

MUCB 323

MUS HIST III: Music Since 1900

Fall 2020



Class Times and Location:

Sec 002: MWF, 10:20am-11:10am, no classroom (meeting online)

Sec 003: MWF, 12:40-1:30pm, no classroom (meeting online)

Instructor

Dr. Erin Brooks

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Phone number: x2759

Office: Schuette Hall A102

Office hours:

Virtual office hours (Zoom or by phone) are by appointment.

Please email or message me to set up these office hour meetings;

I'm very happy to discuss course material or just offer a

supportive ear for anything you'd like to share in a safe space.

Course Description and Objectives:

MUCB 323 is a survey of (primarily) Western styles from 1900 to the present (although we will be interrogating Eurocentric views and historiographic questions—whose history gets told and why—throughout the semester). Students will engage with primary sources, current scholarship, and reference materials to gain knowledge of music history and understanding about how such knowledge is created and revised. This course provides opportunities to hone intellectual skills such as close listening, score analysis, interpretation of original historical documents, critical thinking, and writing that requires synthesis.

Students who successfully complete MUCB 323 should be able to:

- Recognize vocabulary, styles, genres, forms, and individual works from the twentieth and twenty-first centuries
- Analyze notated scores and apply listening skills to recordings in order to trace historical change in composition and performance practice
- Discuss the impact of individual composers, patrons, teachers, scholars, and musicians of the past and present
- Establish methods for the use of primary sources as evidence for constructing historical narratives about music
- Locate, evaluate, and use authoritative reference tools for research of music history, culminating in a scaffolded research project
- Enhance critical thinking through writing and presentation skills
- Evaluate the controversies of the 20th and 21st centuries, particularly in light of how this history shapes your music making today—how do the stories we assess in this course impact *your* experience of music (performance, pedagogy, etc)?

Additional resource:

<https://www.potsdam.edu/academics/Crane/MusicTheory/Music-History-Page>

Course Requirements (Prerequisites)

Students enrolled in this course should have taken MUCB 203 (Theory III) and MUCB 204 (Aural Skills III). Skills from MUCB 205 (Theory IV) are often necessary in this course, so I may require you to come meet with me individually if you are having any problems with twentieth or twenty-first century analytical skills.

Reading/Listening Assignments

Textbooks

There are **two** required texts for this course—they are available in the bookstore as a bundle or individually. Please note: we are currently in the period of transitioning between editions of both the textbook and the anthology. I will allow you to use either edition (old or new), in order to try to be as cost-effective and flexible as possible. I will provide page numbers for both versions. Please note, however, that ultimately it is **your** responsibility to make sure you have read and/or listened to the correct pages & listening examples, no matter which edition you are using. Please let me know if you run into questions or problems!

1. J. Peter Burkholder, Donald J. Grout, Claude V. Palisca. *A History of Western Music*, 9th edition. W.W. Norton & Co, 2014. ISBN: 978-0-393-91829-8.

[This is the older edition that many of you may own already, but for those who have the newer tenth edition, that is great!]

- **Access to the textbook's streaming audio ("Total Access") is required for this course. The code for this streaming audio should be included with your textbook, but if your code does not work, you may need to exchange your copy for a different book.**

2. J. Peter Burkholder and Claude V. Palisca, editors. *Norton Anthology of Western Music Volume Three: The Twentieth Century and After*, 8th edition. W.W. Norton & Co, 2019. ISBN: 978-0-393-65643-5.

[This is the newer anthology edition that was listed for the course; if anyone has purchased the older seventh edition, you **are allowed to use it** but may run into problems with a few missing examples].

Note: this class will sometimes use readings from outside the textbook, ranging from short journalistic pieces to longer articles. Using additional tools allows me to broaden the scope and representation of our course. This means, however, that it is essential you always check Moodle, and you are just as responsible for an out-of-textbook assignment as one from our textbook. All additional readings and recordings for this course will be available to you through Moodle. Visit <https://moodle.potsdam.edu> for your course resources.

It is your responsibility to make sure that you can access the class materials; please let me know as soon as possible if you are having any problems. I cannot troubleshoot issues involving your personal computer. Please understand that if you cannot access course materials through your own computer, you must work with computers on campus. The number to the Computing & Technology Services (CTS) helpdesk is 315-267-4444 or helpdesk@potsdam.edu

For additional help with your assignments, the Crane Music library has a vast variety of resources. The url <http://www.libraries.potsdam.edu/resources-subject/music.html> will take you to a page with several resources that will be useful, such as audio/visual resources and reference databases.

