

# Survey of Music History 3

MUH 3213, Section REG3

9:35-10:25 am, M/W/F

MUB 120

Spring 2023

## Instructor Information

Dr. Laura Dallman (she/her)

Email: [ldallman.rorick@ufl.edu](mailto:ldallman.rorick@ufl.edu) or [lrorick@arts.ufl.edu](mailto:lrorick@arts.ufl.edu)

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

Leo Walker (he/him)

Email: [leonard.walkerjr@ufl.edu](mailto:leonard.walkerjr@ufl.edu)

Office: MUB Atrium and Virtual (Zoom; link on Canvas)

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

## Course Description

This course is a survey of music literature, styles, and techniques from c. 1820 to the present. 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 and MUH 3212 with minimum grades of C, or coreq of MUT 2127. (H, 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. (*You should have digital access this textbook if you have taken MUH 3211 or MUH 3212.*)
2. J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music*, 8th edition, volume 2: Classic to Romantic. (*You already purchased/rented this for MUH 3212; we use it again in MUH 3213. Accompanying recordings are available with a digital access bundle.*)
3. J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music*, 8th edition, volume 3: The Twentieth Century and After. (*Accompanying recordings are available with a digital access bundle.*)

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 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 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 3213. Additional course fees are \$91.00.

### **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.

### **Course Objectives and Goals**

Throughout the course students should develop an understanding of Western art music of the 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),

- describing, discussing, and writing about historical and musical concepts (GE-H Content, Critical Thinking, and Communication 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 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 accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

### Assignments

Assignment types are listed here in alphabetical order.

**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)

**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)

The **Opera Flash Presentations** and **Living Composers Discussion Board** will occur near the beginning and end of the semester, respectively. The flash presentations will be preceded by a research day. 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)

**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 pp. 4-6 of the syllabus and also 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 and Exams

Like previous semesters, 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 in real time, 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 satisfactory completion of the writing component of the course.

Generally speaking, students will complete a multi-part project where they choose a composer and work to add to the textbook and anthology. Writing assignments will require a rationale for choices, a proposed section to add to the textbook, and a proposed anthology commentary.

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 3213, the assignment word counts and submission deadlines are as follows:

**WHO is missing?** (500 words, due Monday of Week 3)

Students will consider the list of Romantic and Modern composers and works in the textbook/anthology and look for gaps in the literature. What composers should be in our textbook and/or anthologies that are not there? In a five-paragraph essay format, students will identify three composers that should be in our course materials and list two or three reasons as to why each composer should be included. From this essay, Dr. Dallman will choose a composer for students to continue working with in the Writing Requirement. Students are welcome and encouraged to identify which composer they are most interested in continuing to research.

**WHERE would they fit and WHAT would we hear?** (500 words, due Monday of Week 7)

Students must consider where their composer would fit within the scope of the textbook. Detailed rationale that considers current textbook chapter content must be included. Next, students must consider what musical work would accompany their chosen composer in the anthology. A detailed rationale for the choice of the work is also required.

**WHAT would you say (Part I)?** (500 words, due Monday of Week 11)

Students will compose anthology notes for their chosen musical work. Students can include contextual information about the work, but should keep in mind that they cannot double any writing from this assignment in the final Writing Requirement assignment. Musical analysis is required, and students are encouraged to work with Dr. Dallman to discern appropriate material for analysis. Analyses should be neither too general nor too detailed; students should aim for an educated reader who has successfully completed two semesters of collegiate music theory.

**WHAT would you say (Part II)?** (500 words, due Monday of Week 15)

Students will compose a section that they imagine could be inserted into the textbook. Students may choose to include biographical facts and/or historical context about the composer. Historical context could address the composer's geographical location, education, professional duties, or other aspects of their career and/or the musical work the student has chosen to accompany their composer.

To best understand how writing will be evaluated, students should 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 (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

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. The goal is a turnaround of approximately one-week. Please keep in mind, though, that Dr. Dallman teaches more than just this course and has a toddler who zips around the house and gets into everything. Your TA is also a student completing graduate coursework.

All graded work should have feedback. If points are deducted, there should be a clear explanation. If not, please contact the instructor who graded the assignment.

Grades for this course are allocated as follows:

- 21% = Exams (Exams 1, 2, and 3 @ 7% each)
- 20% = Concert Programming Project (CPP)
- 12% = Chapter Quizzes (lowest score dropped)
- 12% = Score Study Sheets (lowest score dropped)
- 10% = In-Class Assignments/Class Discussions
- 10% = Listening Quizzes
- 5% = Opera Flash Presentation
- 4% = Stephen Foster Discussion
- 4% = Living Composer Discussion Board
- 2% = Syllabus Quiz

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:

|        |    |       |    |
|--------|----|-------|----|
| 94-100 | A  | 74-76 | C  |
| 91-93  | A- | 71-73 | C- |
| 87-90  | B+ | 67-70 | D+ |
| 84-86  | B  | 64-66 | D  |
| 81-83  | B- | 61-63 | D- |
| 77-80  | C+ | 0-60  | E  |

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. 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!

