

Survey of Music History 2

MUH 3212, Section Numbers REG2 and PCE2

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

MUB 121, Spring 2024

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: Thursdays 2:30-3:30 pm or By Appointment

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

Teaching Assistant Information

Name: Luis Pro Villamonte

Email: lz.provillamonte@ufl.edu

Office: Yon Hall 436 and Virtual (Zoom)

Office Hours: Thursdays 4:00-5:00 pm, Fridays 4:00-5:00 pm, or by appointment

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).

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/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

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.

Listening Unit: The following three mini projects are designed to think about how we have heard and received music over time.

Musical Letters Mini-Project: We'll begin the semester with a mini-project centered on musical letters. Students will encounter letters from earlier periods, when hearing was truly ephemeral: no sound recordings existed. We will consider how people wrote about what they heard, sharing listening experiences with others through the medium of words instead of records, cassettes, or CDs. In the middle of the mini-project, students will also write a modern "letter" to someone they know about what they hear today. (GE-H Communication SLO, GE-I Content and Critical Thinking SLOs)

Listening to Your World Mini-Project: This set of assignments comes near the end of the semester. Students will consider Mahler's soundworld and how it impacted his compositions. They will also take detailed notes about a 24-hour period in their modern soundworld. Finally, taking a turn toward ecomusicology, students will cap off this mini-project with a soundwalk. (GE-H Content, Critical Thinking, and Communication SLOs; GE-I Content SLO)

LP Mini-Project: Concurrent with the “Listening to Your World” mini-project, students will have a brief set of assignments that are based off a musical object: a record. There will be a portion of one class period that is dedicated to choosing records from Dr. Dallman’s collection and discussing resources for the mini-project. These assignments can be done in pairs or individually. (GE-H Content, Critical Thinking, and Communication SLOs)

Concert Programming Project (CPP): In the middle of the semester, students 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. Again, students can work in pairs or individually. (GE-H Content, Critical Thinking, and Communication SLOs; GE-I Content and Critical Thinking SLOs)

Score Study Sheets: These worksheets, due each Tuesday evening, are designed to either prepare students for upcoming in-class work on Wednesday or to expand upon works previously discussed in class. They will frequently address elements of musical composition and style, along with historical information found in the anthology, in order to provide a broader context. On occasion, these worksheets will also require students to engage with primary documents. The format uses multiple choice, matching, true/false, fill-in-the-blank, and short answer questions. (GE-H Content, Critical Thinking, and Communication SLOs)

In-Class Work/Discussions: This work occurs during class time and is designed to dig deep into specific musical works and concepts. These assignments often include group work, but there is occasionally individual work. Examples include comparing compositions/recordings, uncovering musical patterns, engaging with primary documents, developing research skills, and supporting one’s own subjective interpretations. Wednesdays are traditionally reserved for in-class work, but occasionally in-class work will occur on other days. All instances are clearly marked on the syllabus. (GE-H Content, Critical Thinking, and Communication SLOs; GE-I Critical Thinking SLO)

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

Syllabus Quiz: At the beginning of the semester, students are required to take a syllabus quiz to ensure they are aware of course policies and requirements.

Chapter Quizzes: Chapter quizzes are due on Sunday night and must be completed through Canvas. Students are encouraged to use their textbooks as they take each quiz! The purpose of chapter quizzes is to both reinforce classroom concepts and provide a solid foundation for musicological knowledge. Chapter quizzes may coincide with course information that has been

taught or course information that will be taught in future class meetings. (GE-H Content and Critical Thinking SLOs)

Listening Quizzes: Listening quizzes will occur twice during each unit. (Each musical period covered in the course is a unit.) The first quiz in each unit will happen approximately halfway through the unit. The second listening quiz will coincide with the exam for the unit. Students will match composer names with respective works, and then they will aurally identify excerpts from selected works. Since listening quizzes are taken at home, notes and other resources can be used; however, these quizzes are timed, so well-prepared students will use their resources sparingly. (GE-H Content and Critical Thinking SLOs)

Exams: There will be two unit exams during the semester. The exams will consist of multiple choice, matching, true/false, and fill-in-the-blank. Exams will focus on classroom information and concepts, not textbook material. 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. (GE-H Content and Critical Thinking SLOs)

Final Exam: There is no cumulative final exam, but there is a cumulative essay. Exam 6 is primarily a unit exam and will be due during finals week. It will cover the Modern Era and, only if necessary, any topics that need further attention from the first two exams. It will follow the same format as the earlier exams. The cumulative essay will ask students to answer a prompt that integrates materials across the entire semester. (GE-H Content and Critical Thinking SLOs)

