

COURSE SYLLABUS
MUSI 5338.01 #84233, 3 credit hours
Seminar in Twentieth-Century Music

Fall 2017; Sam Houston State University
Music Building, Room 218
Wednesdays; 2:00-4:50 pm

Full Professor: Dr. S. K. Murphy-Manley (Ph.D.)
Office: 936-294-4990, # 324 in the Music Building
Email: mus_skm@shsu.edu

◆ **Office Hours**

Because of my altered schedule this semester, appointments will be scheduled via email (mus_skm@shsu.edu) and conducted before or after class, and via email.

Note: It is inappropriate to email me the night before a test or the night before an assignment is due with questions concerning that test or assignment. The content of my course is planned well in advance with the expectation that you too will plan responsibly. If you find yourself in a unique position of trouble the night before something is due, email the class through Blackboard to seek your answers. Frankly, it is better that I not know about your procrastination.

◆ **Course Description**

This course is designed to address specific aspects of 20th century Art music in European and American historical context. The course material explores the traditional materials of music as "re-defined" by early 20th-century composers including concepts of tonality, consonance vs. dissonance, national identity, style, and innovation. Since there is no single 20th-century style, contributions of individual composers will be studied, within stylistic discussion, including those of Debussy, Stravinsky, Schönberg, Strauss, Ives, Cowell, Cage, Babbitt, Reich, Pärt, Carter, and Adams among others.

◆ **Prerequisites**

Graduate status, or
Permission from the instructor

◆ **Course Objectives**

1. You will gain an in-depth understanding and knowledge of the plethora of musical innovations and styles during the 20th century. As you increase your knowledge base, you also will learn fundamental principles, generalizations, and theories concerning music history.
2. You should understand, recognize, and be able to discuss the various styles, musical compositions, genres, and composers that have been the primary focus of this course. You will gain a great deal of factual knowledge, which will lead to a more complex perspective of 20th-century music.

3. Through weekly research and writing assignments you will learn about composers, historical events, and styles while learning to prioritize relevant information.
4. You will gain aural, visual, and analytical skills that enable you to identify compositions, styles, and composer's works by sight and by listening.
5. You will learn and articulate the aesthetic and philosophical infrastructure that governed the radical changes that took place at the turn of the 20th century. You will conduct research using primary documents, narrowing your focus while specializing in a particular topic within 20th-century music.

◆ Textbooks and Supplies

I will not ask you to purchase textbooks. You will be required to use our library's resources for reading and listening materials. Your supplies will include all items necessary to take notes, study, turn in assignments, and to take tests. It will be your responsibility to find the reading and listening materials in our library. We will be using the following books more than others, in case you would like to add to your personal collection, however, these books are available in our library on reserve at the circulation desk. See the course's bibliography for more detail on its sources.

I will assign more required readings from these textbooks than others:

Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. W. W. Norton: New York and London, 1991. ISBN 039395272-X

Taruskin, Richard. *Music in the Late Twentieth Century*. New York: Oxford University Press, 2010. ISBN 978019538485-7

Slonimsky, Nicolas. *Lexicon of Musical Invective*. W.W. Norton, 1953, 1965, paperback 2000. ISBN 0-393-32009-X

Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. (There are 8 editions; the 7th and 8th will be most useful to you in this course.)

◆ Course Requirements

◆ Attendance Policy

You will be expected to punctually attend each class meeting. If you need to be absent for any reason (even for an excused reason), it will be your responsibility, to obtain any assignments, class notes, and handouts *from another class member*. I do not keep extra handouts for you in my office, and absences will not excuse you from missed or late assignments nor from missed tests or quizzes. If you miss a day during which an assignment is due, you must slip the assignment under my office door by the class time or it will be counted late.

NOTE: Once in my class, do not come and go. Do not walk around, visiting my desk or the trashcan at your leisure. These activities disrupt the class. I will

question you, stop you, and inquire why you are being disruptive in the middle of my class. My classroom is not your living room.

- Conflict Policy

**From the *School of Music Faculty Handbook*
Concerning Activities for Which You are Responsible:**

Rehearsals, Concerts and Performances: All rehearsals and performances for each semester must be included in the syllabus for each class/ensemble at the beginning of the semester. The information provided needs to include dates, times, and places. The following policies provide more specific information.

- As the syllabus is the “contract” between the faculty/instructor and the student, all aspects of the class/ensemble requirements regarding rehearsals and performances must be part of this agreement.
- Students can be required to attend rehearsals or other class-related activities outside the normal class time only if those rehearsals/events are included in the syllabus at the beginning of the semester.
- If such activities conflict with other classes or activities, the faculty must coordinate with the other faculty involved to work out a solution where the students are not put in a situation of having to choose.
- It is the faculty’s responsibility, prior to publishing their syllabus, to ensure that there are no scheduling conflicts and that the rooms/spaces are indeed available.
- Added, last minute additions to the rehearsal/activity schedule are not mandatory for students as those changes were made after the syllabus was published. Students do not have to participate in those extra/added events. If such activities conflict with a class, the student should attend the class. If they conflict with a previously scheduled rehearsal, the regular commitment should be met. Hopefully, conflicts can be avoided.

