



Faculty of Arts  
& Social Sciences

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**School of the Arts and Media**

**MUSC1604**

**Western Music: A panorama**

**Session 2, 2014**

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## Staff Contact Details

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Consultation Times:  
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Tutors

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Please email for an appointment.

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Consultation time: Monday 12-1 or by appointment

(938)5 7988

### **School of the Arts and Media Contact Information**

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

### **Attendance Requirements**

A student is expected to attend all class contact hours.

A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).

A student who arrives more than 15 minutes late may be penalised for non-attendance.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.

A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure. For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Attendance will be recorded for all lectures and tutorials

### **Essential Information For FASS/SAM Students**

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Code

Session 2, 2014

CRICOS Provider Code: 00098G

## **Course details**

This is a 6 Units of Credit course

## **Summary of the Course**

This course provides an overview of the history, genres, and key artistic and intellectual themes in Western classical music from the Renaissance through to the present day. Through discussion of significant compositions from different historical periods, students will develop an overview of the development of musical styles and genres. These developments will be related to key ideologies and placed in historical and social contexts. By the end of this course, students will be equipped to undertake detailed study in specific areas of critical enquiry.

## **Aims of the Course**

This course aims

1. To provide an overview of the history of Western classical music.
2. To investigate the development of key musical styles and genres.
3. To examine the historical impact of select works
4. To show the relationship of style, genres and specific works to key ideologies - Humanism, the Enlightenment, Romantic Individualism, Modernism, Nationalism, Cosmopolitanism - and to social contexts.
5. To develop a working knowledge of periodization, genre definitions, and stylistic characteristics, and to analyse and discuss these using discipline-specific terminology.

## **Student learning outcomes**

At the conclusion of this course, students should be able to:

1. Identify and describe the historical, artistic and social contexts of key works of Western classical music.
2. Apply this knowledge to further works studied in other courses in music.
3. Demonstrate and discuss the interrelationship of music and key themes in European thought.
4. Research, critique and discuss Western classical music, accurately using discipline specific language.

5. Undertake advanced studies in music history and culture.

## **Graduate Attributes**

### Graduate Attributes Developed in this Course

1. The skills involved in scholarly enquiry, such as information literacy, critical analysis, and writing; Learning Outcome 4, Assessment task 2
2. An in-depth engagement with discipline-specific knowledge, such as score reading and writing skills, inner hearing, music theory, and repertoire knowledge; Learning Outcome 1,4, Assessment Task 2
3. Engagement with music in its interdisciplinary context through the study of music history, music ethnography/anthropology, and music technology; Learning Outcome 1,3, Assessment task 1,3
4. Capacity for analytical and critical thinking and for creative problem-solving through participation in performing ensembles (practical creativity) and academic tasks involving theoretical issues; Learning Outcome 2,5, Assessment task 3
5. The capacity for enterprise, initiative and creativity, developed primarily through opportunities for performing and composing, and being involved in concert organizing and musical leadership; Learning Outcome 2,3, Assessment task 3
6. High levels of oral and written communication, supported with discipline-based forms of communication such as scores and music performance; Learning Outcome 5, Assessment task 3

## **Rationale for the inclusion of content and teaching approach**

This course builds on the examination of the relationship of music to broader intellectual and artistic themes undertaken in MUSC1101, Music Reinvented. It reinforces and broadens this knowledge, providing a foundational understanding of Western classical music's development and compositional techniques, and the knowledge necessary for advanced studies in music history and culture.

## **Teaching strategies**

The course will be taught in lectures that use a wide range of audio and visual resources to examine historical, artistic and social contexts of key works of Western classical music. Discursive sessions will further develop students understanding of the interrelationship of music and key themes in European thought. Tutorials focussed on listening and score reading will refine student ability to critically discuss music using discipline specific terminology. The development of individual creative projects drawing these threads together will equip students to undertake advanced studies in music history and culture.

