



UNSW
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MUSC3162

Twentieth Century Music

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

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

Lecturers

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

School Contact Information

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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*

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.

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

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
Analytical Essay	40%	Not Applicable	1,2,3,4
Listening Test 2	30%	Not Applicable	1,3,4
Listening Test 1	30%	Not Applicable	1,3,4

Assessment Details

Assessment 1: Analytical Essay

Start date: Not Applicable

Details: 2000 words. Analytical essay on a given topic. Student receive a grade and written feedback. This is the final assessment for this course.

Additional details:

Please see moodle for due dates and further details

Assessment 2: Listening Test 2

Start date: Not Applicable

Details: Duration 40 minutes. Students are required to identify musical excerpts selected from a prescribed list and provide brief information on composer, compositional techniques, and historical context for each excerpt. Students receive a grade and written feedback.

Additional details:

Please see moodle for due dates and further details

Assessment 3: Listening Test 1

Start date: Not Applicable

Details: Duration 40 minutes. Students are required to identify musical excerpts selected from a prescribed list and provide brief information on composer, compositional techniques, and historical context for each excerpt. Student receive a grade and written feedback.

Additional details:

Please see moodle for due dates and further details

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 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:

- 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	<p>Wednesday, 28 February: 1pm-3pm, Webster G17</p> <p>Introduction to Course. Discussion of Assessments.</p> <p>1890 - 1908: Late Romanticism, where to next? New approaches to rhythm. Free Atonality.</p> <p>Claude Debussy Prelude to the Afternoon of a Faun (1894); https://www.youtube.com/watch?v=43rzoDrD4e0</p> <p>'Sarabande' from Pour le Piano (1901); https://www.youtube.com/watch?v=PQL3OWs_zNU</p> <p>Percy Grainger Hill Song No. 1 (1901); https://www.youtube.com/watch?v=jlCUPoJZToU</p> <p>Charles Ives Majority (1906); https://www.youtube.com/watch?v=5tc8UhNlfio</p> <p>The Cage (1906); https://www.youtube.com/watch?v=p-ldZXArdr</p> <p>The Unanswered Question (1908); https://www.youtube.com/watch?v=kkaOz48cq2g</p> <p>Claude Debussy 'Canope' No. 10 Preludes Book 2 (1910-13); https://www.youtube.com/watch?v=-LmhvNdbN7A</p> <p>Arnold Schoenberg Drei Klavierstücke (1909); https://www.youtube.com/watch?v=VeTFxbsVGrl</p> <p>Anton Webern Fünf Sätze für Streichquartett (1909); https://www.youtube.com/watch?v=ELAKF8ZxDmg</p>
Week 2: 5 March - 11 March	Lecture	<p>Wednesday, 7 March: 1pm-3pm, Webster G17</p> <p>1911 - 1919: Influence of Folk Music. Expressionism. Use of Orchestration. Influence of popular music.</p>

		<p>Béla Bartók <i>Allegro Barbaro</i> (1911); https://www.youtube.com/watch?v=Q3NQvDTpbqw</p> <p><i>Bluebeard's Castle</i> (1911); https://www.youtube.com/watch?v=bHRdmXX5hNw</p> <p>Charles Ives <i>Three Places in New England</i> (1911-14); https://www.youtube.com/watch?v=dy5RsRLc8es</p> <p>Arnold Schoenberg <i>Pierrot Lunaire</i> (1912) – selections</p> <p>‘Modestrunken’; https://www.youtube.com/watch?v=YbTn7Y9XAhA</p> <p>‘Der kranke Mond’; https://www.youtube.com/watch?v=Ykh4RUBYinE</p> <p>‘Nacht’; https://www.youtube.com/watch?v=1gafF5sbnB0</p> <p>Igor Stravinsky <i>The Rite of Spring</i> (1913); https://www.youtube.com/watch?v=FFPjFjUonX8</p> <p><i>Three Pieces for String Quartet</i> (1914); https://www.youtube.com/watch?v=dUepDjGgUnc</p> <p>Percy Grainger <i>The Warriors</i> (1913-16); https://www.youtube.com/watch?v=_r2igirgnSs</p> <p>Igor Stravinsky ‘Ragtime’ from <i>L’Histoire du Soldat</i> (1918); https://www.youtube.com/watch?v=Wz9K9UB3g0c</p> <p><i>Ragtime for 11 instruments</i> (1917-18); https://www.youtube.com/watch?v=ohnFQDtKXJc</p>
Week 3: 12 March - 18 March	Lecture	<p>Wednesday, 14 March: 1pm-3pm, Webster G17</p> <p>1920 – 1930: 12-tone Music. Futurism. Anti-Romanticism/Neo Classicism</p>

