

## Unit outline HSM112.5 World Music and Early European Music Genres

<b>Name of unit</b>
HSM1125 World Music and Early European Music Genres

<b>Unit description</b>
<p>In this unit, students will be introduced to unfamiliar sounds and their links to cultures of the past and present to discover how musical elements can be developed by and transmitted for successive generations. It is designed to help students think more deeply about current music practices that rest upon the discoveries about sound, oral music traditions, and the development of music notation systems.</p> <p>The two focus areas of this unit, Ethnomusicology and Early European Music, will be undertaken from current and past practices respectively. Ethnomusicology will involve the study of world music or folk and indigenous music practices from a variety of cultures and examine how and why these musics are used. The study will examine the elements of musical style including the scales and tunings and the traditional instruments of many cultural groups existing today. Exposure to the music will be through festivals, recordings and research texts. Early European music studies will begin with the earliest musical examples and trace the development of music through medieval times, the baroque and early classical eras; the instruments used to perform works; methods of notation and the place of music in the cultures of the time. Much of the early studies will focus on music in the church. Students will examine the elements of musical style of a range of works either aurally or from notated scores: melody, rhythm, harmony and tonality, form/structure, texture, instrumentation and dynamics.</p> <p>Students will engage with a diverse range of music practices through festivals such as WOMAD/Fringe visit and Cathedral concerts; guest speakers/performers; and relevant scores.</p>

### SECTION 1 – GENERAL INFORMATION (CORE)

#### Administrative details

Associated higher education awards (for example, Bachelor, Diploma)	Duration (for example, one semester, full year)	Level (for example, introductory, intermediate, advanced level, 1st year, 2nd year, 3rd year)	Unit coordinator
Bachelor of Music	One semester	Introduction	Approved Adjunct Lecturer

### Core or elective unit

Indicate if the unit is a:

core unit

elective unit

other (please specify below):

### Unit weighting

Using the table below, indicate the credit point weighting of this unit and the credit point total for the course of study (for example, 10 credit points for the unit and 320 credit points for the course of study).

Unit credit points Example: 10 credit points	Total course credit points Example: 320 credit points
0.125 EFTSL, 6 cps	144 cps

### Student workload

Using the table below, indicate the expected student workload per week for this unit.

No. timetabled hours per week (1)	No. personal study hours per week (2)	Total workload hours per week (3)
3 hrs/week	6 hrs/week	9 hrs/week (16 weeks)

(1) Total time spent per week at lectures, tutorials, clinical and other placements, etc.

(2) Total time students are expected to spend per week in studying, completing assignments, etc.

(3) Sum of (1) and (2) equals workload hours.

For those students requiring additional English language support, how many additional hours per week is it expected that they will undertake?

Additional English language support:   0   hours per week

### Prerequisites and co-requisites

Are students required to have undertaken a prerequisite or co-requisite unit for this unit?

Yes  No

## SECTION 2 – ACADEMIC DETAILS (CORE)

Learning outcomes for the unit
<b>On successful completion of this unit students will be able to:</b>
1. Differentiate the styles of music and instrumentation across a variety of cultures.
2. Identify key composers and instrumentation throughout the progression of musical genres.
3. Reflect upon the role of the church in musical compositions in the Early European times.
4. Analyse scores with reference to key characteristics of the genre.

Topics included in the unit
1. Music around the world
2. Early music and the medieval genre
3. The renaissance, and early church music
4. Baroque music and instrumentation
5. The early classical era

Assessment tasks			
Type (1) (see examples noted below this table)	When assessed – year, session and week (for example, year 1, semester 1, week 1)	Weighting (% of total marks for unit)	Cross reference to learning outcomes
<b>World music reflection</b> 1000 word reflection on a field trip and/or guest speaker on music and culture.	Year 1 Semester 1 Week 5	25%	1
<b>Composer and genre presentation (Medieval or Renaissance)</b> 1500 word or multi-modal equivalent. Research and evaluate a genre of music discussed in class, along with a key composer from the genre. Present to the class – 3 minutes.	Year 1 Semester 1 Week 9	30%	2, 3
<b>Comparative score analysis</b> Complete a score analysis of a baroque and classical work, compare and contrast the difference in musical style. 2000 words.	Year 1 Semester 1 Week 13	30%	4
<b>Folio</b> Present a folio of in-class activities, genre classification and musical style descriptions.	Year 1 Semester 1 Week 14	15%	1, 2, 3, 4

(1) Examples of types of assessment tasks include: assignments; examinations; group projects; online quizzes/tests; presentations; work-based projects; and reflective journals. Ensure that details of the types of assessment tasks are included such as specific topics, duration/length/word limit of assessment and any specific formats.

## 2.1 Prescribed and recommended reading

Provide below, in formal reference format, a list of the prescribed and recommended reading for the unit.

- Burkholder, J. P., & Grout, D. J. (2014). *A History of Western Music* (9<sup>th</sup> ed.). New York: WW Norton & Company.
- Burkholder, J. P., & Palisca, C. V. (2010). *Norton anthology of western music: Ancient to baroque (Vol. 1)*: WW Norton & Company.
- Harris, R., & Pease, R. (2015). *Pieces of the Musical World: Sounds and Cultures*: Routledge.
- International Music Score Library Project*: Online repository of musical scores
- Miller, T. E., & Shahriari, A. (2014). *World Music Concise Edition: A Global Journey-Paperback & CD Set Value Pack*: Routledge.
- Palisca, C. V. (2010). *Norton Recorded Anthology of Western Music*. (6<sup>th</sup> ed.) Volumes 2 & 3. New York: Norton.
- Schulenberg, D. (2014). *Music of the Baroque*. (3<sup>rd</sup> ed.). New York: Oxford University Press.
- Taruskin, R. (2000). *The Oxford History of Western Music*. 5 Vols. Oxford: Oxford University Press
- Van der Merwe, P. (2004). *Roots of the classical: The popular origins of Western music*. Oxford: Oxford University Press
- Weiss, P. & Taruskin, R. (2008). *Music in the Western World: A History in Documents*. (2<sup>nd</sup> ed.). New York: Schirmer
- Wood, A. G. (2014). *Agustín Lara: A Cultural Biography*: Oxford University Press