My approach to teaching and learning is informal and discursive. Lecture content, though mandated in the course outline, and summarised by me at key points through the session, is flexible to enable the engagement of students in open questioning, critical evaluation, and self-reflection at all times. This flexibility is both in response to student demand, and a contingent response to the varied backgrounds and levels of prior knowledge demonstrated by students.

Discursive presentation, in-class discussion and reflection, musical and audio examples form the basis of lectures: the final section of each lecture is given over to summary and to realignment of teaching and learning with the expectations of the course outline. Follow up discussion, musicological analysis practice, course notes and advice are available on the course's website.

Tutorials are again responsive to the wide range of interests and prior knowledge demonstrated by our students. They are also designed in response to perceived gaps in students prior learning, and in order to acquaint students with the tools, discipline and time management necessary to successfully negotiate other parts of this course and their degree program

## Assessment

**In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.**

Concert reviews 2 x 15% - 30%.

Groupwork 35%

Presentation – 30%

Self evaluation – 5%

In class tests 35%

Test 1 – 10%

Test 2 – 25%

**Concert Reviews x 2 each worth 15% Submitted by 4PM Monday of weeks 6 (1<sup>st</sup> September) and 9 (21<sup>st</sup> September)**

Concert reviews of two significant first performances that have been studied in class: these are not reviews of pieces as they might be heard today, but are to be conceived and presented as reviews written at the time of the first performance. Thus they should present a response to a piece that represents thinking about music at the time at which the piece was premiered. Earlier works by the same composer or in the same genre are relevant, but later ones, or the work's subsequent fame, are not.

**Group performance and presentation 35% To be presented in the tutorial time in week 13 (Friday 31<sup>st</sup> October) Groupwork 30%, self-assessment 5%**

Students will be organised into groups of 4 – 5. Group performance and presentation. Students will choose a piece to demonstrate through lecture-demonstration their understanding of chosen intellectual

themes and artistic and social trends: Humanism, the Enlightenment, Romantic Individualism, Modernism, Nationalism vs cosmopolitanism, formalism and expression, the influence of the vernacular, patronage (sacred and secular), venue, audience, entertainment. This may be given as either a live performance, or presented/posted as a video recording. Musical excerpts may be performed live, or carefully excerpted recordings may be used. Please note that I do not provide training on how to make a video recording. Length of presentation: 10 minutes.

The schedule for presentation will be finalised once groups have been established (around week 6)

The total mark for this component is 35%. The performance/presentation will be worth 30%. An individual student self-assessment will be worth 5% (You are not permitted to give yourself full marks for the self-assessment).

**Multiple choice examinations 35% Week 4 (Wednesday 20<sup>th</sup> August) 10% Week 12 (Wednesday 22<sup>nd</sup> October) 25%**

Multiple choice test examining fundamental/key knowledge of periodization, genre (e.g. monody, da capo aria, sonata, symphony, concerto, trio, string quartet, song cycle, chant, motet, madrigal, chorale, mass, requiem, oratorio, cantata, symphonic poem, opera), terms (binary / ternary / rondo [ritornello] and sonata forms, suite, types of variation principles [ground/passacaglia, chaconne, cantus firmus, etc.], terms denoting texture or process [e.g. canon, fugue, imitation, polyphony, polymeter, homorhythm, responsorial /antiphonal, ostinato etc.] and harmonic language [e.g. modality, tonality, diatonic, octatonic, acoustic, dissonance, appoggiatura, suspension, sequence) and other (e.g. performance related [pizzicato, con sordino] acoustics [harmonics, fundamental] score reading [laying out scores according to instrumental families, transposing instruments, C clefs]. **(Please note that a full list of terms will be distributed in class: the above list is only suggestive)**. Contains a listening component: era, style, genre and key works.

