

Florida International University
School of Music

Music History Survey II
MUH 3212, Course #: 10092, 3 Credits,
(Cross-listed as MUH 5686)
Prerequisite: MUH 3211

Wertheim Performing Arts Pavilion, WPAC 150
Tuesdays and Thursdays, 11:00 am–12:15 pm
Spring 2012

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[Moodle Course Website Login](#)¹

COURSE DESCRIPTION, OBJECTIVES, & STUDENT LEARNING OUTCOMES

The second course in FIU's music history sequence covers the history of music in the Baroque and Classical periods, including the detailed study and analysis of its literature. With regard to music from Baroque & Classical eras, upon completion of this course the music major will be able to:

- identify the primary musical genres both aurally and visually
- place the music in its geographical, political, socioeconomic, and historical context
- recognize the aesthetics that define the music of each era
- characterize the musical style of the eras' major composers
- appreciate the working life of the professional musician throughout these eras
- understand basic theoretical issues that pertain to the music of these eras
- incorporate performance practice into historiography
- properly quote, paraphrase, and cite source material
- write a narrowly focused and properly cited research paper on performance practice

We will accomplish this through critical listening and analysis of selected recordings and in-class performances as well as a major directed assignment focusing on performance practice. Since the course is also cross-listed as a graduate review course, we may have the benefit of a broad range of knowledge and experience from which to draw. You are strongly encouraged to learn from each other as we journey through the history of our profession.



¹ Moodle login instructions can be found at <http://ecampus.fiu.edu/logininstruction.php>

MOODLE COURSE WEBSITE

Most course materials can be found at the Moodle Course Website, for which you are automatically registered. To log in, go to <http://ecampus.fiu.edu>.

REQUIRED TEXT, RECORDINGS, AND OTHER RESOURCES

REQUIRED

Hanning, Barbara. *Concise History of Western Music*, 4th ed. (Norton, 2009). ISBN 978-0-393-93251-5. This book will also be required for MUH 3213 & 3213.

Norton Anthology of Western Music (NAWM), 6th ed. Vol. 1 “Ancient to Baroque” (Norton, 2009). ISBN 978-0-393-93126-6.

Norton Anthology of Western Music (NAWM), 6th ed. Vol. 2 “Classical to Romantic” (Norton, 2009). ISBN 978-0-393-93127-3. This anthology will also be used for MUH 3213.

Bellman, Jonathan. *A Short Guide to Writing About Music*, 2nd ed. (Pearson, 2000). ISBN 978-0-321-18791-8. This book will also be required for MUH 3212 & 3213.

RECOMMENDED

The purchase of the *Concise History of Western Music* grants you access to the *StudySpace Student Website*, a free student website featuring listening quizzes, chapter outlines, additional recordings, and a music glossary. It also includes all but 14 of the listening examples from the Concise NAWM Recordings from which the listening portions of the tests will be drawn.

Norton Recorded Anthology of Western Music, 6th ed. CD-ROM, Concise Version (Norton, 2009). ISBN 978-0-393-11312-9. The listening portions of the exams in MUH 3211, 3212, & 3213 will be drawn from this CD collection.

Norton Recorded Anthology of Western Music, 6th ed. Vol. 1 “Ancient to Baroque” (Norton, 2009). ISBN 978-0-393-11309-9. This CD collection corresponds to Vol. 1 of the NAWM. Although you are only officially responsible for listening examples from the Concise CD edition, in class we will also listen to examples and examine corresponding scores from this fuller version. This collection will also be used for MUH 3213. If you decide to purchase the full-length CD collections, you need not purchase the Concise Version listed above.

Norton Recorded Anthology of Western Music, 6th ed. Vol. 2 “Classical to Romantic” (Norton, 2009). ISBN 978-0-393-11310-5. This CD collection corresponds to Vol. 2 of the NAWM. See comments above re. Vol. 1.

Burkholder, Peter J. and Jennifer L. Hund-King. *Study and Listening Guide* (Norton, 2010). ISBN 978-0-393-93526-4. Strongly recommended, this guide includes chapter objectives and outlines, study questions, analytical questions about the music, names and terms, and review questions. This book is also advised for MUH 3213.

Beason, Larry, and Mark Lester. *A Commonsense Guide to Grammar and Usage*. 5th ed. (Bedford/St. Martin's, 2000). ISBN 978-0-312-47095-1. This book is also advised for MUH 3212 & 3213.

