

Note: Please feel free to request additional documents if you have questions.

ACADEMIC FACULTY INFORMATION FORM
For the period September 1, 2025 thru August 31, 2026

Name: Erin Brooks
 Title: Associate Professor, Music History
 Department: Crane School of Music, Theory/History/Composition

I. Teaching Effectiveness

A. Courses taught

Courses Taught <i>(including Independent Studies, Internships, etc.)</i>	Course Designator or Attribute	Credit hours	Enrollment	Additional Contextual Information
Spring 2026: MUCB 323, MUS HIS III (Music Since 1900, sec 001)	AC CM LA	3	20	Final semester of required 3-semester history sequence for music majors
Spring 2026: MUCH 421, "Music, Gender, and Sexuality, post-1800"	LA	3	14	Upper-division music history seminar
Spring 2026: MUCH 443, "Music, Sound, and Video Games"	LA	3	19	Upper-division music history seminar
Spring 2026: MUCH 488, sec 001: Research Project in Musical Studies	CT	2	2	Required capstone experience for musical studies majors
Fall 2025: MUCB 323, MUS HIS III (Music Since 1900, sec 001)	AC CM LA	3	30	Final semester of required 3-semester history sequence for music majors
Fall 2025: MUCB 323, MUS HIS III (Music Since 1900, sec 002)	AC CM LA	3	30	same as above
Fall 2025: MUCH 395, sec 001: Music, Sound, and the Environment	LA	3	19	Upper-division music history seminar; included one single-seat honors student
Fall 2025: WAYS 103, sec. 002: "Gender, Sexuality, and Music"	LA W103	3	24	First year speaking class, General Education
Fall 2025: MUCH 488, sec 001: Research Project in Musical Studies	CT	2	1	Required capstone experience for musical studies majors
Summer 2025: MUCH 695, sec 001: Music/Power/Politics, post 1945		3	16	Required music history course for summer master's students in music education
Summer 2025: MUCH 695, sec 002: Music/Power/Politics, post 1945		3	16	Required music history course for summer master's students in music education

Course releases (e.g. academic/service leaves and sabbaticals):

none

B. Procedures used to evaluate teaching

1. For each of my courses, in addition to the online teaching evaluation forms used through Brightspace, I also ask the students to complete a reflection assignment at the end of the semester, which helps them synthesize their learning throughout the semester. I began doing this in Spring 2023, and continue the practice each semester—these are usually very thoughtful ways to synthesize our work together at the end of the semester.
2. I have assignments, course schedules, syllabi, and evidence of student success available through an online digital dossier. Similarly, each semester I write a longer reflection on my teaching changes, considerations from student evaluation feedback, and plans in future semesters. Please feel free to see my dossier for extensive supportive materials and reflections.

C. Other observations regarding teaching

1. **Music History III:** Throughout my fourteen semesters of teaching “Music History III: Music Since 1900,” I have continued to maintain certain elements while changing other topics, assignments, and policies each semester. Two through-lines remain: critiquing the musical canon and grounding discussions about 20th and 21st century music in theories about race, gender & sexuality, class, exoticism, colonialism, authorial intent, and the changing role of performance. I generally try to incorporate works by women, composers of color, and other underrepresented groups each day or multiple times a week, to normalize inclusive policies rather than doing stand-alone units (which can sometimes be marginalizing in itself). I try to develop a few class topics and discussions based on student choice; some of this occurs through the daily “Guest DJ” options where a student shares a listening example of their choice at the beginning of each class. Quizzes and the main project throughout the semester also have choice built in—while they have instructions and a broad theme (music and identity, for example), the example the student chooses to explore is up to them. Finally, I always organize Music History III by theme; we do a bit of 21st century stuff and early 20th stuff at the beginning of the semester, then it is a series of units: “Traditions,” “Music and Dance,” “Music and Politics,” “Music and Experimentation,” etc. I usually start each class with “Big Picture Questions” for each unit, which helps students draw broader connections rather than focusing on minutiae. I also do not do any testing in this class: all of our work is based on discussion, groupwork, online, open-book/untimed quizzes, and then a larger scaffolded project.

