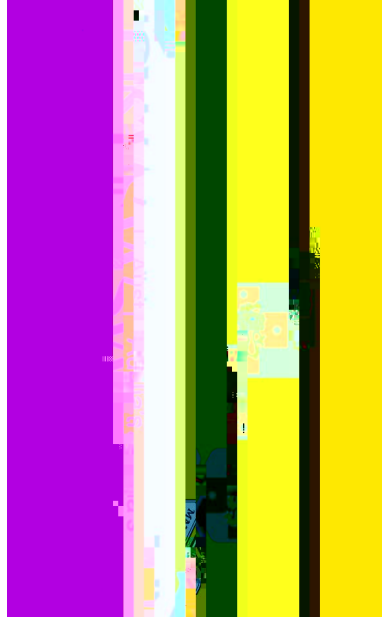

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
John Peterson	j.peterson@unsw.edu.au	Tuesday 1pm-2pm: Wednesday 12pm-1pm	Office 105, Level 1, Robert Webster Building	9385 4870

Lecturers

Name	Email	Availability	Location	Phone
John Peterson	j.peterson@unsw.edu.au	Tuesday 1pm-2pm; Wednesday 12pm-1pm	Office 105, Level 1, Robert Webster Building	9385 4870

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

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Ksqja*

Focuses on the major trends and developments in 20th century concert music through a study of technical processes in a wide range of listening examples. Includes recent Australian music.

Course Learning Outcomes

1. Contextualise major developments in musical composition during the twentieth and twenty-first centuries
2. Analyse musical techniques and apply them to various styles of twentieth and twenty-first century music
3. Acquire critical listening skills and familiarity with a cross-section of the repertory of twentieth and twenty-first century music
4. Articulate logical arguments in both written and verbal ways

Teaching Strategies

A range of teaching strategies include lecture style presentations, discussion, group work, analysis of scores and listening to recordings. These will be supported with resources including primary and secondary documents, musical scores, recordings and visual materials in the teaching of this course. Some course notes and weekly review quizzes will be available online

Assessment

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Listening Test 1	25%	See Notes Below.	1,3,4
Listening Test 2	25%	See Notes below.	1,3,4
Analytical Essay	50%	See Notes Below.	1,2,3,4

Assessment Details

Assessment 1: Listening Test 1

Start date: Not Applicable

Details: Test held in class; result provided within one week.

Additional details:

The In-Class List

Details: Preparatory notes(1,000 words) on suggested readings (on essay topic), written feedback from lecturer; 2,500 word essay; feedback provided via Turnitin

Additional details:

Assessment for the Analytical Essay is based on two components:

1. Preparatory notes for the Essay and/or group work activities: worth 15% of the total mark for the course. Further details to be made available via Moodle.

2. Analytical essay of 2500 words on a given topic to be submitted via Turnitin by 4.00pm on Friday 26 April (end of Week 10).: worth 35% of the total mark for the course.

Attendance Requirements

Attendance at Lectures and/or Tutorials is mandatory in this course. Unexcused absence from more than 20% will result in the award of a Fail Grade.

LECTURE: In lectures y ‰ ements

		Anton Webern *F nf S tze f r Streichquartett* (1909); https://www.youtube.com/watch?v=ELAKF8ZxDmg
	Tutorial	Thursday, 21 February: 2.00pm-4.00pm, Webster G17.
Week 2: 25 February - 3 March	Lecture	Wednesday, 27 February: 1.00pm-3.00pm, Webster G17 1911 - 1919: Influence of Folk Music. Expressionism. Use of Orchestration. Influence of popular music. Béla Bartók *Allegro Barbaro* (1911); https://www.youtube.com/watch?v=Q3NQvDTpbqw *Bluebeard's Castle* (1911); https://www.youtube.com/watch?v=bHRdmXX5hNw Charles Ives *Three Places in New England* (1911-14); https://www.youtube.com/watch?v=dy5RsRLc8es Arnold Schoenberg *Pierrot Lunaire* (1912) – selections Igor Stravinsky *The Rite of Spring* (1913); https://www.youtube.com/watch?v=FFPjFjUonX8 *Three Pieces for String Quartet* (1914); https://www.youtube.com/watch?v=dUepDjGgUnc Percy Grainger *The Warriors* (1913-16); https://www.youtube.com/watch?v=_r2igirgnSs Igor Stravinsky ìRagtimeў from *J*ȷ*F*ɡ*qrm*ɡ*pc bs Qmjb_r* (1918); https://www.youtube.com/watch?v=Wz9K9UB3g0c *Ragtime for 11 instruments* (1917-18); https://www.youtube.com/watch?v=ohnFQDtKXJc
	Tutorial	Thursday, 28 February: 2.00pm-4.00pm, Webster G17.
Week 3: 4 March - 10 March	Lecture	Wednesday, 06 March: 1.00pm-3.00pm, Webster G17.