- The above policy requires you to attend this class unless your professor has done two things: 1). included your tour or concert on the syllabus, **and** 2). either worked with me to resolve the conflict with your responsibility to this class or has obtained permission from the School of Music Director to remove you from my class. As you can see from the policy, it is your responsibility to look at ALL your syllabi now to identify potential conflicts. ***I require students in my classes to inform me of any and all conflicts by the second week of class. Since I don’t give make-up exams or quizzes, it is essential that you follow through with this requirement.***

◆ Electronic Devices in the Classroom

You will have limited use of your smart devices and laptops (without sound) during class. This *excludes* tests and quizzes.

◆ I will allow students ***only limited use*** of their smart devices or laptops during class lectures to access course materials and content. No headphones will be allowed, and all sound must be turned off in class. If you misuse this privilege, you will lose the option of using any electronic devices in my class for the rest of the semester.

Note: *At any time during class I can ask you to show me the screen of your device. If you are using your device outside the parameters of the “limited appropriate use” listed below, you will not be allowed to use any electronics in my class for the rest of the semester.*

To be clear [here](#), using your phone (or other device) to receive and send messages of any kind is not allowed during any of my classes. Surfing the Internet for things not course-related is also not allowed on any device.

◆ Rules and Consequences concerning electronics in the classroom:

1. If your electronic device makes a noise during class you will be required to stand up in your spot and answer orally a question of my choice.
2. If you are seen by anyone (another student, me—or even a guest in the class) using your device inappropriately during my class, you will lose the privilege of using any devices for the rest of the semester.
- *3. If you are seen by **anyone** checking any of your devices, for any reason, during an exam or quiz, then you will automatically fail the exam or quiz with a 50-point deduction from your exam/quiz score. Inappropriate use of devices will not be tolerated.

◆ Exams

There will be three semester exams for this course. Each exam will test your knowledge of course material including the music, concepts, styles, events, terminology, composers, and compositions.

◆ Listening Quizzes and Score Recognition

I will provide you with more information in class concerning these quizzes.

◆ Weekly Assignments

Each week you will be assigned a composer to investigate. You will present your information to the class orally and in the form of a typed handout. (See the template.) You will make enough copies of your handout for everyone in the class (including me.) I will give you a weekly grade based on the quality of your summary and content in your handout, and on the manner in which you present your information to the class. By the end of the semester, each student will have a nice collection of composer biographies.

◆ Term Project

Information concerning the research project will be given to you in class.

◆ **Important Note:** Late assignments will be accepted with a penalty of a 30-point deduction for each 24-hour period following its due date and time. For instance, if your assignment is due during class on February 22nd and you get it to me after class has ended, rather than during the class, you will receive a 30-point deduction. The next day, on February 23rd at 24 hours past the end of the previous day's class time, a 60-point deduction will be implemented. The penalties are calculated by actual calendar days and not class meeting days. *To turn in a late assignment, you will need to slide it under my office door, #324.*

◆ Grading

The following grading scale will be used for all exams and assignments.
No extra credit will be allowed.

A =	90-100
B =	80-89
C =	70-79
D =	60-69
F =	59 and below

The Grading percentages are as follows:

Weekly Class Assignments	15%
Listening quizzes	25%
Term Project	30%
Exams (3 @ 10% each)	30%

⊗ Academic Honesty

You will be held accountable for honest behavior in this class. Likewise, honest test-taking and homework procedures will be enforced. Refer to the SHSU student guidelines handbook for what constitutes "cheating." The Academic Policy Statement 810213 for Academic Dishonesty at SHSU is located at:

<http://www.shsu.edu/dotAsset/728eec25-f780-4dcf-932c-03d68cade002.pdf>

■ **Special Note:** I have a low threshold for poor grammar. If you want me to read and appreciate your comments in your writings, then you will have to rise to at least the level of correct grammar. We have a writing center on campus that can help you with matters of grammar, organization, and citations. When you visit them, take your assignment with you, and any other helpful items that can help the tutors see what sort of writing you want to create. They are located in the Farrington Building, room 111. Their phone number is (936) 294-3680, or you can reach them through email, at wctr@shsu.edu

⦿ Concerning Plagiarism in My Courses

“You are guilty of plagiarism when you present someone else’s words or ideas as if they were your own.”

