

Survey of Music History 3

MUH 3213, Section REG3

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

The Fantastical MUB 120

Spring 2022

Instructor Information

Dr. Laura Dallman

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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 (12:50-1:45 pm) and By Appointment

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

Teaching Assistant Information

Aaron Colverson

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Office: TBD

Office Hours: TBD

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 MUG 3212 with minimum grades of C, or coreq of MUT 2127. (H) 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 this book 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 should have this anthology if you have taken MUH 3212.*)
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.wwnorton.com/hwm10>. You can also create your own listening lists through YouTube or Naxos; however, if you do create your own lists through YouTube or Naxos, please note that the recordings used in class and on the exams will sound slightly different.

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

Additional materials may be placed on reserve in the Fine Arts Library or made available through ARES. Some, but not all, PowerPoints may be available on Canvas.

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

Course Objectives

Students should gain:

- an intellectual basis for understanding the development of Western art music.
- familiarity with a repertory of widely recognized music from the Western art music tradition (from the Romantic and Modern periods) and of its composers.
- skills in discussing and writing about music.
- thinking and listening skills specific to music disciplines.
- skills in reading scores for style and content.

Diversity and Inclusion Statement

There is an objective foundation on which we will build our discussions of music, but just like people, music is diverse. We will consider music from various places and spaces around the world. As we discuss different music, 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 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

Unless otherwise noted, assignments are due at 11:59 PM on the date specified on the Course Schedule and published on Canvas. Assignments aside from in-class work must be submitted through Canvas. Information on semester grades is available under Grading.

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.

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

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

The **Opera Flash Presentations** and **Living Composer Discussion Board** will occur near the beginning and end of the semester, respectively. The flash presentations will be preceded by a research day. The presentations themselves will be assigned letter grades using a simple set of satisfactory/unsatisfactory criteria. Directions for the Living Composer assignment will be available at the top of the discussion board post. Generally, students will be engaging with a living composer of their choice and a musical work by that composer.

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. This extra credit will be added to the In-Class Assignments category, essentially adding extra points to that category. 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

All quizzes and exams will be administered through Canvas. Due to the hybrid learning model this semester, exams will be “take-home” and students may use their textbooks, anthologies, and personal notes for the exams.

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. They may include up to 40 questions about the chapter. Your lowest quiz score, like your lowest Score Study Sheet score, will be dropped.

Listening Quizzes: Four in-class Listening Quizzes will occur throughout the course of the semester. Titles of the works will be provided on each quiz. Students match composer names with the titles, identify aural excerpts of the works, and place the works in chronological order.

Exams: There will be four exams during the semester. Exams 1, 2, and 3 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. Exam 4 will have a single part, with all question forms combined. 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.

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? (300 words, due Monday of Week 7)

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.

THIS person is missing! (300 words, due Monday of Week 9)

Students will choose one composer identified in their first writing assignment and will expound upon why this composer should be included in our course materials. Original reasons from the first essay should be critically developed and expanded into arguments.

WHERE would they fit? (300 words, due Monday of Week 11)

Students must consider where their chosen composer would fit within the scope of the textbook. Detailed rationale for the placement must be included.

WHAT would we hear? (300 words, due Monday of Week 13)

Students must consider what musical work would accompany their chosen composer in the anthology. A detailed rationale for the choice of the work, along with a brief description of the musical topics to be discussed, is required.

WHAT would you say (Part I)? (300 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. 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.

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

Students will compose anthology notes for their chosen musical work. Students can include contextual information about the work, but such information cannot double any writing from WHAT would you say (Part I)? Musical analysis is also 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.

To best understand how writing will be evaluated, students should consult the 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 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! With over 150 students and far too many individual assignments to count due this semester, Dr. Dallman does not have time to trace missing assignments. 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

Zoom attendance is not an option this spring. We will all be in the physical classroom, with the caveat of moving class online at either 1) the direction of the university or 2) to accommodate an illness in Dr. Dallman’s immediate family.

