



PAPER OUTLINE

Paper Code and Title:	MUSC 235 Baroque Music (1600-1750)		
CRN:	15587	Campus:	Kelburn
Year:	2008	Trimester:	1
Points Value:	20		
Pre-requisites (P)	20 MUSC 100-level pts	Co-requisites (C)	MUSC 166
Restrictions (R)	MUSI 242, 342, NZSM 235,335		
Paper Co-ordinator:	Dr. Greer Garden		
Contact phone:	04 463 5855	Email:	Greer.Garden@nzsm.ac.nz
Office located at:	Room 104, 92 Fairlie Terrace, Kelburn Campus		
Office hours:	Mondays 2-4pm and at other times by appointment		
Guest lecturers:	Dr. Kimberly Parke		
	Rm 203, Music Bldg, Kelburn	Email:	Kimberly.Parke@nzsm.ac.nz
	Douglas Mews		
	Rm Music Bldg, Kelburn	Email:	Douglas.Mews@nzsm.ac.nz
Teaching assistant:	Felicity Smith		
Contact phone:	04 463 5855	Email:	felicity.smith@vuw.ac.nz
Class times:	12-1, Mon, Wed, Thu	Venue:	LT 119, Hunter Building ACR on 20 Mar (3 Apr tbc)
Tutorials:	3 & 10 Mar		See under lecture schedule, below

PAPER PRESCRIPTION

A study of select musical genres, composers and centres of composing activity in the early modern period, from the birth of opera with Monteverdi to Bach and Handel.

LEARNING OUTCOMES

Students having taken this paper will

1. be able to identify the main composers, genres, forms and styles of music in Western Europe during the Baroque and place them in historical and cultural context
2. be able to identify the generic features of style in the main musical examples studied in the course
3. understand the philosophical concepts that link music, literature, and the arts during the Baroque period, and have gained the methodological skills necessary to carry out effective research and write persuasively on a topic in music of the Baroque era

PAPER CONTENT

Week 1

Contexts and framework

- Mon 25 Feb Introduction
Wed 27 Feb 'Baroque' music: contexts and meanings
Thu 28 Feb Rhetoric in architecture and in music

Week 2

Italian music of the 17th century

- Mon 3 Mar The New Musics ca.1600
Mon 3 Mar Library tutorial (Main Library, Rm 317) either 1-2, or 2-3pm
Wed 5 Mar Monteverdi (1)
Thur 6 Mar Monteverdi (2)

Week 3

- Mon 10 Mar Case studies in sacred music: Spanish motet and Latin oratorio
Mon 10 Mar Essay-writing tutorial (HU 310) either 1-2 or 2-3 pm
Wed 12 Mar Italian instrumental music to mid 17th c.
Thur 13 Mar Corelli: trio sonata, concerti grossi, continuo sonata ca. 1700

Week 4

German music of the 17th century

- Mon 17 Mar The Protestant North: Heinrich Schutz
Wed 19 Mar The Catholic South: Heinrich Biber
Thur 20 Mar Temperaments and Tunings [Douglas Mews in [ACR](#)]

EASTER

Week 5

French Music of the 17th century

- Wed 26 Mar French Court Music under Louis XIII and XIV
Thu 27 Mar The musical dictatorship of Jean-Baptiste Lully

Week 6

French Music of the 18th century

- Mon 31 Mar François Couperin and the perfection of music (1)
]Wed 2 Apr François Couperin and the perfection of music (2) [GG & FS)
Thu 3 Apr Baroque music & performance [FAQs: GG, FS & Douglas Mews venue tba]

Week 7

English music of the 17th century

- Mon 7 Apr England to the time of Charles I [Kimberly Parke]
Wed 9 Apr England from the Restoration to Purcell [Kimberly Parke]
Thu 10 Apr Purcell and Lamenting Women [Kimberly Parke]

MID-TERM BREAK 14-27 APRIL

Week 8

Handel 1

- Mon 28 Apr Handel's life and times
Wed 30 Apr Cantatas and opera seria (1)
Thu 1 May Cantatas and opera seria (2) [GG & FS]

Week 9

Handel 2

- Mon 5 May Handel and the oratorio in English
Wed 7 May Organ concertos; concerti grossi
Thu 8 May Trio and solo sonatas; keyboard suites

Week 10

Bach 1

- Mon 12 May Bach's life and times

Wed 14 May A major influence: the music of Vivaldi
Thu 15 May Bach and the Italian style: concertos

Week 11

Bach 2

Mon 19 May The French connection: Bach's orchestral suites
Wed 21 May Bach the Cantor: Cantata 21 BWV 21 (1)
Thu 22 May Cantata 21 BWV 21 (2) [GG & FS]

Week 12

Bach 3

Mon 26 May Bach the pedagogue; reception c1730-1800
Wed 28 May A 'popular' contemporary: Telemann
Thu 29 May REVISION

MATERIALS

1. SCORES

You are expected to purchase the Class Anthology entitled MUSC 235 Baroque Music (1600-1750). This is available from the Student Notes Shop situated on the ground floor in the Student Union Building, Kelburn.