There is often some misunderstanding about the nature of presenting historical facts in music-history research projects and in the statements concerning music. Stating the common facts (not opinions) of a composer’s education, career, repertoire, and whereabouts is, for the most part, common knowledge. As a writer you must assimilate the **facts** in **words of your own**, not resembling the original source **in any way**, including, but not limited to, your order of presentation and emphasis on details. You **must give credit** to your source by listing it as a reference in your bibliography. You may incorporate **just the facts** without footnoting if you have used words that were **entirely your own**. *But, it is important that you take care to not interject any borrowed opinions from your sources unless you plan to footnote.* Watch for interjected opinions that the original author has communicated by using adjectives. Make sure you omit these if you are not footnoting. As an example of something that needs to be footnoted, consider the two following sentences. The first sentence does not need footnoting, but the second one does. Why?

1. “Brahms Symphony No. 4 demonstrates that counterpoint was at the basis of his compositional intent, and that he regarded it as a fundamental aspect of the process of composing.” (Why doesn’t this need a footnote? Because, as the author of this sentence, I looked at his 4th symphony, and I concluded what his use of counterpoint demonstrated. I am sharing my observations and conclusions.)

2. “With Brahms Symphony No. 4 he wanted to create a work that demonstrated his compositional intent, one in which he regarded counterpoint as fundamental to his compositional process.” (What is the main word that shows I’d better footnote this? It’s “wanted.” How do I know that Brahms “wanted” to do something? Did I speak to him personally? Did he write me a letter and tell me this? Since I don’t know him (he died in 1897!), I must have read this in a letter or primary source somewhere, and therefore it needs footnoting. If you haven’t spoken to someone personally about it, then you must cite your source that investigated a composer’s personal wishes or life. By the way, if this were a living composer, and you wanted to write about what he had told you personally, you would still need to say in your text, “In 2001, Philip Glass told me . . .”)

What should you do when you are discussing the musical style or significance of a composer?

If you use another person’s words, ideas, opinions, statistics, or conclusions about a composer’s importance, style, musical composition, etc., then you **must document** your source in a footnote (then and there) in your paper. Use footnotes for my class in the Turabian style; do not use endnotes. If you do not cite your source, then you are guilty of plagiarism and will receive an **automatic F** on the assignment. It does not matter if you have reworded the information, it still is not based on your original thought and therefore it needs documentation. Documentation includes framing the borrowed information in

quotation marks and footnoting the source immediately after the closed quotation mark. You also will need to list the source a second time in your bibliography. If you fail to follow this procedure the consequences will be the aforementioned F.

Help from Others:

If you receive assistance from someone (let's say they offer their opinion on the importance of Ravel's *Bolero*) then you must also footnote their opinion as borrowed information. If you receive assistance in the editing or typing of your work you must include an acknowledgement page acknowledging their assistance.

Dishonesty:

1. It is dishonest to present your own previously written material as a new assignment in this or in any other class.
2. It is dishonest to copy another student's work, research, or writing, even in part.
3. It is dishonest to allow your work to be used by someone else.
4. **It is dishonest in these music history classes to use Internet articles or sites as information sources of biographical, stylistic, or historical significance issues.**

☞ All dishonesty will result in an automatic F. An F in the course could result depending on the severity of the offense as determined by the instructor.

Don't Do It

I realize that there are degrees of plagiarism. Total plagiarism (turning in someone else's work as your own—including copying or buying papers from an internet site—will result in an **F in the class** and recommendation to the University for disciplinary action. Partial plagiarism will result, as mentioned before, in an F for the project and potentially my course. The temptations today are great. You are busy, stressed, and trying to do your best. Do not give in to a quick research solution on the Internet. This is dishonest to do for your projects in this class. Resist the temptation and choose the proper way. If you cannot find the proper way, come talk to me as soon as you are aware of your difficulty.

What does she mean by "information sources" on the Internet? (!) Isn't everything on the Internet nowadays? Don't we spend hours gathering information from the Internet?

Answer: An information source is not the same as a database. *JSTOR* is a database, and there are many other useful databases. Using databases is encouraged. A database shows you where you can find articles on various topics. You can also access *The New Grove Dictionary of Music and Musicians* via the database in our library. *Google Books* also has many sources available. These are not what I'm talking about. The information sources on the web to which I am referring include the sites that pop up when you conduct a casual search for a composer or musical composition. If you search for Brahms' Opus 53 (*Alto Rhapsody*), you will find program notes, posted articles, and discussions about the work. These are the items that are off limits to you. You are required to use scholarly articles, books, and primary sources for your research, which can be found listed in databases and in libraries. Using other people's casual research on the Internet is not appropriate nor is it acceptable.