Knowing, however, that this pandemic is wreaking all sorts of havoc, Dr. Dallman will be recording her lectures and will have the recordings available on the Canvas Page “Media Archive.” **In January of 2022, during the Omicron wave, class meetings will be audio/visually recorded and posted to Canvas. After the Omicron wave lessens, class meetings will only be audio recorded and posted to Canvas.** Any meetings by Zoom will also be recorded and posted on the “Media Archive.”

This does not mean you have permission to skip class and just listen to recordings. This is not an asynchronous, online course. Consistent and punctual class attendance is expected and attendance will be taken for each class meeting. Excused absences are consistent with university policies in the undergraduate catalog (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>) and require appropriate documentation. Excused absences, when documented properly, will not negatively impact your attendance grade. You may make up any in-class activities or listening quizzes on a day you have a documented excused absence. Your make-up work, however, must be submitted no later than a week after the assignment or quiz was originally given.

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) accompanied by 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 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
- 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.

Keep in mind: **you cannot make up in-class assignments without documenting an excused absence** and you are responsible for submitting assignments regardless of your attendance. If you miss a class for any reason, you are responsible getting notes from a classmate.

PowerPoints

If you are absent, plan 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! PowerPoints are not typically posted, largely discourage unnecessary absences; however, Dr. Dallman might also skip around in the PowerPoint, omitting certain slides for the sake of time.

Grading

Grades for this course are allocated as follows:

- 24% = Exams (Exams 1, 2, 3, and 4 @ 6% each)
- 20% = Concert Programming Project
- 12% = Score Study Sheets (lowest score dropped)
- 12% = In-Class Assignments
- 12% = Chapter Quizzes (lowest score dropped)
- 8% = Listening Quizzes (average across four quizzes)
- 6% = Opera Flash Presentation
- 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.

See the Extra Credit category under Assignments if you are interested in extra credit. Do not ask for additional extra credit; additional extra credit will not be offered under any circumstance.

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 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

UF COVID Policies: Below is a condensed version of UF Policies. A full version is available at: <https://uf.force.com/PolicyHub/s/article/Behavioral-Expectations-in-Response-to-COVID-19>.

- The University expects everyone to wear a mask at all times when inside any UF facility, even if you are vaccinated. This includes our students, faculty, staff, vendors, and visitors.
- If students are not vaccinated, the University recommends getting vaccinated. Vaccines are readily available at no cost on campus. Visit this link for details on where to get your shot: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>. The University of Florida is in Alachua County.
- COVID-19 testing remains available both on and off campus. For on campus testing see: <https://coronavirus.ufhealth.org/screen-test-and-protect-2/testing/#locations>. On campus, appointments are available through the UF Student Health Care Center.
- **Self-Quarantine is required for the following students:** Students with symptoms awaiting COVID-19 test results and unvaccinated or not fully vaccinated students who has been in close contact with someone who tested positive. Students who meet the requirements for self-quarantine will be considered Not Cleared for Campus for the period of quarantine.
- **Self-Isolation is required for the following students:** Students who tested positive for COVID-19. Students who meet the requirements for self-isolation will be considered Not Cleared for Campus for the period of isolation.

Zoom Meetings: In the event that Dr. Dallman, her husband, or her son become ill with COVID-19, she will need to teach virtually. If we meet using Zoom, our class sessions will be audio-visually recorded and available for students to refer back to. Students who participate on Zoom 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. The chat will not be recorded or shared outside of our Canvas course site. As in all courses, 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.bluer.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. 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.

Exams: Unit exams are open for no less than a 48-hour window. It is the student’s responsibility to take the exam in the assigned window. Make-up exams will only be administered if an excuse is clearly documented, and they must be completed within one calendar week of the original exam. If you have been habitually absent during the semester and miss an exam, a personal email explaining your absence will not be accepted as documentation. Habitual absences build a rapport of mistrust and suspicion, and as such, additional verification of your absence will be required in order to make up an exam. Examples include a signed and dated doctor’s note, emergency room paperwork with a clear date, a police report with a clear date, or a court summons with a clear date.

