baroque Opera NAWM 90: Purcell's <i>Dido and Aeneas</i> , excerpts NAWM 95: Scarlatti's <i>La Griselda</i> <i>Read HWM Chapter 17: Italy and Germany, Late 17th Century</i> Score Study Sheet 12
	11/18	Late Baroque Sacred Music NAWM 105: Bach's <i>Nun komm der Heiden Heiland</i> , excerpts Program Notes: Draft
	11/20	Chapter 17 Quiz
Week 14	11/21	Bach's Life and Handelian Oratorio In-Class Work: J. S. Bach's Duties Discussion Board NAWM 108: Handel's <i>Saul</i> , excerpts <i>Read HWM Chapter 18: The Early 18th Century, Italy/France</i>
	11/24-11/27	NO CLASS – THANKSGIVING BREAK
	11/27	Chapter 18 Quiz
Week 15	11/28	Listening Quiz 13 Baroque Oratorio NAWM 107: Handel's <i>Giulio Cesare</i> , excerpts In-Class Work: Program Notes Peer Review

	11/30	The Baroque Concerto NAWM 98: Vivaldi's Concerto for Violin and Orchestra in A Minor Score Study Sheet 13
	12/2	Case Study: What is Genius? In-Class Work: Genius Discussion
Week 16	12/5	Listening Quiz 14 Case Study: Research Day
	12/7	Case Study: Research Presentations Program Notes: Final Submission
	12/9	NO CLASS – READING DAY
Exam Week	Monday	Writing Requirement: Practical Application

Final Exam Information

The final exam (Exam 3) for this course is **not** cumulative. It will be given in the same style as the previous unit exams and will be due by 11:59 pm on Wednesday, December 14th, with a late extension period until 9:00 am on Thursday, December 15th.

Withdrawal and Drop Information

- August 30: Withdrawal without a fee
- September 16: Withdrawal with 25% refund
- November 21: Withdrawal deadline (W assigned)
- December 7: Drop and Withdrawal after deadline (petition required)