		<p>Arnold Schoenberg Suite für Klavier Op. 25 (1921-23); https://www.youtube.com/watch?v=bQHR_Z8XVvI</p> <p>Edgard Varese Intégrales (1925); https://www.youtube.com/watch?v=JHm31yPaahs</p> <p>Arnold Schoenberg Zwei Klavierstücke Op. 33 (1928-31); https://www.youtube.com/watch?v=oyLno0HdoA</p> <p>Béla Bartók String Quartet No. 4 (1928); https://www.youtube.com/watch?v=mTnbrLXEGjI</p> <p>Edgard Varese Ionisation (1929-31); https://www.youtube.com/watch?v=wClwaBuFOJA</p> <p>Copland Piano Variations (1930); https://www.youtube.com/watch?v=i1-vlw_M-Qg</p> <p>Igor Stravinsky Symphony of Psalms (1930); https://www.youtube.com/watch?v=VUSfrgPQjRM</p>
Week 4: 19 March - 25 March	Lecture	<p>Wednesday, 21 March: 1pm-3pm, Webster G17</p> <p>1931 – 1941: New Directions in European and American Music</p> <p>Béla Bartók Music for Strings, Percussion, and Celesta (1936); https://www.youtube.com/watch?v=m129k5YcQnU</p> <p>Anton Webern Variationen for Piano Op. 27 (1936); https://www.youtube.com/watch?v=5hZXpDQG-0M</p> <p>Copland El Salon México (1936); https://www.youtube.com/watch?v=M8-l7RasjeQ</p> <p>John Cage First Construction in Metal (1939); https://www.youtube.com/watch?v=XIBo7_3EXqk</p> <p>Olivier Messiaen Quartet for the End of Time (1941); https://www.youtube.com/watch?v=UeSVu1zbF94</p>
Week 5: 26 March - 1 April	Lecture	<p>Wednesday, 28 March: 1pm-3pm, Webster G17</p>

		<p>1942 – 1950: World War II and post-war developments, musique concrète and the beginning of avant-garde. An 'Australian' Music?</p> <p>Aaron Copland 'Hoe-Down' from <i>Rodeo</i> (1942); https://www.youtube.com/watch?v=6ajQYANLiug</p> <p>Benjamin Britten Serenade for Tenor, Horn and Strings (1943); https://www.youtube.com/watch?v=PQ0ITqRBaE0</p> <p style="text-align: center;">Peter Grimes</p> <p>(1945); https://www.youtube.com/watch?v=GUPPI0SrAmc</p> <p>John Antill Corroboree (1946); https://www.youtube.com/watch?v=62eN2sthuWk</p> <p>John Cage Sonatas and Interludes (1946-48)</p> <p style="text-align: right;">Sonatas 1, 2, 3, 5 (as examples); https://www.youtube.com/watch?v=N0-y8oNDLgU</p> <p>Pierre Schaeffer Etude aux Chemins de Fer (1948); https://www.youtube.com/watch?v=N9pOq8u6-bA</p> <p>Olivier Messiaen 'Mode de valeurs et d'intensités' from <i>Quatre Études de rythme</i> (1949-1950); https://www.youtube.com/watch?v=cJBGJAYAQ8</p> <p>Margaret Sutherland Haunted Hills (1950); https://www.youtube.com/watch?v=gcf_hX5OSFI</p>
Break: 2 April - 8 April		
Week 6: 9 April - 15 April	Lecture	<p>Wednesday, 11 April: 1pm-3pm, Webster G17</p> <p>Listening Test 1: held in class, based on music heard in Weeks 1-5 (a selected Listening List will be provided): 40 minutes in duration.</p> <p>Lecture: 1951 – 1953: Total serialism. Indeterminacy.</p> <p>Karlheinz Stockhausen Kreuzspiel (Crossplay) (1951); https://www.youtube.com/watch?v=AoUnkuQa8Q0</p>

