

THE EDUCATION UNIVERSITY OF HONG KONG

Course Outline

Part I

Programme Title	:	Bachelor of Arts (Honours) in Creative and Digital Arts and Bachelor of Education (Honours) (Music) Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music)
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 Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate 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 (CILO_s)

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">LectureResearchDiscussion 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 harmoniesAtonalism and its characteristicsEmancipation of rhythm & colours in musicWorking on contemporary musical expressions through IT supportWriting in different major 20th Century musical styles	CILO ₂	<ul style="list-style-type: none">DemonstrationExercisesWorkshopsPresentation 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	CILO ₃	<ul style="list-style-type: none">Small group tutorials and rehearsalsPerformances

• Analyzing and performing selected 20 th Century repertoires		• 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. Use of Generative AI in Course Assessments

Please select one option only that applies to this course:

☐ **Not Permitted:** In this course, the use of generative AI tools is not allowed for any assessment tasks.

☒ **Permitted:** In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

6. Required Text(s)

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

7. 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.
- Whittall, 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。

8. 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>

9. Related Journals

Music Quarterly.
Perspectives of New Music.

10. Academic Honesty

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (<https://www.eduhk.hk/re/uploads/docs/000000000016336798924548BbN5>). Students should familiarize themselves with the Policy.

11. Others

Nil