



Faculty of Arts  
& Social Sciences

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**School of the Arts and Media**

**MUSC2604**

**Advanced Studies in Music History and Culture 1**

**Session 2, 2014**

## UNSW Course Outline

### 1. Location of the course

Lectures are on weeks 1-12 in Colombo Theatre C: Fridays 12-2  
Tutorials are on weeks 2-13 in Webster 252 on Mondays 10-11; 11-12; Tuesday 9-10; Wednesday 1-2; and in ElecEng 218 on Tuesday 10-11

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### 3. Staff Contact Details

Position	Name	Email	Availability; times and location	Phone
Course Convener	Dorottya Fabian	d.fabian@unsw.edu.au	Webster 103: Thursday 11-12 or by appointment	(938)5 6954
Lecturer	Dorottya Fabian	d.fabian@unsw.edu.au	Webster 103: Thursday 11-12 or by appointment	(938)5 6954
Tutor	Daniel Bangert	d.bangert@unsw.edu.au	Webster 116: Monday 12-1 or by appointment	(938)5 7988

### 4. 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)

### 5. 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).
- Attendance at lectures and tutorials will be recorded. It is your responsibility to ensure your name has been marked off at each class. If you are more than 15 minutes late, you are deemed not to have attended. **Being late is rude, disruptive and unprofessional.**
- 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/>

### 6. 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/>

## 7. Course details

### Credit Points:

6UOC

### Summary of the Course

This course examines music in its social and historical contexts while drawing links with broader ideological-intellectual pursuits showing recurring trends and interrelations with contemporary practice. Studying the role and function of composers, performers and audiences in various epochs and cultures provides a forum for students to explore and question commonly held notions regarding “art” versus “entertainment”; the function of music in society; the concept of the “work” and what this may mean for the study of music as performance; and various other aspects of making and experiencing music, such as craft, excellence, politics and subjectivity.

Being a Level 2 core course, it deepens knowledge gained and refines skills developed at Level 1. In particular, it builds on the Level 1 core course, Western Music: A Panorama, by revisiting some of the concepts, technical terms, repertoire, cultures and historical periods studied earlier. The approach to these matters serves different purposes and questions while aiming at a deeper level of study. The discussions embrace angles of investigation that engage with cultural issues placing music squarely in the domain of history and social practice.

### Aims of the Course

The course aims to enable students to further develop skills and knowledge expected of musicians performing, composing or writing about music. The focus is on deep reflection on a variety of social, political, cultural and historical developments pertaining to music and thus seeks to foster the habit of critical inquiry and engagement. The course aims

1. To equip students with the skills and knowledge needed to debate ideas pertaining to the creative arts (especially music) and to meaningfully represent subject positions and practices
2. To develop in the student advanced skills in purposefully analyzing, discussing and creating music as relevant for professional engagement in contemporary society
3. To broaden the students' awareness of repertoire (including knowledge of its practitioners) and how social-historical-ideological forces impact on and are reflected in creative practices

These skills are important in a variety of professional situations and highly transferable due to their analytical and theoretical orientation. The knowledge gained widens students' professional horizons and awareness and constitutes an important step towards getting ready for a variety of potential career opportunities.

### Student learning outcomes

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

1. Show an enhanced ability to analyze and evaluate cultural constructs as applicable to the practice of music
2. Demonstrate well developed communications skills that rely on advanced disciplinary knowledge and familiarity with critical theory and its uses in order to build coherent and convincing arguments
3. Convey a broader knowledge of repertoire and deeper understanding of its relationship to social, historical and cultural trends.

