



MUS 525
Music of the 20th Century
Course Syllabus: Spring 2024

Instructor Information

Instructor:	Dr. Jessica Stearns
Classroom Location:	Music Building Rm. 105, MW 9:00 am-9:50 am
Office Location:	Music Building Rm. 220
Office Hours:	MW 1:00 pm-3:00 pm; F 9:00 am-10:00 am
University E-mail:	Jessica.Stearns@tamuc.edu
Preferred Form of Communication:	Email
Communication Response Time:	24 hours

Course Information

Course Description

Representative music literature from Debussy to the present.

Student Learning Outcomes

In this course, students will:

- Become familiar with practices and issues related to music during the twentieth and twenty-first century through exploration of topics such as institutions, music societies, technologies, and politics.
- Become acquainted with scholarly approaches and demonstrate an ability to conduct academic research by completing a final research paper.

Required Textbook

Auner, Joseph. *Music in the Twentieth and Twenty-First Centuries*. New York: W.W. Norton, 2013.

Course Requirements

Instructional Methods

Students will follow outlined activities for each week that include readings, in-person discussions, and assignments.

Assessments

Participation: This course is based on in-person discussion and not lectures. Students are expected to come to class prepared to discuss assigned readings and pieces.

Reading Responses: Students will post brief reactions to assigned readings in D2L before class.

Style Analysis: Students will write an essay analyzing elements of Modernism in a musical work from the turn of the century.

Performance Reflection: Students will write an essay discussing their experience performing indeterminate music.

Annotated Bibliography: Students will create a bibliography for their proposed final paper topic and provide annotations.

Abstract: After initial research, students will submit an abstract summarizing their final paper.

Presentation: Students will give a presentation outlining the major findings of their final paper.

Final Paper: The final paper will cover a research topic of the students' choosing within nineteenth-century music.

Grading

Your final grade will be based on the following point distribution:

Participation	130
Reading Responses	200
Style Analysis	60
Performance Reflection	60
Annotated Bibliography	100
Abstract	100
Presentation	125
Final Paper	225
Total	1000

A=900-1000 B=800-899 C=700-799 D=600-699 F=Below 600

Course and University Procedures / Policies

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance

Attendance Policy

Because this is a graduate-level course, students are expected to attend every class. Absences will result in a zero for participation on those days.

Late Assignments or Work

Assignments submitted within one week of the deadline will incur a 50% penalty. No assignments will be accepted beyond one week after the deadline.

Classroom Etiquette

You are by no means required to like all of the music assigned in this course or to agree with the views expressed by the composers and scholars we will be studying. You are, however, expected to be thoughtful and courteous in expressing your opinions and in responding to those of your classmates.

Electronic Devices

Students may use laptops or tablets to take notes and access readings during class. The use of cell phones is prohibited. Please silence and put away (completely out of sight) your cell phone.

Academic Integrity

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures: [Graduate Student Academic Dishonesty 13.99.99.R0.10](#)

AI Use in Course

Texas A&M University-Commerce acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course.

Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism).

Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors' guidelines. If no instructions are provided the student should assume that the use of such software is disallowed.

In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

Students with Disabilities—ADA Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, contact the Office of Student Disability Services at 903-886-5150, 903-886—5835; email studentdisabilityservices@tamuc.edu;

online at [Office of Student Disability Resources and Services](#); or in-person in Room 162 of the Velma K. Waters Library.

Tenets of Common Behavior

All students enrolled at the university shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See current Student Guidebook);

Campus Concealed Carry Statement

Campus Concealed Carry - Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedure/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf> and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

Course Calendar

Week	Content
Week 1: 1/29-2/2	Mon: Course Introduction R: Auner, Ch. 1 Wed: Modernism and Postmodernism R: Albright, "Introduction" in <i>Music and Modernism</i> ; Pasler, "Postmodernism" in <i>Grove Music Online</i>
Week 2: 2/5-2/9	Mon: Expanding Musical Worlds at the Turn of the Twentieth Century R: Auner, Ch. 2 Wed: Making New Musical Languages R: Auner, Ch. 3
Week 3: 2/12-2/16	Mon: Folk Sources, the Primitive, and the Search for Authenticity R: Auner, Ch. 4 Wed: New Music Taking Flight after World War I R: Auner, Ch. 5 <i>Style Analysis due</i>
Week 4: 2/19-2/23	Mon: Paris, Neo-Classicism, and the Art of the Everyday R: Auner, Ch. 6 Wed: The Search for Order and Balance R: Auner, Ch. 7

Week	Content
Week 5: 2/26-3/1	Mon: Ruther Crawford Seegar and Early American Modernism R: Tick, "Ruth Crawford's 'Spiritual Concept': The Sound-Ideals of an Early American Modernist, 1924-1930" Wed: Inventing Traditions R: Auner, Ch. 8
Week 6: 3/4-3/8	Mon: William Grant Still's Later Career R: DjeDje, "Context and Creativity: William Grant Still in Los Angeles" Wed: Rebuilding amid the Ruins R: Auner, Ch. 9 Annotated Bibliography due
Week 7: 3/18-3/22	Mon: Darmstadt and Cold War Politics R: Beal, "Negotiating Cultural Allies: American Music in Darmstadt, 1946-1956" Wed: Trajectories of Order and Chance R: Auner, Ch. 10
Week 8: 3/25-3/29	Mon: Christian Wolff's Indeterminate Music R: Nelson, "Social Dynamics at the Heart of Composition: Implications of Christian Wolff's Indeterminate Music"; Instructions for <i>For 5 or 10 Players</i> Wed: Improvisation in Pauline Oliveros's Works R: Andersen, "Spaces for People: Technology, Improvisation and Social Interaction in the Music of Pauline Oliveros"
Week 9: 4/1-4/5	Mon: Performing Indeterminate Music R: None <i>Bring instruments to class</i> Wed: Presenting Research and Writing About Music R: Presentation Guidelines; Final Paper Guidelines Abstract due
Week 10: 4/8-4/12	Mon: Electronic Music from the Cold War to the Computer Age R: Auner, Ch. 11 Wed: Texture, Groups, Loops, and Layers R: Auner, Ch. 12 Performance Reflection due
Week 11: 4/15-4/19	Mon: Histories Recollected and Remade R: Auner, Ch. 13 Wed: Minimalism and its Repercussions R: Auner, Ch. 14 Individual Meetings
Week 12: 4/22-4/26	Mon: Border Crossings R: Auner, Ch. 15; Alonso-Minutti, "Gatas y Vatas: Female Empowerment and Community-Oriented Experimentalism" in <i>Experimentalisms in Practice</i> Wed: Presentations

Week	Content
Week 13: 4/29-5/3	Mon: Presentations Wed: Study Day, No Class
Finals Week: 5/6-5/10	Wed: Presentations, 8:00am-10:00am <i>Final Paper due (5/10)</i>