

## Survey of Music History 2

MUH 3212, Section Numbers REGN and PCEN

M/W/F + 10:40-11:30 am

MUB 120, Spring 2023

3 Credits

### Instructor Information

Dr. Laura Dallman (she/her)

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

Office Phone: 352-273-4995

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

*Zoom has a waiting room. Please be patient; Dr. Dallman may be with another student!*

### Teaching Assistant Information

Kayleigh Bagley (she/her)

Email: [bagley.kmae@ufl.edu](mailto:bagley.kmae@ufl.edu)

Office: MUB Atrium

Office Hours: T Period 4 (10:40-11:30 am)

### Course Description

This course is a survey of music literature, styles, and techniques from c. 1750 to the present day. 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, MUH 3211 or MUT 2117 with a minimum grade of C. (H and N, WR) Credits: 3

### Required Textbooks and Materials

1. J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, *A History of Western Music*, 10th edition. (*If you have taken MUH 3211, you already purchased in a digital access bundle.*)
2. J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music*, 8th edition, volume 2: Classic to Romantic.
3. J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music*, 8th edition, volume 3: The Twentieth Century and After.

You can access the textbook and the recordings through the Norton website: <https://digital.wnorton.com/hwm10>. If you have any technical difficulties with the website, I've been instructed to direct you to the Norton Support Team at <https://wnorton.com/tech-support>.

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 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 Fine Arts Library or made available through ARES. **PowerPoints are typically not made available.**

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

### **Materials and Supplies Fees**

There are no materials or supplies fees for MUH 3212. Additional course fees are \$95.00.

### **Humanities General Education Descriptions and Student Learning Outcomes (SLOs)**

Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases, and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives. See <https://undergrad.aa.ufl.edu/general-education/gen-ed-program/subject-area-objectives/> for additional details.

#### Humanities SLOs

- Content: Identify, describe, and explain the history, underlying theory, and methodologies used in the course disciplines.
- Critical Thinking: Identify and analyze key elements, biases, and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.
- Communication: Communicate knowledge, thoughts, and reasoning clearly and effectively.

#### International SLOs

- Content: Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world.
- Critical Thinking: Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world.
- Communication: The international designation is always in conjunction with another category. Communication outcomes are listed in those subject areas.

### **Course Objectives and Goals**

Throughout the course students should develop an understanding of Western art music of the Classical, Romantic, and Modern Periods through:

- recognizing key musical works, genres, styles, and composers in both aural and written formats (GE-H Content SLO),
- identifying markers of genre and style in both aural and written formats, and associating markers with appropriate composers (GE-H Content and Critical Thinking SLOs),
- reading and discussing musical scores and recordings (GE-H Content and Critical Thinking SLOs; GE-I Content SLO),
- describing, discussing, and writing about historical and musical concepts (GE-H Content, Critical Thinking, and Communication SLOs; GE-I Content and Critical Thinking SLOs).

### Assignments/Evaluation

Unless otherwise noted, assignments are due at 11:59 PM on the date specified and must be submitted through Canvas. See the headings Assignments and Quizzes and Exams in the syllabus for more information on each type of evaluation. Information on semester grades is available under Grading.

### 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 that are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/get-started/>) 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

Assignment types are listed in alphabetical order.

**Mozart Project:** In the first half of the semester, students will be working on a multi-stage project connected to Mozart's music. The project is broken into several smaller submissions due on Fridays. You will be assigned a group, and that group will submit three submissions, but two assignments in this project will be individual. The project will culminate in a poster presentation day; posters will be evaluated by both peer reviews and Dr. Dallman. (GE-H Content, Critical Thinking, and Communication SLOs; GE-I Content and Critical Thinking SLOs)

**Concert Programming Project (CPP):** Throughout the semester, you will be working on the CPP. You will be required to create a thematic concert for either an educational, chamber, or professional setting. You will have to consider ensemble type and size, describe the target audience, provide a sketch of program notes, and design a pre- or post-concert activity. The CPP is broken into several smaller submissions due on Fridays. Students can choose to complete this

project individually or in groups of up to three members. (GE-H Content, Critical Thinking, and Communication SLOs; GE-I Content and Critical Thinking SLOs)

