

MUCH 323

MUS HIST III: Music Since 1900

Spring 2022



Class Times and Location:

Sec 002: MWF, 10:00am-11:00am, Bishop Hall C323

Sec 003: MWF, 12:00pm-12:50pm, Bishop Hall C323

Instructor

Dr. Erin Brooks

Email: brooksem@potsgdam.edu

Phone number: x2759

Office: Schuette Hall A102

Office hours:

Office hours can be in person or via Zoom or by phone—any office hour is scheduled by appointment in order to maximize the overlap between your schedule and mine!

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.

**For in-person office hours, we are likely to meet in my office and wear masks (depending on current campus protocols).

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provides opportunities to hone intellectual skills such as close listening, score analysis, interpretation of original historical documents, critical thinking, and writing that requires synthesis.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 in order to trace historical change in composition and performance practice
- Discuss the 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 historical narratives about music
- Locate, evaluate, and use reference tools for research of music history
- 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)?
- 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)

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

Course Materials: Textbooks, Extra Stuff, Moodle

Textbooks

There are **two** required texts for this course—they are available in the bookstore as a bundle or individually. Please note: there are multiple editions of both the textbook and anthology. I will generally provide the page numbers for both the newest edition and the previous edition, in case you have the slightly older version of the textbook or anthology (I'm trying to be as cost-effective and flexible as possible). 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 some 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 contact the Norton help desk.**

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 often also use readings or musical examples from outside the textbook and anthology, ranging from additional musical examples to 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—it is just as required to read/listen to an out-of-textbook assignment as one from our books. All additional readings and recordings for this course will be available to you through Moodle. Visit <https://moodle.potsdam.edu> for your course resources.

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

You are responsible for regularly checking Moodle 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—in particular, any issues with the textbooks.. If you're having issues with

Moodle or other computer-related problems, the number to the Computing & Technology Services (CTS) helpdesk is 315-267-4444 or helpdesk@potdam.edu.

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.

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:

- Generally on Mondays, you will have assigned pages from the textbook and listening from the anthology to do. You may do these any time before our class meeting on Monday—I generally will have them posted well in advance, so you can do them as it fits into your schedule. I've tried to be as humane as possible—the assigned listening for each **week** will be 3-5 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. You will sometimes have some Moodle quiz questions over the assigned reading and listening. When we meet on Monday mornings, we'll mostly spend time discussing, listening, and talking through stylistic and formal questions about the assigned pieces.
- Generally on Wednesdays, you will have no pre-assigned reading or listening—instead you'll have a video to watch (it'll be an hour or less). You'll need to log on to Moodle to listen to this recorded lecture by me. You will sometimes have a few Moodle quiz questions as well. The lecture is not live, so you can listen to it anytime before coming to class Wednesday morning. Once you're in class on Wednesday morning, we'll have a class discussion about the lecture content and other related issues to the music we're discussing.
- Often on Fridays, we will have a collaborative project we'll work on. These will vary in subject matter, but will take place during your class meeting time. Occasionally you'll have to prepare another musical example before coming to class, but there is often no homework for Friday classes. Yay!

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 project), and three exams.

Content & Listening Quizzes on Moodle (Mon, Wed) – 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 15% 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 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. I will do extensions as needed.
- **The three lowest quiz grades will be dropped.**

Attendance/Participation – 20%

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 class.

- Each week during our class sessions, 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 **four** classes for whatever reason with **no** penalty. For any class you've missed, I strongly suggest you contact me to discuss missed course content, as the content will still be on the exams.
- If you miss more than **FOUR** classes, I start to have concerns about the extent to which you can participate in our semester-long communal work and discussions. I reserve the right to subtract 5% from your participation grade for each additional absence after the four "use-as-you-see-fit" absences.
- If you have more extended issues this fall—illness, family concerns, 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.
- **Except under specific circumstances, if you miss more than TEN classes during the term, I reserve the right to consider that you haven't been able to do enough of the work to successfully complete the course ("pass"). This isn't automatic, but is a possibility.**
- 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.