<http://www.tc.umn.edu/~jewel001/grammar/>

<http://dictionary.reference.com/> offers the best on-line dictionary and thesaurus available, in addition to other resources such as foreign language translators and dictionaries, grammar and usage guides, and countless other fabulous tools.

RESERVE LIST

You will find many of the above items on reserve at the Green Library.

UNIVERSITY LEARNING CENTER

The FIU University Learning Center is available on both campuses to support you. They provide personalized attention tailored to your needs in a user-friendly environment that includes online support. You can get help writing a paper, reading more efficiently and increasing textbook comprehension, or even creating an individualized learning plan. The center is located in PC 247 (305-348-2180) on the main campus and at ACI 160 (305-919-5927) on the Biscayne Bay campus. Find them online at <http://learningcenter.fiu.edu>.

NAXOS MUSIC LIBRARY

As an FIU student, you have access to the Naxos Music Library, a digital online music collection, with 100,000+ classical, jazz, and world music tracks. To access either on-campus, or from home if you are connecting directly to the FIU computer network, no login is required: <http://FIU.NaxosMusicLibrary.com> and for the jazz add-on <http://FIU.NaxosMusicLibrary.com/jazz>

IMPORTANT: If you are accessing the system by any of the commercial providers, such as AOL, Naxos has to validate you as an FIU user. Go to the library home page at: library.fiu.edu and click on "Connect from Home" and follow the instructions. Then, proceed as above.

GRADING

You will earn 60% of your grade on three exams. Each exam covers about 1/3 of the material for the semester. The third exam is not a comprehensive final exam and as such will be presented during the last class session. It requires no more time or preparation than either of the two previous exams. There is no comprehensive final

exam in this class. Two separate brief quizzes will assess your retention of material from MUH 3211, the prerequisite for this course.

Each test will include listening so I urge you to regularly listen to the CDs that accompany the text. Do not wait until the last minute. Although each test will focus primarily on the material immediately preceding it in class, you are still responsible for materials tested previously. Each test generally includes the following types of sections:

1. Listening
2. Short Identification Fill in the blank
3. Short answer
4. Essay

Additional assignments are indicated below.

There are no make-up exams. If I am not notified (by your leaving me a dated phone or e-mail message) prior to or on the day of the missed exam or quiz, you will receive a zero. If I am given notice within these bounds, there are several options available to you to make up a portion of the missing grade; however, a makeup exam is not one of those options. Below is a copy of the page I will use to determine your final grade. I encourage you to keep score with me so that you know where you stand at all times.

There is no grading curve. Numerical grades translate into letter grades in the following standard fashion:

0 - 59 = F
 60 - 69 = D
 70 - 79 = C
 80 - 89 = B
 90 - 100 = A

X0 - X3 = letter grade minus
 X4 - X6 = letter grade
 X7 - X9 = letter grade plus

You are expected to respect your professor, guest lecturers, and each other in support of the learning experience. Your behavior, attitude, and treatment of others in class will be factored into your final grade in the form of the Class Comportment portion of your grade.

ACADEMIC MISCONDUCT

Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas, and community service. All students should respect the right of others to have an equitable opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all students are expected to adhere to a standard of academic conduct, which demonstrates respect for themselves, their fellow students, and the educational mission of the University. All students are deemed by the University to understand that if they are found responsible for academic misconduct, they will be subject to the Academic

Misconduct procedures and sanctions, as outlined in the Student Handbook

Academic misconduct will not be tolerated in this class. Ignorance of the law is no excuse. Violations of academic integrity will be punished. These violations involve the use of any method or technique enabling you to misrepresent the quality or integrity of any of your university related work. Toward this end, you are required to submit your Performance Practice Research Paper to me in hard copy and in electronic form to Turnitin, a plagiarism detection service contracted by FIU. You do not have to submit the Quotation and Citation Assignment to Turnitin.

Turnitin

Turnitin searches through billions of sources to determine how much of a paper is original and how much is misappropriated from another author without giving that author proper credit. It then presents me with an Originality Report that documents exactly what has been plagiarized and from where. For instance, if Turnitin determines that a student has plagiarized 25% of a paper, its originality score is 75%. 75% then becomes the highest score it can earn if everything else is perfect. If for instance, I grade that paper as an 85, the grade will actually be 63.75 ($85 \times .75$). An ostensible B has now gone to a D courtesy of Academic Dishonesty. Because of the extra steps now required to police plagiarism given the widespread incidence of this insidious activity last semester, grading and correcting your papers will now take much longer than in the past.