### **Assessment Criteria**

The reviews will be judged on the following:

Quality and breadth of resources. Relevance and accuracy of information presented. Fluency, intelligibility and grammatical accuracy of writing. Imagination in tone. Consistency, accuracy and diligence of referencing.

Students will need to demonstrate ALL of the above to achieve a grade of High Distinction. Some lack of ability in all or most of the above will result in a grade of Pass only. An extreme lack of ability in one or more of the above may result in a failure grade.

The Performance/Presentation will be judged on the following:

Demonstrated understanding of the piece of music discussed. Demonstrated understanding of the chosen intellectual theme and artistic and social trend. Well-argued linkage of theme and trend to piece of music. Fluency and intelligibility of presentation. Appropriateness of selected excerpts. Quality of performance.

Group will need to demonstrate ALL of the above to achieve a grade of High Distinction. Some lack of ability in all or most of the above will result in a grade of Pass only. An extreme lack of ability in one or more of the above may result in a failure grade.

The In-class exams are marked on a correct/incorrect basis (Multiple choice and identification)

### **Submission of Assessment Tasks**

All students must submit both hard and soft copies of their reviews. Hard copies should be submitted to the appropriate essay box outside the SAM School Office, Room 312, Level 3 Robert Webster Building by 4pm on the due date. A School Assignment Coversheet (available outside the office) must be attached with your details clearly marked. Please email an electronic copy to [j.napier@unsw.edu.au](mailto:j.napier@unsw.edu.au) as well as handing in a hard copy. Make sure you write your student number and the course code in the subject heading of your email. Only hard copies of your work will be marked; electronic versions are used only to verify submission and to check for plagiarism.

Students must be punctual for examinations. If you miss an examination, or part thereof through illness or misadventure, please contact me as soon as possible, and present original documentation of your illness or misadventure. You should by now be well acquainted with the vagaries of Sydney's transport systems.

### **Late Submission**

#### **PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.**

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>.

### **Extension Procedure**

A student seeking an extension should apply through the Faculty's online extension tool available in LMS before the due time/date for the assessment task.

The Course Authority should respond to the request within two working days.

The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.

The Course Authority advises their decision through the online extension tool.

If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.

A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.



This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests. For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

Applications for Special Consideration must normally be made within three working days of the assessment task or submission deadline missed.

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

## Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Duplication:** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website [Plagiarism & Academic Integrity website \(http://www.lc.unsw.edu.au/plagiarism\)](http://www.lc.unsw.edu.au/plagiarism), in the myUNSW student A-Z: Guide

<https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the [Student Misconduct Procedure \(pdf- https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf\)](https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

Correct referencing practices;  
Paraphrasing, summarising, essay writing and time management  
Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.  
Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

## Course schedule

**All lectures are held in Room G25 of the Electrical Engineering Building.**

**All tutorials are held in Room 139 of the Webster Building.**

Scores required for the tutorial will be available by the Monday of each week in Moodle. Students must download the scores. Ideally they should be printed out, so that you can write on them. Downloading scores to phones is extremely silly. Students should also listen to the works ahead of the tutorial.

## Lecture Topics

Week 1: Introduction, The Renaissance and Humanism

Week 2: The early Baroque: Humanism cont'd

Week 3: The Late Baroque: early cosmopolitanism

Week 4: Classicism: the Enlightenment. In class test 1

Week 5: Classicism cont'd: the new patronage

Week 6: Beethoven: Romantic Individualism, the Austro-Germanic ascendancy

Week 7: Early Romanticism: the vernacular and early Nationalism

Week 8: Romanticism continued

Week 9: Wagner and Verdi

Week 10: later Romanticism to Modernism. Nationalism cont'd

Chopin, Ballad no. 1 Form

Week 11: Modernism. The disintegration of 'common practice'

Week 12: A fractured half century and beyond. In class test 2

## Tutorial Topics

### Week 2

Pieces:

\*Josquin des Près: Ave Maria gratia plena... virgo serena (motet for 4 voices) [1490]