## Graduate Attributes

The students will be encouraged to develop the following Graduate Attributes by undertaking the selected activities and knowledge content. These attributes will be assessed within the prescribed assessment tasks. At the conclusion of this course the student will be able to demonstrate:

1. Skills involved in scholarly enquiry, such as information literacy, critical analysis, and writing (Assessment tasks 1, 2, 3; Learning outcomes 1, 2, 3)
2. Engagement with music in its interdisciplinary context through the study of music history, aesthetics, music sociology, and critical theory (Assessment tasks 1-4; Learning outcomes 1, 2)
3. Capacity for analytical and critical thinking and creative problem-solving through academic tasks involving theoretical issues (Assessment tasks 2, 3; Learning outcomes 3)
4. Appreciation of and respect for diversity, through participation in and study of diversity of musical practice and thinking (Assessment tasks 1-3; Learning outcomes 2, 3)
5. High levels of oral and written communication skills, supported with discipline-based forms of communication such as scores and music performance (Assessment tasks 1-4; Learning outcomes 1, 2)

## 8. Rationale for the inclusion of content and teaching approach

This course is included to enable students to develop an understanding of musicological-aesthetic thinking about the nature and practice of music in its historical and cultural trajectory. It reflects my position that a critical awareness of ideologically based assumptions is essential for fruitful engagement with disciplinary debates and broader policies relating to global developments in the music industry. Such awareness equips students with an understanding of their discipline that is essential for future conscious decisions regarding participation in professional opportunities. Having a historically based appreciation of knowledge as it relates to current expectations and developments makes for more open-minded and forward-looking practitioners who are free to make creative choices and are able to critically evaluate them.

Discussion of compositions (genres and forms), performance aesthetics, intellectual and social trends helps to place music within the broader history of ideas and creative practices and highlights links between various eras and periods. The assignments expand on topics discussed in class (e.g. short paper, group work presentation) and provide opportunities to obtain deeper disciplinary knowledge (quiz, short paper, major project) and familiarity with critical theory (reading discussions, group work); a better understanding of the relationship between broader cultural trends and musical practice (e.g. group work presentation, major project); and to refine research and academic reading/writing skills by exploring a chosen area in more detail (short paper, major project).

## 9. Teaching strategies

The course is taught through lectures and tutorials, with relevant assessment. The lectures (2 hours each week), provide information, discuss selected readings, stimulate questions, and give musical examples through the use of audio-visual resources. While discussing a wide range of repertoire in its social-cultural-historical context, the lectures will introduce students to key thinkers about the function and nature of music as well as current disciplinary debates. The tutorials will enable students to deepen their understanding of these issues through debates and discussions (including group work), examination of audio-visual examples and critical engagement with set readings. Individual and self-directed learning is developed by encouraging students to select their own examples for study in the short writing task and also by requiring them to devise their own major project in consultation with the lecturer.

## 10. Assessment

1. Group work: 25%
2. Short paper: 25%
3. Major Project: 40%
4. Quiz: 10%

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

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
1. Group Work	18+10 minutes	25%	1, 2	2, 4, 5	Tutorials - weeks 8-12
2. Short Paper	1000 words	25%	1, 2	1, 2, 3, 4, 5	October 17 - week 11
3. Major Project	2500 words	40%	1, 2, 3	1, 2, 3, 4, 5	September 12 - week 7
4. Quiz	30-45 minutes	10%	3	1, 4, 5	August 29 - week 5

Short description of Assessment tasks:

1. Group work: 3+3 students debate position statements as per course schedule. Each student speaks for 3 minutes. Debate is followed by questions from fellow students and discussion, concluding with announcement of winning team. Presentation should be based on critical engagement with suggested publications supplemented by additional sources located by members of the group. Each student to submit, prior to class, his or her script together with a summary of the group's process of preparation (<300 words) and an evaluation of members' contributions (<200 words).
2. Short Paper: Choose either to **(a)** Discuss a public representation of a musician in film, TV or literature (see suggested sources at the end of this document), OR **(b)** Formulate a question in relation to material covered in first half of semester and discuss it. **Topic must be approved by week 9, Thursday25 September, 4pm.**
3. Major Project: **Choose** either **(a)** Discuss issues regarding canonization of works and the work concept while critically evaluating and analyzing a chosen cross-over project like *Handel's Messiah: A Soulful Celebration* (many others are suggested at end of this document); OR **(b)** Create and perform a short (<5 minutes) cross-over / reworking / arrangement / paraphrase and attach an "exegesis". **Submit** either **(a)** a 2500 word essay; OR **(b)** an audio-visual recording of the performed creative work together with a <1000 word critical analysis and appraisal of what you tried to do and how you proceeded (including information on sources used). Opportunity will be provided in the final lecture for public performance and discussion. It is the student's responsibility to make the audio-visual recording; lecturing and tutoring staff are unable to assist.
4. Quiz: Short, partly multiple choice, test during lecture time on material (e.g. concepts, genres, ideologies) covered during the first few weeks of the course. Some of this will be revision of material introduced in Western Music: A Panorama (MUSC1604). Listening and score reading questions may also feature.

More information on each assessment tasks is provided in Moodle under Class Activities / Assignments

## Submission of Assessment Tasks

Except for the in class quiz **all assignments** are to be **submitted to Turnitin** on the course Moodle site. Once you have submitted you will receive a **receipt** to confirm that you have successfully submitted. **Keep this receipt as proof of the date and time that you lodged your assignment.** If you do not receive such notification, you must ask your Convener, by email, to check whether your upload was successful.

**In addition**, please **submit a hard copy** of the **Short Paper** and the **Major Project** assignments **to the Lecturer** at the end of the Friday lecture on the due date.

You must submit written work in 12-point font, double spaced and paginated. Do keep an electronic and hard copy yourself.

If you have any **problems submitting** via Turnitin send your Convener a word.doc version of your assignment **immediately**, together with an explanation of the problem you are encountering. You should then follow the protocol outlined at the following site: <http://teaching.unsw.edu.au/moodle-students-help>

If you have difficulty using the Moodle environment or tools, please contact External TELT support. Moodle Mobile is now supported on this version of Moodle.

TELT: [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au) PHONE: 9385 3331 (internal: 53331)

**Please be aware that when you submit a UNSW course assignment online, through a facility such as Turnitin etc., you are automatically acknowledging that you have understood and abided by the University requirements in respect of student academic misconduct** outlined in the Student Code Policy and Student Misconduct Procedures, both of which are available at: <https://my.unsw.edu.au/student/academiclife/assessment/StudentMisconduct.html>

You are also declaring that the assessment item is your own work, except where acknowledged, and has not been submitted for academic credit previously in whole or in part. In addition, you are declaring that the assessor of this item may, for assessment purposes

- provide a copy to another staff member of the University
- communicate a copy of this assessment item to a plagiarism checking service (such as Turnitin) which may then retain a copy of the assessment item on its database for the purpose of future plagiarism checking.

## 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 contact the School office **before the due time/date for the assessment task** and ask if the Faculty's online extension tool has become available in LMS or how else to apply.
- 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>

Special consideration applications should normally be made within three working days of any missed assessment task or submission deadline.

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.