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 2022

Because of the unique situation with COVID-19, flexibility will be key this semester. 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 COVID-19, either with a personal diagnosis or by caring for a family member with a diagnosis, 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 safe, Dr. Dallman will switch to Zoom class meetings if she has any symptom that is a possible symptom of COVID-19. She will not teach in person with a sore throat, congestion, runny nose, cough, or loss of taste/smell, but will instead conduct class through Zoom until her symptoms resolve. **Students should stay at home if they experience any possible symptoms of COVID-19.**

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. **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	1/5	Review of Baroque and Classical Eras
	1/7	Supplementary: Beethoven's String Quartet in C-Sharp Minor, I <i>Chapter 24</i>

	1/9	Syllabus Quiz Chapter 24 Quiz
Week 2	1/10	NAWM 133: R. Schumann's <i>Im wunderschönen Monat Mai</i> NAWM 136: R. Schumann's <i>Carnaval</i> , Florestan <i>Chapter 25</i>
	1/12	NAWM 138: Chopin's Mazurka in B-Flat Major, Op. 7, No. 1 NAWM 141: Gottschalk's <i>Souvenir de Porto Rico</i> Score Study Sheet 1
	1/14	NAWM 137: Hensel's <i>Das Jahr</i> , No. 12: <i>December</i> In-Class Work: 19th-Century Vocal/Piano Music CPP 1
	1/16	Chapter 25 Quiz
Week 3	1/17	NO CLASS – MLK, JR. DAY
	1/19	NAWM 124: Foster's <i>Jeanie with the Light Brown Hair</i> In-Class Discussion on Stephen Foster BEFORE CLASS: READ Foster articles (see Files, Foster) Score Study Sheet 2
	1/21	NAWM 147: Mendelssohn's <i>St. Paul</i> <i>Chapter 26</i>
	1/23	Chapter 26 Quiz
Week 4	1/24	NAWM 146: Berlioz's <i>Symphonie fantastique</i> , V
	1/26	Romantic Opera Overview Score Study Sheet 3 (Barber of Seville Sketch) <i>Chapter 27</i>
	1/28	NAWM 154: Verdi's <i>La traviata</i> , Act III Scene and Duet Listening Quiz 1 CPP 2 <i>Chapter 28</i>
	1/30	Chapter 27 Quiz

Week 5	1/31	NAWM 153: Wagner's <i>Tristan und Isolde</i> , Excerpts
	2/2	NAWM 158: Musorgsky's <i>Boris Godunov</i> , Coronation Scene Score Study Sheet 4
	2/4	NAWM 159: Sullivan's <i>Pirates of Penzance</i> , "When the foeman..."
	2/6	EXAM 1
Week 6	2/7	Opera Research Day
	2/9	In-Class Work: Opera Flash Presentations Score Study Sheet 5
	2/11	Supplementary: Bruckner's <i>Virga Jesse</i> CPP 3
	2/13	Chapter 29 Quiz (<i>we will address Chapter 29 next week</i>)
Week 7	2/14	NAWM 161: Brahms's Symphony No. 4, IV In-Class Work: Dissecting Brahms Writing Requirement Students: WHO is missing? <i>Chapter 29</i>
	2/16	You will need your new anthology today! NAWM 168: Sousa's <i>The Stars and Stripes Forever</i> NAWM 169: Joplin's <i>Maple Leaf Rag</i> Score Study Sheet 6
	2/18	NAWM 170: Mahler's <i>Kindertotenlieder</i> , No. 1 Listening Quiz 2 <i>Chapter 32</i>
	2/20	Chapter 32 Quiz
Week 8	2/21	NAWM 173: Ravel's <i>Rapsodie espagnole</i>
	2/23	NAWM 179: Satie's <i>Embryons desséchés</i> , No. 3: <i>De Podophthalma</i> In-Class Assignment: Satie and "The Six" Score Study Sheet 7