Class structure:

Course content and activities are structured using a weekly format on Moodle, with individual modules for each day. Modules for each day will open on or before your official class time, and once opened, they will remain visible for the remainder of the semester.

While each week may have some small variability—Moodle always has the most specific assignment information for each class—the following is a general explanation of how this semester will function. I have divided our three weekly class meetings into the following structure (note that only one of these meetings is synchronous or “live,” which gives you a fair amount of flexibility the rest of the week).

- Generally on Mondays, you will have assigned pages from the textbook and listening from the anthology to do. You may do these any time during Monday or Tuesday. I’ve tried to be as humane as possible—the assigned listening for each **week** will be **3-4 examples only**. As always, make sure you read the accompanying text in the anthology as well as listening to the example. All of the specific reading & listening instructions will always be provided on Monday’s Moodle module. Please do **not** avoid doing the reading and listening—that will not lead to success in the course. You should read the assigned textbook pages via either a hard copy of the book or the ebook.
- Generally on Wednesdays, you will have no pre-assigned work, but you’ll need to log on to Moodle to listen to a recorded lecture by me (you will probably get to hear lots of my cat’s comments as well). During this lecture I may ask you to do some listening or complete some questions as well. The lecture is not live, so you can listen to it anytime between Wednesday morning and Thursday evening, 11:59 pm
- Generally on Fridays, we will have a live “Zoom” discussion section during our class section time. I’ll send out the link for Zoom via email and post it on Moodle as well. This live meeting will take place during your assigned class time.

How to prepare for class:

For each class, log on to Moodle—each day’s module on Moodle will contain the exact assignment of required page numbers, and (if applicable) PDFs and listening links. Any reading or listening assignment required for a specific day should be completed **prior** to coming to class—please come to class prepared and ready to ask and answer questions. You are responsible for checking Moodle every day for listening/reading assignments, discussion questions, quizzes, and any possible updates/changes. Given the pace of this course, keeping up on all assigned reading and listening **in advance** of every class is essential. SUNY guidelines assume **at least 2** hours of study time per hour of class time or credit. For this 3-credit class, which meets 3 hours/week,

expect to potentially spend 6 additional hours a week outside of class (studying, listening, reading). The number of hours you spend reading or listening will vary over the course of the week or the semester, but if you are obviously not doing the work outside class, you may fail the course. Please feel free to come meet with me for guidance on how to organize your studying and reading time most effectively.

Course Evaluation

Course lectures, discussion, and activities will expand on material presented in required readings, offering additional perspectives and musical examples. We will also work through musical examples to build listening skills. Due to these factors, attendance and participation is essential and will be encouraged through multiple means of evaluation. Grading in this course will be based on a number of quizzes, attendance & participation, writing assignments (including a final essay), and three exams.

Content & Listening Quizzes (online, may be Mon, Wed, or Fri) – 20%

Brief quizzes covering course material (generally material covered in the textbook, listening, and/or video lecture) will be given. The **averaged** quiz scores will be worth a total of 20% of the course grade.

- Quiz info:
 1. Any quiz will be provided on Moodle, and all quizzes are open-book, open-note exams.
 2. Quiz questions may be fill-in-the-blank, multiple choice, or occasionally, a 5-minute freewrite on a question from the course material.
 3. Quizzes usually have a specific time frame—make sure to always look at online due dates
- **The four lowest quiz grades will be dropped.**

Attendance/Participation – 10%

This class will only be successful if it becomes an engaged, active learning community. In order to stimulate participation, you may periodically be asked to prepare short activities before coming to the Friday synchronous session.

- Each week during our Friday synchronous session, I will track attendance and participation. I may assign you a discussion question or topic to work on, or an in-class quiz or poll may be taken. For participatory discussions, you are expected to contribute (simply being present is not enough).
- You can miss **three** Friday classes for whatever reason with **no** penalty. If you miss a Friday class, you will be required to watch the video and submit an alternate assignment to me in writing (please contact me when this pertains to you).
- If you miss more than **three** classes, your **participation grade** will be docked by a letter grade for **each** additional absence.
- If you have more extended issues this fall—illness, family concerns, or anything else that significantly impacts your ability to attend the Friday sessions—please schedule a time to talk to me **as soon as possible.** I want to help anyone in need find workarounds, but I can't help if I don't know the situation.

- **Except under extraordinary circumstances, if you miss more than ten Friday classes during the term, I reserve the right to fail you in Music History III.**
- If you have a religious observance during the semester, any missed coursework during that particular class will not count against you. However, you must inform me before the relevant absence, you must still do the relevant coursework for that class date, and I reserve the right to give you alternate assignments.

