

Course Outline

Part I

Programme Title	: Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music) (co-terminal double degree)
Programme QF Level	: 5
Course Title	: The Phenomenon of Music in the 20th Century
Course Code	: MUS3255
Department	: Cultural and Creative Arts (CCA)
Credit Points	: 3
Contact Hours	: 39
Pre-requisite(s)	: Nil
Medium of Instruction	: English
Level	: 3

Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Undergraduate, Taught Postgraduate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

1. Course Synopsis

This course forms part of a three-part structure to engage students in a phenomenological approach to western musical practices. In this course, students will be asked to address holistically the various socio-historical, cultural, aesthetic and stylistic aspects of music in the 20th Century up to present time, taking into account escalated trends in globalization and increased cross-cultural influences. Although western music will be taken as a starting point, the various non-western influence and cross-fertilization among different musical cultures will be covered. The course will emphasize on the integration of practical and theoretical approaches in addressing the question of how the various different stylistic practices of 20th Century and contemporary music came to be evolved as they are explored by students through practical musicking experiences, performances, writing and analysis of music in context in conjunction with relevant academic research and reflections.

2. Course Intended Learning Outcomes (CILOs)

Upon completion of this course, students will be able to:

- CILO₁ understand holistically the historical and stylistic development of music in the 20th Century in their diverse socio-political, cultural and theoretical contexts;
- CILO₂ demonstrate an understanding of the theoretical and stylistic workings of different contemporary musical trends through practical means; and
- CILO₃ generally analyze, write and perform music in the appropriate contemporary styles in a variety of contexts including performance and the use of IT.

3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
The socio-historical, cultural, aesthetic and stylistic aspects of music in the 20 th Century and beyond: <ul style="list-style-type: none"> • The socio-historical and cultural factors defining 20th Century music – globalization, technological advances, political upheavals, etc. • Major composers, repertoires and stylistic landmarks 	CILO ₁	<ul style="list-style-type: none"> • Lecture • Research • Discussion and presentation
Materials and theoretical basis of 20 th Century music through practices: <ul style="list-style-type: none"> • Extended tonal practices: modal and artificial scales, non-tertian harmonies • Atonalism and its characteristics • Emancipation of rhythm & colours in music • Working on contemporary musical expressions through IT support • Writing in different major 20th Century musical styles 	CILO ₂	<ul style="list-style-type: none"> • Demonstration • Exercises • Workshops • Presentation and discussion
Performing and analyzing 20 th Century music through small group/ensemble effort:- <ul style="list-style-type: none"> • Performing students' own exercises in different 20th Century styles • Analyzing and performing selected 20th Century repertoires 	CILO ₃	<ul style="list-style-type: none"> • Small group tutorials and rehearsals • Performances • Group reflective discussions

4. Assessment

Assessment Tasks	Weighting (%)	CILOs
a. Written test: Questions on socio-historical, cultural, aesthetic and stylistic issues covered during lectures and in reading assignments.	40%	CILO ₁
b. Written assignment: Analyzing, identifying, and writing music in specific 20 th Century styles.	40%	CILO _{2, 3}
c. General performance in practical workshops and performance exercises during the course.	20%	CILO _{2, 3}

5. Required Text(s)

Pople, A. & Cook, N. (Eds.) (2004). *The Cambridge history of twentieth-century music*. Cambridge, UK: Cambridge University Press.

6. Recommended Readings

Auner, J. (2013). *Music in the twentieth and twenty-first centuries*. New York, NY: W.W. Norton.

Antokoletz, E. (1992). *Twentieth-century music*. Englewood Cliff, NJ: Prentice-Hall.

Cope, D. (2001). *New directions in music* (7th ed.). Prospect Heights: IL: Waveland Press.

Forte, A. (1973). *The Structure of Atonal Music*. New Have, CT: Yale University Press.

Friedmann, M.L. (1990). *Ear training for twentieth-century music*. New Haven, CT: Yale University Press.

Griffiths, P. (1995). *Modern music and after*. New York, NY: Oxford University Press.

Károlyi, O. (1994). *Modern British music: From Elgar to P. Maxwell Davies*. Rutherford, NJ: Fairleigh Dickinson University Press.

Kostka, S. M. (2006). *Materials and techniques of twentieth-century music* (3rd ed.). Upper Saddle River, NJ: Pearson Prentice Hall.

Morgan, R. P. (1991). *Twentieth-century music: A history of musical style in modern Europe*. New York, NY: Norton.

Persichetti, V. (1978). *Twentieth century harmony: Creative aspects and practice*. London, UK: Faber.

Ross, A. (2007). *The rest is noise: Listen to the twentieth-century*. New York, NY: Farrar, Straus and Giroux

Sadie, S. (Ed.). (2001). *The new Grove dictionary of music and musicians* (2nd edition). New York: Grove.

Schwartz, E. & Childs, B. (eds.) (1998). *Contemporary composers on contemporary music* (Expanded ed.). New York, NY: Da Capo Press.

Schwartz, E. and Godfrey, D. (1993). *Music since 1945: Issues, materials and literature*. New York, NY: Schirmer Books.

Whittal, A. (2003). *Exploring twentieth-century music: Tradition and innovation*. Cambridge, UK: Cambridge University Press

游昌發著 (1989): 《1900-1914 年歐洲音樂》，台北，藝友出版社。

陶亞兵 (1994): 《中西音樂交流史稿》，北京，中國大百科全書出版社。

7. Related Web Resources

<http://www.oxfordmusiconline.com/subscriber/>

<http://www.questia.com/library/music-and-performing-arts/music/>

http://www.rhyschatham.net/nintiesRCwebsite/Essay_1970-90.html

Asian Composers League: <http://www.asiancomposersleague.com>

Cambridge Journal Online: <http://journals.cambridge.org>

Hong Kong Composers' Guild: <http://www.hkcg.org>

International Society for Contemporary Music: <http://www.iscm.org>

8. Related Journals

Music Quarterly.

Perspectives of New Music.

9. Academic Honesty

The University adopts a zero tolerance policy to plagiarism. For the University's policy on plagiarism, please refer to the *Policy on Academic Honesty, Responsibility and Integrity with Specific Reference to the Avoidance of Plagiarism by Students* (<https://www.eduhk.hk/re/modules/downloads/visit.php?cid=9&lid=89>). Students should familiarize themselves with the Policy.

10. Others

Nil