MUSC1101

Music Reinvented

Session 1, 2017
Course Outline

Staff Contact Details

Lecturers

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Availability</th>
<th>Location</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Napier</td>
<td><a href="mailto:j.napier@unsw.edu.au">j.napier@unsw.edu.au</a></td>
<td>Thursday 2:30-3:30,</td>
<td>Webster Room 113</td>
<td>9385 6953</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Friday 11-12</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Tutors

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Availability</th>
<th>Location</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Hooper</td>
<td><a href="mailto:m.hooper@unsw.edu.au">m.hooper@unsw.edu.au</a></td>
<td></td>
<td>Webster Room 114</td>
<td>9385 5460</td>
</tr>
</tbody>
</table>

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: https://sam.arts.unsw.edu.au

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request 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 or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course’s learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Essential Information
All SAM students must make a valid attempt at all assessments in order to pass the course.

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 Details

Credit Points 6

Summary of the Course

Subject Area: Music

Designed as an introduction to a wide range of musical styles, techniques and circumstances as well as methods of study in music. Enables students to acquire insight into compositional processes and the place music occupies in different societies. Includes study of early 20th century music and ethnomusicology.

Assumed knowledge: A satisfactory standard in HSC music or in AMEB 7th grade practical (pass) plus 5th grade theory or musicianship.

At the conclusion of this course the student will be able to

1. Demonstrate understanding of the major trends and contexts in twentieth century musical and compositional thinking through the writing of short essays.
2. Outline the contribution of major musical figures and works of the period, support their argument in a longer musicological essays with appropriate analytical tools.
3. Critically engage with historical and contemporary approaches to ethnomusicology, and ethnomusicological technique.
4. Apply bias-aware strategies of listening to and appraising music of varying degrees of familiarity
5. Appraise and discuss significant works of music using the conventions of musicology, demonstrating an overview understanding of European musical history and styles

Teaching Strategies

By focussing on a period of major transition in Western classical music, students encounter not only a period of radical change in music itself, but of fundamentals shifts in the way in which music was understood, both as sound and as social practice. Topics include Mahler and the beginnings of Expressionism, Debussy and other arts, Stravinsky, Bartok and Nationalism, the influence of jazz, vernacular music and the recording industry, and music and politics. This leads students to reconsideration of their own ideas about what music means, and what it means to be a musician. This reconsideration is reinforced by the examination of other cultural contexts for music making.
Assessment

You are only allowed ONE submission for Turnitin for each assignment. It is YOUR responsibility to understand what constitutes plagiarism, and to ensure that your work is all your own BEFORE you submit your work.

Assessment Tasks

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Weight</th>
<th>Length</th>
<th>Due Date</th>
<th>Submission</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay</td>
<td>45%</td>
<td>2000 Words</td>
<td>Friday 28th April: Midnight</td>
<td>null</td>
</tr>
<tr>
<td>Exam covering only aspects of ethnomusicology</td>
<td>10%</td>
<td>null</td>
<td>Thursday 25th May</td>
<td>In class test in the first hour of the lecture.</td>
</tr>
<tr>
<td>Music Literature test</td>
<td>20%</td>
<td>null</td>
<td>Thursday, 11th May</td>
<td>In class test, in the first hour of the lecture.</td>
</tr>
<tr>
<td>Short writing assignments</td>
<td>25%</td>
<td>400-500 for EACH task</td>
<td>Task 1: 17th March-Midnight. Task 2: 7th April- Midnight.</td>
<td>Submit this assignment via Turnitin on Moodle</td>
</tr>
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</table>

Assessment Details

Assessment 1: Essay

Details: 2000 words. Essays marked and returned.

Additional details:

Topic to be given in Week 2

The essay must be written in your own words. A pastiche of quotes is not acceptable. As a rough guide, a quote should not be more than a sentence long, unless the quote itself is the subject of discussion. I am happy to read drafts of student work at any time prior to one week before the due date.