I continued to include a lot of units and activities that I know work well in this course, such as soundwalks, the *Rite of Spring* reenactment, etc. I did incorporate some smaller new things this time, such as some information and discussion from Eric Drott’s recent book *Streaming Music, Streaming Capital* (Duke UP, 2024), which studies “the political economy of online streaming platforms.” The students were really interested in this, so I may try to do more with this next semester.

The biggest change in this semester’s class was that—in collaboration with Michael Vitalino, chair of THC—I developed a semester-long scaffolded podcast project for this course that fulfills the Gen Ed CM (Communicating in the Major) requirement. This was a pretty long process, but I’m happy with the result that emerged. I’m particularly pleased that the students seemed to really benefit from the longer-term focus on research and research methods and from the requirement to analyze sources. The final podcast projects were in general quite strong, and students had a lot of positive feedback on the scaffolded steps helping them succeed on the project (one noted in their reflection questions: “Create a research plan and stick to it. This has been one of the simplest research projects I have ever done, and not because the premise is simple. The research plan is clear and sets you up for success with very little stress. I did a good job managing the various steps, and it is certainly paying off”). As I look to do this project again this spring, I intend to make sure they’ve thought about their rationale for pieces earlier, perhaps give them an exemplar to listen to, and work on arguments more and earlier. I also got a bit delayed in some of the project steps, which I hope to push a little earlier in the semester in the spring. Student evaluations and reflection questions were overall very positive! This was a great group to work with this spring, with lots of office hour visits to talk over research questions.

2. **Music, Sound, and the Environment:** This is the second time I've taught this seminar that I designed—the first time was in fall 2023—and it is just an inspirational experience for me to continue to think about these concepts in connection to teaching, scholarship, and life beyond the academy. I used much of the same material as last time I taught this course, with a lot of continued success on the soundwalks, in-class performance of Oliveros's *Rock Piece*, assignment of listening to animal sounds, etc. I try to include one activity or idea each week which is more applied learning or outside-the-classroom work, which I'd like to expand even more in future semesters. I grounded more of our work on animal sounds, the natural world, and plant sounds in the concept of animacy this time, starting by having students read short excerpts by Robin Wall Kimmerer. Like in 2023, I invited Dr. Jerod Sommerfeldt to share some of his work on plant sounds with the course—we visited the electronic music studio and discussed listening to plants via contact mics in the soil. I've been reading Merlin Sheldrake's book *Entangled Life* at the moment, and am hoping to incorporate more work on fungi, sound, and networks for next time I teach this course.

Like in 2023, I had the students work on a "Creative Project" at the mid-semester, and they produced a truly inspirational and heart-warming set of composition projects, video blogs, maps, soundwalking journals, and more. One student used her new knowledge of GIS-mapping (something she was taking in another course and kind of annoyed about, but then suddenly able to use in this class!) to create a sonic map of Potsdam. Another created a series of sound impressions via a sort of therapeutic journal forged during writing sessions in Ives Park. Every single one of these creative projects was extraordinary, I need to think of better ways to showcase them outside of class.

One of the main units I changed in this course was a new unit highlighting rivers. I'd recently read Robert Macfarlane's *Is A River Alive?* and I wanted to include some of these ideas in the course as well. I found this really formative, especially in a place such as Potsdam where we live nestled amidst rivers. After the class was over, I discovered that there is a local rights-of-the-river petition circulating on the Potsdam Town Council, so I'd like to incorporate that next time.

For their final projects, some of the students produced truly terrific deeper dives into the class topics: a major highlight was one student's intense engagement with lots of scientific literature on passive acoustic monitoring in marine environments, which was *really* excellent.

Overall, the class was just a joy. I do think I'd like to try a different approach about weekly student readings/discussion posts, which were sometimes a little chaotic on the day (a clump of students often wouldn't post them until *after* the class meeting, which was unhelpful—I desire flexibility on this but think I need to try another approach). The student evaluations and reflection questions seemed to find this class really stimulating and wonderful, which I appreciated—I feel we could do an entire year on this subject matter! I went to a professional development workshop on the Adirondacks and climate change in December 2025, where I made lots of great connections and have ideas for broader intersections of teaching, scholarship, and community work around the environment for next time. I'm hoping to develop a Kilmer Lab on Music, Sound, and the Environment with other Crane faculty, with some more permanent projects that allow for applied learning, research, and creative engagement on these topics. I'm really inspired by how this semester went and looking forward to teaching this class again as soon as I can!