T. Victoria: O magnum mysterium (motet for 4 voices; SATB) [1572]

Score:

[http://imslp.org/wiki/Ave\\_Maria%E2%80%A6virgo\\_serena\\_%28Josquin\\_Desprez%29](http://imslp.org/wiki/Ave_Maria%E2%80%A6virgo_serena_%28Josquin_Desprez%29)

[http://imslp.org/wiki/O\\_magnum\\_mysterium\\_%28Victoria,\\_Tom%C3%A1s\\_Luis\\_de%29](http://imslp.org/wiki/O_magnum_mysterium_%28Victoria,_Tom%C3%A1s_Luis_de%29)

Activities and outcomes:

Definition of modes (esp. dorian, phrygian, lydian, mixolydian)

imitative polyphony

### Week 3

Pieces:

\*Bach, J. S.: Partita for unaccompanied violin in D minor (BWV 1004) [1720]

Bach, J. S.: First movement (Kyrie I) from Mass in B minor [1733, 1749]

Score:

[http://imslp.org/wiki/Violin\\_Partita\\_No.2\\_in\\_D\\_minor,\\_BWV\\_1004\\_%28Bach,\\_Johann\\_Sebastian%29](http://imslp.org/wiki/Violin_Partita_No.2_in_D_minor,_BWV_1004_%28Bach,_Johann_Sebastian%29)

[http://imslp.org/wiki/Mass\\_in\\_B\\_minor,\\_BWV\\_232\\_%28Bach,\\_Johann\\_Sebastian%29](http://imslp.org/wiki/Mass_in_B_minor,_BWV_232_%28Bach,_Johann_Sebastian%29)

Activities and outcomes:

Definition of suite/partita movements

Comparison of mainstream (e.g. Perlman) and historically informed performance (e.g. Podger)

Discussion of fugue

### Week 4

Pieces:

\*Mozart: Symphony in C, K551 ("Jupiter") [1788] 1<sup>st</sup> Movement, pp. 1-8

Score:

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[http://imslp.org/wiki/Symphony\\_No.41\\_in\\_C\\_major,\\_K.551\\_%28Mozart,\\_Wolfgang\\_Amadeus%29](http://imslp.org/wiki/Symphony_No.41_in_C_major,_K.551_%28Mozart,_Wolfgang_Amadeus%29)

Activities and outcomes:

Discussion of concert review assessment (example provided)

Revision of orchestral score layout

Discussion of sonata form - exposition

## **Week 5**

Pieces:

\*Haydn: String Quartet in C major op. 76 No 3 ("Emperor") [1797] pp. 1-8 & 12-18

Score:

[http://imslp.org/wiki/String\\_Quartets,\\_Op.76\\_%28Haydn,\\_Joseph%29](http://imslp.org/wiki/String_Quartets,_Op.76_%28Haydn,_Joseph%29)

Activities and outcomes:

Discussion of string quartet, sonata form

Show clip from *Eroica*, general discussion

## **Week 6**

Pieces:

\*Beethoven: 3<sup>rd</sup> Movement and Finale from Symphony no. 3 in Eb (Eroica) [1804] pp. 64-67 (score numberings 60-63)

Score:

[http://imslp.org/wiki/Symphony\\_No.3,\\_Op.55\\_%28Beethoven,\\_Ludwig\\_van%29](http://imslp.org/wiki/Symphony_No.3,_Op.55_%28Beethoven,_Ludwig_van%29)

Activities and outcomes:

Group work for second half of tutorial

## **Week 7**

Pieces:

\*Schubert: Sonata in Bb [1828] pp. 1-2, 12-13, 15-16 modulations, esp. 2<sup>nd</sup> movement

Schubert: Der Doppelgänger pp. 46-47 psychological interpretation, augmented 6ths

Score:

[http://imslp.org/wiki/Piano\\_Sonata\\_No.21,\\_D.960\\_%28Schubert,\\_Franz%29](http://imslp.org/wiki/Piano_Sonata_No.21,_D.960_%28Schubert,_Franz%29)

[http://imslp.org/wiki/Schwanengesang,\\_D.957\\_%28Schubert,\\_Franz%29](http://imslp.org/wiki/Schwanengesang,_D.957_%28Schubert,_Franz%29)

Activities and outcomes:

Harmonic analysis

## **Week 8**

Course Code

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CRICOS Provider Code: 00098G

Pieces:

\*Chopin: Ballade No 1 in G minor for solo piano Op. 23 [1835] form

Berlioz: Finale from Symphonie Fantastique [1830]

Score:

[http://imslp.org/wiki/Ballade\\_No.1,\\_Op.23\\_%28Chopin,\\_Fr%C3%A9d%C3%A9ric%29](http://imslp.org/wiki/Ballade_No.1,_Op.23_%28Chopin,_Fr%C3%A9d%C3%A9ric%29)

[http://imslp.org/wiki/Symphonie\\_fantastique,\\_H\\_48\\_%28Berlioz,\\_Hector%29](http://imslp.org/wiki/Symphonie_fantastique,_H_48_%28Berlioz,_Hector%29)

Activities and outcomes:

Discussion of form

Discussion of program music

## Week 9

Pieces:

\*Brahms: 1<sup>st</sup> Movement from Symphony No. 4 [1884-5] pp. 1, 2, 5, 16-19 motivic structure, isorhythm, recapitulation

Brahms: 2<sup>nd</sup> Movement from Symphony No. 2 [1877] 1<sup>st</sup> page only, motivic structure

Score:

[http://imslp.org/wiki/Symphony\\_No.4,\\_Op.98\\_%28Brahms,\\_Johannes%29](http://imslp.org/wiki/Symphony_No.4,_Op.98_%28Brahms,_Johannes%29)

[http://imslp.org/wiki/Symphony\\_No.2,\\_Op.73\\_%28Brahms,\\_Johannes%29](http://imslp.org/wiki/Symphony_No.2,_Op.73_%28Brahms,_Johannes%29)

Activities and outcomes:

Discussion of form

## Week 10

Pieces:

\*Debussy: Le soirée dans Grenade from Estampes for solo piano [1903] pp. 16-19

(possible extra: Debussy: La Cathédrale Engloutie (The Submerged Cathedral) from Preludes Bk 1, for solo piano [1909-1910])

Score:

[http://imslp.org/wiki/Estampes\\_%28Debussy,\\_Claude%29](http://imslp.org/wiki/Estampes_%28Debussy,_Claude%29)

[http://imslp.org/wiki/Pr%C3%A9ludes\\_%28Book\\_1%29\\_%28Debussy,\\_Claude%29](http://imslp.org/wiki/Pr%C3%A9ludes_%28Book_1%29_%28Debussy,_Claude%29)

Activities and outcomes:

General technical discussion

## Week 11

Pieces:

\*Messiaen: "Dance of Fury for the Seven Trumpets", from Quartet for the end of time (violin, clarinet, cello & piano) [1940-1; Book of Revelations]

(possible extra: Shostakovich: Fifth Symphony, 1<sup>st</sup> Movement [1937])

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Activities and outcomes:  
General discussion  
(Show clip from *Testimony*)

### **Week 12**

Course revision/summary and teaching evaluation (CATEI)

### **Week 13**

Group presentations

## **Expected Resources for students**

**Reading List: The first three sources are strongly recommended. It is not expected that students attempt to read ALL of the resources listed!**

Harper-Scott, P.E and Jim Samson (eds.) 2007 *An Introduction to Music Studies*. Cambridge: Cambridge University Press.

