



**UNSW**  
A U S T R A L I A

**School of the Arts and Media**

**Faculty of Arts and Social Sciences**

MUSC1604

Western Music: a Panorama

Session 2, 2016

## Course Outline

### Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Lecturer	John Napier	j.napier@unsw.edu.au	Monday 3-4. Wednesday 1 - 2 (except Week 1)	Room 113, Robert Webster Building	9385 6953
Tutor	Dorottya Fabian	d.fabian@unsw.edu.au			

### Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

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

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.

### **At the conclusion of this course the student will 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.

### **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

## Assessment

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. BECAUSE OF THE ATTENTION GIVEN IT IN THE TUTORIAL, BEETHOVEN'S 3RD SYMPHONY (EROICA) IS NOT TO BE REVIEWED. Each review is worth 15% of the total mark for this course

Review 1 - Due Sunday 28th August - 11:59PM

Review 2 - Due Sunday 18th September - 11:59 PM

Group lecture-performance-demonstration. To be presented in the tutorial time in week 13 Students will be organised into groups of 4 – 5. 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)

Multiple choice and listening 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 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). This test also contains a listening component: students will be expected to identify works, name their composers, and comment on the era, style, genre, and historical significance of examples. The list is found on the Moodle site for the course.

## Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Concert reviews	30%	500 words	1 - 28th August, 2 - 18th September	null
Lecture-Performance-Demonstration	35%			
Multiple Choice and Listening Examination	35%	null	1 - Week 4, 2 - Week 12	null

## Assessment Details

### Assessment 1: Concert reviews

**Details:** 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. Reviews will be marked and returned

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

**Learning outcomes:**

### Assessment 2: Lecture-Performance-Demonstration

**Details:** As groupwork is essential to ALL music making, substantial groupwork activity is useful from the early stages of academic music study. Group performance and presentation. Students will choose a piece to demonstrate through performance and 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. Presentations will be viewed by two or more staff members, and written or written and verbal feedforward will be given.

**Learning outcomes:**

**Assessment 3: Multiple Choice and Listening Examination**

**Details:** Test marked and returned: in class discussion of any recurrent problems.

**Learning outcomes:**

## 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](mailto: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 include:

- 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

Date	Type	Content
Week 1: 25 - 29 July	Lecture	The Renaissance - Humanism
Week 2: 1 - 5 August	Lecture	The early Baroque: Humanism cont'd
	Tutorial	Each tutorial requires prior download of a score. Each tutorial requires prior listening to the musical examples listed or assigned in the previous week, and the creation of some listening notes for each example. Tutorials may also contain a revisionary testing (nonassessed) of material covered in the previous week. 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]
Week 3: 8 - 12 August	Lecture	The Late Baroque: early cosmopolitanism
	Tutorial	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] 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: 15 - 19 August	Lecture	Classicism: the Enlightenment. In class test 1
	Tutorial	Pieces: *Mozart: Symphony in C, K551 ("Jupiter") [1788] 1st Movement, pp. 1-8 *Haydn: String Quartet in C major op. 76 No 3 ("Emperor") [1797] pp. 1-8 & 12-18 Activities and outcomes: Discussion of concert review assessment (example provided) Revision of orchestral score layout Discussion of sonata form – exposition. Discussion of string quartet, sonata form
Week 5: 22 - 26 August	Lecture	Classicism cont'd: the new patronage
	Tutorial	Pieces: *Beethoven: 3rd Movement and Finale from Symphony no. 3 in Eb (Eroica) [1804] pp. 64-67 (score numberings 60-63) Activities and outcomes: viewing and discussing of Eroica. Scherzi.
Week 6: 29 August - 2 September	Lecture	Beethoven: Romantic Individualism, the sublime
	Tutorial	Pieces: *Schubert: Sonata in Bb [1828] pp. 1-2, 12-13, 15-16 modulations, esp. 2nd movement Schubert: Der Doppelgänger pp. 46-47 psychological interpretation, augmented 6ths Activities and outcomes: Harmonic analysis
Week 7: 5 - 9 September	Lecture	Early Romanticism: the vernacular and early Nationalism
	Tutorial	Pieces: *Chopin: Ballade No 1 in G minor for solo piano Op. 23 [1835] form Berlioz: Finale from Symphonie Fantastique [1830] Activities and outcomes: Discussion of form Discussion of program music
Week 8: 12 - 16 September	Lecture	Romanticism cont'd
	Tutorial	Pieces: *Brahms: 1st Movement from Symphony No. 4 [1884-5] pp. 1, 2, 5, 16-19 motivic structure, isorhythm, recapitulation Brahms: 2nd Movement from Symphony No. 2 [1877] 1st page only, motivic structure
Week 9: 19 - 23 September	Lecture	Wagner, Verdi, Late Romanticism
	Tutorial	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]) Activities and outcomes: General technical discussion
Week 10: 4 - 7 October	NO LECTURE: LABOR DAY	
	Tutorial	TBA
Week 11: 10 - 14 October	Lecture	Modernism. Neonationalism



