

MUSI 502
History and Literature of Music
Spring, 2022

- Instructor:** Rob Haskins, D.M.A., Ph.D. <rob.haskins@unh.edu>
- Office Hour:** M214, PCAC, Wednesdays, 1:00 p.m. to 3:00 p.m. (and by appointment—email <rob.haskins@unh.edu> with 4 or 5 possible times)
- Meeting Info:** M223, PCAC, Tuesday and Thursday, 2:10 p.m.—3:30 p.m.
- Required Textbook:** Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*. 9th ed. New York and London: W. W. Norton, 2014.
- Recommended:** Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 9th ed., rev. Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams. Chicago: University of Chicago Press, 2018. (copy on reserve)

Course Description

MUSI 502 concludes a two-semester survey of Western music (in the second semester, from about 1730 to the present). Music reflects a number of interconnected actions and environments: the composer and his or her style, aesthetics, and specific compositional techniques are important, of course, but so are (to name but a few examples) the wealthy patron who asks for a work to be composed, the performers who realize the notated score, the audiences who heard the piece originally (as well as the audiences who listen today), media for music dissemination (copyists, publishers, sound and video recording, etc.), and the social factors that give rise to music production and reception. We will explore this complex network from a variety of perspectives in order to understand the extent of this complexity and also to understand how music contributes to or is a manifestation of broader aspects of Western history. In the second semester, we will also explore music from cultures that are distinct from the Western classical tradition, especially jazz; such musical traditions have their own cultural, social, and historical importance, and their collective interactions with the classical tradition are becoming increasingly important.

Course Objectives

In my 500-level courses, I assume you have successfully finished the first year of music theory and aural skills; it is important to apply the skills learned in those courses to mine. I regard 500-

level courses as more difficult than ones at the 400 level and accordingly I have higher expectations for your performance. I balance these high expectations with my commitment to teach to the best of my ability. I 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.

For MUSI 502, students should keep in mind the following objectives:

- (1) increase general understanding of various musical styles from 1730 to the present;
- (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.

LECTURES

Most class meetings will be devoted to lectures that provide context for the 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. It is *possible* that occasional unannounced quizzes will sometimes take the place of or supplement this informal discussion. (See more in the Assessment section, below.)

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. Please feel free to record my lectures if you wish.

My own lectures should be thought of as *separate from*, and not *equivalent to*, the information that is covered in your reading and listening assignments. For this reason, it is *essential* that you all keep up with the reading and listening assignments for the course. I will not cover everything that is discussed in the readings, and I may say things in class that do not appear in the book. Occasionally, I may disagree with observations in the book. In these rare cases, I have the final word.

TEXTBOOK READING ASSIGNMENTS

Each class meeting will be associated with a chapter or excerpt from the *History of Western Music*. 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. More important, you should learn to engage with this material in your own unique and personal way.

LISTENING ASSIGNMENTS

All of the class meetings are associated with compositions in various musical styles appropriate to the subject for that day's class meeting and can be found in my listening assignments created at the Naxos database (TBA) and in some cases, through posted links to DRAM (Database of Recorded American Music or YouTube (tell me if the links are broken). Listen to these works, several times if possible, before the class meeting where they appear. The lectures and readings will often make more sense if you have the sound of the music in your head. Scores will usually be found in anthologies I have created; they are available in the module named SYLLABUS AND IMPORTANT DOCUMENTS. Occasionally there won't be a score.

HONORS STUDENTS

You will have additional work, which will generally consist of additional writing assignments. 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 the class in accord with the honors status.

Assessment

GENERAL

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

3 Exams @ 15%, 15%, and 15%	46%
Homework (Reading and Listening)	0%
One-Page Paraphrase @ 8% each	15%
3 Listening tests @ 10% each	30%
In-Class Participation	10%
TOTAL	100%

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%.

So long as you attempt to complete an exam or writing assignment on time, the *lowest* grade you can usually 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 <http://unh.edu/vpsas/handbook/attendance-and-class-requirements>). 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.

EXAMS

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 and reading assignments.

Examples: galant style, tone poem, 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) Describe Gluck’s reforms to opera.

(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) Choose any two significant works and explore them in their historical and social context and with respect to any two of the following relationships: composer and performer; patron and composer; composer and audience.

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

The final exam might include a long essay question to be written in advance or during the exam time. Students will choose one essay from a list to be provided later. Your essay should answer the question critically and comprehensively and be bolstered with citations from sources in the appropriate citation style (footnotes with bibliography). The list of questions will include references you can use. You may use any other *print* sources that you wish, but you must use at least some of the references listed. Although the citations have to be written (by hand if during the exam time) when you write your essay, you should *also* bring in a pre-prepared for the sources you use. Your grade on the essay will reflect (1) general level of critical thinking; (2) understanding of citation style; and (3) elegance and finesse of the writing itself.

HOMEWORK (READING AND LISTENING)

This category comprises the reading and listening assignments you must do over the course of the semester. They will appear in Canvas with applicable due dates.

ONE-PAGE PARAPHRASE

While this is not a writing-intensive course, writing is an important skill to cultivate. As many people have observed, writing is thinking: the clearer and more exact your writing is, the clearer and more exact your thinking will be.

Therefore, you will complete three one-page paraphrases on three scholarly articles or a combination of scholarly articles and book chapters. In a final one-page response paper, you will reflect on the experience and identify one or more open-ended questions that could be investigated through research—either a question that emerges from the readings you do, or one that is inspired by them. (A planned class meeting on what research is and how to do it will help prepare you for the assignment as well.)

