

MUCH 323
MUS HIST III:
Music Since 1900

Fall 2024



Class Times and Location:

All sections meet in Schuette Hall, A323

93325, Sec 001: MWF, 9:00am-9:50am

93327, Sec 002: MWF, 12:00pm-12:50pm

Instructor

Dr. Erin Brooks

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Phone number: x2759

Office: Schuette Hall A102

Office hours:

Office hours can be in person or online—all office hours are scheduled by appointment in order to maximize overlap between your schedule and mine!

Please email or ask me to set up 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:

MUCH 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).

You will engage with primary sources, current scholarship, and reference materials to gain knowledge of music history and understanding about how such knowledge is constructed and revised.

This course provides opportunities to hone skills such as close listening, score analysis, interpretation of original source documents (those could be from 2024 or 1920!), critical thinking, and writing that requires synthesis.

Upon successfully completing MUCH 323, you should be able to:

- Recognize vocabulary, styles, genres, forms, and individual works from the twentieth and twenty-first centuries
- Analyze music and apply listening skills to trace historical change in composition and performance practice
- Discuss impact and understandings of individual composers, performers, patrons, teachers, scholars, and audiences in the past and present
- Establish methods for the use of primary sources as evidence for constructing narratives about music
- Locate, evaluate, and use reference tools for research of music history
- Enhance critical thinking through writing and presentation skills
- Evaluate controversies of the 20th and 21st centuries, particularly in light of how this shapes your music making today—how do the stories we assess in this course impact your musical experience (performance, pedagogy, etc)?
- Evaluate how historical narratives and canons emerge, and how we can deconstruct/problematicize/change these canons as educators, performers, and scholars
- Evaluate how various identities—whether class, geography, race, gender, age, (dis)ability, etc—shape the composition, performance, and reception of music of the past and present

Course Requirements (Prerequisites)

You should have taken MUCT 203 (Theory III) & MUCT 204 (Aural Skills III) or have consent from the departmental chair or Assistant Dean.

General Education

This course fulfills the Communication in the Major (CM) requirement of the General Education Curriculum. This requirement adopts a “communicating in the disciplines” model that transmits the skills required to both learn and create knowledge within the chosen academic field, and to develop a professional voice through opportunities to write and speak on substantive issues arising from the major.

At the completion of this requirement students:

- Identify at least two types of written and oral communication specific to their discipline. (Applying)
- Explain what sorts of rhetoric are generally considered effective within the types of discipline specific communication they are studying. (Evaluating)
- Explain what sorts of evidence are generally considered valid within the types of discipline specific communication they are studying. (Evaluating)
- Produce (and accept feedback on) substantive written and oral work of their own that applies the understanding they have gained through analysis of models of the types of discipline-specific communication. (Creating)

Course Materials:

There are **no required materials to purchase for this course (yay!)**

We will pull sources from open-educational resources, readings /musical examples in various anthologies, short journalistic pieces, and longer articles. Using these tools allows me to broaden the representation of our course and dramatically lessen cost of materials for you.

This means, **however, that it is essential you always check Brightspace**—it is just as required to read/listen to a Brightspace assignment as one from a book.

Visit <https://brightspace.potsdam.edu> for your course resources—we'll do more with this during Week 1, when we take a tour of the course website.

You are responsible for regularly checking Brightspace for assignments, discussion questions, and any possible updates/changes. Please let me know as soon as possible if you are having any problems accessing any course materials. If you're having issues, the number to the Computing & Technology Services (CTS) helpdesk is 315-267-4444 or helpdesk@potsdam.edu.

If you are someone who would *like* a textbook, either because you're interested in the material and want a more permanent resource (perhaps useful for graduate school?) or because you learn better with a textbook, please come talk to me!

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. There are also many wonderful online resources I'm also happy to show you!

How to prepare for class/homework/some general guidelines:

What kind of stuff might be assigned as homework?

- You'll usually have to some work to do **before** coming to class—maybe some pages to read, music to listen to, a video to watch.

How much?

- I've tried to be as humane as possible—the assigned listening for each *week* is typically 3-5 examples only. Because of this, I expect that you do all the listening and reading.

How to get to it?

- Course content and activities are structured using a weekly format on Brightspace
- You'll see a module for a week [Week 1, for example], then individual modules for each day [Monday, Wednesday, Friday].