## 11. 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.

UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

## 12. Course schedule

Topic	Date of Lecture	Lecture Content Colombo Theatre C	Tutorial Content Webster 252 / EE 218	Suggested Readings For detail see Section 13 below
Music, Idealism, Taste	WK 1 01/08	Art vs Entertainment; the “work concept”; views on the “meaning” of music		<b>Dahlhaus:</b> <i>Analysis &amp; value judgment</i> <b>Goehr:</b> <i>The imaginary museum of musical works</i>
Music Criticism	WK 2 08/08	Concerts, Critics, Audiences	Discussion of set readings <sup>1</sup> : Musical value and meaning	<b>Ross:</b> <i>Listen to this</i> <b>Dahlhaus:</b> <i>Analysis &amp; value judgment</i> <b>Goehr:</b> <i>The imaginary museum of musical works</i>
Reception & Canonization	WK 3 15/08	Musicology, analysis and performance; Music as text or script	Discussion of set readings: Music as process or product	<b>Cook:</b> ‘Between process and product’ <b>Cook:</b> <i>Music, Imagination and Culture</i> <b>Hanslick:</b> <i>On the musically beautiful</i>
From servant to Artist	WK 4 22/08	From Absolute Monarchy to the French Revolution & the 19thC.: Social and Ideological Changes	Discussion of set readings: Aesthetic judgments, changing cultures and reception of works	<b>Slonimsky:</b> <i>Lexicon of musical invective</i> <b>Weber:</b> <i>The Great Transformation of Musical Taste</i>
From Artist to Entertainer; Music for thought / music for pleasure	WK 5 29/08	[Quiz] Music and the market: For the elite or the masses; High-brow or popular?	Discussion of set readings: Musical value, taste and audiences (philistines, connoisseurs and fans)	<b>Adorno:</b> <i>Prisms</i> <b>Taruskin:</b> ‘The musical mystique’
Age(s) of the Virtuoso 1	WK 6 05/09	Virtuosity vs high art; Crowd pleasing or pursuing the Sublime?	Discussion of set readings: Cultural practices and uses of music	<b>Small:</b> <i>Musicking</i> <b>Hamilton:</b> <i>After the Golden Age</i> <b>DeNora:</b> <i>Music in everyday life</i>
Age(s) of the Virtuoso 2	WK 7 12/09	Genres for different purposes; Transcriptions and transmissions <b>Major Project Due</b>	Watching and discussing film clips and readings: Performance, representation and reception	<b>Cook:</b> ‘Bridging the unbridgeable’ <b>Cook:</b> ‘The Domestic <i>Gesamtkunstwerk</i> , or Record Sleeves and Reception’
Art/Music as ideology	WK 8 19/09	The Total Work of Art Music and emotions	<i>Music speaks for itself (group debate)</i> followed by Discussion of set reading	<b>Albright:</b> <i>Modernism and Music</i> For sources essential for group debate see Section 13 below
The Danger of Music	WK 9 26/09	Music as catalyst for social change; ethics and integrity	<i>Music should appeal to the masses (group debate)</i> followed by Discussion of set reading	<b>Taruskin:</b> <i>The Danger of Music</i> For sources essential for group debate see Section 13 below
<b>MID-SEMESTER RECESS</b>				

<sup>1</sup> **Tutorial format (Weeks 2-11):** Each week 2-3 students will prepare a 300-500 word reflection on the readings and lead the class discussion. Reflections will be submitted prior to the tutorial in Moodle and a bonus mark of up to 5% can be earned (applied to the short paper mark). Reflections should not summarise the readings, but raise key questions and relate the ideas posed to other readings, previous class discussions and the broad themes of the course.

Music: Art or Entertainment	WK 10 10/10	Music as sound and social practice: Contemplative listening, enjoyment, social identity, mood regulation	<i>Music should be experienced live (group debate)</i> followed by Discussion of set reading <sup>2</sup>	<b>Bergh &amp; DeNora:</b> 'From wind-up to iPod' For sources essential for group debate see Section 13 below
Composition and performance in 20thC Western Music	WK 11 17/10	A brief cultural overview of musical trends in the 20thC. <b>Short paper due</b>	<i>Music is entertainment, not art (group debate)</i> followed by Discussion of set reading	<b>Kramer:</b> <i>Interpreting music</i> For sources essential for group debate see Section 13 below
Summary AND Practice-based presentations	WK 12 24/10	Post-modern condition: Anything goes? Surviving in a changing music "industry"	Art vs pop culture today: Watch and discuss <i>Jazz in the present tense</i> Discuss musicians' websites	For the tutorial research three websites of a musician or band (any genre) and <b>write a short summary</b> (300 words) of the website content and an explanation of which site appeals the most and why. This written summary will be <b>submitted at the end of the tutorial.</b>
	WK 13		Discuss musicians' websites (cont.) Course summary and evaluation	

