



PAPER OUTLINE

Paper Code and Title: MUSC 130 Hildegard to Avant-Garde
CRN: 15606 **Campus:** Kelburn
Year: 2008 **Trimester:** 1
Points Value: 20

Pre-requisites (P) None **Co-requisites (C)** None
Restrictions (R) MUSI 141, NZSM 131,
133.133

Paper Co-ordinator: Dr. Keith Chapin
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Office hours: Tuesday 10-12 and at other times by appointment

Other staff member(s): Frances Moore
Contact phone: **Email:** Francie_007@hotmail.com
Office(s) located at:

Class times: 9-10, T, W, F **Venue:** LT102, McLaurin
Workshops/ Rehearsals: **Venue:**
Tutorial times: 10-11 T, W, F **Venue:** HU317

Kelburn classes with tutorials:

Tutorials commence in the second week of the trimester. Groups will be posted on the notice-board outside the NZSM Kelburn office at the start of Week 2 and on Blackboard. Please check one of these locations to confirm what group you are in.

PAPER PRESCRIPTION

A study of Western music approached through a series of modules, each centred on one exemplary composition, with an emphasis on the social and cultural context of music, rather than on analytical study of musical style.

LEARNING OUTCOMES

Students passing this paper will have:

1. acquired an understanding of the Western music tradition, including social, political and cultural factors that influence the composition and performance of music;
2. gained experience in the use of libraries as an information resource;
3. gained skill in writing academic essays.

PAPER CONTENT

This paper approaches Western music history in seven modules, five centred on an exemplary composition and two centred on a musician. It will address the historical context of each work and the reasons that it spoke to its time. It will also introduce contemporary critical and methodological debates that make each work speak anew today.

26-Feb Introduction
27-Feb Hildegard and Harmony
29-Feb Hildegard and Mr. Anonymous
4-Mar Hildegard Then and Now

- 5-Mar Library and Writing Techniques
- 7-Mar Monteverdi's *Orfeo* and the Search for Origins
- 11-Mar Opera: Musical Styles and Forms
- 12-Mar The Power and Plight of Orpheus
- 14-Mar Productions and Interpretations
- 18-Mar **Test One**
- 19-Mar Critical Thought and Effective Presentation: The Outline
- 26-Mar Handel: Opera and Oratorio
- 28-Mar The *Messiah*: A Sacred Drama?
- 1-Apr Rationalization: The Sedimentation of Style and Form
- 2-Apr Professionalization: The Business of Music
- 4-Apr Handel and Antisemitism.
- 8-Apr Beethoven's Ninth: An Ode to Joy and Freedom
- 9-Apr The Movements: Characters and Dramas
- 11-Apr *Outline Due*. Deafness, Isolation, and Communal Solidarity
- 29-Apr The Finale: Interpretations
- 30-Apr Burgess and Kubrick's *A Clockwork Orange*
- 2-May **Test Two**
- 6-May Berlioz's *Symphonie Fantastique* and the Escape from Classicism
- 7-May Sex, Drugs, and Romantic Music: The Sublimation of Personal Experience
- 9-May The Orchestra and the Symphony Expanded
- 13-May Musical Prose and Prose on Music
- 14-May Stravinsky, Paris, and the Ballet Russes
- 16-May A "Primitive" Ritual for Modern Times
- 20-May Stravinsky and the Reaction to Humanism
- 21-May A Ballet or an Instrumental Concert Work
- 23-May The Road to Where? Luciano Berio
- 27-May Berio: *Folksongs* and *Sequenzas*
- 28-May Whither? Directions Today
- 30-May **Test Three**

MATERIALS

Students are expected to purchase Thomas Kelly's *First Nights: Five Musical Premieres*, available on the first floor of the Student Union Building, Kelburn. Other required readings will be available online via Blackboard. Students should bring Kelly's text with them to class and to print out Blackboard materials as requested in class.

The course is structured around five set works: Monteverdi's *Orfeo*, Handel's *Messiah*, Beethoven Symphony No. 9 in D minor, Berlioz's *Symphonie fantastique*, and Stravinsky's *Rite of Spring*. A representative sample of the music of two other musicians will begin and end the class: Hildegard of Bingen and Luciano Berio. Recordings of these works are available through course pages in the Naxos and Classical Musical Library databases (accessible through the library) and in the AV suite on the ninth floor of the University Library. Note that the databases can be accessed by a limited number of students simultaneously. Students should find a time to listen to the music in advance of the lectures and may wish to obtain their own copies.

If students plan to listen to music on the university computers, they are advised that they are responsible for providing their own headphones.

ASSESSMENT REQUIREMENTS

There are five items of assessment:

- 1) Three in-class tests each of 50 minutes' duration (each worth 20% of the final grade)
- 2) A one-page essay outline (worth 5% of the final grade)
- 3) Essay of up to 1,500 words (worth 35% of the final grade)

The first assessment item relates to learning outcome 1; the second and third assessment items relate to learning outcomes 1-3. Attending at least 80% of classes and tutorials is a mandatory requirement for this paper.