**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. Score Study Sheets are due each Wednesday and will be available on Canvas no later than the Sunday prior to the Wednesday the worksheet is due. Your lowest Score Study Sheet score will be dropped. (GE-H Content and Critical Thinking SLOs)

**In-Class Assignments/Class Discussions:** Occasional assignments will be completed during class time and are designed to address targeted concepts. These assignments may include group and individual work. These assignments are not always listed in the syllabus; regardless of their listing, students must have an excused absence to make up in-class work. Class discussion topics are listed in the syllabus. On these days, students will either complete group or individual work that contributes to the class discussion. This discussion-based work will be graded as participatory. (GE-H Content, Critical Thinking, and Communication SLOs; GE-I Critical Thinking SLO)

The **Living Composers Discussion Board** will occur near the end of the semester. Directions for the discussion board will be available in the board itself. Generally, students will be engaging with a living composer of their choice and a musical work by that composer. (GE-H Content, Critical Thinking, and Communication SLOs; GE-I Content SLO)

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

**Writing Requirement:** A 2000-word option is available for students who need words in order to meet the UF Writing Requirement. Additional details are available on p. 4-5 of the syllabus and in Canvas.

**Extra Credit:** Office hour visits with Dr. Dallman or your TA will bump your grade. You can earn extra credit for up to four visits. Each visit will count for 0.25 points, adding up to no more than 1.00. In an office hour visit, **you must have a point besides coming for the extra credit.** You can have a casual conversation about life or school or you can come with a specific question regarding course material. Meetings are expected to last, at a minimum, five minutes.

### Quizzes/Exams

Chapter Quizzes and Exams will be in Canvas. You may use your textbook, notes, and anthologies for both Chapter Quizzes and Exams. Listening Quizzes will happen weekly in the classroom.

**Chapter Quizzes:** Quizzes for each chapter must be completed through Canvas. You may use your book as you take each quiz. Quizzes are due by 11:59 every Sunday evening. Quizzes will not be timed. Your lowest quiz score, like your lowest Score Study Sheet score, will be dropped. (GE-H Content and Critical Thinking SLOs)

**Listening Quizzes:** Quizzes will occur weekly and will require students to identify works from recent class meetings. Listening lists for each quiz will be available on the Canvas page “Listening Quizzes” by the second week of class. (GE-H Content and Critical Thinking SLOs)

**Exams:** There will be three exams during the semester. Each exam will each have two parts. The first part of each exam will cover course content in the form of matching, multiple-choice, and true/false questions. The second part of each exam will cover course content in the form of short answers and essays. Like Chapter Quizzes, exams will not be timed; however, they will have a specific window of time - at least 48 hours - in which they will be open for completion and submission. Dr. Dallman and your TA will grade stringently on exams, as students have open-access to all course resources. (GE-H Content, Critical Thinking, and Communication SLOs)

### 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 satisfactorily 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 3212, students may watch a biopic **about a popular or jazz musician—not a classical musician**—or participate in some way in the UF opera production of *Carmen* on March 31, 2022 or April 1, 2022. A biopic showing will be arranged by the SOMAs, although students are allowed to watch other biopics. Here are possible options:

*Bohemian Rhapsody* (Freddie Mercury)  
*Elvis* (Elvis Presley)  
*Get On Up* (James Brown)  
*Ma Rainey’s Black Bottom* (Ma Rainey)  
*Miles Ahead* (Miles Davis)

*Moonage Daydream* (David Bowie)  
*Ray* (Ray Charles)  
*Respect* (Aretha Franklin)  
*Weird* (Al Yankovic)

In all writing requirement submissions, a short summary of the film or opera narrative is required. For *Carmen*, students can either write about experiences performing in the opera or viewing the opera. Some form of analysis/critique will be required of all participants.

Narrative summaries (500 words) are due no later than Monday, March 27. All analysis/critique essays (1500 words) are due no later than Monday, April 10. In both instances, early submissions are welcome. Any necessary rewrites will be requested within approximately a week’s time.