- All specific reading / listening / viewing instructions will always be provided on each day's module. Each day's module will contain the exact assignment of required page numbers, PDFs and/or listening links.

When can I access the homework?

- I generally have the work for the following week posted by the end of business on Friday, so you can do it as it fits into your schedule (over the weekend, or day by day).
- You should have a look at Brightspace every day for listening/reading assignments, discussion questions, quizzes, and any possible updates/changes.
- Anything that's listed for a day, please do it **BEFORE** I see you in class that day.
- Once modules are opened, they will remain visible for the rest of the semester.

How to complete it?

- You should read any assigned pages and do any assigned listening.
- If you have listening from an anthology, make sure you read the **accompanying text in the anthology** as well as listening to the example.

Just a Gentle reminder.....

- SUNY guidelines assume **at least** 2 hours of study time per hour of class credit. For this 3-credit class, which meets 3 hours/week, they therefore assume you would potentially spend 6 additional hours a week outside of class (studying, listening, reading).
- I don't think you always need to hit that number of hours outside class—some of that depends on YOU and 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 work outside class, you will not be successful in this course.**
- Please feel free to meet with me for guidance on how to organize your time most effectively.

Course Evaluation

I've designed evaluation to include different types of assignments/modalities: this helps you stretch in different ways as a thinker AND helps you demonstrate various types of communication. I've also included ways to work on your own content choices and an opportunity to reflect on our work together.

Evaluation in this course also attempts to minimize stress and anxiety:

I have eliminated exams (yay!), online work is open-book and untimed, and there is *some* flexibility for deadlines.

The specifics

1. Short Assignments – 30%

Based on reading, listening, lecture, and/or in-class work.

- Where?** All take place on Brightspace.
- Types of assignments:** quizzes (fill-in-the-blank, multiple choice, short answer); short writing prompts; groupwork. You will likely complete a couple of larger weekly groupwork assignments on music & politics and soundscapes during the semester as well!
- How and Who?** All short assignments are open-book, open-note, and untimed. Unless specifically noted (groupwork), they are not collaborative—please work alone.

- d. **How many?** Generally, one graded short assignment per week. There will be ~14-15 of these over the course of the semester.
- e. **Timing:** Make sure to always look at online due dates (generally one will be due each week)
- f. **Flexibility:** If you can't finish a short assignment by the due date, **you have an automatic extension of up to 1 week.** I am unlikely to grant extensions beyond this, since it causes problems!
- g. **Grading:**
 - * Averaged short assignment scores over the course of the semester are worth 30% of the course grade.
 - * The **two lowest short assignment grades will be dropped.**

2. Attendance/Participation/Discussion/In-Class Work/Guest DJ – 25%

This class will only be successful if it becomes an engaged learning community. In-class activities expand on material presented in homework, offering additional perspectives and engagement by YOU. Due to these factors, attendance & participation is essential and is encouraged through multiple means.

I've tried to build in some **flexibility** into this class—**EVERYONE NEEDS IT!**—while also acknowledging the **reality** that you cannot be successful in this class without being present.

- a. **Your "Guest DJ" work is part of this grade. (You'll serve as Guest DJ once, which is worth 3% overall of this category).**
- b. During class, I track attendance/ participation/in-class work. Any given day, you should be listening and contributing (simply being present is not enough).
- c. There are already days this semester when we won't meet: breaks, advising day....and who knows what else will come up in addition (inclement weather days??).
- d. Not counting days mentioned in #b: for the days we DO meet this semester, you can miss **FIVE** classes for whatever reason with **NO** penalty. **Use these as you see fit—illness, mental health days, prep for some giant deadline/recital, whatever works. I strongly suggest you reserve some absences for sickness (we all get sick).**
- e. After you miss more than **FIVE** classes, I have concerns about the extent to which you are participating in communal work and discussions. **I will subtract 10% from this participation grade category for each additional absence after the five "use-as-you-see fit" absences.**
- f. If you have more extended issues this semester—major illness, family crises, or anything else that significantly impacts your ability to attend the class 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. It is to your advantage in these kinds of extraordinary situations to make sure to communicate with me and/or Dean Heuser so that we can help you find the right solution for your situation.
- g. Except under specific circumstances, if you miss more than **TEN** classes during the term (that's about 25% of our class meetings), I feel that you haven't been able to do enough of the work to successfully complete the course (**meaning you can't "pass" the course**). This might not come into play if there are truly extraordinary circumstances (see #f), but otherwise, **miss more than 10 classes and you will not pass.** No judgement, you just won't have done enough of the class to say that you've completed it.
- h. For **any** class you've missed, I strongly suggest you contact me to discuss missed course content, as you'll still need to know it for assignments and projects.
- i. If you have a religious observance during the semester, any missed coursework during that particular class will not count against you. However, you should inform me before the absence and you'll still want to stay on top of the relevant coursework for that class date.

