

**MUSI 711/811**  
**Twentieth and Twenty-First Century Music**  
**Spring, 2023**

- Instructor:** Rob Haskins, DMA, PhD <[rob.haskins@unh.edu](mailto:rob.haskins@unh.edu)>
- Office Hour:** (by appointment—schedule at [calendly.com/robhaskins-unh](https://calendly.com/robhaskins-unh))
- Meeting Info:** M223, PCAC, Tuesday and Thursday, 2:10 p.m.—3:30 p.m.
- Required Textbook:** Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. New York: W. W. Norton, 1991.
- Recommended:** Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. 9th ed., rev. Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams. Chicago: University of Chicago Press, 2018. [library copy in reference: LB2369 .T8 2018]

### **Course Description**

MUSI 711/811 offers a survey of twentieth-century and contemporary music from historical, stylistic, and aesthetic perspectives in greater depth than is possible during the one-year history and literature survey (MUSI 501 and 502). Drawing upon various primary, secondary, and tertiary sources, the course traces the general historical outlines while offering, along the way, a glimpse of the rich music scholarship of the period that has appeared since around 1980.

### **Course Objectives and Structure**

The study of music is holistic, requiring the synthesis of knowledge gained in previous courses as well as your own experiences in music-making. What you have learned in your four semesters of theory and two of music history are essential to courses with 700 numbers. While I have high expectations for you, I also promise to teach to the best of my ability and urge you to treat me as a resource in and outside of the classroom. I am always happy to discuss any aspect of this course at any time. My principal aim is to introduce the wide variety of music from this period and to enhance your understanding of its aesthetic principles, historical context, and technical features. In so far as possible, I would like to include time for discussion of the course content.

For MUSI 711, students should keep in mind the following objectives:

- (1) increase general understanding of various musical styles in the late nineteenth, twentieth, and early twenty-first centuries;
- (2) apply this understanding to the expressive interpretation of this music; engage with this interpretation as both a listener and performer;
- (3) listen to and study the assigned musical works (including score study when possible) sufficiently to identify audio excerpts from them;
- (4) develop skills in critical reading and writing;
- (5) become further acquainted with research questions and methodologies practiced in music scholarship for this historical period.

#### LECTURES

Most class meetings will be devoted to lectures that provide context for the ungraded reading assignments. They will include opportunities to experience music together (in either audio or audiovisual format, as appropriate), remarks about its aesthetic background and stylistic aspects, and informal discussion (question and answer) with you about the material for that day. I may include music not included in the listening assignments for comparison purposes or to offer a wider variety of repertory.

Each lecture will be associated with a PowerPoint presentation that will be available after class for review and/or download. My PowerPoint presentations do not simply reproduce my lecture notes, but rather the main points. These main points are there to help guide your note taking, and I would think your notes should contain more than the PowerPoint content. I use Kaltura Capture for lectures; these videos will be available on Canvas.

#### UNGRADED READING ASSIGNMENTS

Each class meeting will be associated with a chapter or excerpt from Morgan's *Twentieth-Century Music*. For the best results, take notes (taking notes in your own words is better than highlighting), write for yourself a general summary of important points, and make note of any passages you don't understand so you can ask me about them.

#### HONORS AND GRADUATE STUDENTS

You will have additional work, which will generally consist of additional readings and a one-page paraphrase of a scholarly essay. See me no later than next week to discuss this requirement and to develop a plan for fulfilling it. Also plan on meeting with me outside of class in order to enhance your experience in accord with the honors status or graduate-level of the course.

## Assessment

### GENERAL

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

Reading Quizzes	20%
3 Listening Tests @ 10% each	30%
Writing Assignment	25%
Exam 1	15%
Final Exam (Cumulative)	10%
<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 or writing assignment on time, the lowest grade you can receive is 50%. If you make no attempt, I reserve the right to assign a grade of 0%.

### MINIMUM AMOUNT OF ACADEMIC WORK EACH WEEK

According to the UNH document “Student Rights, Rules, and Responsibilities,” the university requires, at a minimum, the equivalent of three hours of student academic work each week per credit hour (§04.211 (fs) at

[https://www.unh.edu/sites/default/files/departments/student\\_life/final\\_pdf\\_90521.rights\\_and\\_rules\\_2018-2023\\_for\\_website\\_wtoc\\_corr.pdf](https://www.unh.edu/sites/default/files/departments/student_life/final_pdf_90521.rights_and_rules_2018-2023_for_website_wtoc_corr.pdf). I advise you to schedule daily time to meet the

requirement for this course, understanding that 12 hours per week is a minimum requirement.

