MUSC1604

Western Music: A Panorama

Session 2, 2013

School of Arts and Media

Faculty of Arts and Social Sciences

Course Convenor
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Consultation Times:
Tuesday 11 - 12. Friday 11 - 12.

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Rationale

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. This is a 6UOC course.

Course Description

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.

**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.

**Rationale and Teaching and Learning 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

**Course Schedule**

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: High Romanticism: Wagner and Verdi

Week 9: later Romanticism to Modernism. Nationalism cont’d

Week 10: Modernism. The disintegration of ‘common practice’

Week 11: A fractured half century and beyond. In class test 2

Week 12: Australia

Tutorials in weeks 2 – 11 will involve score reading, analytical listening, and definition/discussion of key terms. At the beginning of each week, students will be provided with links to scores for discussion in the tutorial. It is the student’s responsibility to have downloaded and preferably have printed out the required score excerpts.

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

**An Introduction to Music Studies. Book**

**Author** Ed. by J. P. E. Harper-Scott and Jim Samson.

**ISBN** 9780521603805

**Year Published** 2007
A history of Western music (7th edition). Book

Author: Burkholder, Grout, and Palisca
Publisher: New York: Norton

The Oxford History of Western Music (5 vols). Book: Available free via the library as an e-book (online)

Author: R. Taruskin
Year Published: 2010
Publisher: Oxford University Press


Daverio, J.: *Nineteenth-century Music and the German Romantic Ideology* (chapters 1, 5-6) [S 780.94309034/1]


Goehr, L.: *The Imaginary museum of musical works* Oxford: OUP, 2007 (Rev. ed.; 1st 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


Knighton, Tess and David Fallows, ed. *Companion to Medieval and*


Plantinga, L.: *Romantic Music* New York: Norton, 1984 (pp. 1-22) [S 780.9034/10]


Radich, M.: *Opera in context: essays on historical staging from the late Renaissance to the time of Puccini* Portland: Amadeus, 1998


Ratner, L.: *Romantic music: sound & syntax* New York: Schirmer, 1992 (pp. 1-14) [S 781.09034/3]


Rosen, C.: *The Romantic Generation* Cambridge, Mass.: Harvard UP, 1995 (chapters 1-2, 7-8 and also 9 are recommended) [S 780.9034/17]


Zaslaw, N. (ed.): *The Classical era - From the 1740s to the end of the 18th century* London: MacMillan, 198

**Listening List: essential for the in-class tests in weeks 4 and 11**

For Test 1
Listening list
Josquin des Prés: Ave Maria gratia plena... virgo serena (motet for 4 voices) [1490]
http://www.youtube.com/watch?v=Xt3H2uGxFtI

T. Victoria: O magnum mysterium (motet for 4 voices; SATB) [1572]
http://www.youtube.com/watch?v=wro_AYqnKpc

Monteverdi; Possente Spirto from L’Orfeo [1607]
http://www.youtube.com/watch?v=uAH8N8fPCZE
http://www.youtube.com/watch?v=ZFe-xH7bbLQ

Gesualdo: Moro Lasso [1611]
http://www.youtube.com/watch?v=6dVPu71D8VI

Corelli: Concerto grosso in G minor Opus 6, no. 8 (Christmas Concerto) [c.1690]
http://www.youtube.com/watch?v=XFQ2oTYp5Z8

Bach, J. S.: Partita for unaccompanied violin in D minor (BWV 1004) [1720]
http://www.youtube.com/watch?v=WUmutZd_tpA
http://www.youtube.com/watch?v=KpYuAG0aDw

Bach: First Movement (Kyrie I) from Mass in B minor [1733, 1749]
http://www.youtube.com/watch?v=cRqsdRwncJc

Handel: “Let the Bright Seraphim” from Samson
http://www.youtube.com/watch?v=o2wiDJPu76E

Vivaldi: "Winter", 4th Violin Concerto from The Four Seasons (Il cimento dell’armonia e dell’inventione) Op. 8 [1725]
http://www.youtube.com/watch?v=D5cw8sv6WAU
http://www.youtube.com/watch?v=RkuGtF4T9vl

For Test 2

Haydn: String Quartet in C major op. 76 No 3 ("Emperor") [1797] 2nd Movement.
http://www.youtube.com/watch?v=4t3Vmo_EM8Y
http://www.youtube.com/watch?v=e3Zs24NJgfl

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

Mozart: 1st Movement from Symphony in C, K551 ("Jupiter") [1788]
http://www.youtube.com/watch?v=k_DBmagl0kU till 8’03
http://www.youtube.com/watch?v=zK5295yEQMO till 13’20
Beethoven: 3\textsuperscript{rd} Movement and Finale from Symphony no. 3 in Eb (Eroica).