### 13. Expected Resources for students

#### Recommended Texts:

- Albright, Daniel** (ed.): *Modernism and Music: An anthology of sources* (esp. Introduction and Chapter 8)
- Dahlhaus, Carl:** *Aesthetics* (Cambridge, 1982)
- Dahlhaus, Carl:** *Analysis and Value Judgment* (Pendragon, 1983)
- Goehr, Lydia:** *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (OUP 1992, Rev. 2007)
- Jameson, Fredric:** 'End of Art' or 'End of History'?' in *The Cultural Turn: Selected Writings on the Postmodern, 1983-1998*, pp. 73-92 (Verso 1998)
- Katz, Ruth and Dahlhaus, Carl** (eds.): *Contemplating Music: Source Readings in the Aesthetics of Music* 4 vols. (Pendragon, 1987-1993)
- Kopiez, Reinhard, Lehmann, Andreas, and Klassen, Janina:** 'Clara Schumann's collection of playbills: A historiometric analysis of life-span develop, mobility, and repertoire canonization', *Poetics* 37 (2009): 50-73. Doi: 10.1016/j.poetic.2008.09.001
- Lippman, Edward A.** (ed.): *Musical Aesthetics: A historical reader* 3 vols. (Pendragon, 1986-1990)
- Slonimsky, Nicolas:** *Lexicon of musical invective: Critical assaults on composers since Beethoven's time* (Norton, 2000)
- Small, Christopher:** *Musicking: The Meanings of Performing and Listening* (Wesleyan U Press, 1998)
- Taruskin, Richard:** *The Danger of Music and Other Anti-Utopian Essays* (U Calif Press, 2009)
- Treitler, Leo** (gen ed.): *Strunk's source readings in music history* (Norton, 1998)
- Weber, William:** *The Great Transformation of Musical Taste: Concert programming from Haydn to Brahms* (CUP, 2008)
- Weiss, Piero and Taruskin, Richard** (eds): *Music in the Western World: A history in documents* (Schirmer Books, 1984/2008)

<sup>2</sup> WK 10 Monday is public holiday; those 2 tutorials will shift down a week.

## Compulsory Readings:

### For Week 2 Tutorial:

**Ross:** *Listen to this* - **Ch1:** Listen to this [pp. 3-21] audio guide <http://www.therestisnoise.com/2008/05/chapter-1-listen-to-this.html>

**Dahlhaus:** *Analysis and Value Judgment* [excerpts: pp. 16-21; 34-37].

**Goehr:** *The Imaginary Museum of Musical Works* - **Ch9** [at least pp. 243-253].

### For Week 3 Tutorial:

**Cook:** Paragraphs 1-20 of 'Between Process and Product: Music and/as Performance' *Music Theory Online* 7/2 (April 2001): <http://www.mtosmt.org/issues/mto.01.7.2/mto.01.7.2.cook.html>

**Cook:** *Music, Imagination and Culture* - **Ch3.2:** Knowing and listening/Appreciation and criticism [at least pp. 160-173 & 185-186].

**Hanslick:** *On the musically beautiful* - **Ch1:** The Aesthetics of Feeling [pp. 1-7] and **Ch7:** Content and Form in Music [pp. 77-83].

### For Week 4 Tutorial:

**Weber:** *The Great Transformation of Musical Taste* - **Ch3:** Musical idealism and the crisis of the old order [pp. 85-121] and **Epilogue:** The state of the musical community in 1914 [pp. 301-309].

