

Survey of Music History 2

MUH 3212, Section Numbers REG3 and PACE

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

MUB 121, Spring 2026

3 Credits

Instructor Information

Dr. Laura Dallman (she/her)

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Office Phone: 352-273-4995

Office Hours: Mondays, 12:00-1:00 pm or By Appointment

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

Teaching Assistant Information

Name: Tiffany Eady

Email: tiffany.eady@ufl.edu

Office: TBD

Office Hours: TBD

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.wwnorton.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://wwnorton.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 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. **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/general-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).

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.

Musical Letters Mini-Project: 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: 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: 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. (GE-H Content, Critical Thinking, and Communication SLOs)

Concert Programming Project (CPP): Students will be required to create a thematic concert for either an educational, chamber, or professional setting. They 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. 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 into specific musical works and concepts. These assignments often include group work. 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 up your overall grade. You can earn extra credit for up to four visits. Each visit will count for 0.25%, 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! Chapter quizzes 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. Listening quizzes are taken at home, where 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 Essay: There is no cumulative final exam, but there is required cumulative essay. The cumulative essay will ask students to answer a prompt that integrates materials across the entire semester. Failure to complete the cumulative essay will result in a grade reduction to the next lowest grade bracket. (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.

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 satisfactorily complete 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 will watch a biopic about a musician. Here are possible options; students are certainly free to watch other biopics:

A Complete Unknown (Bob Dylan)
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)

A short summary of the film narrative is required as the first submission. This first essay (500 words) is due no later than Monday, September 29. The second submission must contain analysis/critique of the film. This second essay (1500 words) is due no later than Monday, November 17. 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.

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.

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, PLEASE 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/>).

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 Conduct Code (<https://sccr.dso.ufl.edu/process/student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. If you have any questions or concerns, please consult with the instructor 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

Consistent and punctual class attendance is required. Students are allowed three unexcused absences with no questions asked. Additional unexcused absences will drop a student’s overall course grade by 2% for each unexcused absence. Students who are habitually late will have a discussion with Dr. Dallman. Students arriving to class more than ten minutes late (10:50 am) will be marked 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)	7% = Musical Letters Mini-Project
14% = Concert Programming Project	7% = Listening to Your World Mini-Project
13% = In Class Work/Discussions	7% = LP Mini-Project
12% = Score Study Sheets	8% = Listening Quizzes
12% = Syllabus and Chapter Quizzes	2% = Living Composer Discussion Board

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/#gradingpolicies>. 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

Information about university-wide policies and resources is available at <https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>.

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. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. Unauthorized recording and unauthorized sharing of recorded materials is prohibited.

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. For more information see <https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>.

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. For more information see <https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>.

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.

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: 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 Canvas, Pages, Discussion Boards. Please send emails directly to Dr. Dallman or your TA, and aim for clarity using a professional tone.

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 Health and Wellness Resources

- 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

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.

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.

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.

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 1/12 Listening Activity, Course Logistics, + Review of Music History 1

1/14	Classical Period (1750-1830) + Classical Keyboard Sonatas I NAWM 115, Scarlatti's Sonata in D Major NAWM 117: C. P. E. Bach's Sonata in A Major, II <i>Read HWM Chapter 22: Instrumental Music: Sonata/Symphony</i>
1/16	Classical Keyboard Sonatas II NAWM 124: Mozart's Piano Sonata in F Major, I Supplementary: Bon's Keyboard Sonata in F Major, I Musical Letters Mini-Project 1
1/18	Syllabus Quiz Chapter 22 Quiz
Week 2	1/19 NO CLASS – Martin Luther King, Jr. Day
	1/20 Score Study Sheet 1: NAWM 121, Haydn's Op. 33, No. 2, II
	1/21 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>
	1/22 Late Classical String Quartet Supplementary: Beethoven's String Quartet in C-Sharp Minor, I Musical Letters Mini-Project 2
	1/25 Chapter 23 Quiz Listening Quiz 4a
Week 3	1/26 Classical Symphonies NAWM 118: Sammartini's Symphony in F Major NAWM 122: Haydn's Symphony No. 88 in G Major
	1/27 Score Study Sheet 2: NAWM 126, Mozart's Jupiter, IV
	1/28 In-Class Work: Amadeus + Jupiter Finale
	1/30 Early Classical Opera NAWM 109: Pergolesi's <i>La serva padrona</i> NAWM 112: Gay's <i>The Beggar's Opera</i> <i>Read HWM Chapter 21: Opera/Vocal ... Early Classical Period</i> Musical Letters Mini-Project 3 CPP 1

	2/1	Chapter 21 Quiz
Week 4	2/2	Mozartian Opera NAWM 127: Mozart's <i>Don Giovanni</i> , Act I, Scenes 1-2
	2/3	Score Study Sheet 3: Mozart's <i>Don Giovanni</i>
	2/4	In-Class Workday for Concert Programming Project
		----- The Romantic Era -----
	2/6	Romantic Lieder NAWM 132: Schubert's <i>Gretchen am Spinnrade</i> NAWM 133: R. Schumann's <i>Im wunderschönen Monat Mai</i>
	2/8	Exam 4 Listening Quiz 4b
Week 5	2/9	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>
	2/10	Score Study Sheet 4: Concert Culture Documents
	2/11	In-Class Experience/Work: Concert Culture
	2/13	READ BEFORE CLASS: Canvas, Files "Foster" In-Class Work: Stephen Foster Discussion CPP 2
	2/15	Chapter 25 Quiz
Week 6	2/16	The Symphonic Poem NAWM 146: Berlioz's <i>Symphonie fantastique</i> , V <i>Read HWM Chapter 26: Romanticism in Classical Forms</i> Writing Requirement: Essay 1
	2/17	Score Study Sheet 5: NAWM 167, Beach's <i>Gaelic Symphony</i>, II