Assessment Criteria

<table>
<thead>
<tr>
<th>Grade</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>High Distinction 85% +</td>
<td>the essay must thoroughly address the topic, and only the topic (content), be thoroughly researched, using up to date sources (research), be well written and argued (structure), and supported by carefully chosen musical examples. Exemplary understanding of the topic, with independent thinking. <strong>It must be fully and accurately referenced.</strong></td>
</tr>
<tr>
<td>Distinction 75 – 84%</td>
<td>which addresses most of the above, or addresses all but is deficient in writing and/or argument. Thorough understanding of the topic. <strong>It must be fully and accurately referenced.</strong></td>
</tr>
<tr>
<td>Credit 65 - 74%</td>
<td>which addresses most of the above, but is deficient in writing and/or argument. Understanding of the topic. <strong>It must be fully and accurately referenced.</strong></td>
</tr>
<tr>
<td>Pass</td>
<td>Addresses some or all of the points. Deficiencies in writing and argument. Some lapses</td>
</tr>
</tbody>
</table>
### Learning outcomes:

- Demonstrate understanding of the major trends and contexts in twentieth century musical and compositional thinking through the writing of short essays.
- Outline the contribution of major musical figures and works of the period, support their argument in a longer musicological essays with appropriate analytical tools.

### Assessment 2: Exam covering only aspects of ethnomusicology

**Details:** In-class Exam. Papers will be marked and returned. This is the final assessment task.

**Additional details:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>High Distinction</td>
<td>Critically evaluate the practice of ethnomusicology, showing evidence of independent thought, Define and apply the methodological bases of ethnomusicology accurately and thoroughly.</td>
</tr>
<tr>
<td>Credit</td>
<td>Define and apply the methodological bases of ethnomusicology accurately and thoroughly. Show evidence of understanding the critical evaluation of ethnomusicology.</td>
</tr>
<tr>
<td>Credit - Distinction</td>
<td>Define and apply the methodological bases of ethnomusicology accurately and thoroughly. Show evidence of understanding the critical evaluation of ethnomusicology.</td>
</tr>
<tr>
<td>Pass</td>
<td>Define and apply the methodological bases of ethnomusicology accurately and thoroughly.</td>
</tr>
<tr>
<td>Inadequate</td>
<td>Unable to define and/or apply the methods of ethnomusicology, necessitating further study and/or repetition</td>
</tr>
</tbody>
</table>

### Learning outcomes:

- Apply bias-aware strategies of listening to and appraising music of varying degrees of familiarity
- Appraise and discuss significant works of music using the conventions of musicology, demonstrating an overview understanding of European musical history and styles

### Assessment 3: Music Literature test

**Details:** In-class Listening Test. Tests marked and returned.

**Additional details:**

This assessment item largely involves self-directed learning, though segments of most of the works to be examined will be played in class. The tutorial in week 2 will be dedicated to how to prepare for this and other Music Literature tests that you may encounter in subsequent courses.
Knowledge of this music ideally involves performing it. Knowing works through repeated listening is almost as good. Literate musicians need to know that part of the Western musical tradition often described as the standard repertoire. Acquiring a grounding of this kind helps make it possible for students working towards musical literacy to recognise the styles of some of the best-known composers in that tradition and, more specifically, passages from significant works by those composers. The purpose of this listening assignment in Western Music Literature is to assist students taking courses in Music to continue to acquire in a systematic way some familiarity with works they should expect to know and to gradually build a soundly based sense of style that would enable them to make intelligent and informed comments about even such compositions as are unfamiliar to them. We assume that students will acquire a much more extensive grounding in Western music literature, and in other musics, than that represented by this list. The list is a measure of a minimum requirement.

The works selected for study in MUSC1101 all fall within the period covered by the lectures.

Composer,

work,

section or movement, in the case of multi-section works

genre,

keyword chosen from a given list, appropriately linking the work to our study this session.

A list of keywords will be distributed in the tutorial in week 2.