	Tutorial	*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, 1st Movement [1937]) Activities and outcomes: General discussion (Show clip from Testimony)
Week 12: 17 - 21 October	Lecture	In class test 2. The "end of common practice".
	Tutorial	TBA
Week 13: 24 - 28 October	Lecture	Post WWII - is there a 'classical music'?
	Tutorial	Group Presentations

## Resources

### Prescribed Resources

**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 or later) *A History of Western Music* (7th edition or later). 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

### Recommended Resources

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*, (7th 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.; 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
- Griffiths, Paul. *Modern music and after: directions since 1945*. Oxford: Clarendon Press.
- Grout, D. J.: A short history of opera. New York: Norton, 2nd or 3rd editions (1965 / 1988) (chapters on 19th-century operas) [S 782.109/4 OR: S 782.109/4 K]
- Hallmark, R.: *German Lieder in the 19th Century* Englewood Cliffs: Prentice Hall / Schirmer Books, 1996 (Chapters 1-4; pp. 1-152)
- Hanslick, E.: *The collected musical criticism of Eduard Hanslick* Westmead : Gregg International, 1971
- Hartley, John. *William Byrd: Gentleman of the Chapel Royal*. Aldershot, Hants: Scolar Press, Ashgate, c. 1997. (UNSW Library)
- Holman, J. K.: *Wagner's Ring: A listener's companion and concordance* Portland: Amadeus, 1996
- Johnson, J. H.: *Listening in Paris*. Berkeley-Los Angeles: U of Calif press, 1995 (esp. chapters 11, 13, 16)
- Kerman, J.: *Opera as drama* London: Faber, 1989 (new rev. ed.)
- Kimbel, D.: *Verdi in the age of Italian Romanticism* Cambridge: CUP, 1981
- Knighton, Tess and David Fallows, ed. *Companion to Medieval and*
- Kostelanetz, Richard, (Ed.). (1996). *Classic essays on twentieth century music*. Cambridge, Cambridge University Press.
- Longyear, R.: *Nineteenth-century romanticism in music* Englewood Cliffs: Prentice Hall, 1988 (pp. 1-26) [S 780.9034/2 B]
- Marrocco W Thomas and Nicholas Sandon (eds). *The Oxford Anthology of Medieval Music*. London, Oxford University Press, 1977. (UNSW Library)
- Metzer, David. (2003). *Quotation and meaning in twentieth century music*. Cambridge: Cambridge University Press.
- Morgan, R. (1991). *Twentieth century music*. New York: W.W. Norton.
- Musgrave, M. (ed.): *Cambridge Companion to Brahms* Cambridge: CUP, 1999
- Palisca, Claude: *Baroque Music* Englewood Cliffs, N.J.: Prentice Hall, 1968+. Chapter 1 (pp. 1-7) [S 780.9032/17 C]
- Pauly, R.: *Music in the Classic Period* Englewood Cliffs: Prentice Hall, 1988
- Perkins, L. *Music in the Age of the Renaissance*. New York: Norton & Company, 1999. (UNSW Library and University Bookshop!)
- Pesce, Dolores, ed. *Hearing the Motet of the Middle Ages and Renaissance*. New York: Oxford University Press, 1997. (Fisher Library, University of Sydney)
- Phillips, Peter. *English Sacred Music 1549-1649*. Oxford: Gimell, 1991. (UNSW Library)
- Pirrota, Nino. *Music and Culture in Italy from the Middle Ages to the Baroque*. Cambridge Massachusetts, Harvard University Press, 1984. (UNSW Library)
- Plantinga, L.: *Romantic Music* New York: Norton, 1984 (pp. 1-22) [S 780.9034/10]
- Potter, Keith. (2002). *Four musical minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass*. Cambridge: Cambridge University Press.