Getting Started in Turnitin

A requirement for this class is that each student must sign up with Turnitin. Simply go to <http://www.turnitin.com> and register using the following information:

Class ID: 4651492
Password: enroll

From here, follow the directions to create your own user profile. You may submit your papers to Turnitin at any time up until the due date. There are no resubmissions, i.e., you may submit your paper only once.

The following website offers superb explanations of what constitutes plagiarism:
<http://library.camden.rutgers.edu/EducationalModule/Plagiarism/>

If, after our first class meeting when we will have discussed all of this including citation, paraphrasing, etc., you still do not understand what plagiarism is, I am available to explain it to you individually. I also suggest that you come to me with any specific questions regarding this issue that may arise during the course of writing your papers.

Students committing academic dishonesty (cheating on tests, plagiarism, etc.) may be reported to university officials and in all cases will be dealt with severely. This website offers the sanctions instituted at Rutgers University for every type of

infraction: <http://www.camden.rutgers.edu/RUCAM/info/Academic-Integrity-Policy.html>. Our approach will be similar. If you have not already done so, please read through the *Standards of Student Conduct* in your FIU Student Handbook. The Standards address three major areas of moral integrity: *Academic Honesty, Respect for the Law, and Respect for People*.

ATTENDANCE & TARDINESS POLICY

You must attend class! Attendance will be taken at the commencement of each session. You miss class at your own peril for you are responsible for information presented in class whether or not you are in attendance. After 3 absences, for each successive absence, your grade will be lowered 3 pts. out of a total of the 100 pts. that make up your final grade. You may use these three excused absences for whatever you choose: a cold, car trouble, a bad day, etc. Excused absences in addition to these three include illnesses that require hospitalization, professional performances or conferences, participation in other FIU School of Music activities, and religious holidays, the last three of which require advance notification in writing.

It is also crucial that you show up for class on time. Arriving late disrupts the class and is inconsiderate to your professor and classmates. Accordingly, after 3 late arrivals, each following late arrival will result in lowering your grade by 1 pt. out of the 100 pts. that make up your final grade. In other words, you get three lates for free. After that they count.

CELL PHONES, RECORDING DEVICES, & LAPTOPS

You must turn off your cell phone upon entering the classroom. Class disruptions by a ringing cell phone will result in one point taken off your final grade for each instance. It is my legal right to prohibit any kind of recording of this class, and I am exercising that right. Therefore, recording devices of any kind, audio or video, are prohibited in this class. Violating this policy is illegal, and violators will be sanctioned. You may take notes using a laptop computer, however, should I happen to observe anything other than class notes on your screen, you will be penalized.

DISABILITY CLAUSE

Students with disabilities, as defined by law, have the right to receive needed accommodations if their disabilities make it difficult to perform academic tasks in the usual way or in the allotted time frame. In order to receive accommodation, however, students with must register with Disability Resource Center:

University Park Campus, GC 190
Voice: (305) 348-3532
TTY: (305) 348-3852
Fax: (305) 348-3850
Email: drcupgl@fiu.edu

ASSIGNMENTS

Your papers, etc. and their preliminary materials must be computer-generated, typewritten, or very neatly printed, and submitted in hard copy. If I cannot decipher or understand your work I cannot grade it. I therefore reserve the right to lower your grade appropriately if your work is indecipherable or unintelligible.

You may turn your work in at any time before the due date. The sooner, the better. Assignments are due at the beginning of class prior to the commencement of the class lecture on the due date. The following are the automatic penalties for late assignments submitted on:

The due date at any time following the commencement of the class lecture – 10%

The day following the due date – 20%

Two days following the due date – 30%

Three days following the due date – 40%, etc.

Do not knock on my door to turn in a late assignment. Place it in the manila envelope attached to my door, which I check before I leave for the day. You may also submit your paper to one of the office staff in Rm. 142, who will document the time of receipt. Papers left in my envelope after the office staff has left for the day are considered received the next day. It is your responsibility to confirm that I have received any late work you choose to submit.

It is your responsibility to maintain an electronic file or hard copy of every assignment you have turned in until after grades for this semester have been posted. This is for your protection.

