

Unit outline for HSM113.5 Classical to Modern Music

Name of unit
HSM1135 Classical to Modern Music

Unit description
<p>In this unit, students will develop an understanding of a broad range of musical styles and their cultural context from the late Classical period from the mid 18th Century to the present, developing both aural analytical skills and skills in examining musical elements of style from notated scores.</p> <p>The evolution of music genres will be explored through an examination of the impact on music of scientific discoveries, historical events, and social and political changes, including recording. Genres explored will include classical, romantic, impressionist, nationalist, contemporary directions in art music, liturgical music, as well as the more popular styles of the blues, jazz, and early rock styles. The music and contributions of key composers, including contemporary Australian composers, and musicians will be examined, along with the stylistic changes and differences over time in their output and the output of composers over the past 350 years.</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
On successful completion of this unit students will be able to:
1. Critically reflect upon the specific differences and key features of classical, romantic and modern music.
2. Identify composers / musicians and characteristics of blues, jazz and early rock music.
3. Analyse music scores or recorded musical extracts to identify a range of genre specific techniques.
4. Compose music specific to a genre.
Topics included in the unit
1. Late classical music and influential composers
2. The romantic period
3. The modern period
4. Minimalism, aleatoric music and serialism
5. Blues, jazz and rock music

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
Australian composer investigation Research an Australian composer, their work, musical characteristics and a brief score analysis. 1000 words (or multi-modal equivalent). Present a brief summary to the class.	Year 1 Semester 2 Weeks 9	30%	1
Field trip/guest presenter reflection Provide a reflection on your engagement with the field trip/guest presenter in relation to the class topics. Reflect upon the stylistic differences and musical observations. 1000 words.	Year 1 Semester 2 Week 5	20%	1, 2
Comparative analysis Provide a comparative analysis which includes musical characteristics, key composers and stylistic differences between the various jazz sub-genres. 1000 words or multi-modal equivalent.	Year 1 Semester 2 Week 12	20%	2

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
Folio Present a folio of in-class activities, compositions, genre classification and musical style descriptions. The folio should include aleatoric compositions, graphic scores and group work.	Year 1 Semester 2 Week 14	30%	1, 2, 3

(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.

- Adlington, R. (2009). *Sound commitments: avant-garde music and the sixties*: Oxford University Press.
- Auner, J. (2013). *Music in the Twentieth and Twenty-first Centuries*: WW Norton & Company.
- Burkholder, J. P., & Grout, D. J. (2014). *A History of Western Music*: (9th ed.): WW Norton & Company.
- Burkholder, J. P., & Palisca, C. V. (2010). *Norton anthology of western music: Classic to Romantic (Vol. 2)*: WW Norton & Company.
- Burkholder, J. P., & Palisca, C. V. (2010). *Norton anthology of western music: The Twentieth Century and After (Vol. 3)*: WW Norton & Company.
- Carr, M. A. (2014). *After the Rite: Stravinsky's Path to Neoclassicism (1914-1925)*: Oxford University Press.
- Hamilton, K. (2007). *After the Golden Age: Romantic pianism and modern performance*: Oxford University Press.
- Maurice, D. (2004). *Bartók's viola concerto: the remarkable story of his Swansong*: Oxford University Press.
- Potter, K., & Gann, K. (2016). *The Ashgate research companion to minimalist and post-minimalist music*: Routledge
- Ross, A. (2009). *The rest is noise: Listening to the twentieth century*. London: Harper Perennial.
- Simms, B. R. (2000). *The atonal music of Arnold Schoenberg, 1908-1923*: Oxford University Press.