The following works should all be available in the UNSW library. I may also provide links to recordings of the works, on Youtube, in the course website.

Mahler, Gustav Symphony No. 2 in C minor “Resurrection”, mvts. 4 & 5.

Strauss, Richard Salome. From “The Dance of the Seven Veils” till the end.

Debussy, Claude

“Pagodes” and “Le soirée dans Grenade” from Estampes for solo piano.

“La Cathédrale Engloutie” (The Submerged Cathedral) from Preludes Bk 1, for solo piano.

Ravel. Maurice Piano Trio in A minor

Stravinsky, Petrushka

Bartok, Bela String Quartet no. 4

Sibelius, Jean Tapiola.
Stravinsky, Igor *Symphony of Psalms*

Bartok, Bela *Piano Concerto no. 3*

Milhaud, Darius. *La Création du Monde*

Schoenberg, Arnold “Nacht” and “Der Mondfleck” from *Pierrot Lunaire*


Shostakovich, Dimitri *Piano Quintet*.

Weill, Kurt. Ouverture, “Canon Song”, “Jealousy Duet” and “Ballad of Sexual Dependency/Obsession” from *Die Dreigroschenoper (The Threepenny Opera)*.

The listening exam is held in Week 10, in the FIRST HOUR of the regular lecture time. Re-sits are only organized in exceptional cases when a student can demonstrate (with full documentation) extreme misadventure or illness on or around the set date of the exam. Students therefore must make sure they come prepared and on time.

**Learning outcomes:**

- Apply bias-aware strategies of listening to and appraising music of varying degrees of familiarity
- Critically engage with historical and contemporary approaches to ethnomusicology, and ethnomusicological technique.

**Assessment 4: Short writing assignments**

**Details:** This assessment consists of two tasks of equal weighting. Each paper is to be 400-500 words in length. Written feedback provided.

**Additional details:**

Assignment

1) Definition and Reflection on sources. Define ONE of the following terms, “Modernism” or “Impressionism” or “Nationalism” using at least three sources: Oxford Music Online, a resource found through RILM or the MUSIC INDEX, and another internet resource, excluding Wikipedia. (If defining “Modernism”, your definition should concentrate on the application of this term to music written prior to the start of the Second World War (usually given as 1939)).

You are also expected to comment on the differences between your three sources of information, keeping in mind in-class discussions of “scholarly” resources. This comment is included in the overall wordcount.
This assignment will be assessed primarily on clarity of writing style, thoroughness and accuracy of referencing and accuracy of definition. Avoid creating a definition that consists largely of a list of names.

Assignment

2) Mini biography. Write a brief biography of the early life of one of the composers named in the essay topic (to be given in week 2). Be careful to link data offered in the biography to the composer’s subsequent musical development.

This assignment will be assessed primarily on the student’s demonstrated ability to select relevant information, and to thus create a cohesive item of scholarship. Clarity of writing styles and thoroughness and accuracy of referencing are also important.

**Turnitin setting:** This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

**Learning outcomes:**

- Demonstrate understanding of the major trends and contexts in twentieth century musical and compositional thinking through the writing of short essays.
Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course’s moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

* Prevent you from completing a course requirement,
* Keep you from attending an assessable activity,
* Stop you submitting assessable work for a course,
* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website: https://student.unsw.edu.au/special-consideration
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.

Inappropriate citation: Citing sources which have not been read, without acknowledging the “secondary” source from which knowledge of them has been obtained.

Duplication (“self-plagiarism”): 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.