I strongly encourage you to use the Paper Evaluation Sheet that is included in your bound class handout to guide your own editing of your work. Two superb resources to help you write a better paper can be found at:

<http://www.music.indiana.edu/som/courses/m401/M401how2.html>

and

<http://www.usu.edu/markdamen/WritingGuide/00intro.htm>

Also, make sure you have consulted “A Writer’s Checklist” from the inside cover of Bellman prior to submitting your assignments.

Quotation, Paraphrase, & Citation Assignment:

You must submit one quotation, properly introduced, cited, and footnoted from any article from any scholarly music journal found in the library and one from any music book (not including your textbook) with a call letter beginning with ML. One quote must be a standard quote with quotation marks; the other one must be a block quote. You must also provide a bibliographic citation for each. The goal of this

exercise is to learn how to properly handle these basic tasks. You will not be graded on content, only on proper punctuation and citation format. Consult Bellman, or for a more precise and detailed treatment of the topic, Turabian or the *Chicago Manual of Style*. You must also choose a sentence or two to paraphrase and cite (footnote and bibliography). For the paraphrase portion, you must include the original material and your paraphrase of it. You may take the original material from any music journal or book other than your textbook. The Bibliography for all three examples can be placed together on a separate page. Please consult the sample assignment on pp. 22-3 of your Course Handout, but note that this sample assignment does not include the paraphrase portion – you will receive an updated version of this sample assignment in class. My best advice is for you to follow that example precisely.

Performance Practice Research Paper:

Topic

You are to write a research paper on some aspect of performance practice in the Baroque and/or Classical eras. Your topic may consider aspects of Renaissance performance practice as well. You may choose to discuss specific techniques relative to the earlier version of your modern instrument or you may choose a more general topic that interests you. Some examples of performance practice project topics might be (either in general or specifically related to an instrument, voice, or ensemble) pitch, tuning and temperaments, intonation, fingerings, articulations, pronunciation, ornamentation, improvisation, tempo, mood, dynamics, dance, basso continuo, rhythm, notation, etc. You need not limit yourself to this list and may also elect to discuss the issue of historical performance practice in general. Consult the class schedule for the due dates. Failure to submit a topic for my approval by the due date stated below will result in a 5-10% penalty on the final paper grade. Your topic cannot be changed after the topic due date without my prior consent. See pp. 79-88 of the Course Handout for additional supplemental information.

Length

No less than 5 pages and no more than 7 pages in length including the bibliography.

Paper Format

Papers must be typed or computer generated and double-spaced. Page numbers are to be placed .5" from the paper's edge in the upper right hand corner, except for the first page's number, which can be centered at the foot of the page or omitted. The left margin is to be 1.25" and the right margin is to be 1-1.25". Subject headings are always helpful.

Citation Format

Footnotes and Bibliography are required and must be based on Turabian, Chicago Manual of Style, or Bellman. Failure to provide footnotes and bibliography will result in an automatic "F" for the paper. Titles are to be in italics. Endnotes and parenthetical notes are unacceptable. Footnote text is to be two font sizes smaller than that of the text. Footnotes must appear on the same page that they are cited. Footnote references follow punctuation marks. Bibliographic entries are to be single spaced within an entry and double-spaced between entries. Remember that footnotes and bibliography do not share identical formatting though they are related.

Internet Sources

Internet sources are permitted although they are strongly discouraged. No more than three internet sources may appear in your bibliography.

Punctuation Format

Punctuation marks must be enclosed within quotation marks. Two separate thoughts, each including a subject and a verb, must be separated by a semicolon, not a comma. When in doubt make two separate sentences.

Quotations

Presenting the words of another author word for word or nearly so in full or in part without quotation marks is considered plagiarism, even if the passage is cited. Plagiarism will be dealt with severely. Your paper must represent your thoughts, not those of someone else. All quotes must be cited and introduced. A quotation cannot stand alone as a sentence without an introduction. Any quote that is three or more lines in length must be in block quotes. Block quotes must be single-spaced. See one of the recommended style manuals (Bellman, Turabian, et. al.) for proper block quote formatting.

Spelling and Grammar

Spelling and grammatical errors will significantly lower your grade. To avoid these types of mistakes, you should proofread your paper in hard copy, read it aloud, or have a colleague proofread it.