[**Slonimsky:** *Lexicon of musical invective: Critical assaults on composers since Beethoven's time* (in class selection)]

### For Week 5 Tutorial:

**Adorno:** *Prisms* – 'Bach defended against his devotees' [pp. 133-146].

**Taruskin:** 'The Musical Mystique: Defending classical music against its devotees' *The New Republic* 22 October 2007: <http://www.newrepublic.com/article/the-musical-mystique>

### For Week 6 Tutorial:

**Small:** *Musicking* - **Ch12:** What's really going on here? [pp. 183-200].

**Hamilton:** *After the Golden Age Romantic pianism and modern performance* - **Ch1:** Great tradition, grand manner, golden age [pp. 3-32].

**DeNora:** *Music in everyday life* - **Ch2:** Musical affect in practice [excerpt: pp. 21-25].

### For Week 7 Tutorial:

**Cook:** 'Bridging the unbridgeable? Empirical musicology and interdisciplinary performance studies' (in *Taking it to the Bridge: Music as performance* [pp. 70-85]).

**Cook:** 'The Domestic *Gesamtkunstwerk*, or Record Sleeves and Reception' (in *Composition, Performance, Reception: Studies in the Creative Process in Music* [pp. 105-117]).

### For Week 8 Tutorial:

**Albright:** *Modernism and Music: An anthology of sources* - **Ch1:** Introduction [pp. 1-22].

**Suggested sources for Group debate:** "Music speaks for itself"

'The New Objectivity' (**Stravinsky**, pp. 388-390) in Weiss, Piero and Taruskin, Richard (eds). *Music in the Western World: A history in documents* (Schirmer Books, 2008). 'On letting the music speak for itself' (pp. 51-66) in

**Taruskin**, Richard. *Text and Act* (Oxford, 1995). 'Two Letters to Ferruccio Busoni' (**Schoenberg**, pp. 13-19) in Morgan, Robert P. *Strunk's source readings in music history: The Twentieth Century* (rev. ed., vol. 7) (Norton, 1998).

### For Week 9 Tutorial:

**Taruskin:** *The Danger of Music and Other Anti-Utopian Essays* - **Ch26:** The danger of music and the case for control [pp. 168-180].

**Suggested sources for Group debate:** "Music should appeal to the masses"

'Composer and Society' (**Britten, Babbitt, Rochberg**, pp. 477-488) in Weiss, Piero and Taruskin, Richard (eds). *Music in the Western World: A history in documents* (Schirmer Books, 2008). 'Who Cares if you Listen?' (**Babbitt**, pp. 35-

41) and 'Who Listens if you Care?' (**Ziporyn**, pp. 41-48) in Morgan, Robert P. *Strunk's source readings in music history: The Twentieth Century* (rev. ed., vol.7). (Norton, 1998).

### **For Week 10 Tutorial:**

**Bergh & DeNora:** 'From wind-up to iPod: Techno-cultures of listening' (Ch5 from *The Cambridge Companion to Recorded Music* [pp. 102-115]).

**Suggested sources for Group debate:** "Music should be experienced live"

**Benjamin**, Walter. *The work of art in the age of mechanical reproduction*. 'The prospects of recording' (**Gould**, pp. 331-353) in Page, Tim (ed.). *The Glenn Gould reader*. (Faber and Faber, 1984) [also see *Glenn Gould: Concert Dropout in conversation with John McClure* (Columbia Masterworks BS 15)]. **Gracyk**, Theodore. (1997) 'Listening to Music: Performances and Recordings', *Journal of Aesthetics and Art Criticism* 55(2), pp. 139-50. From 'A Social Critique of Radio Music' (**Adorno**, pp. 194-199) in Morgan, Robert P. *Strunk's source readings in music history: The Twentieth Century* (rev. ed., vol. 7) (Norton, 1998).

### **For Week 11 Tutorial:**

**Kramer:** *Interpreting music* – **Ch16:** Musicology [pp. 278-290].

**Suggested sources for Group debate:** "Music is entertainment, not art"

'Music – or Musics?' (**Dahlhaus**, pp. 239-244) in Morgan, Robert P. *Strunk's source readings in music history: The Twentieth Century* (rev. ed., vol. 7) (Norton, 1998). **Dahlhaus**, Carl: *Esthetics* (Ch14: Standards of criticism [pp.84-100]). **Scruton**, Roger: *Aesthetics of music* (on Culture [excerpt: pp. 496-508]). **Small**, Christopher: *Musicking* (Prelude [pp. 1-18]).