- Price, Curtis (ed.) *Music and Society – The Early Baroque Era* (from the late 16th century to the 1660s) Englewood Cliffs, N. J.: Prentice Hall, 1993. Chapter 1 (pp. 1-22) [S 780.9032/23]
- Price, David. *Patrons and Musicians of the English Renaissance*. Cambridge: Cambridge University Press, 1981. (UNSW Library)
- Radich, M.: *Opera in context: essays on historical staging from the late Renaissance to the time of Puccini* Portland: Amadeus, 1998
- Ratner, L.: *Classic music: expression, form & style* New York: Schirmer, 1980
- Ratner, L.: *Romantic music: sound & syntax* New York: Schirmer, 1992 (pp. 1-14) [S 781.09034/3]
- Reaney, Gilbert. *Guillaume de Machaut*. Oxford Studies of Composers. London, Oxford University Press, 1971. (UNSW Library)
- Renaissance Music*. New York: Schirmer Books, 1992. (UNSW Library)
- Ringer, A. (ed.): *The Early Romantic Era - Between Revolutions: 1789-1848* Englewood Cliffs, NJ: Prentice Hall, 1991 (chapters 1 and/or 2) [S 780.903/7]
- Rosen, C.: *The Classical Style* New York: Norton, 1972
- Rosen, C.: *The Romantic Generation* Cambridge, Mass.: Harvard UP, 1995 (chapters 1-2, 7-8 and also 9 are recommended) [S 780.9034/17]
- Ross, Alex. (2007). *The rest is noise: listening to the twentieth century*. New York: Farrar, Straus and Giroux.
- Rosselli, J.: *Music and musicians in nineteenth-century Italy* Portland, Oregon: Amadeus, 1991
- Sadie, S. (ed.): *Verdi and his operas* London: Macmillan, 1999
- Sadie, S. (ed.): *Wagner and his operas* London: Macmillan, 1999
- Samson, J. (ed.): *The Late Romantic Era* Englewood Cliffs, N.J.: Prentice Hall, 1990
- Simms, Bryan. (1996). *Music of the twentieth century: style and structure*. New York: Schirmer.
- Skelton, G.: *Wagner in thought and practice* London: Lime tree, 1991
- Strauss, Joseph N. (1990). *Remaking the past: musical modernism and the influence of the tonal tradition*. Cambridge, Mass.: Harvard University Press.
- Strickland, Edward. *American composers: dialogues on contemporary music*. Bloomington: Indiana University Press.
- Strunk, O. / Trietler (eds). *Source Readings in Music History – v.6. (ed. R. Solie): The 19th Century* (Chapters 1, 6, 9-11,13-16 recommended; also 17-19) New York: Norton, 1998 [S 780.9/22 J/(6)]
- Todd, L. R. (ed): *Schumann and his world* Princeton, N.J.: Princeton UP, 1994
- Weber, W.: *The great transformation of musical taste: Concert programming from Haydn to Brahms* Cambridge: CUP, 2008
- Whittall, Arnold. (2003). *Exploring twentieth century music: tradition and innovation*. Cambridge: Cambridge University Press.
- Wolff, Christoph: *The New Bach Reader* (revised and expanded edition *The Bach Reader* edited by David and Mendel). New York: Norton, 1998 [S 780/BAC/B-1 A]
- Wulstan, David. *Tudor Music*. London: Dent, 1985. (UNSW Library)
- Zaslaw, N. (ed.): *The Classical era - From the 1740s to the end of the 18th century* London: MacMillan, 1989

## Course Evaluation and Development

The course will be evaluated in Week 12 using the CATEI system. In response to previous evaluations, there is a greater emphasis on defined topics in the lecture presentations.