3. Podcast Project – 40%

- a. There is one scaffolded larger project assigned during the semester. This project will evaluate the Student Learning Outcomes (SLOs) of the CM requirement.
- b. This is intended to be useful, thought-provoking, and even a fun opportunity to reflect and work on music created since 1900.
- c. There is a separate full assignment sheet for the Podcast Project on Brightspace. We'll work through this one step at a time, but you can see the entire layout of project there as desired. We will also devote specific class dates to acquiring and refining needed skills for the project (how do I find recordings or sources? How do I assess a source? Etc)
- d. **Internal Project due dates have an automatic flexibility window of 1 week**—if you need extra time, you may an automatic extension of up to 1 week. I am unlikely to grant any extensions beyond this window, since it causes problems for you and me! Please contact me with questions. Note: **this window may not apply to the last project, due to the university's deadline for submission of final grades.**

4. Reflection Questions – 5%

- a. A series of prompts to help you to reflect on our work together, and how to help you move forward with thinking about music since 1900 once you're beyond this class. We will spend some class time on these during Week 15 (they will only be available at the end of the semester).

Course Policies

Grading

Grades are determined on the following scale (consistent for Crane undergrad music history courses).

4.0:	95-100
3.7:	92-94
3.3:	88-91
3.0:	85-87
2.7:	82-84
2.3:	78-81
2.0:	75-77
1.7:	72-74
1.3:	68-71
1.0:	65-67
0.0:	0-64

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

Incompletes:

An incomplete is uncommon, but occasionally needed in unusual circumstances. SUNY Potsdam has a lot of university policy for these (I cannot grant them, a specific form is required and must be approved by Crane administration and the registrar). Please talk to me if you are considering an incomplete, and apart from truly extraordinary circumstances, any incomplete request should be filed by Friday of finals week.

Grade Appeals

I want you to think hard, learn, do your work, AND not be stressed about grades—generally speaking all of those things can happen :)

If you do have questions about a grade, please speak with me first. The Undergraduate Catalog has specific criteria regarding grade appeals. If we cannot come to a resolution, you then complete a formal Grade Appeal Form. Details about specific steps/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 via email.
- **Office Hours:** Office hours can be in person or via online meeting—**any office hour is scheduled by appointment** in order to maximize the overlap between your schedule and mine! Please email me to set up 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.
- **Trauma-Sensitive Teaching:** In my entry ticket, I asked each of you to come to me with any personal issues and/or other things that might impact your 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:** I'd like to borrow a few words from the wonderful scholar Mimi Khúc (scholar/artist/activist in Residence in Disability Studies at Georgetown University): "**Everyone's** access needs matter, and we will try collectively to meet them as they arise. **Access needs are needs that when met enable participation in the course to the fullest—therefore they are wide-ranging and can be met in wide-ranging, creative ways.** I am committed to making participation as accessible as possible...**Everyone has access needs, and these needs change over time. I will try to anticipate as much as possible but I cannot know everyone's needs at all times. When you become aware of your access needs, please communicate them to me.**"

Short assignments for this class are untimed and open book, so there's no concern about time constraints for those (though if you have other assignment concerns please let me know). If you have concerns about our *in-class work*, please let me know and I will work with you to find acceptable accommodations. Some of you may have a registration on file with Accommodative Services (<http://potsdam.edu/support/oas>)—you're very welcome to share these with me. I look forward to talking to all of you about your access needs as we work together this semester.

One important access need relates to both attendance and late work—I have tried to hit the sweet spot by offering flexibility with structure. Please come to me if you have questions or concerns.