		<p>John Cage 4' 33"; https://www.youtube.com/watch?v=JTEFKFiXSx4</p> <p>Pierre Boulez Structures I (1952); https://www.youtube.com/watch?v=EmErwN02fX0</p> <p>Le Marteau sans Maître (1953-54); https://www.youtube.com/watch?v=MS82nF85_gA</p>
Week 7: 16 April - 22 April	Lecture	<p>Wednesday, 18 April: 1pm-3pm, Webster G17</p> <p>1953 – 1964: Some different approaches to composition. Beginnings on minimalism.</p> <p>Gyorgy Ligeti Musica Ricercata (1951-53); this is the youtube link for Mvt 1 only, but all 11 pieces with score are available : https://www.youtube.com/watch?v=nls3jechQ_E</p> <p>Peter Sculthorpe Sonatina (1954); Mvt 1: https://www.youtube.com/watch?v=W7hPFHIIU-k</p> <p>Mvt 2: https://www.youtube.com/watch?v=6jedcRdPcnQ</p> <p>Mvt 3: https://www.youtube.com/watch?v=16jyIJSNlpM</p> <p>John Cage Water Walk (1959); https://www.youtube.com/watch?v=gXOIkt1-QWY</p> <p>Krzysztof Penderecki Threnody for the Victims of Hiroshima (1960); https://www.youtube.com/watch?v=HilGthRhWP8</p> <p>Terry Riley In C (1964); Part 1 only: https://www.youtube.com/watch?v=H6gbgeKTv6M</p>
Week 8: 23 April - 29 April	Lecture	<p>Wednesday 25 April: NO LECTURE: ANZAC DAY PUBLIC HOLIDAY.</p>
Week 9: 30 April - 6 May	Lecture	<p>Wednesday, 02 May: 1pm-3pm, Webster G17</p> <p>1965 – 69: New music for voice. Maximalism / Minimalism. Graphic Scores. New Australian music.</p> <p>Luciano Berio Sequenza III (1965); https://www.youtube.com/watch?v=DGovCafPQAE</p> <p>Gyorgy Ligeti Requiem (1965): Mvt II: Kyrie : https://www.youtube.com/watch?v=0Y3syAuV-</p>

		<p>vU&index=2&list=PLQ_ic802n5Dc7oFKjNzuDkzFzTYNwKpuU</p> <p>Cornelius Cardew Treatise (1967); https://www.youtube.com/watch?v=JMzIXxlwuCs</p> <p>Steve Reich Come Out (1966); https://www.youtube.com/watch?v=g0WVh1D0N50</p> <p>Piano Phase (1967); https://www.youtube.com/watch?v=6sU-_Sw1Fwo</p> <p>Philip Glass Strung Out (1967); https://www.youtube.com/watch?v=4lweVtuqeGk</p> <p>Two Pages (1969); https://www.youtube.com/watch?v=LrVOsp5J8kA</p> <p>Peter Sculthorpe String Quartet No 8 (1968); https://www.youtube.com/watch?v=1A-l8LlwOZg</p> <p>Luciano Berio Sinfonia (1968-69); https://www.youtube.com/watch?v=8x5TJOMF-nE</p>
<p>Week 10: 7 May - 13 May</p>	<p>Lecture</p>	<p>Wednesday, 09 May: 1pm-3pm, Webster G17</p> <p>1970 – 1976: Minimalism matures. What about Modernism?</p> <p>Cornelius Cardew The Great Learning (1970); https://www.youtube.com/watch?v=sRmv7kAGq1E</p> <p>Steve Reich Drumming (1971); Part 1: https://www.youtube.com/watch?v=YH9n6pwpK0A</p> <p>Richard Meale Incredible Floridas (1972); Mvt 1: https://www.youtube.com/watch?v=BCfJmG8WJe4</p> <p>Philip Glass Music in 12 Parts (1971-74); Part 1: https://www.youtube.com/watch?v=8f8Zp-i6Lis</p> <p>Einstein on the Beach (1975) – selected scenes</p> <p>“Train”: https://www.youtube.com/watch?v=TJ2H1lpr9FA</p>

