

**COURSE SPECIFICATION FORM**  
for new course proposals and course amendments

<b>Department/School:</b>	<b>Music</b>	<b>With effect from Academic Session:</b>	<b>2013-2014</b>
<b>Course Title:</b>	The 'Classical' Canon and 'Popular' Culture since 1945	<b>Course Value:</b> (UG courses = unit value, PG courses = notional learning hours)	0.5
<b>Course Code:</b>	MU3419	<b>Course JACS Code:</b> (Please contact Data Management for advice)	W350
<b>Availability:</b> (Please state which teaching terms)	Autumn or Spring	<b>Status:</b> (i.e.: Core, Core PR, Compulsory, Optional)	Optional (Honours)
<b>Pre-requisites:</b>	None	<b>Co-requisites:</b>	None
<b>Co-ordinator:</b>	Dr Carlo Cenciarelli		
<b>Course Staff:</b>	Dr Carlo Cenciarelli		
<b>Aims:</b>	<ul style="list-style-type: none"> <li>To enhance understandings of the changing reception of the canon of Western art music since 1945, with a particular focus on Europe and North America.</li> <li>To provide the students with tools and theoretical frameworks for analysing musical borrowing and intertextuality.</li> <li>To introduce a range of musical texts and practices that have played a key role in the redefinition of categories of 'high' and 'low', 'classical' and 'popular' over the last 60 years.</li> </ul>		
<b>Learning Outcomes:</b>	<p>By the end of this course the students should be able to:</p> <ul style="list-style-type: none"> <li>Consider the role of classical music today in view of its earlier, twentieth-century reception.</li> <li>Analyse musical works as used in a web of intertextuality</li> <li>Analyse musical works in relation to the different media in which they are appropriated</li> <li>Describe the interplay between the stable, formal aspects of musical works and their changing contexts and cultural meanings.</li> </ul>		
<b>Course Content:</b>	<p>Each week will focus on a case study as a way of discussing a broader trend in the contemporary reception of the canon of Western art music. A typical sample of topics will include the following:</p> <ul style="list-style-type: none"> <li>Introduction – classical music and popular culture after the war</li> <li>Film 1: 19th-century music and the Hollywood golden age (Case study: Wagner and 1940s Melodrama)</li> <li>The presence of the past in contemporary art music (Case study: Berio's <i>Sinfonia</i>)</li> <li>Cross-over performers and recordings (Case study: Gould)</li> <li>Jazz covers (Case study: The Swingle Singers)</li> <li>Tonality and quotation in minimalism (Case study: Purcell, Mozart and Nyman)</li> <li>Film 2: the canon as source music (Case study: Beethoven's 9th symphony)</li> <li>Opera 'live' on screen (Case study: Italian opera and the Met HD Broadcasts)</li> <li>Sampling classical music in hip hop and popular music (Case study: <i>Carmen: a Hip Hopera</i>)</li> <li>Conclusions - classical music on the internet (Case study: Bach on YouTube)</li> </ul>		
<b>Teaching &amp; Learning Methods:</b>	20 hours of lectures/seminars, in conjunction with formative activity, with tutorial feedback, contributing to some 130 hours and private study, resulting in the notional total 150 hours of study for the course.		
<b>Details of teaching resources on Moodle:</b>	Online resources (to include course outline, reading list and details of assessment) will be added as appropriate.		
<b>Key Bibliography:</b>	<p>Arved Ashby, <i>Absolute Music, Mechanical Reproduction</i> (Berkeley: University of California Press, 2011).</p> <p>Nicholas Cook, <i>Analysing Musical Multimedia</i> (Oxford: Oxford University Press, 1998).</p> <p>Andreas Huyssen, <i>After the Great Divide: Modernism, Mass Culture, Postmodernism</i> (Bloomington: Indiana University Press, 1986).</p> <p>David Metzger, <i>Quotation and Cultural Meaning in Twentieth-Century Music</i> (Cambridge: Cambridge University Press, 2003).</p>		
<b>Formative Assessment &amp; Feedback:</b>	One essay of 2500-2750 words to be completed during the course and contributing to the final course mark; the essay to be returned with tutorial mark and written comment, together with annotations where appropriate. See also under Teaching & Learning Methods.		
<b>Summative Assessment:</b>	<p><u>Exam</u>: 2 questions from 6 in 2 hours (50%)</p> <p><u>Coursework</u>: One essay of 2500-2750 words completed during the course (50%)</p> <p><u>Deadlines</u>: The essay to be submitted by the appropriate in-course deadline in order to qualify for final submission for assessment.</p>		

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