## Course Schedule for Spring 2023

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.** Be sure to also access the Page "Media Archive" to hear a class recording of the day you missed.

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.

|        |      |  |
|--------|------|--|
| Week 1 | 1/9  | Review of Baroque and Classical Eras   |
|        | 1/11 | Supplementary: Beethoven's String Quartet in C-Sharp Minor, I<br><i>Chapter 24</i> |

- 1/13 NAWM 132: Schubert's *Gretchen am Spinnrade*  
NAWM 133: R. Schumann's *Im wunderschönen Monat Mai*  
*Chapter 25*
- 1/15 **Syllabus Quiz**  
**Chapter 24 Quiz**
- Week 2
- 1/16 **NO CLASS – Martin Luther King, Jr. Day**
- 1/18 NAWM 124: Foster's *Jeanie with the Light Brown Hair*  
**BEFORE CLASS: READ Foster articles (see Files, Foster)**  
**Graded Class Discussion on Stephen Foster**  
**Listening Quiz 1**  
**Score Study Sheet 1**
- 1/20 NAWM 138: Chopin's Mazurka in B-Flat Major, Op. 7, No. 1  
NAWM 141: Gottschalk's *Souvenir de Porto Rico*  
**CPP 1**
- 1/22 **Chapter 25 Quiz**
- Week 3
- 1/23 NAWM 137: Hensel's *Das Jahr*, No. 12: *December*  
Discussion Topic: The (Gendered) Piano  
**Writing REQ: WHO is missing?**
- 1/25 NAWM 147: Mendelssohn's *St. Paul*  
*Chapter 26*  
**Score Study Sheet 2**
- 1/27 NAWM 146: Berlioz's *Symphonie fantastique*, V
- 1/29 **Chapter 26 Quiz**
- Week 4
- 1/30 Romantic Opera Overview  
NAWM 149: Rossini's *Una voce poco fa* from *Il barbiere di Siviglia*  
(*Chapter 27*)
- 2/1 NAWM 154: Verdi's *La traviata*, Act III Scene and Duet  
*Chapter 28*  
**Listening Quiz 2**  
**Score Study Sheet 3**

- 2/3 NAWM 153: Wagner's *Tristan und Isolde*, Excerpts  
Discussion Topic: How Do We Solve a Problem Like R. Wagner?  
**CPP 2**
- 2/5 **Chapter 28 Quiz**
- Week 5
- 2/6 NAWM 156: Bizet's *Carmen*, Act I Seguidilla and Duet  
NAWM 158: Musorgsky's *Boris Godunov*, Coronation Scene
- 2/8 NAWM 159: Sullivan's *Pirates of Penzance*, "When the foeman..."  
**Listening Quiz 3**  
**Score Study Sheet 4**
- 2/10 Opera Research Day/Initial Submission
- 2/12 **EXAM 1**
- Week 6
- 2/13 **Opera Flash Presentations** (Groups of 4)
- 2/15 NAWM 167: Beach's Gaelic Symphony  
Discussion Topic: Analysis and Context  
**Score Study Sheet 5**
- 2/17 NO CLASS – AMS-S Conference (Dr. Dallman Absent)  
**CPP 3**
- 2/19 NO CHAPTER QUIZ
- Week 7
- 2/20 **You will need your new anthology today!**  
NAWM 168: Sousa's *The Stars and Stripes Forever*  
NAWM 169: Joplin's *Maple Leaf Rag*  
(*Chapters 30*), *Chapter 31*  
**Writing REQ: WHERE would they fit and WHAT would we hear?**
- 2/22 NAWM 170: Mahler's *Kindertotenlieder*, No. 1  
NAWM 175: Holst's Suite No. 1 in Eb for Military Band  
*Chapter 32*  
**In-Class Assignment: Does Gender Matter for Kindertotenlieder?**  
**Listening Quiz 4**  
**Score Study Sheet 6**