		<p style="text-align: right;">“Spaceship”: https://www.youtube.com/watch?v=XAx eoEoZmzE</p> <p>Sofia Gubaydulina 10 Preludes for Solo Cello (1974); https://www.youtube.com/watch?v=dYjOhREQsek</p> <p>Anne Boyd As I Crossed a Bridge of Dreams (1975); https://www.youtube.com/watch?v=cK5m spgpWRo</p> <p>Louis Andriessen De Staat (1972-76); https://www.youtube.com/watch?v=ucOZRRUHT h0</p>
<p>Week 11: 14 May - 20 May</p>	<p>Lecture</p>	<p>Wednesday, 16 May: 1pm-3pm, Webster G17</p> <p>1976 – 1981: Minimalism continues to mature. New voices with something else to say.</p> <p>Steve Reich Music for 18 Musicians (1974-76); https://www.youtube.com/watch?v=71A sm71_BI</p> <p>Arvo Part Cantus in Memoriam Benjamin Britten (1977); https://www.youtube.com/watch?v=f3B4YWCj1a4</p> <p style="text-align: right;">Tabula Rasa (1977); https://www.youtube.com/watch?v=vu1BcNeebMI</p> <p>John Adams Phrygian Gates (1977-78); https://www.youtube.com/watch?v=-CvtZCawxw0</p> <p style="text-align: right;">Shaker Loops (1978); Mvt 1: https://www.youtube.com/watch?v=cccepyf26LI</p> <p>Anne Boyd Goldfish Through Summer Rain (1978); https://www.youtube.com/watch?v=Hh3Fs7Xm27s</p> <p>Ross Edwards Tower of Remoteness (1978)</p> <p>Richard Meale String Quartet No 2 (1980) Mvt 5: ‘Cantilena Pacifica’</p> <p>Philip Glass <u>Koyaanisqatsi</u> (1981-82) Part 6:</p>

		<p>https://www.youtube.com/watch?v=jOlVJTUcRIE&list=PLfJJY4-47mT5NdPIPosmbQtNPMfA8BGWZ&index=6</p> <p>Laurie Anderson O Superman (1981); https://www.youtube.com/watch?v=Vkfpi2H8tOE</p>
Week 12: 21 May - 27 May	Lecture	<p>Wednesday, 23 May: 1pm-3pm, Webster G17</p> <p>Listening Test 2: held in class, based on music heard in Weeks 6-11 (a selected Listening List will be provided): 40 minutes in duration.</p> <p>Lecture: 1984 – 1990: New tonality. The influence of popular music. More Australian music.</p> <p>Nigel Westlake Omphalo Centric Lecture (1984); https://www.youtube.com/watch?v=JnmloZvrqfQ</p> <p>Michael Smetanin Ladder of Escape (1984); https://www.youtube.com/watch?v=AkbHAqNi1qY</p> <p>Peter Sculthorpe Earth Cry (1986); https://www.youtube.com/watch?v=g0MhMmO9jvw</p> <p>John Adams Short Ride in Fast Machine (1986); https://www.youtube.com/watch?v=5LoUm_r7It8</p> <p>Nixon in China (1987); Act 1: https://www.youtube.com/watch?v=5qTaeF9x8wk</p> <p>Listen from 9' 00 for good examples of the style.</p> <p>Michael Torke Adjustable Wrench (1987); https://www.youtube.com/watch?v=Z2Scojj3zal</p> <p>Steve Reich Electric Counterpoint (1987); Mvt III: https://www.youtube.com/watch?v=_TKVpUSWCug</p> <p>Different Trains (1988); Part 1: https://www.youtube.com/watch?v=1E4Bjt_zVJc</p> <p>Ross Edwards Maninyas (violin concerto)</p>