3. **WAYS 103, "Gender, Sexuality, and Music":** This is the second time I've taught this course; the last time was in spring 2024. Overall, this second time felt much more manageable: partially because I was teaching one section instead of two, partially because of some changes I made in terms of in-class delivery of speeches. I tried to streamline the amount of material I taught on music, gender, and sexuality to focus more on speech mechanics, but I did feel like the new textbook didn't help as much with that as the older one. I still do feel that music is a perfect subject to pair with this kind of speech class.

One of the major changes I made was to jettison the video all classes used to use for Common Assignment #1. Instead, I poked around on the Internet to find a better example more directly related to our course content. For this assignment—which is really a rhetorical analysis—I had the students analyze Channing Gerard Joseph's Ted Talk on Black queer history. The students did a writeup instead of a speech for Common Assignment #1, and overall I felt really good about how this assignment went in comparison to the first time I taught this course. I used the same Common Assignment #2 as in 2024—a 5 minute speech on Alexandra

Apolloni's short writing on Marianne Faithfull and gender politics— but had the students deliver these to me individually in my office. I felt like this gradual ramp-up of speeches from writing to a short speech for me to a group project to a solo final speech helped alleviate student anxiety.

For next time I teach this course, I think I may have the students practice delivering a speech (or maybe a couple of options) of something they *haven't* written, so that we can focus on mechanics first. I think separating the writing process from the delivery process a bit may help. I'd also like to think much more about the group project: I still think group work is valuable, but it was a major struggle this year because of individual flakiness in groups and people worrying about it. Finally, I need to think about how to make speech-writing a little more AI-resistant. I feel like tying it so closely to the course content helped a lot, and I think I only had 2-3 people who wrote their final speeches with AI, which is perhaps not surprising for this kind of course. Finally, this was just a pretty difficult class in terms of 1st year burnout: I had a *ton* of students who disappeared, stopped coming to class, or struggled in other ways. It felt atypically difficult, but this is the first time I've taught a class to 1st years in the fall semester. I'd like to try all these new strategies next time I teach this course, but I'll see if spring/fall truly makes a big difference, or whether it's just particular groups of individuals. I did have students who made a lot of growth in this course, and the evaluations/reflection questions were positive overall.

2. In Fall 2025, I taught a capstone musical project to Alyssa Spina. She produced a large-scale (~30 page) writing sample entitled "Jewish String Musicians Throughout the Holocaust: Five Case Studies in Continuity, Purpose, and Survival Through Music." We also spent much of the early portion of the semester doing a series of guided readings in musicology, helping Alyssa understand how to strategically dissect articles, chapters, and monographs. This capstone was perfectly timed for Alyssa's graduate school applications; she used a revised version of this project as one of her grad school writing examples.
5. As some broader commentary on my teaching:
 1. I aim to address diversity and inclusion in my teaching through course content, course policies and pedagogical strategies, service, and scholarship. I bring new content and new approaches to current content to all of my classes, whether it is teaching a course such as "Music, Gender, and Sexuality" or in the music history core, where I incorporate both new repertoires and new frameworks to teaching well-trodden works. My focus on diversity-rich course content is evident in that two of my syllabi— Music & Disability Studies and Music/Gender/Sexuality —are featured as examples of diversity-rich syllabi for DIAC's Diversity Attribute. For more, please see my statement on diversity and inclusion under the "Evidence of Teaching Effectiveness" Heading in my dossier.
 2. In terms of classroom climate and mental health, I start out the semester in all courses with a confidential check-in document, where I ask students to fill me in on pronouns, any mental health concerns or issues they may want to alert me about, etc. Then, midway through the semester, I do another confidential check and ask them to let me know how things are going around week 7 or so—I always learn a lot from these check-ins, and it allows my students to keep me in the loop of things that are just helpful to know or sometimes allow an entry point for further conversations or office hours.
 3. Accessibility: I aim to find a good balance between the need to be in-class to participate and form part of the classroom learning community and the obvious need for flexibility. Each semester I experiment with different policies aimed at providing this supportive and open atmosphere around flexibility, both in terms of attendance and assignments. I always provide flexibility for students when possible, and I also have expansive discussions about access needs (going beyond just accommodation paperwork) and trauma-informed pedagogy). For my syllabi statements on these, see my dossier.