### **For Week 12 Tutorial:**

As preparation, research three websites of a musician or band (any genre) and write a short summary (300 words) of the website content and an explanation of which site appeals the most and why. This written summary will be submitted at the end of the tutorial and discussion of this activity will continue in Week 13.

## **RESOURCES FOR ASSIGNMENTS:**

**For possible additional sources for debates see items under Recommended Texts above. You should also do your own search for relevant (scholarly) material.**

### **Possible models or subjects for major project (essay or creative work and analysis):**

Red Priest e.g. *Johann, I'm Only Dancing* (RP 007)

Gilles Apap cadenza to Mozart Violin Conc. No. 3 (<http://www.youtube.com/watch?v=VmjGDBWZZFw>)

Uri Caine Ensemble e.g. *The Goldberg Variations* (Winter & Winter 910 054-2)

L'Arpeggiata e.g. *All'Improviso* (Alpha 512)

The Bad Plus e.g. *The Rite of Spring* (Sony Masterworks 88843 02405 2)

Gil Shaham *The Fiddler of the Opera: Virtuoso opera transcriptions* (DG 447 640-2)

Stephen Emmerson *Remixing Modernism* (Move Records 3341)

Joe Chindamo and Zoe Black *Reimaginings* (Which Way Music WWM013)

Simone Dinnerstein and Tift Merritt *Night* (Sony Classical 88765443382)

Theo Bleckmann and Kneebody *Twelve Songs by Charles Ives* (Winter & Winter 910 147-2)

Bela Fleck etc. *Perpetual Motion* (Sony)

Kristjan Järvi, Absolute Ensemble etc. *Bach Re-invented* (Sony)

*Handel's Messiah: A Soulful Celebration* (incl. Dianne Reeves, Al Jarreau) (Reprise Records 9 26980-2)

*O'stravaganza: Fantasy on Vivaldi and the Celtic music of Ireland* (Virgin Classics 545494-2)

*Officium* – Jan Garbarek and The Hilliard Ensemble (ECM New Series 1525 [445369-2], 1993)

See also: Stephane Grappelli and Django Reinhardt (Bach), Viktoria Mullova (The Peasant Girl; Stradivarius in Rio), Rachel Barton Pine (Stringendo: “Sotrmng the Citadel”; or transcription of Witches’ Sabbath from Berlioz, Symphony Fantastique; her cadenza to Brahms’ violin concerto, etc.)

**Possible choices for short paper subjects:**

- Amadeus* (1984 film about Mozart)
- A Late Quartet* (2012 film)
- An Equal Music* by Vikram Seth (1999 novel)
- Bird* (1988 film about Charlie Parker)
- Coal Miner’s Daughter* (1980 film about Lorettya Lynn)
- Coco Chanel & Igor Stravinsky* (2009 film)
- Copying Beethoven* (2006 film)
- Death in Venice* (1971 film by Visconti based on Thomas Mann’s novel)
- Doctor Faustus* by Thomas Mann (1947 novel)
- Eroica* (2003 film)
- Farinelli* (1994 film)
- God Rot Tunbridge Wells!* (1985 film about Handel)
- Hilary and Jackie* (1998 film about Jacqueline du Pre)
- Immortal Beloved* (1994 film about Beethoven)
- Impromptu* (1991 film about Chopin)
- Inside Llewyn Davis* (2013 film)
- Le Roi danse* (2000 film about Lully)
- Maestro* by Peter Goldsworthy (1989 novel)
- Mozart in the Jungle* (2014 pilot/web series)
- Mozart’s Sister* (2010 film)
- Paganini* (1989 film)
- Quartet* (2012 film)
- Ray* (2004 film about Ray Charles)
- Rossini! Rossini!* (1991 film)
- Shine* (1996 film about Australian pianist, David Helfgott)
- Taking Sides* (2001 film about Furtwangler)
- Testimony* (1988 film about Shostakovich)
- The Devil’s Violinist* (2013 film about Paganini)
- The Loser* by Thomas Bernhard (1983 novel)
- The Music Teacher* (1988 film)
- The Strange Case of Delfina Potocka: The Mystery of Chopin* (1999 film)
- Tous les matins du monde* (1991 film about Marin Marais)
- Walk the Line* (2005 film about Johnny Cash)