A detailed description of this assignment will be available on Canvas.

Work on the paraphrases will fulfill the four aims of this course's designation as an Inquiry-attribute course:

- (1) inspire curiosity—an Inquiry student will compose open-ended questions that lead to further investigation into increasingly focused problems and issues
- (2) develop understanding and perspective taking—an Inquiry student will explain a central issue or question of the course using at least two unique perspectives
- (3) clarify standards of thinking—an Inquiry student will be able to identify, compare, and evaluate different interpretations (hypotheses, explanations) of a given phenomenon
- (4) create effective communicators—an Inquiry student will present in clearly organized form the results of the investigation into questions or problems they have posed.

LISTENING TESTS

The listening tests consist of short excerpts, each around 90 seconds in length, from a somewhat shortened list taken from the assignments. (The list will be available in advance.)

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, act and scene number (if an opera), song title (if a song cycle), or other specific sectional designation; and 4) date of composition or publication (if known) plus or minus 5 years.

Course Policies and Miscellaneous Statements

ATTENDANCE

Arrive on time and attend regularly except under extraordinary circumstances or hardship. Illness, including depression, needs to be documented. If you must miss class, I expect you to contact me (by email) in advance; an absence not accompanied by an email counts as an unexcused absence. At my discretion, I will lower your final grade for chronic absences or chronic lateness.

PERFECT ATTENDANCE BONUS

I believe that attending every class meeting creates a better overall atmosphere in class and helps you get the most out of the course. If you maintain perfect attendance you are entitled to one or the following two bonuses: (1) being excused from taking the final listening test or (2) an additional 5% toward your final grade in the course.

ADJUSTMENTS TO ASSIGNMENTS

The list of assignments that appears in this syllabus is *provisional*. Over the years, I have introduced additional assignments if the ones that are 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 have never met. If you are confused about changes, please see me; do not suffer in silence.

DUE DATES AND LATE POLICY

Due dates are clearly listed in the Assignments. Try to follow them. I allow some flexibility if I feel you are working hard on the material. 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

If you cannot meet me during my posted office hours, please email me at <rob.haskins@gmail.com> with 4 or 5 other possible meeting times. I will select the one that fits my schedule.

EMAIL

In order to promote greater focus and a better work-life balance, I answer email twice a day from Monday to Friday and Sunday. I do not answer email after 7 p.m. and will not plan to read email on Saturdays.

NOTES ON PAPER PREPARATION

For several years now, I make available online a very short style sheet called "Notes on Paper Preparation" (NoPP). 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. A good recommendation is worth repeating: You should read this style sheet *every* time you write something for me. In revisions, a marginal comment that says "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 by 5 to 10 percentage points depending on the number of mistakes.

GENDER-NEUTRAL LANGUAGE AND PRONOUNS

If at all 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 pronouns “they, them, their,” etc. Do not use forms of “he/she” as they are unwieldy.

To show that you understand the grammatical distinction, I ask you use the various pronouns available in alternation. I will deduct points if you consistently use the singular they.

NOTE: if you are transgender and wish to be referred to as “they,” please let me know as soon as possible. You will not be required to match singular nouns with singular pronouns in any writing assignments if you perceive this policy as a microaggression.

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, 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.

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.

MUSI 502 at a Glance
Spring 2022

Week 1 1/25 and 1/27/22	Meeting 1—Introduction to Course; Reception of J. S. Bach Meeting 2—Instrumental Music: Sonata, Symphony, and Concerto
Week 2 2/1 and 2/3/22	Meeting 3—Research: What It Is, How to Do It Meeting 4—Joseph Haydn (1732–1809)
Week 3 2/8 and 2/10/22	Meeting 5—Wolfgang Amadeus Mozart (1756–1791) Meeting 6—Revolution and Change
Week 4 2/15 and 2/17/22	Meeting 7—Ludwig van Beethoven (1770–1827) Meeting 8—Listening Test 1; Review for Exam 1
Week 5 2/22 and 2/24/22	Meeting 9—Exam 1 Meeting 10—The Romantic Generation: Song and Piano Music
Week 6 3/1 and 3/3/22	Meeting 11—Romanticism in Classical Forms: Orchestra, Chamber, and Choral Music Meeting 12—Romantic Opera and Musical Theater to Midcentury
Week 7 3/8/ and 3/10/22	Meeting 13—Opera and Musical Theater in the Later Nineteenth Century Meeting 14—Late Romanticism in Germany and Austria
3/15 and 3/17/22	SPRING BREAK
Week 8 3/22 and 3/24/22	Meeting 15—Diverging Traditions in the Later Nineteenth Century Meeting 16—Listening Test 2; Review for Exam 2
Week 9 3/29 and 3/31/22	Meeting 17—Exam 2 Meeting 18—The Early Twentieth Century: Vernacular Music
Week 10 4/5 and 4/7/22	Meeting 19—The Early Twentieth Century: The Classical Tradition Meeting 20—Radical Modernists
Week 11 4/12/ and 4/14/22	Meeting 21—Between the World Wars: Jazz and Popular Music Meeting 22—Between the World Wars: The Classical Tradition
Week 12 4/19 and 4/21/22	Meeting 23—Postwar Crosscurrents Meeting 24—Postwar Heirs to the Classical Tradition
Week 13 4/26 and 4/28/22	Meeting 25—The Late Twentieth Century Meeting 26—Listening Test 3
Week 14 5/3 and 5/5/22	Meeting 27—The Twenty-First Century Meeting 28—Course Evaluations; Review for Exam 3
TBA	Exam 3