MUSC1101

Music Reinvented

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
John Napier	j.napier@unsw.edu.au	Tuesday 12 - 1, Wednesday 11 -12, or by appointment	Webster Room 113	9385 6953

Lecturers

Name	Email	Availability	Location	Phone
John Napier	j.napier@unsw.edu.au			

Tutors

Name	Email	Availability	Location	Phone
John Napier	j.napier@unsw.edu.au	as above	Webster Room 113	9385 6953

School Contact Information

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Phone: (02) 9385 4856

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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.

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 attendance protocols in the Faculty of Arts and Social Sciences: https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Academic Information

For essential student information relating to: 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 academic information, see https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Music*

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

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

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

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

Teaching Strategies

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

Assessment

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

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Essay	45%	25/04/2018 11:59 PM	1,2
Exam covering only aspects of ethnomusicology	10%	21/05/2018 10:00 AM	4,5
Music Literature test	20%	07/05/2018 10:00 AM	3,4
Short writing assignments	25%	Not Applicable	1

Assessment Details

Assessment 1: Essay

Start date: Not Applicable

Length: 2000 Words

Details: 2000 words.Essays marked and returned.

Additional details:

Topic to be given in Week 2

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

Assessment Criteria

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

50 – 64%	in understanding of topic, possibly requiring a rewrite.**It must be fully and accurately referenced.**
Fail < 50%	Little or no evidence of independent study and reading. Citation of lecture notes is not considered independent study and reading. Little or no grasp of the topic, suggesting that the course should be attempted a second time. Poor writing that fails to convey the author's intent.

Submission notes:null

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 2: Exam covering only aspects of ethnomusicology

Start date: Not Applicable

Length: 1 hour

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

Additional details:

High Distinction	Critically evaluate the practice of ethnomusicology, showing evidence of independent thought, Define and apply the methodological bases of ethnomusicology accurately and thoroughly.
Credit - Distinction	Define and apply the methodological bases of ethnomusicology accurately and thoroughly. Show evidence of understanding the critical evaluation of ethnomusicology.
Pass	Define and apply the methodological bases of ethnomusicology accurately and thoroughly.
Inadequate	Unable to define and/or apply the methods of ethnomusicology, necessitating further study and/or repetition

Submission notes: In class test in the first hour of the lecture.

Turnitin setting: This is not a Turnitin assignment

Assessment 3: Music Literature test

Start date:

Length: 1 hour

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

Additional details:

This assessment item largely involves self-directed learning, though segments of most of the works to be examined will be played in class. The tutorial in week 3 will be dedicated to how to prepare for this and other Music Literature tests that you may encounter in subsequent courses.

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

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

Composer,

work,

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

genre,

A short paragraph (25 - 50 words) on any aspect of the historical significance and/or the technique of this work

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

Mahler, Gustav 'Der Abschied' (6th Movement) from *Das Lied von der Erde*

Strauss, Richard *Don Juan*

Debussy, Claude

"Pagodes" and "Le soirée dans Grenade" from *Estampes* for solo piano.

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

Ravel. Maurice *Piano Trio in A minor,* movements 2 ('Pantoum') and 3 ('Passacaille').

Stravinsky, *The Rite of Spring,* Part 2, 'The Sacrifice'.

Bartok, Bela *String Quartet no. 4*

Sibelius, Jean *Symphony no. 7*

Stravinsky, Igor *Symphony of Psalms*

Bartok, Bela *Piano Concerto no. 3,* movements 1 and 2.

Milhaud, Darius. *La Création du Monde*

Schoenberg, Arnold "Valse de Chopin" and "Nacht" from *Pierrot Lunaire*

Shostakovich, Dimitri *Piano Quintet,* movements 1 & 2

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

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

Submission notes: In class test, in the first hour of the lecture

Turnitin setting: This is not a Turnitin assignment

Assessment 4: Short writing assignments

Start date:

Length: 400-500 words for EACH task

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

Additional details:

Assignment

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

This assignment will be assessed primarily on clarity of writing style, thoroughness and accuracy of referencing and accuracy of definition.

Due 21st March 11:59 PM

2) Mini biography. Write a brief biography of the early life of one of the composers named in the essay topic (to be given in week 2). Be careful to link data offered in the biography to the composer's subsequent musical development. 'Early life' will be discussed in tutorial in Week 4.

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

Due 11th April 11:59 PM

Submission notes: Submit this assignment via Turnitin on Moodle

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Submission of Assessment Tasks

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

Turnitin Submission

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

Generally, assessment tasks 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 (14) 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 (21) 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 webstie:
https://student.unsw.edu.au/special-consideration

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

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

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (http://www.lc.unsw.edu.au/). 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 Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose

- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW. (http://subjectguides.library.unsw.edu.au/elise/aboutelise)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Lecture	**Introducing Historiography and Historical Musicology. Form and Individualism.**
Week 2: 5 March - 11 March	Lecture	Worlds Unmade: Mahler, modernism, post-romanticism.
	Tutorial	Sources and Referencing. What moves us to study?
Week 3: 12 March - 18 March	Lecture	Meamigful Fragments: Debussy, Impressionism or Symbolism, exoticism (Ravel)
	Tutorial	Music Literature. Text for discussion "Music History" by Jim Samson (posted to Moodle)
Week 4: 19 March - 25 March	Lecture	Sounding Sacrifice: Stravinsky, Bartok and Neo-Nationalism.
	Tutorial	Musical Biography. Music Literature.
Week 5: 26 March - 1 April	Lecture	Reconstructions: Stravinsky and Bartok post WWI, serialism.
	Tutorial	Musical meaning through enculturation. Bitonality, Polyrhythm. Semiotics of music - chapter by Turino to be posted on Moodle
Week 6: 9 April - 15 April	Lecture	"An overriding claim on the loyalty of its citizens": Shostakovich, Weill and Hindemith.
	Tutorial	Musical meaning: Leonard Meyer. Argument: The limits of representation (exoticism problematised)
Week 7: 16 April - 22 April	Lecture	Catch up and or early start on Week 8 material
	Tutorial	Music Literature. Unspecified topics (what's in the news?)
Week 8: 23 April - 29 April	Lecture	What does ethnomusicology seek to study? Is it any different from musicology? Music as Culture. Contemporary topics and complete ethnographies. The location of the field.
	Tutorial	Argument: Concert Behaviour. 'Improvised' or 'fixed' performance. Chapter by Cook to be posted on Moodle
Week 9: 30 April - 6 May	Lecture	Music and "non-music". Approaches to pitch and rhythm.
	Tutorial	Music Literature Revision
Week 10: 7 May - 13 May	Lecture	Music Literature Test. Organology. Notation
	Tutorial	Discussion: what is composition? Reading: the performer and the score - article to be posted to Moodle

Week 11: 14 May - 20 May	Lecture	Transmission. Theories of Meaning. How music means.
	Tutorial	Singing: Andean hockets. Ethnographic practice cont'd
Week 12: 21 May - 27 May	Lecture	Ethnomusicology Test. Studying Popular Music
	Tutorial	The ethics of ethnomusicological research. Singing: Steve Reich
Week 13: 28 May - 3 June		

Resources

Prescribed Resources

Recommended Resources

Course Evaluation and Development

Sudents will be able to evaluate the course anonymously through myExperience. In response to previous evaluations, further specific reading materials have been added to the tutorials, the writing tasks have been more clearly defined, and a short break will be given in the lecture.

Image Credit

Image from Wikimedia Commons

https://commons.wikimedia.org/wiki/File:RiteofSpringDancers.jpg

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