		<p>(1988); Mvt III: https://www.youtube.com/watch?v=k77EqA2qYeo</p> <p>Peter Sculthorpe String Quartet No 11 (1990); Mvt II: https://www.youtube.com/watch?v=pMbbm2HyVUs</p> <p>Carl Vine Piano Sonata No. 1 (1990)); https://www.youtube.com/watch?v=F89fz09pbHs</p>
<p>Week 13: 28 May - 3 June</p>	<p>Lecture</p>	<p>Wednesday, 30 May: 1pm-3pm, Webster G17</p> <p>Final comments. Essay due Friday 01 June (end of Week 13).</p> <p>1991-1997: towards the end of the 20th century.</p> <p>Ross Edwards Symphony No. 1 "Da Pacem Domine" (1991); https://www.youtube.com/watch?v=TvVdCRmq6iw</p> <p style="text-align: right;">Prelude and Dragonfly</p> <p>Dance (1991); https://www.youtube.com/watch?v=cVxpWQEDCYU</p> <p>Meredith Monk Volcano Songs (1993) (two selections only)</p> <p style="text-align: right;">"Walking Song": https://www.youtube.com/watch?v=hPNVIVbeVik</p> <p style="text-align: right;">"Hips Dance": https://www.youtube.com/watch?v=7S-sa3B4jKI</p> <p>Carl Vine Inner World (1994); https://www.youtube.com/watch?v=BB12JS-pwpQ</p> <p>Julia Wolfe Lick (1994); https://www.youtube.com/watch?v=d_C4e4H9MTE</p> <p>Elena Kats-Chernin Cadences, Deviations and Scarlatti (1995); https://www.youtube.com/watch?v=IJKizhizX44</p> <p>Thomas Adès Asyla (1997); Mvt II: https://www.youtube.com/watch?v=oSQUKVXI4Ik</p>

		Matthew Hindson <i>Speed</i> (1996-97); https://www.youtube.com/watch?v=oCbW93Cr1N4
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Resources

Prescribed Resources

RECOMMENDED TEXTS:

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

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

Recommended Resources

SOME FURTHER REFERENCES:

Ayrey, Craig and Everist, Mark. *Analytical Strategies and Musical Interpretation: Essays in Nineteenth and Twentieth Century Music*. Cambridge: C.U.P. 1996

Bailey, Katherine. *The Twelve Note Music of Anton Webern: Old Forms in a New Language*. Cambridge: C.U.P., 2004.

Carroll, Mark. *Music and Ideology in Cold War Europe*. Cambridge: C.U.P. 2003

Cook, Nicholas and Pople, Anthony, eds. *The Cambridge History of Twentieth Century Music*. Cambridge, C.U.P. 2004

Cope, David. *New Directions in Music*. Dubuque: WC Brown, 1989 (many editions , 6th ed., 1998)

Ford, Andrew. *Illegal Harmonies*. Sydney: Hale and Iremonger, 1997.

Gann, Kyle. *American Music in the Twentieth Century*. New York: Simon and Schuster, 1997.

Griffiths, Paul. *Modern Music and After: Directions since 1945*. Oxford: Clarendon, 1995.

Gyger, Elliott. *The Music of Nigel Butterley*. Wildbird Music Pty Ltd, 2015.

Hannan, Michael. *The Music of Richard Meale*. Wildbird Music Pty Ltd, 2014.

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