- **Classroom conduct:** In this class, it is inevitable & 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. 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 with listening examples and to take detailed notes about what is happening in the musical examples as you listen. If you don't write it down, you generally won't remember.
 - **If I use slides at any point in class, I will post the slides on Brightspace after the class is complete,** thus no need to copy down all the info directly from the slides as you go. It will help you to focus on jotting down important verbal content from classroom discussions (i.e. material beyond just copying down any information directly from a slide). While everyone assimilates information differently—I do still strongly suggest that you take notes during class, otherwise it'll be murky down the road!
- **Technology:** we're likely to be using technology regularly in this class! Please feel free to come to me with personal issues and/or technology limitations that might impact your ability to participate in the semester. You'll likely find it helpful to bring laptops, tablets, or phones to class—I'll let you know in advance if there's a particular class where it is especially useful to have such devices. **Regardless of what we're doing during our in-class meetings (unless we're specifically using the internet to look things up) please try to help yourself focus on your classmates by refraining from multitasking (texting, being on social media, etc).** I promise you will have a better time in this class if you're focused and present.
- **Late work:** See above, but as a general policy, all short assignments and projects have an automatic one week "grace period" (no need to ask for extensions, you can submit it up to one week after the deadline with no problems at all). I am unlikely to grant any extensions beyond this window, since it causes problems for you and me! Please contact me with questions.
- **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>) for more information regarding your responsibilities.
- In general, academic misconduct includes acts in which you seek 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.

***Please note that this also includes working together on any assignments that are not explicitly framed as collaborative projects.**

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.

I encourage you to discuss class content with each other inside and outside of class. Yet disguising words or 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.

Various AI systems:

While I don't have issues with you using AI as a research tool, I'll just say BE CAREFUL (it makes a lot of weird mistakes....AI may actually be getting less accurate with time, not more so!)

Do not present AI-generated text as "your own" (it's not).

It's not the worst idea to use Chat GPT to *help* you start off certain ideas or research prompts, but this should never be the way you "do" an assignment.

Be aware that:

- a) AI often helps reinforce stereotypes and provides the most obvious answer first.....like the answer that you would come up with having little to no knowledge of a subject, which is not what you're hoping for :)
- b) You're trying to be an innovative and expert thinker in your field, otherwise AI actually makes your job at risk! In fact, AI has some specific ethical issues for musicians, which we should obviously be thinking about critically....let's be smart advocates for our profession! We'll talk about this more in in-class readings, discussions, and debates.
- c) any use of an AI assist would be your first step, **not** your last one (otherwise it's kind of like sight-reading your recital music in front of an audience....not a good call).
- d) Here's a specific guide on ChatGPT. https://library.potsdam.edu/citing_ai

Weekly Schedule

Note:

- While this is the general schedule, I *do* make allowances for each semester's circumstances (we may take more time to discuss or move through material).
- I make sure we have appropriate space to incorporate your content choices at various points in the semester.
- I vary the specific examples used in each unit.

In other words, this schedule is not set in stone!

Week	Subject Matter/Content
1	21 st century concerns: musical access (musical criticism, how do we access new music, algorithms and streaming); musical definitions (what is composition, how do we write history, exclusions and bias)
2	21 st century concerns: music and moving images in the 20 th and 21 st centuries (film music and video game musics) Podcast project Step #1 due (selection of pieces)
3	21 st century concerns: sound studies, soundscape activity, ecomusicology, listening & the audience, non-human musics
4	21 st century concerns: technology, extended techniques Podcast project Step #2 due (identifying recordings and sources)
5	Starting off the 20 th century: what is "the tradition"?; nationalism; music and gender norms and stereotypes; music and race
6	Early 20 th century: historical popular musics, musical borrowings and transnationalism
7	20 th century: music and place, music and movement Podcast project Step #3 due (evaluating discipline specific communication)
8	20 th century: why make music complicated?; music and (anti) emotion
9	Music and Dance, pre-1945: concert dances and social dance
10	Music and Dance, 1970-today: concert dances and social dance, music and gender
11	Music and Politics, pre-1945: music and war, music and oppression or violence, music's opacity Podcast project Step #4 due (draft)
12	Music and Politics, 1945-1960: music and civil rights, music and queerness, the politics of the recording studio
13	Music and Politics, 21 st century (topics may vary) Podcast project Step #5 returned (my feedback)
14	21 st century again: music and movement, music and identity
15	21 st century again: stylistic borrowings, cultural appropriation

Finals week: Podcast project Step #6 due (creating the final podcast)