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

	<b>SATISFACTORY (Y)</b>	<b>UNSATISFACTORY (N)</b>
<b>CONTENT</b>	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.
<b>ORGANIZATION &amp; COHERENCE</b>	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.
<b>ARGUMENT &amp; SUPPORT</b>	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.
<b>STYLE</b>	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.
<b>MECHANICS</b>	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 of off-campus using a VPN at [https://www.chicagomanualofstyle.org/tools\\_citationguide.html](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 indicated on the Course Schedule (see end of syllabus) and published to Canvas.

To deter late submissions, late work will receive deductions, which will be applied automatically through Canvas. For every hour work is late, the overall 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, so again, please make sure your assignment uploads correctly!

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

Writing assignments will be evaluated both on content and technical elements. All writing should follow the rules of standard English and will be evaluated with respect to proper spelling, grammar, punctuation, word usage, clarity, coherence, and organization. If writing is not your forte, please consider using the services provided by the UF Writing Studio (<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. Attendance will be recorded in Canvas. **Although attendance is not a part of students' course grade, students must document an excused absence to make up any missed in-class activities.** Due to the number of students in this course, up to two listening quizzes will simply be excused with a documented excused absence. Subsequent missed listening quizzes will be made up with the TA. Excused absences are consistent with university policies in the undergraduate catalog (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>).

Students are responsible for submitting assignments regardless of their attendance. If students miss a class for any reason, they are responsible for getting notes from a classmate. Unless students have extenuating circumstances, any make-up work must be completed no later than a week after the assignment was originally given; otherwise, students will forfeit the grade.

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 with an email or other written documentation
- a religious holiday observance noted 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/trips including weddings, extended holidays, and end of semester flights
- sleeping through a morning (or afternoon) alarm
- study sessions or work for other classes
- participation in University of Florida club sports

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.

### PowerPoints

**If you are absent, arrange to get notes from a peer.** Dr. Dallman does not provide her lecture notes because they are often messy, they contain information that she may omit during class due to time constraints, they may be missing information that she added during class, or she might not use any notes! PowerPoints are not typically posted, largely to discourage unnecessary absences; however, Dr. Dallman might also skip around in the PowerPoint, omitting certain slides for the sake of time.



## 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:

21% = Exams 1, 2, and 3 (7% each)	10% = Listening Quizzes
16% = Concert Programming Project	10% = In Class Work/Discussions, Wrapper
13% = Mozart Project	3% = Stephen Foster Discussion
12% = Score Study Sheets	3% = Living Composer Discussion Board
12% = Syllabus and Chapter Quizzes	

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.

If you are interested in extra credit, see the bottom of p. 3 of the syllabus. Additional opportunities for extra credit will be announced in class and via Canvas. Please do not ask for even more extra credit opportunities; students will have ample chances to boost their grades.

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 3211. A minimum grade of C is also required for general education credit. 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://student.ufl.edu/minusgrades.html>.

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.*

## 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](mailto:helpdesk@ufl.edu). The Help Desk website is <https://helpdesk.ufl.edu>.

**Communication and Correspondence:** Dr. Dallman will communicate primarily through Canvas. Any changes to the course schedule or due dates, along with new resources and other course information, will be provided in an announcement on Canvas. For Discussion Board policies, see the Canvas 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](mailto: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](mailto: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

All assignment due dates, quizzes, and exams are indicated on the course schedule and will not change unless there are extenuating circumstances. If you are impacted by severe illness or a personal emergency, Dr. Dallman will work with you to make sure your grade will not be adversely impacted. Please also be prepared to extend the same spirit of flexibility to Dr. Dallman if she, her husband, or her son fall ill.

In order to keep everyone in the classroom healthy, Dr. Dallman will switch to Zoom class meetings if she has a sore throat, congestion, runny nose, cough, or loss of voice. **Please do not come to class sick. Stay home and document your illness by email/doctor's note.**

Any adjustments to the schedule will be made at Dr. Dallman's discretion and will be announced in class and by Canvas announcements. **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.

Before each class period, please listen to and read about the pieces on the course schedule. Be ready to answer questions in class about what you have read and listened to, and **have your NAWM anthology (scores) with you for every class meeting.** Anthologies are essential for answering questions and benefiting from discussion of the music.