This is sometimes neither possible nor necessary, but is in general a good recommendation.

### READING QUIZZES

The reading quizzes draw from the ungraded homework—reading chapters or sections of chapters from the Morgan textbook. The quizzes track your progress in understanding the material, some of which will not be covered in class. They will generally take the form of true/false, multiple choice, and short-answer questions.

## LISTENING TESTS

Each listening test comprises ten short excerpts, each around 90 seconds in length, from eight important twentieth-century compositions. (The list for each test will be available in this syllabus and on Canvas.)

For each excerpt, you will supply 1) the name of the composer; 2) the title of the larger composition or collection from which the listening example is taken; 3) the title of the particular movement, if applicable; and 4) date of composition or publication plus or minus 5 years.

Please listen to the works *often*. You cannot succeed on the tests if you try to cram the weekend or, worse, the night before.

## WRITING ASSIGNMENT

MUSI 711/811 is a writing-intensive course, which requires you to complete an essay in stages so that you better understand the process of organizing and writing a paper. You will choose a piece from the list provided on Canvas and in this syllabus. Using around 10 bibliographic sources, the paper should give historical background on the piece, some technical or analytical comments, and a description of its expressive profile (i.e., what is the emotional experience of hearing the piece as opposed to how it is constructed?). Then you will complete the paper in four separate stages over the semester according to the following schedule:

February 7, 2023	thesis statement, paper outline, and bibliography due
March 7, 2023	first draft due
April 18, 2023	final draft due

See Canvas for assignments giving more detailed information on each of these stages.

## EXAM

The exams test general knowledge from lectures and readings. They may be given as take-home exams, to be completed and uploaded to Canvas.

Each exam can contain one or any combination of the following elements:

(1) Short Identifications (10 to 12 out of 15 total, each 3 points): Short definitions of people, places, compositional techniques, and so on, taken from the lectures, ungraded reading assignments, and quizzes.

**Examples:** Weltanschauungsmusik, texture music, hexachordal combinatoriality

(2) Short Essays (1 or 2 for 50–100 points): Questions that can be answered in one to several paragraphs, with or without an explanatory diagram.

**Examples:**

(a) Briefly discuss the formal design and dramaturgy of Stravinsky's *L'Histoire du Soldat*.

(b) Describe one form of institutional support for composers in the twentieth century.

(3) Long Essay 200–300 points): Generally, the long essay will ask you to synthesize knowledge from all or several of the assignments in response to a broad question.

Sometimes, you will have a choice.

**Examples:**

(a) Compare and contrast three symphonic compositions from three different countries, chosen from (1) Austria (2) England (3) United States (4) Russia.

(b) Discuss interactions of progressive and conservative tendencies in music from the second half of the twentieth century.

The final exam is *cumulative*. There will be a combination of the above written sections from Unit 1 as well as from Unit 2.

## Course Policies and Miscellaneous Statements

### ATTENDANCE

Regular attendance is required. Since lectures will frequently amplify and diverge from the text in your book, I expect all students to come to every class unless prevented by illness or emergency. Doctor's appointments, meetings with other professors, class trips, etc. do not count as emergencies: please speak or write to me ahead of time if you have a UNH-related conflict. At my discretion, I will lower your final grade for chronic absences or chronic lateness by assigning the next lower grade (A to A–, etc.).

### ADJUSTMENTS TO ASSIGNMENTS

The list of assignments for this course is *provisional*. Over the years, I have introduced additional assignments if the ones listed aren't working or are too difficult. I have also reduced the number of assignments. All of this is dependent upon you, the students, many of whom I've never met. If you are confused about changes, please see me; don't suffer in silence.

### PROBLEMS ABOUT CLASS MEETINGS

Don't suffer in silence.

### USE OF ELECTRONIC DEVICES

Laptop and tablet computers are always allowed for the purpose of taking notes or engaging with material in the class meeting to expand understanding or offer clarification. They aren't allowed to check email or access YouTube, TikTok, Snapchat, Instagram, Facebook, i.a. (also referred to as *media multitasking*). If I see two students looking at the same screen, I'll assume that the use isn't allowed and probably ask them to put down their device for the remainder of the class meeting.

Mobile phones are *never* allowed unless you make a compelling case for using them for the purpose of classroom engagement.