	2/25	NO CLASS – AMS Southern Conference @ UF CPP 4
	2/27	EXAM 2
Week 9	2/28	NAWM 176: Rachmaninoff's Prelude in G Minor, Op. 23, No. 5 Supplementary: Scriabin's Op. 74, No. 3 Writing Requirement Students: THIS person is missing!
	3/2	NAWM 184: Stravinsky's <i>The Rite of Spring</i> , Excerpts Score Study Sheet 8 <i>Chapter 33</i>
	3/4	Introduction to Second Viennese School Supplementary: Webern's Op. 11 (Score on IMSLP)
	3/13	Chapter 33 Quiz – DUE AT END OF BREAK
Week 10	3/14	NAWM 180: Schoenberg's <i>Pierrot lunaire</i> In-Class Work: Schoenberg is AWESOME
	3/16	NAWM 186: Bartók's <i>Mikrokosmos</i> , No. 123 NAWM 187: Bartók's <i>Music for Strings, Percussion and Celesta</i> , III Score Study Sheet 9
	3/18	NAWM 191: Smith's <i>Back Water Blues</i> CPP 5 <i>Chapter 34</i>
	3/20	Chapter 34 Quiz
Week 11	3/21	NAWM 190: Gershwin's <i>I Got Rhythm</i> NAWM 193: Ellington's <i>Cotton Tail</i> Writing Requirement Students: WHERE would they fit?
	3/23	NAWM 204: Still's <i>Afro-American Symphony</i> Supplementary: Still, Band Work TBD Score Study Sheet 10

	3/25	NAWM 206: Davis's <i>So What</i> NAWM 207: Coltrane's <i>Giant Steps</i> <i>Chapter 36</i>
	3/27	Chapter 36
Week 12	3/28	NAWM 208: Bernstein's <i>West Side Story</i> , "Cool" Supplementary: Bernstein's <i>West Side Story</i> , "Mambo" <i>Chapter 35</i>
	3/30	NAWM 201: Cowell's <i>The Banshee</i> Supplementary: Cowell's <i>The Tides of Manaunaun</i> Score Study Sheet 11
	4/1	NAWM 198: Shostakovich's Symphony No. 5, II Listening Quiz 3 CPP 6
	4/3	EXAM 3
Week 13	4/4	NAWM 202: Seeger's String Quartet 1931, IV Writing Requirement Students: WHAT would we hear?
	4/6	NAWM 214: Varèse's <i>Poème électronique</i> Supplementary: Bates's <i>B Sides</i> , "Gemini in the Solar Wind" Score Study Sheet 12
	4/8	NAWM 216: Penderecki's <i>Threnody for the Victims of Hiroshima</i>
	4/10	Chapter 37 Quiz
Week 14	4/11	NAWM 212: Cage's <i>Sonatas and Interludes</i> , Sonata V NAWM 225: Shaw's <i>Partita for 8 Voices</i> , I
	4/13	NAWM 218: Reich's <i>Come Out</i> NAWM 219: Adams's <i>Short Ride in a Fast Machine</i> Score Study Sheet 13 <i>Chapter 38</i>

	4/15	A Quick Look at Ecomusicology Supplementary: TBD Listening Quiz 4 CPP 7
	4/17	Chapter 38 Quiz Soundwalking Extra Credit
Week 15	4/18	NAWM 223: Pärt's <i>Seven Magnificat Antiphons</i> , "O Weisheit" Supplementary: TBD Writing Requirement Students: WHAT would you say (Part I) <i>Chapter 39</i>
	4/20	NAWM 229: Higdon's <i>blue cathedral</i> , opening excerpt Supplementary: Higdon's <i>Concerto 4-3</i> , I
	4/22	NO CLASS – READING DAY
Week 16	4/25	Writing Requirement Students: WHAT would you say (Part II)
	4/27	EXAM 4

Exam 4 (Final Exam) Information

Select questions from Chapter 39 will appear on Exam 4, which is given during final exam week. Exam 4 will be a take-home exam. Exam 4 is due by 11:59 pm on Wednesday, April 27. 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 11: Withdrawal without a fee
- January 28: Withdrawal with 25% refund (W assigned)
- April 8: Withdrawal deadline (W assigned)
- April 20: Drop and Withdrawal after deadline (petition required)