On the course schedule *all HWM reading assignments are in italics.* Chapters are assigned for reading the day we begin discussing a chapter's materials in class. **All assignments, quizzes, and exams are in bold.** Chapter Quizzes are due each Sunday night. Generally speaking Score Study Sheets are due each Wednesday night and portions of the Concert Programming Project are due on Friday nights.

Assignments are to be submitted through Canvas by 11:59 PM on the dates indicated on the Course Schedule. These deadlines are also 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 Classical Era** -----

Week 1	Monday	Historical Background (1750-1830)
	Wednesday	Early Classical Opera NAWM 109: Pergolesi's <i>La serva padrona</i> NAWM 112: Gay's <i>The Beggar's Opera</i> <i>Read HWM Chapter 21: Opera and Vocal Music (Early Classical)</i> <b>Mozart Project 1: Group Requests</b> <b>Score Study Sheet 1</b>
	Friday	Early Classical Keyboard Sonatas NAWM 115: D. Scarlatti's Sonata in D Major NAWM 117: C. P. E. Bach's Sonata in A Major <b>Mozart Project 2: Source Readings</b>
	Sunday	<b>Syllabus Quiz</b> <b>Chapter 21 Quiz</b>
Week 2	Monday	<b>NO CLASS - Martin Luther King Jr. Day</b>
	Wednesday	Late Classical Keyboard Sonatas NAWM 124: Mozart's Piano Sonata in F Major NAWM 129: Beethoven's <i>Pathétique</i> Sonata <b>Listening Quiz 1</b> <b>Score Study Sheet 2</b>
	Friday	Early Classical String Quartets NAWM 121: Haydn's String Quartet in E-flat Major, Op. 33, No. 2 <i>Read HWM Chapter 23: Classical Music in the Late 18th Century</i> <b>Mozart Project 3: Opera Viewing and Synopsis</b>
	Sunday	<b>Chapter 23 Quiz</b>

Week 3

Monday Late Classical String Quartets  
Supplementary: Beethoven's String Quartet in C-Sharp Minor, I  
**Listening Quiz 2**

Wednesday Early Classical Symphonies  
NAWM 118: Sammartini's Symphony in F Major  
Supplementary: Monn's Symphony in B Major  
*Read HWM Chapter 22: Instrumental Music: Sonata/Symphony*  
**Score Study Sheet 3**

Friday Late Classical Symphonies  
NAWM 122: Haydn's Symphony No. 88 in G Major  
NAWM 126: Mozart's *Jupiter* Symphony  
**Mozart Project 4: Opera Company Choice**

Sunday **Chapter 22 Quiz**

Week 4

Monday **In-Class Work Day for Mozart Project**  
**Listening Quiz 3**

Wednesday Classical Concerti  
NAWM 120: J. C. Bach's Concerto for [Keyboard] in E-flat Major  
Supplementary: Boulogne's Violin Concerto in D Major  
Supplementary: Devienne's Flute Concerto No. 7 in E Minor  
**Score Study Sheet 4**

Friday NAWM 127: Mozart's *Don Giovanni*, Act I, Scenes 1-2  
**Mozart Project 5: Opera Company Synopsis + Resetting**

Sunday **EXAM 1**

----- **The Romantic Era** -----

Week 5

Monday Romantic Lieder  
NAWM 132: Schubert's *Gretchen am Spinnrade*  
NAWM 133: R. Schumann's *Im wunderschönen Monat Mai*  
*Read HWM Chapter 25: The Romantic Generation: Song/Piano*  
**Listening Quiz 4**  
**Wrapper**