In a 2018 study published in the *International Journal of Educational Technology in Higher Education*, "Efficient, Helpful, or Distracting? A Literature Review of Media Multitasking in Relation to Academic Performance," Kaitlyn E. May and Anastasia D. Elder state that

The research indicates that media multitasking interferes with attention and working memory, negatively affecting GPA, test performance, recall, reading comprehension, note-taking, self-regulation, and efficiency. These effects have been demonstrated during in-class activities (largely lectures) and while students are studying. In addition, students struggle to accurately assess the impact media multitasking will have on their academic performance.

This article is available for your review in Canvas, residing in the module called

### SYLLABUS AND IMPORTANT DOCUMENTS.

### DUE DATES AND LATE POLICY

Due dates are clearly listed in the Assignments. Try to follow them. I allow some flexibility on a case by case basis. At my discretion, I will enforce the policy below:

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.

### OFFICE HOURS

Office hours are by appointment <[calendly.com/robhaskins-unh](https://calendly.com/robhaskins-unh)>. Additionally, feel free to see me anytime my door is open.



**EMAIL**

To promote greater focus and a better work–life balance, I generally answer email twice or several times a day from Monday to Friday and Sunday. I usually do not answer email after 5 p.m. and will not read email on Saturdays.

**NOTES ON PAPER PREPARATION**

For many years now, I’ve made available online a very short style sheet called “Notes on Paper Preparation” (NoPP); you can find NoPP in **SYLLABUS AND IMPORTANT DOCUMENTS**. It describes a number of errors commonly made in student writing and advice on how to avoid them. You should read this style sheet *every* time you write something for me. In revisions, a marginal comment that says “NoPP” or “§x” (where “x” corresponds to one of the numbered sections in NoPP) means that you have made a mistake that is discussed in NoPP and that I expect you to review NoPP, correct the mistake, and resubmit your work within a week. If you fail to do so, I will lower your grade as follows:

1 error	2%
2 errors	4%
3 errors	6%
4 errors	8%
5 errors	10%

**LGBTQ+, POC, PRONOUNS, COMPASSION**

My pronouns are “he,” “him,” and “his.” If you’d like to share yours, I would be grateful to know them. If possible, avoid the usage of male-gendered words—for instance, “mankind,” “chairman,” and so on. Use “he,” “she,” and “them” side by side in your writing.

Mistakes in usage, and in other things, are bound to happen. Make a safe space for nonbinary, LGBTQIA+, or POC students. And for nonbinary, LGBTQIA+, or POC students, make a safe space for your CIS and/or white friends, giving them a judgment-free opportunity for them to learn. Shaming is unproductive and psychologically harmful. I’ve added a helpful essay from the *New York Times*, “The ABCs of LGBTQIA+,” in the module called **SYLLABUS AND IMPORTANT DOCUMENTS**. You can also find an opinion piece by Loretta Ross for the *New York Times*: “I’m a Black Feminist; I Think Callout Culture is Toxic.” These readings are optional, designed to promote more nuanced conversations around these topics.

**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**

If you are experiencing grave difficulties that result in your absence from class, please go *immediately* to the Dean of Students. The dean usually informs all faculty by letter in cases where a student is experiencing an aggravated and compelling non-academic circumstance beyond their control and for which the dean has documentation. (Experience has shown this not to be true always.) I can't ask students for documentation yourself, but please email me to let me know you have such a letter so that I can follow up on it with the dean. Once I receive a dean's letter, it is within my authority to determine what remedy or accommodation is appropriate (see the [Student Rights, Rules, 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 [Psychological and Counseling Services](#) (PACS; located on the 3rd floor Smith Hall; telephone 603-862-2090/TTY:7-1-1), which provides counseling appointments and other mental health services.

**CLASSROOM DECORUM**

To insure a climate of learning for all, disruptive or inappropriate behavior (repeated outbursts, disrespect for the ideas of others, etc.) may result in exclusion (removal) from this class. As a reminder, cell phone/pda, etc. use, including text messaging, is not permitted in this class by Faculty Senate rule unless by instructor permission. See policy on USE OF ELECTRONIC DEVICES, above.

Also, please practice the art of respectful communication and learn to interact productively with those who do not share your beliefs in every detail.

**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 on our web page:

<https://cola.unh.edu/music/academics/health-safety>.