**Additional short primary sources to assist with individual assignments and group debates from**

Weiss, Piero and Taruskin, Richard (eds). *Music in the Western World: A history in documents*. (Schirmer Books, 1984/2008). (S 780.9/137). \* = **highly recommended**

Section	2008 (2 <sup>nd</sup> ed.) pp.	1984 (1 <sup>st</sup> ed.) pp.
Orpheus and the Magical Powers of Music (Ovid)	1-2	1-3
Plato’s Musical Idealism	5-7	6-10
*Aristotle on the Purposes of Music	8-10	10-12
Music as a Liberal Art (Scholia enchiriadis)	32-33	38-40

Music as a Business (Petrucci, Tallis et al)	75-78	89-93
Music and Dancing as Social Graces	126-132	150-157
Radical Humanism	136-142	162-168
*Rationalistic Distaste for Opera + Gluck's Preface to Alceste	170-172; 254-255	200-204; 301-302
*A New Sound Ideal – Hubert Le Blanc	174-175	204-206
The Art of Music reduced to Rational Principles (Rameau)	186-187	220-222
*On Vivaldi's virtuosic improvisation	200	235-236
*The Cult of the Natural	217-219	255-257
*A side trip into Aesthetics, from Rousseau to a little Kant	243-252	287-298
*Some general thoughts on Music (Burney)	257-258	302-304
Frederick the Great gives a concert		304-306
*Leigh Hunt on Rossini	286-287	336-337
*Paganini the Spectacular Virtuoso	290-293	340-345
*The Virtuoso Conductor	293-295	345-346
*From Writing of Schumann	303-308	357-363
*Liszt, the All-conquering Pianist	308-310	363-365
From the Writings of Liszt	310-313	366-369
From the Writings of Wagner or The Music of the Future Controversy	324-329	374-377; 380-385
Questioning Basic Assumptions (Busoni)	358-360	421-423
The Retreat to the Ivory Tower & The Death of Tonality? (Berg & Schoenberg)	366-370	430-435
*The Cataclysm (Bartók)	382-384	450-453
The Assimilation of Jazz & New Musical Resources	406-412	480-487
*Music and the Social Conscience & Music and Ideology	414-421	490-498
*Music and the 'New left '	463-468	
*Composer and Society (Britten, Babbitt, Rochberg)	477-488	529-538
*Defection (N. Rorem)	489-492	
*New Romanticism	504-509	
*Postmodernist Paradigms (esp. Comprehensibility and Value: 519ff.)	515-523	
*New Topicality (High Art vs Popular Culture)	530-536	
*Millennium's End & A Glimpse of the Future?	537-547	

Students should also be familiar with the UNSW Library website:  
<http://info.library.unsw.edu.au/web/services/services.html>

#### 14. Course evaluation and development

This is a **new compulsory course** and student feedback is keenly requested to allow further fine-tuning and improvements in future years. Formal CATEI evaluations will be used at the end of Semester but students are encouraged to provide feedback throughout the semester on course content and assignments as well as the pacing of the course. All feedback will be discussed among music staff and the lecturer and tutor(s) will work closely to monitor student progress and learning needs. Course content, mode of delivery and assignment schedule may all be adjusted in future years if it can be established that such changes would foster deeper learning and better outcome for students.