

**MUSI 405**  
**Survey of Music in America**  
**Summer, 2022**

Instructor: Rob Haskins, D.M.A., Ph.D. <rob.haskins@unh.edu>  
Office Hours: Email with questions or to schedule a video meeting  
Meeting Info: Online  
Textbook: None

### Course Description

MUSI 405 introduces students to two musical traditions of the United States—jazz and classical or concert music—in order to explore how music signifies as an interpretable art form and functions as a historical artifact, within a social practice, as an expression of individual subjectivity, and as an expression of cultural identity. It also attempts to draw connections between American music and the country’s history and cultural life.

### Course Objectives

This 400-level course assumes no prior background in music. The course will include commentary on both instrumental and vocal musical forms and furnish opportunities for you to listen carefully to them. Along the way, I will give a brief history of American jazz and classical music traditions along with representative works from that history. I have high expectations for your performance, but I balance these high expectations with my commitment to teach to the best of my ability. I am always happy to discuss any aspect of this course at *any* time. Do not suffer in silence.

For MUSI 405, students should keep in mind the following objectives:

- (1) increase general understanding of American jazz and classical music in the twentieth century;
- (2) listen to assigned musical works sufficiently to describe selected passages from them;

## Course Structure

MUSI 405 is divided into two units of roughly equal length, to cover history and music from around 1900 to around 1945 and from around 1945 to the present. The two large units alternate between jazz and concert (classical) music.

### LECTURES

Lectures are delivered as video podcasts of the PowerPoint presentations for the course with a voiceover; they will be devoted to topics listed in the “MUSI 405 At a Glance” section below. I will ask you to pause the podcast to listen to pieces discussed in the podcast. Recordings will be available via YouTube or (more rarely) Spotify and Canvas. Although you will be able to pass without listening to any music, it will make more sense to listen to the pieces after they are described in the lectures. Exams will ask you (among other things) to discuss the sound of various compositions, and good answers to such questions will usually result in a high grade in the course overall.

If links don't work, contact me immediately.

## Assessment

### GENERAL

Your semester grade will be represented as a percentage, determined from:

Exam 1	40%
Exam 2	40%
Review Quizzes	20%
<b>TOTAL</b>	<b>100%</b>

I use the following grading scale:

95–100	A	77–79	C+
90–94	A–	73–76	C
87–89	B+	70–72	C–
83–86	B	60–69	D
80–82	B–	0–59	F

So long as you attempt to complete an exam on time, the *lowest* grade you can receive is 50%. (I reserve the right to rescind this principle if students seem not to make any effort in the work they submit.)

## EXAMS

The two exams—both taken online—will test you on your understanding of key terms and other concepts and the general chronology of musical developments. An exam may include a short essay question that requires some critical thinking and synthesis of the course material. Some exam questions will ask you to listen to a composition discussed in the podcasts and answer questions about what you hear. Review sheets for the exam will be posted on Canvas.

## REVIEW QUIZZES

The review quizzes are assigned after each week of lectures and should be turned in by the due date if possible. They are simple Canvas tests involving true/false, multiple choice, matching, and short answers to help reinforce the important material from that week.

## Course Policies and Miscellaneous Statements

### ATTENDANCE

There is no attendance policy, but I urge you to go through the course material regularly so that you aren't put in the unpleasant position of cramming material before an exam. The course material will be available from December 28. Exams will appear on the day they are assigned in the "MUSI 405 At a Glance" section, below.

### DUE DATES AND LATE POLICY

Due dates are clearly listed in Canvas.

I will not grade a late assignment unless I grant an extension; extensions are sometimes unavoidable, but I don't automatically grant these requests because I believe it's unfair to the other students who have taken the time and effort to prioritize their work so that they can meet deadlines. In order to qualify for an extension, you must contact me in advance (no later than 5 p.m. the day before a stated deadline). If I grant an extension, you must complete it by the time of the agreed-upon deadline or I won't grade it. If you have difficulty prioritizing work, see me; I can help.

### GENDER-NEUTRAL LANGUAGE AND PRONOUNS

If possible, adopt the habit of using substitutes for male-gendered words—for instance, "humankind" instead of "mankind," "employees" instead of "manpower," "intermediary" instead of "middle man," "chairperson" or "chair" instead of "chairman," and so on.

Also, a singular noun that is referred to later in a sentence by a pronoun must be in the form of a singular pronoun; by convention, "he" has classically been used, as in the sentence "The **listener** chooses the approach he **wants** to take." Feminist and transgender identities, however, are unduly marginalized by always choosing forms of "he." One solution is to recast the sentence

in plural, so that forms of “they” can be used instead (“**Listeners** choose the approach **they** want to take.”); I myself prefer alternating between male, female, and the gender-neutral singular pronouns “they, them, their,” etc. Do not use forms of “he/she” as they are unwieldy.

**NOTE:** Please let me know your pronouns.

#### ACADEMIC DISHONESTY

Please note the University has no tolerance for students who break the University Academic Honesty Policy. Please see the Students Rights, Rules, and Responsibilities Handbook for a full description.

I take student academic misconduct—in particular, plagiarism—very seriously. Plagiarism means the literal quotation, near-literal quotation, or paraphrase without attribution of original observations or conclusions in published work (either in print or electronic) by someone else.

I will implement the following sanctions when I discover instances of academic dishonesty:

First violation: You will receive a “0” score for any assignment, paper, or exam that contains plagiarized material.