Tutorials

In tutorials, students will have the opportunity to discuss topics developed in lectures and in the readings (especially *First Nights*). Although tutorial assignments will vary slightly by week (and will be specified in lecture and through announcements on Blackboard), they will address the interrelationship between three issues: 1) the effects wrought by the music and the techniques and forms used to produce them; 2) the significance the music had and has; and 3) the social context in which the music was written.

Outline and Essay Assignments

Outline and Essay:

Choose any work from the Western art tradition not covered in this class. Over the term you will work on an outline and essay of 1,500 words on some aspect of the premiere of this work. Your paper should argue a point (presented in a succinct thesis statement) and marshal evidence (from at least five sources of scholarly repute) to support this point in a clear and logically organized fashion. Choose a thesis that you can adequately cover in 1,500 words.

Although your work on the project should be progressive over the entire term, there are two deadlines for submitted, graded work:

- 1) Outline: Construct a one-page detailed outline for your final essay. Your outline should not simply list topics to be covered, but must indicate the argument you propose to make.
- 2) Essay: Write an essay on any aspect of the premiere of your work. The best essay will address the interrelationship between at least two of the issues mentioned above (effects, significance, and social context).

Both outline and essay must be typed using a word-processing program.

Deposit and collection of written work

Written work must be submitted via the online course page in Blackboard. Note that it is the student's responsibility to turn in the assignment sufficiently in advance to allow for technical problems of submission to be resolved.

Dates assignments are due/ dates of in-class tests

Test 1 March 18

Test 2 May 2

Test 3 May 30

Outline April 11 (midnight)

Essay June 5 (midnight)

Deadlines for written work:

Written work must be handed in by the due dates. In fairness to other students, unless a medical certificate is produced, work handed in after 5pm on the due date will be subject to a 5% demerit on your grade, increasing by 5% each further working day it is overdue.

Students, who for exceptional reasons can justify an extension for the essay, must apply to the Paper Co-ordinator before the due date. Please note that NO extensions can be granted for tutorial assignments.

Bibliographic Style:

Assignments must be presented according to the guidelines set down in the **NZSM Handbook 2007**. A fuller version entitled **NZSM Guidelines for Academic Work**, can be downloaded as a pdf file from the NZSM Website <http://www.nzsm.ac.nz/Study/Programmes of Study page>. Five percent (5%) will be deducted for written work that does not conform.

MANDATORY PAPER REQUIREMENTS

Completing all the assessment items and attending at least 80% of your lectures and tutorials are a mandatory requirement for this paper. If for health reasons you are unable to complete all the work required for assessment purposes by May 30, you may, on presentation of a medical certificate, have the date for submission extended by the Director of the New Zealand School of Music.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times. Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words. However, it is perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Acknowledging the use of musical materials produced by other people poses a special challenge for music students who are engaged in creative work. Your course co-ordinator will provide advice on how to avoid plagiarism in this circumstance.

Plagiarism is prohibited at the NZSM and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning,
- cancellation of your mark for an assessment or a fail grade for the course,
- suspension from the course or the University.

For more about plagiarism, and how to avoid it, see the NZSM website: <http://www.nzsm.ac.nz/about/statutesand policies/plagiarism>.

See also <http://www.victoria.ac.nz/home/studying/plagiarism.html>

GENERAL NZSM POLICIES AND STATUTES

Students should familiarise themselves with the NZSM's policies and statutes, especially those regarding Personal Courses of Study, Academic Grievances, and Student Conduct. Please see Statutes and Policies on the NZSM website (<http://www.nzsm.ac.nz/About/Statutes and Policies>). Information about Student Services, including Academic Mentoring for Maori and Pacific Students, and support for Students with Disabilities, is to be found in the *NZSM Student Handbook 2007* (available from the NZSM offices on each campus).

COMMUNICATION OF ADDITIONAL INFORMATION, OR INFORMATION ON CHANGES

Official notices issued after the paper has commenced will be posted on the board outside the NZSM office on the Kelburn/Mt Cook/campus. Notices concerning the paper will also be posted on Blackboard.

Events

Regular events are held during trimesters one and two at both the Kelburn and Mt Cook campuses. These events are for the benefit of all students, and include performances, masterclasses, special lectures and workshops given by staff, students and visiting artists.

All students are expected to obtain a copy of the current event brochure (published twice yearly) and keep time free to attend the weekly lunchtime concert on Friday at 1.10pm, along with other events as required.

Event manager Debbie Rawnsley. Phone: (04) 463-6050 Email: debbie.rawnsley@nzsm.ac.nz
website: <http://www.nzsm.ac.nz/events/>