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

### Timetable

<table>
<thead>
<tr>
<th>Date</th>
<th>Type</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1: 27 February - 5 March</td>
<td>Lecture</td>
<td>Introducing Historiography, Historical Musicology.</td>
</tr>
<tr>
<td>Week 2: 6 - 12 March</td>
<td>Lecture</td>
<td>Mahler, modernism, post-romanticism. (Richard Strauss, Schoenberg</td>
</tr>
<tr>
<td></td>
<td>Tutorial</td>
<td>Sources and Referencing. Music Literature</td>
</tr>
<tr>
<td>Week 3: 13 - 19 March</td>
<td>Lecture</td>
<td>Debussy. New structures, symbolism, impressionism, exoticism (Ravel)</td>
</tr>
<tr>
<td></td>
<td>Tutorial</td>
<td>What is musicology? Synchronic and diachronic study.</td>
</tr>
<tr>
<td>Week 4: 20 - 26 March</td>
<td>Lecture</td>
<td>Stravinsky, Bartok Neo-Nationalism.</td>
</tr>
<tr>
<td>Week 5: 27 March - 2 April</td>
<td>Lecture</td>
<td>Further Neo-Nationalism (Vaughan Williams, Sibelius, Janacek)</td>
</tr>
<tr>
<td></td>
<td>Tutorial</td>
<td>Musical meaning through enculturation. Bitonality, Polyrhythm.</td>
</tr>
<tr>
<td>Week 6: 3 - 9 April</td>
<td>Lecture</td>
<td>Post WW1 Stravinsky and Bartok cont’d. 2nd Viennese School</td>
</tr>
<tr>
<td>Week 7: 10 - 16 April</td>
<td>Lecture</td>
<td>Shostakovich. Music and politics. (Weill, Hindemith).</td>
</tr>
<tr>
<td></td>
<td>Tutorial</td>
<td>Music Literature</td>
</tr>
<tr>
<td>Week 8: 24 - 30 April</td>
<td>Lecture</td>
<td>What does ethnomusicology seek to study? Is it any different from musicology? Music as Culture. Contemporary topics and complete ethnographies. The location of the field.</td>
</tr>
<tr>
<td></td>
<td>Tutorial</td>
<td>Argument: Concert Behaviour.</td>
</tr>
<tr>
<td>Week 9: 1 - 7 May</td>
<td>Lecture</td>
<td>Music and “non-music”. Approaches to pitch and rhythm.</td>
</tr>
<tr>
<td></td>
<td>Tutorial</td>
<td>Argument: what is legitimate</td>
</tr>
<tr>
<td>Date</td>
<td>Type</td>
<td>Content</td>
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</tr>
<tr>
<td>Week 10: 8 - 14 May</td>
<td>Lecture</td>
<td>Organology. Notation</td>
</tr>
<tr>
<td></td>
<td>Tutorial</td>
<td>Discussion: what is composition? Definitions of own musical “field”</td>
</tr>
<tr>
<td>Week 12: 22 - 28 May</td>
<td>Lecture</td>
<td>In class test on material covered in weeks 8 – 11. Studying popular music.</td>
</tr>
<tr>
<td></td>
<td>Tutorial</td>
<td>The ethics of ethnomusicological research. Singing: Steve Reich</td>
</tr>
<tr>
<td>Week 13: 29 May - 4 June</td>
<td>Tutorial</td>
<td>Introduction to music in film.</td>
</tr>
</tbody>
</table>
Resources

Prescribed Resources
Not available

Recommended Resources

Recommended Texts:


Further Reading:


University Press


**Students should also read the Oxford Music Online articles on: Bruckner, Mahler, Debussy, Ravel, Stravinsky, Bartok, Sibelius, Shostakovich, Shoenberg, Berg, Webern, Hindemith, Weill.**

**Ethnomusicology texts.**


**The following texts are foundational texts of ethnomusicology, and important for all people studying music at a tertiary level.**


Students should make use of the *UNSW Library website*: [http://www.library.unsw.edu.au/](http://www.library.unsw.edu.au/)

Student should have access to lecture notes through Moodle, which is accessed via myElearning.

**Course Evaluation and Development**

[Briefly outline how student feedback (both formal and informal) on the course will be gathered, how it will be analysed and how it will be acted upon to improve the student learning experience. For example, you might discuss what was identified in past feedback and how this course was changed to address the issue.]

**Image Credit**

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