Dropped Scores

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 3212, students may watch a biopic about a musician or participate in some way in the UF opera production. A biopic showing may be arranged by the SOMAs, although students are certainly free to watch other biopics. Possible options appear at the top of p. 6:

Bohemian Rhapsody (Freddie Mercury)
Elvis (Elvis Presley)
Get On Up (James Brown)
Ma Rainey's Black Bottom (Ma Rainey)
Maestro (Leonard Bernstein)
Miles Ahead (Miles Davis)

Moonage Daydream (David Bowie)
Ray (Ray Charles)
Respect (Aretha Franklin)
Tár (fictional conductor Lydia Tár)
Weird (Al Yankovic)

In all writing requirement submissions, a short summary of the film or opera narrative is required. For the UF opera production, 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, October 21. All analysis/critique essays (1500 words) are due no later than Monday, November 11. 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, students should 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.
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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.

Attendance Policy Options

Consistent and punctual class attendance is expected. Students will be able to choose, by majority vote, between two attendance policies on the syllabus quiz. The policy that receives the most votes will stand for the semester.

Option 1: Attendance is mandatory and worth 5% of the overall course grade. Class meetings will be recorded and made available to students on Canvas. If a class recording fails (or is overlooked), PowerPoints will be provided on Canvas. PowerPoints will be made available for all guest lectures. PowerPoints will not be provided if recording is possible.

Option 2: Attendance is not mandatory. Class meetings will not be recorded, nor will PowerPoints be available to students. Students will be responsible for requesting class notes from their peers when they are absent.

Make-Up Policy

Students must document an excused absence to make up in-class work. Excused absences are consistent with university policies in the undergraduate catalog and they require documentation (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>).

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

The best practice when you are absent is to email Dr. Dallman through Canvas to explain your absence. 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.

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 professional and personal 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:

18% = Exams 1, 2, and 3 (6% each)	9% = Listening Quizzes
12% = Concert Programming Project	7% = Musical Letters Mini-Project
11% = Score Study Sheets	7% = LP Mini-Project
11% = Syllabus and Chapter Quizzes	7% = Listening to Your World Mini-Project
11% = In Class Work/Discussions	2% = Living Composer Discussion Board

If students choose Attendance Policy Option 1, then 5% of the course grade will be allocated for attendance. If students choose Attendance Policy Option 2, then each exam, the Concert Programming Project, and in-class work will receive 1% more of the course grade.

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:

93.00-100.00	A	73.00-76.99	C
90.00-92.99	A-	70.00-72.99	C-
87.00-89.99	B+	67.00-69.99	D+
83.00-86.99	B	63.00-66.99	D
80.00-82.99	B-	60.00-62.99	D-
77.00-79.99	C+	0-59.99	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.

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 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://elearning.ufl.edu/student-help/>, 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.

Assignments are listed in bold on the schedule. Assignments, with the exception of in-class work, 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 Classical Era** -----

Week 1	8/23	Historical Background (1750-1830)
	8/25	Syllabus Quiz
Week 2	8/26	Early Classical Opera NAWM 109: Pergolesi's <i>La serva padrona</i> NAWM 112: Gay's <i>The Beggar's Opera</i>
	8/27	Score Study Sheet 1: NAWM 115, Scarlatti's Sonata in D Major
	8/28	In-Class Work: Mid-18th-Century Keyboard Sonatas NAWM 115, Scarlatti's Sonata in D Major NAWM 117: C. P. E. Bach's Sonata in A Major <i>Read HWM Chapter 22: Instrumental Music: Sonata/Symphony</i>
	8/30	Late Classical Keyboard Sonatas NAWM 124: Mozart's Piano Sonata in F Major Supplementary Beethoven's Sonata No. 32 Musical Letters Mini-Project 1
	9/1	Chapter 22 Quiz
Week 3	9/2	NO CLASS – Labor Day
	9/3	Score Study Sheet 2: NAWM 121, Haydn's Op. 33, No. 2, II
	9/4	In-Class Work: Reflecting on Haydn's Humor NAWM 121: Haydn's String Quartet Op. 33, No. 2, IV <i>Read HWM Chapter 23: Classical Music in the Late 18th Century</i>