Beethoven: 3\textsuperscript{rd} 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: Gotterdammerung, Act 3, Scene 3 – Immolation Scene.

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

Brahms: 1\textsuperscript{st} Movement from Piano concerto No. 2 in B flat Op. 83 [1878-81]

Brahms: 1\textsuperscript{st} Movement from Symphony No. 4 [1884-5]

Tchaikovsky: 3\textsuperscript{rd} Movement from Symphony No. 6 [1893]

Debussy: “Pagodes” and “Le soir\c{e}e 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\textsuperscript{st} Movement.

Bartok Piano Concerto no. 3, 2\textsuperscript{nd} Movement.


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 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

Assessment Schedule

Concert Reviews x 2 each worth 15% weeks 6 and 9: Submitted by 4PM Monday

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. (20%)

Group performance and presentation 35% To be presented in the tutorial time in week 13. Group Presentation 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.

The total mark for this component is 35%. The performance/presentation will be worth 30%. An individual student self-assessment will be worth 5%

Multiple choice examinations 35% Week 4 10% Week 12 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
Assessment Criteria

The reviews will be judged on the following:


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)

Important Information on eligibility to pass, attendance requirements, late penalties

In order to pass this course, you must make a serious attempt at ALL assessment tasks.
Attendance Requirements

To pass this course you are required to attend at least 80% of lectures and tutorials. If you do not meet the minimum attendance requirement for any reason you may be refused final examination and you may fail the course.

Attendance will be taken in lectures and tutorials. If you are more than 10 minutes late, you may be deemed not to have attended. It is your responsibility to ensure your name has been marked off at each class.

If you experience a prolonged illness or misadventure that prevents you from meeting the 80% attendance requirement you should contact your course convenor immediately. You may be advised to withdraw from the course.

Late Penalties

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 0 marks. Late work will not receive detailed feedback.

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 sam.assessment@unsw.edu.au as well as handing in a hard copy. Make sure your 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 are urged to be well acquainted with the vagaries of Sydney’s transport systems. Please download Essential Information and SAM assessment policy from this link: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Extension Procedure

In the case of illness or misadventure you may apply to the Course Convenor for an extension of the due date. Work, ongoing family commitments, religious holidays or work due in other courses are not acceptable reasons for extension or Special Consideration requests. Evidence of significant progress in an
assessment task must be demonstrated if asking for an extension due to emergency or illness close to the submission date. Extensions must be applied for to the course convenor in advance of the due date and will generally only be granted for a period of 2-3 days or up to 1 week in more serious cases.

**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](https://my.unsw.edu.au/student/atoz/SpecialConsideration.html)

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

**Academic honesty and plagiarism**
*Plagiarism is serious academic misconduct. Please refer to the University’s Plagiarism Policy when undertaking the Elise training. The Learning Centre can provide further information found via [www.lc.unsw.edu.au/plagiarism](http://www.lc.unsw.edu.au/plagiarism)*

It is the student’s responsibility to understand plagiarism and to acquire correct referencing skills.

**Information on relevant Occupational Health and Safety policies** and expectations can be found at [www.riskman.unsw.edu.au/ohs/ohs.shtml](http://www.riskman.unsw.edu.au/ohs/ohs.shtml)

**Students who have a disability** that requires some adjustment in their learning and teaching environment are encouraged to discuss their study needs with the course convenor prior to, or at the commencement of the course, or with the Student Equity Officers (Disability) in the Student Equity and Diversity Unit (9385 4734). Information for students with disabilities is available at: [www.studentequity.unsw.edu.au/disabil.html](http://www.studentequity.unsw.edu.au/disabil.html)

Issues to be discussed may include access to materials, signers or note-takers, the provision of services and additional examination and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.