Burkholder, J.P., W. Grout, and C. Palisca (2006) *A History of Western Music* (7th edition). New York: Norton

Taruskin, R., 2010 *The Oxford History of Western Music* (5 vols). (Available free via the library as an e-book (online)). Oxford: Oxford University Press

Bailey, Katherine. (2004). *The twelve note music of Anton Webern: old forms in a new language*. Cambridge: Cambridge University Press.

Barth, G.: *The pianist as orator: Beethoven and the transformation of keyboard style* Ithaca: Cornell UP, 1992

Blume, F.: *Classic and romantic music: a comprehensive survey* New York: Norton, 1970

Bonds, M.: *After Beethoven: Imperatives of Originality in the Symphony* Cambridge: Harvard UP

- Brown, Howard Mayer *Music in the Renaissance*. Englewood Cliffs, NJ: Prentice-Hall, 1976. (rev. ed. with Louise Stein, Upper Saddle River, NJ: Prentice-Hall, 1999.) (UNSW Library)
- Buelow, George J. (ed.): *Music and Society - The Late Baroque Era* (from the 1680s to 1740) Englewood Cliffs, N. J.: Prentice Hall, 1993. Chapter 1 (pp. 1-38) [S 780.9032/22]
- Bukofzer, Manfred: *Music in the Baroque Era* London: Dent, 1948. Chapter 1 (pp. 1-19) [S 780.9032/1]
- Carpenter, Nan C. *Music in the Medieval and Renaissance Universities*. New York, Da Capo, 1972. (UNSW Library)
- Carroll, Mark. (2003). *Music and ideology in cold war Europe*. Cambridge: Cambridge University Press.
- Conrad, P.: *Romantic opera and literary form* Berkeley: U. of Calif. Press: 1977
- Cook, Nicholas & Pople, Anthony, (Eds.). (2004). *The Cambridge history of twentieth century music*. Cambridge: Cambridge University Press.
- Cope, David. (1998). *New directions in music*, (7<sup>th</sup> ed.). Prospect Heights, Illinois: Waveland Press.
- Dahlhaus, C. *Richard Wagner's music dramas* (Eng. trans. M. Whittal) Cambridge: CUP, 1979
- Dahlhaus, C.: *Music in the 19th century* (eng. trans: J.B. Robinson) Berkeley: Uni of Calif. Press, 1989
- Daverio, J.: *Nineteenth-century Music and the German Romantic Ideology* (chapters 1, 5-6) [S 780.94309034/1]
- Daverio, J.: *Robert Schumann: herald of a "new poetic age"* New York: Oxford University Press, 1997
- Downs, P.: *Classical Music: The era of Haydn, Mozart, and Beethoven* Norton Introduction to Music History. New York: Norton, 1992 (has its own anthology)
- Fenlon, Iain, ed. *Music in Medieval and Modern Europe: Patronage, Sources and Texts*. Cambridge, Cambridge University Press, 1981.
- Fenlon, Iain, ed. *The Renaissance from the 1470s to 1600*. Man and Music, vol. 2. Englewood Cliffs, NJ: Prentice-Hall, 1989. (UNSW Library)
- Ford, Andrew. (1997). *Illegal Harmonies*. Sydney: Hale and Iremonger.
- Gann, Kyle. (1997). *American music in the twentieth century*. New York: Simon & Schuster.
- Gibbs, C. (ed.): *The Cambridge Companion to Schubert* Cambridge: CUP, 1997 (especially chapter 6 [pp.121-137] but perhaps also chapter 5 [pp. 99-120])

- Goehr, L.: *The Imaginary museum of musical works* Oxford: OUP, 2007 (Rev. ed.; 1<sup>st</sup> publ. 1994 which is also available on-line)
- Goldman & Sprinchord (eds.): *Wagner on Music and Drama: a compendium of Richard Wagner's prose work* New York: Da capo, 1988
- Griffiths, Paul. *Modern music and after: directions since 1945*. Oxford: Clarendon Press.
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## Listening List: essential for the in-class tests in weeks 4 and 11