- 2/24 NAWM 173: Ravel's *Rapsodie espagnole*
- 2/26 **Chapter 32 Quiz**
- Week 8
- 2/27 NAWM 176: Rachmaninoff's Prelude in G Minor, Op. 23, No. 5  
Supplementary: Scriabin's Op. 74, No. 3
- 3/1 NAWM 179: Satie's *Embryons desséchés*, No. 3: *De Podophthalma*  
*Chapter 33*  
**In-Class Assignment: Satie and "The Six"**  
**Listening Quiz 5**  
**Score Study Sheet 7**
- 3/3 NAWM 184: Stravinsky's *The Rite of Spring*, Excerpts  
Discussion Topic: Is the *Rite* ... Inflated?  
**CPP 4**
- 3/5 **Chapter 33 Quiz**
- Week 9
- 3/6 NAWM # Chosen by Class Vote  
Discussion Topic: Serialism? What? Why This S\*\*\*\*?  
**In-Class Assignment: Schoenberg is Awesome.**
- 3/8 NAWM 186: Bartók's *Mikrokosmos*, No. 123  
NAWM 187: Bartók's *Music for Strings, Percussion and Celesta*, III  
**Listening Quiz 6**  
**Score Study Sheet 8**
- 3/10 NAWM 191: Smith's *Back Water Blues*  
Discussion Topic: How Does Art Reflect Tragedy?
- SPRING BREAK**
- Week 10
- 3/20 NAWM 190: Gershwin's *I Got Rhythm*  
NAWM 193: Ellington's *Cotton Tail*  
*Chapter 34*

- 3/22 NAWM 206: Davis's *So What*  
NAWM 207: Coltrane's *Giant Steps*  
**Listening Quiz 7**  
**Score Study Sheet 9**
- 3/24 NAWM 204: Still's *Afro-American Symphony*  
Supplementary: Ellington, *The Nutcracker Suite*, Excerpts  
Discussion Topic: Building Beyond Standards  
**CPP 5**
- 3/26 **EXAM 2**
- Week 11 3/27 NAWM 208: Bernstein's *West Side Story*, "Cool"  
Supplementary: Bernstein's *West Side Story*, "Mambo"  
*Chapter 36*  
**Writing REQ: WHAT would you say (Part I)**
- 3/29 **TBD**  
**Listening Quiz 8**  
**Score Study Sheet 10**
- 3/31 NAWM 201: Cowell's *The Banshee*  
Supplementary: Cowell's *The Tides of Manaunaun*
- 4/2 **Chapter 36 Quiz**
- Week 12 4/3 NAWM 198: Shostakovich's Symphony No. 5, II  
Discussion Topic: Music and Totalitarianism  
*Chapter 35*
- 4/5 **TBD**  
**Listening Quiz 9**  
**Score Study Sheet 11**
- 4/7 NAWM 202: Seeger's String Quartet 1931, IV  
Supplementary: Seeger (Folk Arrangement TBD)  
**CPP 6**
- 4/9 **Chapter 35 Quiz**



- Week 13
- 4/10 NAWM 214: Varèse's *Poème électronique*  
Supplementary: Bates's *B Sides*, "Gemini in the Solar Wind"  
*Chapter 37*
- 4/12 Supplementary: Richards's *A Butterfly Coughs in Africa*  
<http://www.paulrichardsmusic.com/compositions/abutterfly.html>  
Supplementary: Lee's *Vicious Circles*  
<https://scottleemusic.net/music/vicious-circles-2/>  
**Listening Quiz 10**  
**Score Study Sheet 12**
- 4/14 NAWM 216: Penderecki's *Threnody for the Victims of Hiroshima*  
Discussion Topic: What Music is Tortuous?
- 4/16 **Chapter 37 Quiz**
- Week 14
- 4/17 NAWM 212: Cage's *Sonatas and Interludes*, Sonata V  
NAWM 225: Shaw's *Partita for 8 Voices*, I
- 4/19 NAWM 218: Reich's *Come Out*  
NAWM 219: Adams's *Short Ride in a Fast Machine*  
**Listening Quiz 11**  
**Score Study Sheet 13**  
*Chapter 38*
- 4/21 NAWM 223: Pärt's *Seven Magnificat Antiphons*, "O Weisheit"  
NAWM 229: Higdon's *blue cathedral*, opening excerpt  
**CPP 7**
- 4/23 **Chapter 38 Quiz**
- Week 15
- 4/24 Mini Contemporary Composer Portraits  
Dr. Dallman: Jesse Montgomery, Angela Slater, Emily Doolittle  
Leo: Pamela Z, Ted Hearne, Sarah Kirkland Snyder  
**Writing REQ: WHAT would you say (Part II)**  
**Living Composers Discussion Board**  
*Chapter 39*
- 4/26 A Quick Look at Ecomusicology  
Sound Exercise  
**Listening Quiz 12**

4/28 NO CLASS – READING DAY

4/30 **Extra Credit Opportunity: Soundwalk Discussion Board**

Week 16 5/3 Exam 3 Due

### **Exam 3 (Final Exam) Information**

Exam 3 is due by 11:59 pm on Wednesday, May 3. The late grace period will only be to 9 am the following morning so that Dr. Dallman can coordinate and grade exams for her classes without creating a heart-attack inducing backlog before final grades are due to the university.

### **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)