Analyses, Examples, and Illustrations

In some cases it may be appropriate to provide stylistic analysis of a work discussed in your paper. This analysis can take whatever form you choose as long as it is organized and convincing. The presentation of your analysis will be greatly enhanced by the inclusion of some sort of graphic representation describing the composition's formal structure. Analytical charts and graphs, musical examples, and

illustrations must be labeled or identified according to Bellman or a similar musical style-writing guide.

OFFICE HOURS

My office hours are Tuesdays 3–4pm and Thursdays 2pm–3pm. Every other Tuesday I may be a few minutes late if the Faculty Senate meeting that precedes my office hour runs past its scheduled time. It's always best to make an appointment with me in advance because otherwise my office hours will be allocated on a first come first serve basis. E-mail is by far the easiest and most reliable way to reach us.

You are obligated to check you FIU e-mail address on a daily basis because that is how FIU and your professors are set up to communicate with you. If you prefer to use some other e-mail address, I suggest that you have your FIU e-mail forwarded to the account you do use.



Student Evaluation Sheet

Element & %	Grade	Score (Grade x %)
1st Exam (20%)	_____	_____
1st Med / Ren Review Quiz (5%)	_____	_____
2nd Exam (20%)	_____	_____
2nd Med / Ren Review Quiz (5%)	_____	_____
3rd Exam (20%)	_____	_____
Q, P, & C Assignment (5%)	_____	_____
Performance Practice Paper (20%)	_____	_____
Class Comportment (5%)	_____	_____
	Total Score =	_____
Minus absences and lates beyond 3	-	_____
	Final Grade =	_____

Notes:



CLASS SCHEDULE

The following is the class schedule with the appropriate reading assignments assigned to the approximate dates during which they will be discussed in class. At times, we will find ourselves behind and other times ahead of schedule. To get the most out of our sessions together, it is best for you to complete the reading assignment before we meet. The class schedule is subject to change with notice.

T	January	10	Class Introduction & MUH 3211 Review
H		12	The Long Seventeenth Century Introduction (pp. 169–181)
T		17	Performance Practice
H		19	Vocal Music of the Early Baroque and the Invention of Opera (pp. 182–191)
T		24	Video: the World of Claudio Monteverdi
H		26	The First Operas & Opera in Rome and Venice (pp. 191–199)
T		31	1st Med/Ren Review Quiz , Vocal Music for Chamber and Church in the Early Baroque (pp. 200–211)
H	February	2	Quotation & Citation Assignment Due , Initial Correction of Assignments in Class, Class Discussion of Performance Practice Paper
T		7	Lutheran Church Music (pp. 211–215)
H		9	Instrumental Music in the Seventeenth Century (pp. 216–230)
T		14	Performance Practice Paper Outline & Bibliography Due , Ensemble Music (pp. 231–241)
H		16	Lute Informance, Review for Exam No. 1
T		21	Exam No. 1 (pp. 169–241; NRAWM Concise CD2: 38–61, CD3: 1–2)
H		23	Opera and Vocal Music in the Late Seventeenth Century: Italy, France, & England (pp. 242–260)
T		28	Opera and Vocal Music in the Late Seventeenth Century: Germany; Baroque Music in the Early Eighteenth Century: Italy & France (pp. 260–274)
H	March	1	Video: Handel's Italian Connection
T		6	2nd Med/Ren Review Quiz , J.S. Bach (pp. 275–289)

H		8 Performance Practice Paper Due , Bach continued, G.F. Handel (pp. 289–301)
T		13 Spring Break – No Class
H		15 Spring Break – No Class
T		20 Handel continued
H		22 The Eighteenth Century Introduction (pp. 303–313), Review for Exam No. 2
T		27 Exam No. 2 (pp. 242–301; NRAWM Concise CD2: 62–69, CD3: 3–60)
H		29 The Early Classic period: Opera and Vocal Music (pp. 314–324)
T	April	3 Opera Reform, The Early Classic Period Instrumental Music: Sonata (pp. 324–333)
H		5 Symphony, Empfindsam Style, Concerto (pp. 334–341)
T		10 Franz Joseph Haydn (pp. 342–356)
H		12 Haydn continued, Wolfgang Amadeus Mozart (pp. 357–375)
T		17 Mozart continued, Review for Exam No. 3
H		19 Exam No. 3 (pp. 303–375; NRAWM Concise CD3: 61–77, CD4: 1–37)
H		26 Semester Review