Second violation: You will receive a failing grade for the course.

You have the right to be notified in writing when I discover instances of academic misconduct, and you have the right to respond to this notification. The second instance of academic misconduct must be reported to the department chair and to the associate dean of your college.

#### CANVAS

UNH uses Canvas as its course-delivery system; please check it often (at least daily) for announcements and updated content. All assignments will appear through Canvas, which includes a convenient calendar showing due dates. It is best to access Canvas through Mozilla Firefox or Safari; Google Chrome has less functionality. I am not generally able to help with technical problems; feel free to write me if you encounter them, but keep in mind that most technical questions are best handled by the computer help desk (862-4242).

#### HEALTH AND SAFETY STANDARDS FOR MUSIC

The Department of Music adheres to the National Association of Schools of Music Health and Safety Standards. You can find information relating to this subject at

<http://cola.unh.edu/sites/cola.unh.edu/files/departments/Music/pdf/HearingHealth.pdf>.

#### ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

According to the Americans with Disabilities Act (as amended, 2008), each student with a disability has the right to request services from UNH to accommodate his/her disability. If you are a student with a documented disability or believe you may have a disability that requires accommodations, please contact Student Accessibility Services (SAS) at 201 Smith Hall. Accommodation letters are created by SAS with the student. Please follow up with your instructor as soon as possible to ensure timely implementation of the identified accommodations in the letter. Faculty have an obligation to respond once they receive official notice of accommodations from SAS, but are under no obligation to provide retroactive accommodations.

#### CONFIDENTIALITY AND MANDATORY REPORTING

The University of New Hampshire and its faculty are committed to assuring a safe and productive educational environment for all students and for the university as a whole. To this end, the university requires faculty members to report to the university's Title IX Coordinator (Donna Marie Sorrentino, [dms@unh.edu](mailto:dms@unh.edu), 603-862-2930/1527 TTY) any incidents of sexual violence and harassment shared by students. If you wish to speak to a confidential support service provider who does not have this reporting responsibility because their discussions with clients are subject to legal privilege, you can find a list of resources here ([privileged confidential service providers/resources](#)). For more information about what happens when you report, how the university considers your requests for confidentiality once a report is made to the Title IX Coordinator, your rights and report options at UNH (including anonymous report options) please visit ([student reporting options](#)).

#### ABSENCES FOR NON-ACADEMIC REASONS

Should you require it, you will be notified via letter from the Dean of Students in cases where a student is experiencing an aggravated and compelling non-academic circumstance beyond their control and for which the Dean of Students has documentation. Please do not ask students for documentation yourself. Rather refer the student to the Dean of Students. Once you receive a dean's letter, it is within your authority to determine what remedy or accommodation is appropriate (see the [Student Rights, Rules and Responsibilities Academic Policies, 04-Attendance and Class Requirements.](#))

#### EMOTIONAL AND MENTAL HEALTH

Your academic success in this course is very important to me. If, during the semester, you find emotional or mental health issues are affecting that success, please contact the University's Counseling Center (3rd floor Smith Hall: 603-862-2090/TTY:7-1-1), which provides counseling appointments and other mental health services.

MUSI 405 at a Glance  
Summer 2022

<p>Week 1</p> <p>5/23/21</p> <p>5/24/21</p> <p>5/25/21</p> <p>5/26/22</p> <p>5/27/22</p>	<p>Meeting 1—Introduction to Course</p> <p>Meeting 2—Historical Context 1900 to 1945</p> <p>Meeting 3—Musical Elements of Jazz</p> <p>Meeting 4—The Roots of Jazz</p> <p>Meeting 5—New Orleans Jazz</p>
<p>Week 2</p> <p>5/30/22</p> <p>5/31/22</p> <p>6/1/22</p> <p>6/2/22</p> <p>6/3/22</p>	<p>Meeting 6—New York Jazz</p> <p>Meeting 7—Classical Music from 1880 to 1930</p> <p>Meeting 8—Avant-Garde Classical Music from 1900 to 1930</p> <p>Meeting 9—Mainstream Classical Music from 1930 to 1939</p> <p>Meeting 10—Mainstream Classical Music from 1945 to 1955</p>
<p>Week 3</p> <p>6/5/22</p> <p>6/7/22</p> <p>6/8/22</p> <p>6/9/22</p> <p>6/10/22</p>	<p>Meeting 7—Count Basie, Duke Ellington</p> <p>Meeting 8—Swing</p> <p>Meeting 9—Exam 1</p> <p>Meeting 10—Historical Background after 1945</p> <p>Meeting 11—Avant-Garde Classical Music in the '60s: Babbitt</p>
<p>Week 4</p> <p>6/13/22</p> <p>6/14/22</p> <p>6/15/22</p> <p>6/16/22</p> <p>6/17/22</p>	<p>Meeting 12—Avant-Garde Classical Music in the '60s: Cage</p> <p>Meeting 13—Bebop</p> <p>Meeting 14—Bebop, Part 2</p> <p>Meeting 15—Jazz and Jazz Composers in the 1950s</p> <p>Meeting 16—Modal Jazz</p>
<p>Week 5</p> <p>6/20/22</p> <p>6/21/22</p> <p>6/23/22</p> <p>6/24/22</p>	<p>Meeting 17—Avant-Garde Jazz</p> <p>Meeting 18—Minimalism</p> <p>Meeting 19—Post-Minimalism</p> <p>Meeting 20—Exam 2</p>