	9/6	Late Classical String Quartets Supplementary: Beethoven's String Quartet in C-Sharp Minor, I Musical Letters Mini-Project 2 CPP 1
	9/8	Chapter 23 Quiz Listening Quiz 4a
Week 4	9/9	Classical Symphonies NAWM 118: Sammartini's Symphony in F Major NAWM 122: Haydn's Symphony No. 88 in G Major <i>Read HWM Chapter 21: Opera/Vocal ... Early Classical Period</i>
	9/10	Score Study Sheet 3: NAWM 126, Mozart's Jupiter, IV
	9/11	In-Class Work: Amadeus + Jupiter Finale
	9/13	NO CLASS – Dr. Dallman @ Conference Musical Letters Mini-Project 3
	9/15	Chapter 21 Quiz
Week 5	9/16	Watch Video Lecture on Don Giovanni NAWM 127: Mozart's <i>Don Giovanni</i> , Act I, Scenes 1-2
	9/17	Score Study Sheet 4: Mozart's Don Giovanni
	9/18	In-Class Workday for Concert Programming Project
----- The Romantic Era -----		
	9/20	Romantic Lieder NAWM 132: Schubert's <i>Gretchen am Spinnrade</i> NAWM 133: R. Schumann's <i>Im wunderschönen Monat Mai</i>
	9/22	Exam 4 Listening Quiz 4b

Week 6	9/23	Romantic Piano Works NAWM 137: Hensel's <i>Das Jahr</i> , No. 12: "December" NAWM 141: Gottschalk's <i>Souvenir de Porto Rico</i> <i>Read HWM Chapter 25: The Romantic Generation: Song/Piano</i>
	9/24	Score Study Sheet 5: Concert Culture Documents
	9/25	In-Class Experience/Work: Concert Culture
	9/27	Piano Music and Virtuosos (1830-1849) Supplementary: Chopin's <i>Ballade No. 1</i> Supplementary: Liszt's <i>Spanish Fantasy</i> , excerpt Supplementary: Thalberg's <i>Moses Fantasy</i> , excerpt CPP 2
	9/29	Chapter 25 Quiz
Week 7	9/30	Symphonic Poem and the Symphony (1849-1886) NAWM 146: Berlioz's <i>Symphonie fantastique</i> , excerpt Supplementary: Clara Schumann's <i>Sonata in G Minor</i> , excerpt <i>Read HWM Chapter 26: Romanticism in Classical Forms</i>
	10/1	Score Study Sheet 6: NAWM 153, Wagner's <i>Tristan und Isolde</i>
	10/2	The New German School/War of Romantics (1849-1886) NAWM 153: Wager's <i>Tristan und Isolde</i> , Prelude Supplementary: Brahms's <i>Symphony No. TBD</i> , excerpt Supplementary: Liszt's <i>Dante</i> and <i>Faust</i> Symphonies, excerpts
	10/4	Italian Opera Scene Structure NAWM 149: Rossini's <i>Una voce poco fa</i> from <i>Il barbiere di Siviglia</i> NAWM 154: Verdi's <i>La traviata</i> , Act III Scene and Duet CPP 3
	10/6	Chapter 26 Quiz Listening Quiz 5a
Week 8	10/7	Late Romanticism (1886-1940s) Supplementary: Bruckner, TBD Supplementary: Rimsky-Korsakov, TBD Supplementary: Saint-Saëns, TBD Supplementary: Tchaikovsky's <i>Symphony No. 6, III</i>

	10/8	Score Study Sheet 7: NAWM 167, Beach's Gaelic Symphony, II
	10/9	French and German Modernism (1886-1940s) NAWM 171: Strauss's <i>Salomé</i> , Scene 4 NAWM 172: Debussy's <i>Nocturnes</i> , I ("Nuages") Supplementary: Mahler's Symphony No. 1, excerpt Supplementary: Rachmaninoff's Piano Concerto No. 3, excerpt Supplementary: Ravel's <i>La Mer</i> , excerpt <i>Read HWM Chapter 28: Opera, Music Theater (Late 19th Century)</i>
	10/11	Nationalism: Russian Romantic Opera NAWM 158: Musorgsky's <i>Boris Godunov</i> , Coronation Scene CPP 4
	10/13	Chapter 28 Quiz
Week 9	10/14	Music Theory/Tonality in the 19 th Century Readings TBD
	10/15	Score Study Sheet 8: Scriabin's Prelude Op. 74, No. 3
	10/16	Second Viennese School NAWM # Chosen by Class Vote
	10/18	NO CLASS - Homecoming
	10/20	Exam 5 Listening Quiz 5b
----- The Modern Era -----		
Week 10	10/21	Alternative Tonal Paths (1900-1917) NAWM 177: Scriabin's <i>Vers la flamme</i> Supplementary: Liszt's <i>Valse Oubliee</i> No. 4 Supplementary: Liszt's <i>Mephisto</i> Waltzes Nos. 3 & 4 Supplementary: Obukov's <i>Revelation</i> , excerpt <i>Read HWM Chapter 33: Radical Modernists</i> Writing Requirement Essay 1
	10/22	Score Study Sheet 9: NAWM 179, Satie's De Podophtalma
	10/23	In-Class Assignment: Another Satie-ric Work