**CAREER AND PROFESSIONAL SUCCESS**

Career and Professional Success (CaPS) is the career services team at UNH. CaPS can support you throughout the career exploration and planning process. Resources and services are available for the following topics: major and job exploration, searching for jobs and internships, resume and cover writing, networking, interviewing, salary negotiation, and applying to graduate school or the Peace Corps. To learn more about how CaPS can support your career development, visit <https://www.unh.edu/career/>. To speak with a member of the COLA Career and Professional Success team, please email [cola.caps@unh.edu](mailto:cola.caps@unh.edu). To book an appointment with a professional career advisor, please visit Handshake <https://my.unh.edu/task/durham/handshake>.

## Repertoire for Listening Tests

Test 1	Test 2	Test 3
Mahler: Symphony No. 9 (1910): II and IV	Bartók: Concerto for Orchestra (1943): I, II, IV, V	Cage: <i>Song Books</i> (1970): 3, 17, 49, 91
Strauss: Moonlight Music and Final Scene from <i>Capriccio</i> (1945)	Hindemith: Symphonic Metamorphosis on Themes of Carl Maria von Weber (1943): I, I, III, IV	Carter: String Quartet No. 3 (1971)
Debussy: <i>Prelude to the Afternoon of a Faun</i> (1898)	Schoenberg: Piano Concerto (1942): I, II, III	Reich: <i>Music for Mallet Instruments, Voices and Organ</i> (1973)
Ravel: <i>Alborada de Gracioso</i> (orchestral transcription, 1918)	Webern: Symphony, Op. 21 (1928): I, II	Glass: <i>Dance</i> (1979), Nos. 1 and 2
Vaughan Williams: <i>English Folk Song Suite</i> (1924): I, II, III	Prokofiev: Piano Sonata No. 7 (1942): I, III	Morris: <i>MA</i> (1992)
Schoenberg: String Quartet No. 2 (1908): I, II, IV	Shostakovich: Symphony No. 10 (1953): I, II	Saariaho: <i>Verblendungen</i> (1984)
Webern: Five Pieces for String Quartet (1909): I, II, III, IV, V	Tippett: Double String Concerto (1939): I, II	Lauridsen: <i>Chansons de Roses</i> (1993): 1, 2, 4, 5
Stravinsky: <i>Symphony in Three Movements</i> (1945): I, II, III	Persichetti: Symphony No. 6 (1956): I, II, III, IV	David Maslanka: Symphony No. 4 (1993)

Recordings and at least some scores will be available on Canvas.

## Repertoire for Paper

Debussy: *La Mer* (1905)

Schoenberg: *Pierrot Lunaire* (1912)

Stravinsky: *The Rite of Spring* (1913)

Berg: *Wozzeck* (1922)

Bartók: Concerto for Orchestra (1943)

Britten: *Peter Grimes* (1945)

Persichetti: Symphony No. 6 (1956)

Cage: *Song Books* (1970)

Glass: *Einstein on the Beach* (1975)

Maslanka: Symphony No. 4 (1993)

**MUSI 711/811 at a Glance  
Spring 2023**

Week 1 1/24–1/26/23	Introduction to Course; Some Transitional Figures (2 meetings)
Week 2 1/30–2/2/23	Some More Transitional Figures; The Atonal Revolution (2 meetings)
Week 3 2/9–2/13/23	New Tonalities; Beyond the Continent (2 meetings)
Week 4 2/20–2/24/23	Neoclassicism (2 meetings)
Week 5 2/27–2/29/23	Listening Test 1; Expressionism at the Opera (2 meetings)
Week 6 3/6–3/10/23	The Twelve-Tone System (2 meetings)
Week 7 3/13–3/17/23	The Influence of Politics; England after World War I (2 meetings)
Week 8 3/20–3/24/23	The United States 1(2 meetings)
Week 9 3/27–3/31/23	Integral Serialism; Listening Test 2 (2 meetings)
Week 10 4/3–4/7/23	Exam 1 ; Chance Composition and Indeterminacy (2 meetings)
Week 11 4/10–4/14/23	Innovations in Form and Texture; The New Pluralism (2 meetings)
Week 12 4/17–4/21/23	A Return to Simplicity; Developments in Technology (2 meetings)
Week 13 4/24–4/28/23	Philip Glass: <i>Einstein on the Beach</i> ; Listening Test 3 (1 meeting) (2 meetings)
Week 14 4/31–5/5/23	Guest Presentation; Music after 1990
Week 15 5/8–5/12/23	Review for Final Exam; Course Evaluations (2 meetings)
TBA	Final Exam