### For Test 1

Josquin des Près: Ave Maria gratia plena... virgo serena (motet for 4 voices) [1490]

T. Victoria: O magnum mysterium (motet for 4 voices; SATB) [1572]

Monteverdi; Possente Spirto from L'Orfeo [1607]

Gesualdo: Moro Lasso [1611]

Corelli: Concerto grosso in G minor Opus 6, no. 8 (Christmas Concerto) [c.1690]

[Bach](#), J. S.: [Partita](#) for unaccompanied violin in D minor (BWV 1004) [1720]

[Bach](#): First Movement (Kyrie I) from Mass in B minor [1733, 1749]

Handel: V'adore Pupille from Julius Caesar [1723]

Vivaldi: "Winter", 4th Violin Concerto from *The Four Seasons* (Il cimento dell'armonia e dell'inventione) Op. 8 [1725]

### For Test 2

[Haydn](#): String Quartet in C major op. 76 No 3 ("Emperor") [1797] 2<sup>nd</sup> Movement.

[Mozart](#): Don Giovanni. Overture, Act 1 – Scene 1, Act 2 – Scene 5 [1786, Lorenzo da Ponte]

[Mozart](#): 1<sup>st</sup> Movement from Symphony in C, K551 ("Jupiter") [1788]

[Beethoven](#): 3<sup>rd</sup> Movement and Finale from Symphony no. 3 in Eb (Eroica).

Beethoven: 3rd Movement "Heiliger Dankegesang" from String Quartet in A minor Op. 132.

[Mendelssohn](#): A Midsummer Night's Dream – Overture [1826]

[Schubert](#): Die Stadt and Der Doppelgänger (from 6 Heine songs in the Schwannengesang)

Berlioz: Finale from Symphonie Fantastique [1830]

[Chopin](#): Ballade No 1 in G minor for solo piano Op. 23 [1835]

[Schumann](#): Dichterliebe (Nos 1-5) [1840; Heine]

[Liszt](#): Fountains at the Villa d'Este (from *Années de Pèlerinage* [Years of Pilgrimage] Vol. 3) [1876]

Verdi: *Aida*, Act 3 [1871; Ghislanzoni and Du Locle]

[Wagner](#): *Götterdämmerung*, Act 3, Scene 3 – Immolation Scene.

[Wagner](#): *Tristan und Isolde*: Prelude to Act 1 and Isolde's Liebestod (end of Act 3) [1857-65]

[Brahms](#): 1<sup>st</sup> Movement from Concerto for Violin, Cello and Orchestra (Double Concerto) op. 102

[Brahms](#): 1<sup>st</sup> Movement from Symphony No. 4 [1884-5]

Tchaikovsky: 3<sup>rd</sup> Movement from Symphony No. 6 [1893]

Debussy: “Pagodes” and “Le soirée dans Grenade” from *Estampes* for solo piano. La Cathédrale Engloutie (The Submerged Cathedral) from *Preludes Bk 1*, for solo piano.

Stravinsky: Introduction and Danses des Adolescents from *The Rite of Spring*.

Shostakovich: Fifth Symphony, 1<sup>st</sup> Movement.

Bartok Piano Concerto no. 3, 2<sup>nd</sup> Movement.

Webern: Variations Op 27 for piano.

Berio: Sequenza 5 (trombone) [1966] (see NAXOS on-line)

Britten: Dirge from Serenade for Tenor, Horn and Strings [1943]

Ligeti: Lux Aeterna [1966; Latin sacred]

Messiaen: “Dance of Fury for the Seven Trumpets”, from Quartet for the end of time (violin, clarinet, cello & piano) [1940-1; Book of Revelations]

Pärt: De Profundis [1980; Psalm 129]

### **Course evaluation and development**

**The course will be evaluated through informal discussion in the week 12 tutorial, as well as CATEI, and the space for open comments on listening tests**