	Wednesday	Case Study: What do we do with Stephen Foster's music? NAWM 124: Foster's <i>Jeanie with the Light Brown Hair</i> <b>BEFORE CLASS: READ Foster articles (see Files, Foster)</b> <b>Graded Class Discussion on Stephen Foster</b> <b>Score Study Sheet 5</b>
	Friday	<b>Mozart Poster Presentations</b> <b>Mozart Peer Reviews (In Class)</b> <b>Mozart Group Member Reviews</b>
	Sunday	<b>Chapter 25 Quiz</b>
Week 6	Monday	Romantic Piano Works NAWM 138: Chopin's Mazurka in B-Flat Major, Op. 7, No. 1 NAWM 141: Gottschalk's <i>Souvenir de Porto Rico</i> <b>Listening Quiz 4</b>
	Wednesday	Romantic Piano Works NAWM 137: Hensel's <i>Das Jahr</i> , No. 12: <i>December</i> Discussion Topic: The (Gendered) Piano <b>Score Study Sheet 6</b>
	Friday	Romantic Symphonies – Recorded Lecture NAWM 146: Berlioz's <i>Symphonie fantastique</i> , V <i>Read HWM Chapter 26: Romanticism in Classical Forms</i> <b>CPP 1</b>
	Sunday	<b>Chapter 26 Quiz</b>
Week 7	Monday	Romantic Symphonies NAWM 167: Beach's Gaelic Symphony Discussion Topic: Analysis and Context <b>Listening Quiz 5</b>
	Wednesday	Romantic Choral Music NAWM 147: Mendelssohn's <i>St. Paul</i> <b>Score Study Sheet 7</b>
	Friday	Early Romantic Opera & <i>bel canto</i> NAWM 149: Rossini's <i>Una voce poco fa</i> from <i>Il barbiere di Siviglia</i> <b>CPP 2</b>

Sunday **Chapter 28 Quiz**

- Week 8
- Monday Middle Romantic Opera  
NAWM 153: Wagner's *Tristan und Isolde*, Excerpts  
Discussion Topic: How Do We Solve a Problem Like R. Wagner?  
*Read HWM Chapter 28: Opera, Music Theater (Late 19<sup>th</sup> Century)*  
**Listening Quiz 6**
- Wednesday Late Romantic Opera  
NAWM 154: Verdi's *La traviata*, Act III Scene and Duet  
**Score Study Sheet 8**
- Friday Romantic Nationalism  
NAWM 156: Bizet's *Carmen*, Act I Seguidilla and Duet  
NAWM 158: Musorgsky's *Boris Godunov*, Coronation Scene
- Sunday **EXAM 2**

----- **The Modern Era** -----

- Week 9
- Monday Concert Culture Experience
- Wednesday Rags and Marches  
NAWM 168: Sousa's *The Stars and Stripes Forever*  
NAWM 169: Joplin's *Maple Leaf Rag*  
**Score Study Sheet 9**
- Friday Early 20th-Century Band Works  
NAWM 175: Holst's Suite No. 1 in Eb for Military Band  
Supplementary: Copland (TBD)  
*Read HWM Chapter 32: Early 20<sup>th</sup> Century: Classical Tradition*  
**CPP 3**

**SPRING BREAK**



Week 10	Monday	<p>Early 20th-Century Symphonic Works            NAWM 170: Mahler's <i>Kindertotenlieder</i>, No. 1            NAWM 173: Ravel's <i>Rapsodie espagnole</i>  <b>Listening Quiz 7</b></p>
	Wednesday	<p>Music of Les Six            NAWM 179: Satie's <i>Embryons desséchés</i>, No. 3: <i>De Podophthalma</i>  <i>Read HWM Chapter 33: Radical Modernists</i>  <b>In-Class Assignment: Satie and "The Six"</b>  <b>Score Study Sheet 10</b></p>
	Friday	<p>Modern Ballet            NAWM 184: Stravinsky's <i>The Rite of Spring</i>, Excerpts            Discussion Topic: Is the <i>Rite</i> ... Inflated?  <b>CPP 4</b></p>
	Sunday	<b>Chapter 32 Quiz</b>
Week 11	Monday	<p>Second Viennese School            Discussion Topic: Serialism? What? Why This S****?            NAWM # Chosen by Class Vote  <b>Listening Quiz 8</b>  <b>Writing Requirement Essay 1</b></p>
	Wednesday	<p>Folk Music and Nationalism            NAWM 186: Bartók's <i>Mikrokosmos</i>, No. 123            Supplementary: Seeger (Folk Arrangement TBD)            Supplementary: Vaughan Williams (TBD)  <b>Score Study Sheet 11</b></p>
	Friday	<p>Orientalism            Supplementary: Debussy's <i>Pagodes</i>            Supplementary: Britten's <i>The Prince of the Pagodas</i>            Discussion Topics: Issues of Representation  <b>CPP 5a</b></p>
	Sunday	<b>Chapter 33 Quiz</b>
Week 12	Monday	<p>Tin Pan Alley and Contrafacts            NAWM 190: Gershwin's <i>I Got Rhythm</i>            NAWM 193: Ellington's <i>Cotton Tail</i>  <i>Read Chapter 34: Between World Wars: Jazz and Pop Music</i>  <b>Listening Quiz 9</b></p>