Exams - 45% [three exams, each exam worth 15%]

Tests will cover material from the book, anthology, *and* in-class content. **Exams will be administered online regular class periods. Please see Moodle for approximate dates** (please note that I reserve the right to adjust exam dates—other than the final—given class time needs and how quickly we move through material).

The third exam will be administered during final week, with more information to come after the middle of the semester.

You will receive a targeted review sheet for each of the exams. I hold optional review sessions as well. All exams will comprise several specific sections. In the first section (listening), you will be presented with short musical extracts and asked to answer specific questions about them. You will receive a list of potential musical excerpts one week before each exam (drawn from in-class work). In order to succeed on this section on the test, it is essential for you to stay on top of your listening assignments. In the second section of the test, you will define terms related to listening and course readings, respond to multiple choice questions and/or short answer questions (including score ID and music theory concepts) based on class material.

Listen Wider Challenge— 10%

- This project will encourage you to expand your listening of 20th and 21st century music.
- You will receive information about specific guidelines and due dates later in the semester

Final Essay – 15%

- You will receive guidelines & directions concerning the final essay after the mid-semester.

Course Policies

Grading

All grades will be determined on the following scale (this scale is consistent throughout music history courses at Crane).

4.0: 95-100

2.7: 82-84

1.3: 68-71

3.7: 92-94	2.3: 78-81	1.0: 65-67
3.3: 88-91	2.0: 75-77	0.0: 0-64
3.0: 85-87	1.7: 72-74	

Please note that passing grade for this course is 2.0 (75% or above).

Grade Appeals

If you have questions about a grade, please speak with me (in person) first. Please note that the Undergraduate Catalog includes the specific criteria upon which you are allowed to appeal a course grade. If we cannot come to an informal resolution, you would then complete a formal Grade Appeal Form and we would consider if additional resolution is necessary. Details about the specific steps and timelines for this process are located in the Undergraduate Catalog: <https://catalog.potsdam.edu/content.php?catoid=4&navoid=191>

- **Email:** I check email several times a day; if you don't hear back from me within 24 hours, feel free to try again. Please make sure to check your campus email regularly—I frequently send essential updates or class comments via email.
- **Office Hours:** Virtual office hours (Zoom, by phone, or whatever other method works best for you) are by appointment. Please email or message me to set up these one-on-one office hour meetings; I'm very happy to discuss curiosities, questions, problems, concerns or just offer a supportive ear for anything you'd like to share in a safe space.
- **Pandemic-related Concerns and Trauma-Sensitive Teaching:** In my initial email, I asked each of you to feel free to come to me personal issues and/or technology limitations that might impact your ability to participate in the semester; please always feel free to keep me updated should your circumstances change during the semester.
I am committed to using trauma-sensitive teaching and learning principles to support your resilience and success in this course. Trauma-sensitive principles help create a safe, transparent, connected, and collaborative classroom environment where you feel empowered and respected. Be sure to do periodic self-checks on how course material—and the ways in which material is delivered and discussed—are affecting you, and please talk with me if you are having difficulties with any aspect of the course. Getting support from friends, colleagues, family, and mental health professionals is also important, especially if you have risk factors or you find yourself becoming distressed. For additional links to campus and community services, see <https://www.potsdam.edu/studentlife/wellness/counseling-center>
- **Accessibility:** In order to fully include all students in this course, it is essential to provide reasonable accommodations or program modifications for anyone with a disability. Please let me know **during the first week of classes** if you need any accommodations in curriculum, instruction, or evaluation. For many accommodations, you should have a registration on file with Accommodative Services (<http://potsdam.edu/support/oas>), located in Sisson Hall Room 111. If you're already working with Accommodative Services, or have worked with them in previous semesters, please inform me immediately. Any accommodations or modifications require advance notice, so make sure to work out these details with me well in advance. If you

have concerns that are specifically related to virtual classroom environments, please come to me with those questions as well.