Exams - 40% [two exams, each exam worth 20%]

Tests will cover material from the book, anthology, *and* in-class content. **Exams will be administered online, are untimed, and are open book/open-note. 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 second 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. 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.

Final Project – 20%

- This will be given to you on or before Week 10.

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>

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- **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:** Office hours can be in person or via Zoom or by phone—any office hour is scheduled by appointment in order to maximize the overlap between your schedule and mine! 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. **For in-person office hours, we are likely to meet in my office and wear masks (depending on current campus protocols).

- **Pandemic-related Protocols:** I know we're all grateful to gather to make music, talk music, and have the opportunity to be part of an in-person community. And I know we all want to do this as safely as possible. Without emphasizing every point of the pandemic protocols, I'll make note of the following points (from <https://www.potsdam.edu/about/potsdam-prepared>):
- All SUNY/CUNY campuses, including SUNY Potsdam, now require full immunization for COVID-19 for students accessing campus facilities, with limited exceptions. Students who are new to campus will be required to submit proof of their vaccination or apply for a medical or religious exemption prior to the start of classes. In addition to the initial course of vaccination, any student with regular on campus presence (i.e., not fully remote for the semester) who is eligible for a booster shot **MUST** receive one for the Spring '22 semester. The booster will not only help protect you from COVID and severe symptoms, **individuals who have received their booster shot will not need to quarantine following an exposure as long as you are asymptomatic (although you will need to wear your mask for 10 days after the exposure).**
- **SUNY Potsdam requires face coverings for all students, employees and visitors to campus.** The masking requirement will apply to all students and employees reporting to campus, regardless of vaccination status. Indoors: All students and employees must wear face coverings in shared indoor spaces, including classrooms, laboratories, studios, libraries, the Loughheed Learning Commons and faculty offices, and at campus activities/events. Social distancing is not required when everyone is fully masked. Masks may be removed in personal residence hall rooms and personal offices/workstations when individuals are socially distanced. In music classes, masks are required for all students, unless they are playing their wind instrument or if their professor asks them to remove it to sing (note: this is not necessary in this course).
- **As the campus notes:** Students who are placed in isolation or quarantine **MUST** contact their instructors immediately so that appropriate accommodations can be made. It is important to note that instructors are **NOT** required to provide a virtual option as the accommodation, but are expected to support students' ongoing learning experiences in a manner appropriate to the course. **Please note that the policies about isolation and quarantine are different than being a close contact—all of this is detailed at <https://www.potsdam.edu/about/potsdam-prepared>**
- Given the changing nature of the pandemic and campus case numbers, it is entirely possible that circumstances may change during the semester (for better or worse). Pay close attention to your Potsdam email account: there may be changes to academic policies as we understand more about the current COVID variant. As a faculty member, I will continue to follow official campus guidelines, which may mean that our classroom policies could change over the course of the semester. I'll keep you posted about any changes in policy as we go.
- Please let me know if you have concerns—depending on the nature of the question, some of those inquiries may be redirected to the Dean or Assistant Dean, but I'm happy to work with you if you have any questions or concerns related to pandemic policies.
- **Trauma-Sensitive Teaching:** In my entry ticket for the course, I asked each of you to feel free to come to me with any personal issues and/or other 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:** 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. Please let me know if anything comes up that makes participation feel hard....We are taught not to have needs, that needs mean we are "weak"; resist this impulse. Access is relational. This means that creating access and accessibility is something we do together, in relationship and community. It requires a shared commitment to each other's wellbeing and participation in the community space, and requires communication and negotiation and flexibility. We learn each other's needs and try to meet them as best we can, so that we can all participate as much as possible in this classroom space. 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."

Note that the exams for this class are online, untimed, and open book, so there's no need to be concerned about any time constraints in terms of exams (though if you have other exam-related concerns please let me know). If you have any concerns about our *in-class work*, please let me know and I will work with you to find acceptable accommodations. I know that 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.

- **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 write it down, you often don't remember.
 - If I use slides in a lecture or at any point in class, I will post the slides on Moodle, no need to copy down all the info directly from the slides as you go. It will help you the most to focus on ways of 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).