	10/25	Rags and Marches NAWM 168: Sousa's <i>The Stars and Stripes Forever</i> NAWM 169: Joplin's Maple Leaf Rag CPP 5
	10/27	Chapter 33 Quiz
Week 11	10/28	The Blues NAWM 191: Smith's <i>Back Water Blues</i> <i>Read Chapter 34: Between World Wars: Jazz and Pop Music</i>
	10/29	Score Study Sheet 10: NAWM 190, Gershwin's <i>I Got Rhythm</i>
	10/30	Guest Lecture: Dr. Lucy Caplan
	11/1	In-Class Work: Contrafacts and Arrangements NAWM 193: Ellington's <i>Cotton Tail</i> Supplementary: Ellington, <i>The Nutcracker Suite</i> , Excerpts CPP 6
	11/3	Chapter 34 Quiz
Week 12	11/4	Early 20th-Century Band Works NAWM 175: Holst's Suite No. 1 in Eb for Military Band Supplementary: TBD <i>Read HWM Chapter 32: Early 20th Century: Classical Tradition</i>
	11/5	Score Study Sheet 11: NAWM 170, Mahler's <i>Kindertotenlieder</i>
	11/6	In-Class Work: Listening to Your World 1: Mahler In-Class Activity: LP Record Choices
	11/8	New Techniques and Resources NAWM 201: Cowell's <i>The Banshee</i> Supplementary: Cowell's <i>Tides of Manaunaun</i> NAWM 212: Cage's <i>Sonatas and Interludes</i> , Sonata V Listening to Your World 2: Listening Journal
	11/10	Chapter 32 Quiz

Week 13	11/11	Avant Garde in Europe (1950-1980) Supplementary: Boulez's "Bourreaux de solitude" Supplementary: Feldman's <i>Triadic Memories</i> Supplementary: Messiaen's <i>Quatre Études de rythme</i> , excerpt Supplementary: Stockhausen's <i>MANTRA</i> , excerpt Supplementary: Takemitsu's <i>Corona</i> Supplementary: Xenakis's <i>Keqrops</i> , excerpt Writing Requirement Essay 2
	11/12	Score Study Sheet 12: TBD
	11/13	In-Class Work: Bernard Rands' "Messalliance"
	11/15	Film Music Supplementary: TBD <i>Read HWM Chapter 36: Postwar Crosscurrents</i> LP Mini Project 1: Initial Information Gathering
	11/17	Chapter 36 Quiz Listening Quiz 6a
Week 14	11/18	Minimalism NAWM 218: Reich's <i>Come Out</i> NAWM 219: Adams's <i>Short Ride in a Fast Machine</i>
	11/19	Score Study Sheet 13: NAWM 223, Pärt's "O Weisheit"
	11/20	In-Class Experience/Work: Graphic Scores
	11/22	Ecomusicology Supplementary: Einaudi's <i>Elegy for the Arctic</i> LP Mini Project 2: Listening Journal
	11/24	Consider Completing Listening to Your World 3: Soundwalk
Week 15	11/25	NO CLASS - Thanksgiving Break
	12/1	Listening to Your World 3: Soundwalk

Week 16	12/2	Pulitzer Winning Compositions NAWM 225: Shaw's <i>Partita for 8 Voices</i> Supplementary: Higdon's Violin Concerto Living Composer Discussion Board
	12/3	Score Study Sheet 14: Modern Scholarship
	12/4	In-Class Work: <i>Partita</i> Discussion LP Mini Project 3: Song Analysis
	12/6	NO CLASS - Reading Day Extra Credit: Graphic Scores
Exam Week	Monday	Writing Requirement: Revisions
	Wednesday	Exam 6 Cumulative Essay Listening Quiz 6b

Final Exam Information

Exam 6 and Listening Quiz 6b will be in same style as previous unit exams and listening quizzes. The cumulative essay will ask students to answer a prompt that integrates materials across the entire semester. Exam 6, the Cumulative Essay, and Listening Quiz 6b are due by 11:59 pm on Wednesday, December 11th, with a late extension period until 9:00 am on Thursday, December 12th.

Withdrawal and Drop Information

- August 28: Withdrawal without a fee
- September 13: Withdrawal with 25% refund
- November 22: Withdrawal deadline (W assigned)
- November 23 to December 4: Drop and Withdrawal after deadline (petition required)