D. Academic Advising (including procedures used to evaluate advising)

1. I generally advise around 10 students per semester, in addition to multiple student research projects and other ad hoc advising (as described below), such as applications to graduate school. I also serve as faculty advisor for two student groups within Crane.
2. Alyssa Spina began a Presidential Scholars project on *Dmitri Shostakovich's String Quartet No. 8* in spring 2025—Alex Jonker and I are continuing to co-advise this project, which should conclude in spring 2026.
3. In fall 2025, Alex Jonker and I co-advise Alyssa Spina in her work for the AMS Explore program, a competitive undergraduate research presentation to be given at the national meeting of the American Musicological Society. With our guidance, Alyssa successfully presented her co-mentored work on Shostakovich at the AMS Minneapolis meeting in November 2025.
4. Sarah Westcott, new Presidential Scholars project, "Perceptions and Pedagogy" How Society's Views of Classical Singing Influence the Collegiate Singer's Interaction with Voice Training" (2025-2027)
5. Allie Schoen, new Presidential Scholars project, "Sex Sells: How the Concept of Taboo Affected the Music Industry" (2025-2027); co-mentored with Tim Yip
6. Eve Meinsen, new Presidential Scholars project, "Get a Handel on It! Examining the Portrayal of Baroque Roles in Opera" (2025-2027); co-mentored with Wesley Roy

II. Mastery of Subject Matter and Scholarly Ability

- A. Research and other scholarly/artistic activities (Indicate juried/refereed activities).
Include grants proposed/awarded, articles and books submitted/accepted, presentations at professional meetings, performances, shows or productions directed.)

1. Publications:

Submitted/under consideration

- a. "Tuning In: Race, Listening, and the Metropolitan Opera Radio Broadcasts." In *Black Identities on the Operatic Stage*, edited by Naomi André, Kristen Turner, and Elizabeth Keathley. Edited collection, submitted for peer review to Oxford University Press, fall 2025. **[Juried/peer reviewed]**

In Progress

- a. *Oxford Handbook of Music, Sound, and Trauma Studies*. Co-editor; under contract with Oxford University Press (2 volumes to be delivered spring 2027). **[Juried/peer reviewed]**

In Development

- a. *Operatic Listening: The Metropolitan Opera Radio Broadcasts, Culture, and Identity*. Monograph; interest from two scholarly presses, book proposal to be submitted fall 2026.

2. Presentations at Professional Meetings:

Submitted/under consideration:

- a. "Radio was loathe to let ladies make a bold step forward": Geraldine Farrar, Gender, and Expertise in Metropolitan Opera Broadcasts, 1934-'35." Under consideration for *Feminist Theory & Music*, 2026.

Completed:

- a. "Listening Historically? Trauma, Disability, and Sound in America's Midcentury Polio Epidemic." Theorizing Trauma and Disability in the Arts and Music Conference. University of California at Los Angeles (Los Angeles, CA). Attendance at this conference was supported by monies from the Loughheed Professional Development Funding. **(Juried/peer-reviewed)**
- b. "Winning Fame and Fortune? Race and Operatic Competitions in Mid-Century America." Annual Meeting of the Royal Musical Association (Southampton, UK), September 2025. (presented virtually) **(Juried/peer-reviewed)**

3. **Work as a Referee:**

- a. Served as expert/anonymous peer-reviewer for *Journal of American Musicological Society*, article manuscript on opera and body image (August 2025)

4. **Scholarly Service:**

- a. Founding co-chair of "Music and Trauma" Study Group for the American Musicological Society. For this annual meeting of the study group (during the American Musicological Society national meeting in Minneapolis in November 2025), Drs. Rogers and I successfully organized a study group panel, "Music, Sound, and Medicalized Trauma in Global and Historical Contexts," featuring the work of five scholars. I attended AMS through the generosity of the Crane Professional Development Fund.
- b. Session chair, "Psychiatry, Psychoanalysis and the Music of Troubled Minds," Annual Meeting of the American Musicological Society (Minneapolis, MN) (November 2025). I attended AMS through the generosity of the Crane Professional Development Fund.