- **Classroom conduct:** In this class, it is inevitable and important that we will disagree with points in the readings, critical approaches, and with each other. Critical engagement—which should include reasoned debate, critique, and questions—is essential to the central questions of this class, and is often the way we all learn the most. It is essential, however, that we be considerate in the ways we conduct these discussions; have an open mind, don't make assumptions about your classmates, have respect for different viewpoints, and hone your ability to listen thoughtfully and compassionately to each other and the instructor. Please let me know if you have any concerns about discussions during the semester.
- **Note taking:** A few friendly note-taking suggestions:
 - It is very important for you to follow along in the anthology and to take detailed notes about what is happening in the musical examples as you listen—it's often best to write directly in the anthology score. If you don't, you often don't remember.
 - **If I use slides in lecture, I will post the slides on Moodle**, no need to copy down all the info directly from the slides as you go. In particular, it will help you the most to focus on ways of jotting down important **verbal** content from lecture (i.e. material beyond just copying down any information directly from a slide).
 - During the video lectures and sometimes our live zoom meetings, I will use slides and audio examples to illustrate examples and to cover concepts and material. While all teaching videos will be available to you throughout the semester—and everyone assimilates information differently—I do still suggest that you may want to take notes during class.
- **Technology:** Obviously we're all using technology constantly in this class! Please feel free to come to me personal issues and/or technology limitations that might impact your ability to participate in the semester. During our live Zoom meetings on Fridays, I ask that you use good Zoom etiquette with your classmates: mute yourself unless talking or asked to talk. In general during these Friday meetings—unless there's a technological or personal problem—I would prefer you have your cameras “on” so that you can engage more directly with me and your classmates during these 50 minutes once a week. Similarly, during the live meetings (unless we're specifically using the internet to look things up) please try to help yourself focus by refraining from multitasking (texting, being on social media, etc).
- **Attendance:** Only the required synchronous sessions on Fridays have an attendance component. You may miss **three** of synchronous sessions with no penalty, but you will be required to watch the video and submit an alternate assignment to me in writing (please contact me when this pertains to you). Per New York State Law, any student with a conflict between an academic requirement and any religious observance should be given an alternative for meeting the academic requirement. If you have a conflict with a class meeting or deadline due to a religious observance, please let me know well in advance (at least two weeks). You will not be penalized for missing class material, but you will have to makeup your class material in some alternate way. If you have more extended issues this fall—illness, family concerns, or anything else that significantly impacts your ability to attend the Friday sessions—please schedule a

time to talk to me *as soon as possible.* I want to help anyone in need find workarounds, but I can't if I don't know the situation.

- **Late work:** If you believe you will have difficulty meeting a particular deadline, you must talk with me at least *three days in advance of the due date*. In fairness to all students, there are no automatic deadline extensions for students who miss a regular class meeting (regardless of reason for the absence). If you do submit a late assignment—except in cases of hardship—I **may deduct 5% for each day the assignment is late**.
- **Makeup Quizzes and Exams:** Remember, your **lowest four quiz scores each semester will be dropped**. Use these wisely—you can strategize to use them for ones you forgot to do or to drop your low scores. **Exam extensions** will be given as a result of conflict discussed ahead of the exam date, a medical emergency, or extraordinary hardship. If you have a concern about a class meeting or exam date, please let me know well in advance (at least two weeks).
- **Formatting and Writing Guidelines:** I will provide you a wordcount for all assignments (or time length for a podcast). As a matter of policy, the typical style required by many journals is double-spaced, 12-point Times New Roman font, and one-inch margins (although I will not be policing acceptable font alternatives if you're devoted to Avenir font). Footnotes and bibliographies should be in Chicago Manual of Style; if you have another citation style you would like to use, you would need to discuss this with me in advance. Assignments must be free of spelling, grammar, and punctuation errors. Minor problems will result in deductions; major writing issues may result in a request to redo the assignment. Continued problems may result in grade deductions. While I am always happy to assisting you with revisions for assignments, note that you can also receive additional assistance from the SUNY Potsdam Writing Center: <https://www.potsdam.edu/about/administrative-offices/international-education-programs/international-students-scholars-2-5>
- **Academic Integrity:** This class will strictly follow SUNY Potsdam's policies on academic integrity. Please consult the Academic Honor Code website (<http://www.potsdam.edu/studentlife/studentconduct/honorcode>) or the Undergraduate Catalogue for more information regarding your responsibilities as a student. In general, academic misconduct includes acts in which a student seeks to claim credit for the work or efforts of another without authorization or citation. Examples include (but are not limited to):
 1. Cutting and pasting text from the web without quotation marks or proper citation.
 2. Paraphrasing from the web or written texts without crediting the source.
 3. Using notes in an exam when such use is not allowed.
 4. Using another person's ideas, words, or research and presenting it as one's own.

I encourage you to discuss class content with each other. For assignments—unless expressly designed as partner or group projects—no collaboration with other students is permitted. Disguising work by others as your own undermines the academic community here at SUNY Potsdam. If you have any questions about this, don't hesitate to ask me. For specific questions on intellectual property and proper citation techniques, advice is available both at SCCS and the Writing Center.

Cheating, plagiarism, fabrication, falsification and other academic honor code violations are taken very seriously. Any suspicious situations will be dealt with through proper judicial channels and may result in serious consequences. For more information about academic misconduct procedures, see the processes and procedures at the Academic Honor Code website.