	Wednesday	<p>Styles of Jazz  NAWM 191: Smith's <i>Back Water Blues</i>  NAWM 206: Davis's <i>So What</i>  NAWM 207: Coltrane's <i>Giant Steps</i>  <b>Score Study Sheet 12</b></p>
	Friday	<p>NAWM 204: Still's <i>Afro-American Symphony</i>  Supplementary: Ellington, <i>The Nutcracker Suite</i>, Excerpts  Discussion Topic: Building Beyond Standards  <b>CPP 5b</b></p>
	Sunday	<b>Chapter 34 Quiz</b>
Week 13	Monday	<p>Musical Theatre and Opera  NAWM 208: Bernstein's <i>West Side Story</i>, "Cool"  Supplementary: Higdon's <i>Cold Mountain</i>  <i>Read HWM Chapter 36: Postwar Crosscurrents</i>  <b>Listening Quiz 10</b>  <b>Writing Requirement Essay 2</b></p>
	Wednesday	<p>New Techniques and Resources  NAWM 201: Cowell's <i>The Banshee</i>  NAWM 212: Cage's <i>Sonatas and Interludes</i>, Sonata V  NAWM 202: Seeger's String Quartet 1931, IV  <b>Score Study Sheet 13</b></p>
	Friday	<p>Electronic Music  NAWM 214: Varèse's <i>Poème électronique</i>  Supplementary: Bates's <i>B Sides</i>, "Gemini in the Solar Wind"  <b>CPP 6</b></p>
	Sunday	<b>Chapter 36 Quiz</b>
Week 14	Monday	<p>NAWM 216: Penderecki's <i>Threnody for the Victims of Hiroshima</i>  NAWM 198: Shostakovich's Symphony No. 5, II  Discussion Topic: What Music is Tortuous?  <b>Listening Quiz 11</b></p>
	Wednesday	<p>Minimalism  NAWM 218: Reich's <i>Come Out</i>  NAWM 219: Adams's <i>Short Ride in a Fast Machine</i>  <b>Score Study Sheet 14</b></p>

	Friday	Modern Choral Music NAWM 223: Pärt's <i>Seven Magnificat Antiphons</i> , "O Weisheit" NAWM 225: Shaw's <i>Partita for 8 Voices</i> , I
	Sunday	<b>EXAM 3</b>
Week 15	Monday	UF Composers and Living Composers (Mini Portraits) Supplementary: Richards's <i>A Butterfly Coughs in Africa</i> <a href="http://www.paulrichardsmusic.com/compositions/abutterfly.html">http://www.paulrichardsmusic.com/compositions/abutterfly.html</a> Supplementary: Lee's <i>Vicious Circles</i> <a href="https://scottleemusic.net/music/vicious-circles-2/">https://scottleemusic.net/music/vicious-circles-2/</a> Supplementary: Montgomery (TBD) Supplementary: Slater (TBD) Supplementary: Doolittle (TBD) Supplementary: Kayleigh's Choices (TBD)
	Wednesday	Ecomusicology <b>Listening Quiz 12</b> <b>Living Composer Discussion Board</b>
	Friday	Reading Day <b>Extra Credit Soundwalk</b>

### Final Exam Information

There is no "final exam" in an exam format for MUH 3212. Instead, you will be required to evaluate an assigned number of Concert Programming Projects (CPP 7). These evaluations will be due no later than 11:59 pm on Tuesday, May 2.

### Withdrawal and Drop Information

- January 13: Withdrawal without a fee
- February 3: Withdrawal with 25% refund (W assigned)
- April 14: Withdrawal deadline (W assigned)
- April 26: Drop and Withdrawal after deadline (petition required)