		1920 – 1930: 12-tone Music. Futurism. Anti-Romanticism/Neo Classicism Arnold Schoenberg *Suite f r Klavier* Op. 25 (1921-23); https://www.youtube.com/watch?v=bQH R_Z8XVvI Edgard Varese *Int grales* (1925); https:/ /www.youtube.com/watch?v=JHm31yPaahs Arnold Schoenberg *Zwei Klavierst cke* Op. 33 (1928-31); https://www.youtube.com/watch?v=v oyLno0HdoA Béla Bartók *String Quartet No. 4* (19 28); https://www.youtube.com/watch?v=mTnbrLXE GjI Edgard Varese *Ionisation* (1929-31); https://www.youtube.com/watch?v=wClwaBuFOJA Copland *Piano Variations* (1930); https://www.youtube.com/watch?v=i1-vIw_M-Qg Igor Stravinsky *Symphony of Psalms* (1 930); https://www.youtube.com/watch?v=VUSfrgP QjRM
	Tutorial	Thursday, 07 March: 2.00pm-4.00pm, Webster G17.
Week 4: 11 March - 17 March	Lecture	Wednesday, 13 March: 1.00pm-3.00pm, Webster G17. 1931 – 1948: New Directions in European, Australian, and American Music Béla Bartók *Music for Strings, Percussion, and Celesta* (1936); https://www.youtube.com/watch?v =m129k5YcQnU Anton Webern *Variationen* for Piano Op. 27 (193 6); https://www.youtube.com/watch?v=5hZXpDGQ-0M Aaron Copland *El Salon M xico* (1936); https://w ww.youtube.com/watch?v=M8-I7RasjeQ John Cage *First Construction in Metal* (1939); ht tps://www.youtube.com/watch?v=XlBo7_3EXqk

		Olivier Messiaen *Quartet for the End of Time* (1941); https://www.youtube.com/watch?v=UeSVu1zbF94 Aaron Copland ẅHoe-Downÿ from *Pmbcm* (1942); https://www.youtube.com/watch?v=6ajQYANLiug Benjamin Britten *Serenade* for Tenor, Horn and Strings (1943); https://www.youtube.com/watch?v=PQ0ITqRBaE0 *Peter Grimes* (1945); https://www.youtube.com/watch?v=GUPPI0SrAmc John Antill *Corroboree* (1946); https://www.youtube.com/watch?v=62eN2sthuWk
	Tutorial	Thursday, 14 March: 2.00pm-4.00pm, Webster G17.
Week 5: 18 March - 24 March	Lecture	Wednesday, 20 March: 1.00pm-3.00pm, Webster G17 1946 – 1955: World War II and post-war developments, musique concrète, total serialism. Indeterminacy. John Cage *Sonatas and Interludes* (1946-48) Sonatas 1, 2, 3, 5 (as examples); https://www.youtube.com/watch?v=N0-y8oNDLgU Pierre Schaeffer *Etude aux Chemins de Fer* (1948); https://www.youtube.com/watch?v=N9pOq8u6-bA Olivier Messiaen ẅMode de valeurs et d'intensitésÿ from *Os_rpc arsbcq bc pwrf k c* (1949-1950); https://www.youtube.com/watch?v=cJBGJAyAQt8 Margaret Sutherland *Haunted Hills* (1950); https://www.youtube.com/watch?v=gcf_hX5OSFI Karlheinz Stockhausen *Kreuzspiel* (Crossplay) (1951); https://www.youtube.com/watch?v=AoUnkuQa8Q0 John Cage 4ÿ 33؍; https://www.youtube.com/watch?v=JTEFKFiXSx4 Pierre Boulez

		RWL u InsS Cornelius Cardew *Treatise* (1967); https://www.youtube.com/watch?v=JMzIXxlwuCs
	Tutorial	Thursday, 28 March: 2.00pm-4.00pm, Webster G17.
Week 7: 1 April - 7 April	Lecture	Wednesday, 03 April: 1.00pm-3.00pm, Webster G17. 1965 – 69: New music for voice. Maximalism / Minimalism. New Australian music. Steve Reich *Come Out* (1966); https://www.youtube.com/watch?v=g0WV

		Sofia Gubaydulina *10 Preludes for Solo Cello* (1974); https://www.youtube.com/watch?v=dYjOhREQsek Anne Boyd *As I Crossed a Bridge of Dreams* (1975); https://www.youtube.com/watch?v=cK5mspgpWRo
	Tutorial	Thursday, 04 April: 2.00pm-4.00pm, Webster G17.
Week 8: 8 April - 14 April	Lecture	Wednesday, 10 April: 1.00pm-3.00pm, Webster G17.

Resources

Prescribed Resources

MOODLE:Materials for this course will be frequently made available to all students via the Moodle eLearning website: log-in with your student ID and password, and select the MUSC 3162 Course.

Students are expected to monitor the Moodle module frequently during Term for information, class notes, and any updates on assessments.

Recommended Resources

RECOMMENDED TEXTS: the following is a useful general text for music of the twentieth century:

* Morgan, R. *Twentieth Century Music*. New York: Norton, 1991 (See extensive bibliography)

* Morgan, R. (ed) *Twentieth Century Music : an anthology.* New York: Norton, 1991.

Course Evaluation and Development

Student feedback is on this course is gathered periodically and is always carefully considered with a view to acting on it constructively wherever possible. Feedback is gathered by various means including the occasional informal on-line questionnaire and via the more formal MyExperience Survey Process completed at the end of each Term.

In light of previous feedback from students in this course, more emphasis has been placed on music from the latter part of the twentieth century and into the first part of the twenty-first century iin order to further consolidate the student's understanding of the context for music and musical developments over this period. Also, further attempts have been made to ensure that students have access to recordings of music discussed during the course, especially via youtube which is an easily accessible resource for most students.

Submission of Assessment Tasks

Submission of Assessment Tasks

Turnitin Submission

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/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

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

Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- examination procedures;
- special consideration in the event of illness or misadventure;
- student equity and disability;
- and other essential academic information, see

https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

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