Reasons Behind the “No Internet Rule”

First, the sites on the Internet concerning musical topics vary tremendously in accuracy. Second, the authors of these sites that display biographies of our composers and discussion of our pieces have used the same scholarly sources in the library or in journal articles that you are supposed to use. If you do not do the original research yourself from those academic sources, then you are cheating. So, by using someone else’s assimilated facts from library and scholarly sources, rather than performing the entire research exercise yourself, you are failing to do what was assigned.

If you have questions about plagiarism, consider playing this computer game that our Library sponsors. <http://library.shsu.edu/research/guides/tutorials/misc/goblins.html>



☉ Proper Classroom Demeanor

According to university policy, students are expected to assist in maintaining a classroom environment that is conducive to learning. You might find many topics in the class interesting. As the pace of the class ensues, raise your hand if you would like to ask a question or make a comment. Students are expected to refrain from behavior in the classroom that is intentionally disruptive of the learning process. As the student handbook states: “These activities shall include, but not be limited to: using abusive, indecent, profane, or vulgar language; making offensive gestures or displays that tend to incite a breach of the peace; perpetrating fights, assaults [good grief!], acts of sexual violence, abuse, or threats; or evincing [what an old word! It means, ‘demonstrating’ — you’re welcome] some obviously offensive manner or committing an act that causes a person to feel threatened.” Just so you know, the old list of offenses from just a few years ago is far less interesting, prohibiting students from: “eating in class, using tobacco products, making offensive remarks, reading newspapers [that is actually funny in today’s classes, although this is only 8 years old], sleeping, talking among each other at inappropriate times, wearing inappropriate clothing [what, like flip-flops on a Texas winter day?], or engaging in any other form of distraction.” Nonetheless, SHSU states that inappropriate behavior in the classroom shall result in, minimally, a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with university policy.

◆ **Visitors in the Classroom:** Only registered students may attend class. Exceptions can be made on a case-by-case basis by the professor. In all cases, visitors must not present a disruption to the class by their attendance. Students wishing to audit a class must apply to do so through the Registrar’s Office.

◆ **Students With Disabilities Policy**

It is the policy of Sam Houston State University that individuals otherwise qualified shall not be excluded, solely by reason of their disability, from participation in

any academic program of the university. Students with disabilities that might affect their academic performance should register with the Office of Services for Students with Disabilities located in the Lee Drain Annex (telephone 936-294-3512, TDD 936-294-3786, and e-mail disability@shsu.edu). They should then make arrangements with their individual instructors so that appropriate strategies can be considered and helpful procedures can be developed to ensure that participation and achievement opportunities are not impaired.

NOTE: No accommodation can be made until you register with the Services for Students with Disabilities; accommodations for disabilities must be initiated by you. For a complete listing of the university policy, see: <http://www.shsu.edu/syllabus/>

◆ **Title IX**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, age discrimination, and religion. If you or someone you know has been harassed or assaulted, you can find the appropriate resources here: <http://www.shsu.edu/titleix/>

◆ **Religious Holy Days**

If you must miss class because of a religious holy day, you must present to me a written statement. I will then complete a form notifying you of a plan to avoid any grade penalties. Please follow the University's procedure found at: <http://www.shsu.edu/syllabus/>

◆ **NASM Requirements for Notification of Related Health Issues in Music**

NASM (National Accreditation of Schools of Music) requests that all students have access to three articles on health-related issues: Neuromusculoskeletal Health, Vocal Health, and Hearing Health. I have posted these articles on Blackboard for you to read.

Important Dates

Tentative schedule

Listening Quizzes will be arranged in class to take about 30 minutes of class time.

August 23 First Class

Aug. 30 **Choice due: composer and pieces and a rough idea of your paper topic**
(Type up this information and give it to me at the beginning of class)

Sept. 6 **Part 1 of Primary Source Composer Project is due** (typed, double-spaced, listing all sources according to Turabian style)

Sept. 13

Sept. 20

Sept. 27	Part 2 due of Primary Source Composer Project is due (typed, double-spaced, listing all sources according to Turabian style)
Oct. 4	Exam 1
Oct. 11	
Oct. 18	
Oct. 25	
Nov. 1	Exam 2
Nov. 8	
Nov. 15	Your Final Paper of the Primary Source Composer Project is due
Nov. 22	No Class Thanksgiving Week
Nov. 29	Exam 3 (This is the last day of class)

We will not meet during finals week

Note: I do not keep syllabi to distribute to students after they have taken a course with me. If you think that you might need a copy of your syllabus for future purposes (transferring schools/credits, entrance to other programs, auditions for graduate schools, etc.) then you should keep a copy for yourself. It is your responsibility to keep track of your courses, materials, and educational history.

Important Note: Failure to read or to obtain this syllabus (or to read this important note) will not negate the contents herein. Likewise, failure to obtain or to read information concerning tests and assignments for this class will not negate your responsibility for those graded items nor the criteria by which they are graded.