5. **Local Presentations/Scholarly Service at SUNY Potsdam:**

- a. Lecture, "Operatic Listening: The Metropolitan Opera Radio Broadcasts, Culture, and Identity." Ted-the-Dog Talk, Loughheed Learning Commons (October 2025)

B. Awards and Honors

1. Professional Development Awards (Fall 2025)

- The Crane Professional Development award in Fall 2025 was used to attend the national meeting of the American Musicological Society.

C. Professional meetings attended

- 1. Annual meeting of the Royal Musical Association
- 2. Theorizing Trauma and Disability in the Arts and Music Conference. University of California at Los Angeles
- 3. Annual meeting of the American Musicological Society

III. **University Service**

A. Administrative/committee assignments

1. University or Crane SOM Committees, Fall 2025 through Spring 2026:

- a. Personnel Committee, Crane School of Music (AY 2025-2026)
- b. Ad hoc Wellness Committee, Crane School of Music (AY 2025-2026)
- c. Ad hoc Social Committee, Crane School of Music (AY 2025-2026)
- d. Sigma Alpha Iota, Faculty Advisor (AY 2025-2026)
- e. Potsdam Pitches, Faculty Advisor (AY 2025-2026)

2. Committee member, Master's Oral Exams

- a. Emily Denler, Master's in Music Education (November 2025)
- b. Christina Shaw, Master's in Music Education (October 2025)

B. College-related public service (Include continuing education teaching by course, number enrolled, place, credit hours, consultancies, presentations at meetings)

1. Assisted Crane Music Business students with travel, work liaison, networking to the NAMM show (January 2026)

C. Community service (membership, time volunteered)

I run the Crane Food Pantry Annex in Bishop Hall, which I founded in November 2021 and has been operating since. This has been an extremely successful initiative so far; students have been heavily using the food pantry items. There have been many anonymous student notes left in the feedback box of the pantry about how much they appreciate and value this food pantry within Crane. With the help of the main food pantry, we also expanded to include a refrigerator and a small personal items area for students to grab and go items such as shampoo, toothbrushes, etc. I am grateful to April Fullerton for her invaluable help by including Crane in the main food pantry organization. I spend about 1-2 hours each week picking up food, delivering and organizing the Crane food pantry.

IV. Continuing Professional Growth

A. Professional memberships (Indicate leadership roles and term of office)

1. American Musicological Society, national association
 - a. Study Group on "Music, Sound, and Trauma," founding co-chair
2. American Musicological Society, St. Lawrence Chapter
3. Francophone Music Criticism Network
4. Phi Beta Kappa
5. Sigma Alpha Iota, emeritus member
 - a. Faculty advisor, Gamma Delta Chapter
6. National Collegiate Honors Society
7. Golden Key Honor Society
8. Pi Kappa Lambda

B. Professional meetings attended

1. National Association of Music Merchants (NAMM) Show

C. Courses, seminars, workshops or degrees completed

1. Professional Development Conference, SUNY Potsdam. "Motivating Students / Digital Accessibility" (Spring 2026)
2. Associate Colleges of St. Lawrence Valley, Community Climate Resilience Seminar: "Exploring Partnerships Between Higher Education and Local Communities" (Fall 2025)
3. Deep Listening Workshop. University of California Los Angeles (Fall 2025)

D. Describe future goals and plans

In terms of upcoming scholarly projects in the pipeline:

I submitted a paper for the summer 2026 meeting of the Feminist Theory in Music conference, to be held in Dayton, Ohio. Entitled "'Radio was loathe to let ladies make a bold step forward': Geraldine Farrar, Gender, and Expertise in Metropolitan Opera Broadcasts, 1934-'35," the paper focuses on iconic soprano Geraldine Farrar's intermission features for the live performances of the fourth season of Metropolitan Opera radio broadcasts (1934-'35). Sponsored by Listerine for fourteen matinees on

nationwide radio, Farrar sang operatic snippets while accompanying herself on piano from an enclosed box at the Met. Described as “miniature music appreciation broadcasts,” Farrar offered tantalizing backstage anecdotes as well, beckoning radio listeners into the world of opera. Geraldine Farrar’s career always uniquely fused gender and celebrity, from her passionate “Gerryflapper” fan base to problematic media coverage of an aging diva. And as the first woman to serve as Met commentator, her 1930s intermission features reveal a complex set of gendered ideologies, ranging from opera’s conflicts between the power of prima donnas and worship of “the work concept” to twentieth-century tensions about voice, knowledge, and media. Despite the perpetual presence of women in early radio, from ham operators to broadcasters such as Judith Waller, by the 1920s debates raged over which voices could signal “authority” (Hilmes 1997, Ehrick 2015). And though audiences thrilled to her famous voice in the 1934-’35 Met season, Geraldine Farrar was nonetheless framed as a “raconteuse,” a witty entertainer rather than an expert. Drawing upon archival materials, press coverage, advertising, and gender theory, I illuminate the ways this period crucially shaped understandings of mediatized female voices, classical music, and authority, with ongoing implications for the exclusion of women’s voices in “expert commentary.” This paper is based upon archival research I performed in the Library of Congress Music Division, Recorded Sound Division, and the Metropolitan Opera Archives.

I am continuing to work on my monograph *Operatic Listening: The Metropolitan Opera Radio Broadcasts, Culture, and Identity*. As continuing research for this monograph, it is necessary to make a few additional research trips. First, I plan to return to the Library of Congress in Washington, DC. I’ve already gleaned most of the useful material from the Recorded Sound Division’s microfilmed NBC master files and NBC history files and from the Music Division’s Metropolitan Opera scripts by Geraldine Farrar, but I need to return to Recorded Sound to listen to more of their NBC radio transcriptions from the 1930s (namely Metropolitan Opera radio broadcasts), most of which are unique to this collection. I hope to apply for Professional Development funding for that archival trip, and intend to make that visit during Spring Break 2026. I also plan to visit the Wisconsin Historical Society (which has extensive and singular holdings of NBC papers) in summer 2026. The University of Wisconsin Friends of the Library has some funding opportunities available for short-term research, and I hope to acquire this funding for my summer research trip (I applied for this funding in January 2026). During spring 2026, I intend to finish revising my two book chapters and book outline. These are the materials I need to formally submit to University Chicago press for my book proposal, and I am hoping to have these materials polished and complete by the end of spring 2026. I hope to be awarded a formal book contract for this book, and complete the manuscript in 2027.

In terms of teaching for the school year 2025-2026:

1. I intend to submit my sabbatical syllabi projects for review through THC, the undergrad curriculum committee, CFA, and other interested parties.
2. With my musicology colleagues Dr. Jess Tyre and Dr. Shanti Nachtergaele, we are engaged in a longterm, large-scale project on major curriculum overhaul of the music history sequence for Crane undergraduates. This work has been ongoing since Spring 2023 and continues.
3. I intend to partner with other departments within Crane on certain courses (“Music and Technology” courses for music business majors) as well as departments outside of the SOM (partnerships for the “Music, Sound, and Environment” course).
4. I intend to develop a new elective course on “Music and New York City” for fall 2026.

V. Other Information (Include other activities not covered but which you wish to note)

Fall 2025—Summer 2026: Music Performance

1. Orchestra of Northern New York, section violist:
 - a. "Under the Stars"
 - b. "Star-Crossed"
 - c. "Home for the Holidays"
 - d. "Summon the Heroes"
 - e. "Summer Pops"
- c. Summer Pops (July 2025)
 2. Carriage House String Quartet, founding violist:
 1. St. Lawrence County Arts Council Porchfest (August 2025)
 2. Community Outreach at United Helpers, Canton (December 2025)
 3. Ribbon-cutting ceremony at North Country Children's Museum (January 2026)
 4. Fundraising and Anniversary Gala at TAUNY (January 2026)

Evin M. Braks

Signature Faculty Member

1/15/2026

Date