2/18	In-Class Work: Beach's Gaelic Symphony, Analysis & Context
2/20	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
2/22	Chapter 26 Quiz Listening Quiz 5a
Week 7	
2/23	Nationalism: Russian Romantic Opera NAWM 158: Musorgsky's <i>Boris Godunov</i> , Coronation Scene <i>Read HWM Chapter 28: Opera, Music Theater (Late 19th Century)</i>
2/24	Score Study Sheet 6: NAWM 153, Wagner's <i>Tristan und Isolde</i>
2/25	TBD: Wagner <u>or</u> Program v. Absolute Music
2/27	NO CLASS – Dr. Dallman and Tiffany at Conference CPP 4
3/1	Chapter 28 Quiz
Week 8	
3/2	TBD: Romantic Choral Music <u>or</u> Program v. Absolute Music
3/3	Score Study Sheet 7: Scriabin's Prelude Op. 74, No. 3
3/4	Romantic Virtuosi NAWM 140: Liszt's <i>Un Sospiro</i> Supplementary: Paganini Work TBD
3/6	Rags and Marches NAWM 168: Sousa's <i>The Stars and Stripes Forever</i> NAWM 169: Joplin's Maple Leaf Rag
3/8	Exam 5 Listening Quiz 5b

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

Week 9	3/9	Second Viennese School NAWM # Chosen by Class Vote <i>Read HWM Chapter 33: Radical Modernists</i>
	3/10	Score Study Sheet 8: NAWM 179, Satie's <i>De Podophthalmia</i>
	3/11	In-Class Assignment: Another Satie-rical Work
	3/13	NO CLASS – Dr. Dallman @ Conference CPP 5
		SPRING BREAK, March 14-22
	3/22	Chapter 33 Quiz
Week 10	3/23	The Blues NAWM 191: Smith's <i>Back Water Blues</i> NAWM 190, Gershwin's <i>I Got Rhythm</i> <i>Read Chapter 34: Between World Wars: Jazz and Pop Music</i> In-Class Activity: LP Record Choices
	3/24	Score Study Sheet 9: "Salt Peanuts"
	3/25	In-Class Work: Contradictions and Arrangements NAWM 193: Ellington's <i>Cotton Tail</i> Supplementary: Ellington, <i>The Nutcracker Suite</i> , Excerpts
	3/27	20th-Century Orchestra NAWM 173: Ravel's <i>Rapsodie espagnole</i> , I CPP 6
	3/29	Chapter 34 Quiz
Week 11	3/30	Band Works NAWM 175: Holst's Suite No. 1 in Eb for Military Band Supplementary: Mackey Work TBD
	3/31	Score Study Sheet 10: NAWM 170, Mahler's <i>Kindertotenlieder</i>

	4/1	In-Class Work: Listening to Your World 1: Mahler <i>Read HWM Chapter 32: Early 20th Century: Classical Tradition</i>
	4/3	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 LP Mini-Project 1: Initial Information Gathering
	4/5	Chapter 32 Quiz Listening Quiz 6a
Week 12	4/6	Minimalism NAWM 218: Reich's <i>Come Out</i> NAWM 219: Adams's <i>Short Ride in a Fast Machine</i>
	4/7	Score Study Sheet 11: NAWM 184, Stravinsky's <i>Rite of Spring</i>
	4/8	In-Class Work: Is the <i>Rite</i> ... Inflated?
	4/10	Film Music Supplementary: "You're a Mean One, Mr. Grinch" 1966/2000/2018 <i>Read HWM Chapter 36: Postwar Crosscurrents</i> Listening to Your World 2: Listening Journal
	4/12	Chapter 36 Quiz Extra Credit Score Study Sheet: Bernstein
Week 13	4/13	Video Game Music Supplementary Work: TBD Writing Requirement: Essay 2
	4/14	Score Study Sheet 12: TBD
	4/15	In-Class Experience/Work: Graphic Scores
	4/17	Ecomusicology Supplementary: Einaudi's <i>Elegy for the Arctic</i> Supplementary: Eric Whitacre's <i>Little Birds</i> LP Mini-Project 2: Listening Journal
	4/19	Listening to Your World 3: Soundwalk

Week 15	4/20	Pulitzer Winning Compositions NAWM 225: Shaw's <i>Partita for 8 Voices</i> Supplementary: Higdon's Violin Concerto Living Composer Discussion Board
	4/21	Score Study Sheet 13: Modern Scholarship
	4/22	In-Class Work: <i>Partita</i> Discussion
	4/24	NO CLASS - Reading Day Extra Credit: LP Mini Project 3: Song Analysis
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 the Wednesday of finals week, with a late extension period until 9:00 am on Thursday of finals week. The Cumulative Essay is required; failure to complete it will result in a grade reduction to the next lowest grade bracket.

Withdrawal and Drop Information

- January 16: Withdrawal without a fee
- February 6: Withdrawal with 25% refund
- April 10: Withdrawal deadline (W assigned)
- April 11-22: Drop and Withdrawal after deadline (petition required)