2. RECORDINGS

Naxos Music Library

A playlist for MUSC 235 has been set up in the Naxos Music Library, an online resource accessible to all enrolled students. Two computers in the Audiovisual suite (9th Floor of Library) are reserved for Naxos users. To listen to Naxos, you must bring your own headphones. If you have broadband, you can access Naxos off campus.

Classical Music Library (Alexander Street Press)

A few titles to listen to will be announced on Blackboard in advance of the lectures concerned.

CD Collection in Audiovisual suite of Main Library

A fine collection is available for listening in the Audiovisual Suite. A list of recording for the course is posted on Blackboard/ Course Materials.

3. BOOKS AND ARTICLES

+ denotes Closed Reserve (Floor 2) and * denotes 3-day reserve (shelved on Floor 3, but issued at the main Library desk in Floor 2).

Reference

*Sadie, J.A. (ed.). *Companion to Baroque Music*. London: Dent, 1990.

Sadie, S. (ed.). *The New Grove Dictionary of Music and Musicians*. London: Macmillan, 2001.
rML100 N532 2ed. Also available online through computers connected to the University network: www.grovemusic.com.

Students may also find the following databases, available through networked computers, helpful: OCLC Firstsearch (<http://www.vuw.ac.nz/library/databases/alpha-oclc.html>) and Expanded Academic ASAP (<http://www.vuw.ac.nz/library/databases/alpha-infotrac.html>).

Surveys

+Anderson, N. *Baroque Music: From Monteverdi to Handel*. London: Thames & Hudson, 1994.

+Brown, H.M. & Sadie, S. (eds.). *Performance Practice: Music after 1600*. Basingstoke: Macmillan, 1989. (*The New Grove Dictionary of Music & Musicians*).

+Buelow, G. (ed.). *The Late Baroque Era: From the 1680s to 1740*. London: Macmillan, 1993.

+Carter, T. and Butt, J. (eds.). *The Cambridge History of Seventeenth-Century Music*. Cambridge, Cambridge University Press, 2005.

+Grout, D. and Palisca, C. *A History of Western Music*, 5th ed. London: Dent, 1996.

+Palisca, C. *Baroque Music*. 3rd ed., Englewood Cliffs: Prentice Hall, 1981.

+Price, C. (ed.). *The Early Baroque Era: From the late 16th century to the 1660s*. London: Macmillan, 1993.

17th and 18th-century writings

+MacClintock, C., (ed.). *Readings in the History of Music in Performance*. Bloomington: Indiana University Press, 1979.

*Palisca, C. (ed.). *The Florentine Camerata: Documentary Studies and Translations*. Yale: Yale University Press, 1989.

+Strunk, O. (ed.). *Source Readings in Music History*. Rev.ed. by L.Treitler. New York: Norton, 1998.

+Rowen, R.H. (ed.). *Music through Sources and Documents*. Englewood Cliffs: Prentice Hall, 1979.

* Tosi, P.F. *Observations on the Florid Song*, 1967 MT820 T714 O 2ed

+Weiss, P. & Tarushkin, R.(eds.). *Music in the Western World: A History in Documents*. New York: Schirmer, 1984.

More reading, and a list of relevant DVDs is posted on Blackboard/ Course Materials.

Reading for specific topics will be indicated on lecture handouts.

ASSESSMENT REQUIREMENTS

Assessment for this course is partly internal, partly by final examination.

1. Portfolio of short weekly assignments (ca 300 words each) (20%) [Learning outcomes 1-2]
2. Short essay taking as its point of departure your set of answers for ONE of the weekly assignments set in 1 above (ca. 750 words). (15%) [Learning outcomes 1-3]
3. A longer essay of up to 2000 words (worth 30% of the final grade) [Learning outcome 3]
4. A three-hour open-book exam held in the mid-year examination period (worth 35% of the final grade) 'Open book' means you will be permitted to take your annotated Class Anthology, and your own notes into the examination room. Foreign language dictionaries require special permission from the Paper Co-ordinator (electronic dictionaries are not permitted). [Learning outcomes 1-3]

Deposit and collection of written work

Assignment 1: weekly exercises are to be submitted via Blackboard. Instructions are posted on Blackboard/ Course Info.

Assignment 2: place in Greer Garden's mailbox (situated at foot of stairs up to Adam Concert Room)

Assignment 3: place in Greer Garden's mailbox (situated at foot of stairs up to Adam Concert Room)

Return of written work

Marked work for Assignment 1 will be returned to you via Blackboard. Assignments 2 and 3 can be collected from the alphabetical pigeonholes in the main Music Building, outside Rm 209

Dates assignments are due

Assignment 1: Answers must be posted on Blackboard by 10 am on the Monday following the issuing of the questionnaire.

Assignment 2 (short essay): Monday 14 April at 5 pm.

Assignment 3 (longer essay): 28 April (Monday 9 June at 5pm).

Deadlines for written work:

Written work must be posted 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 in writing before the due date. Please note that NO extensions can be granted for Assignment 1.

Bibliographic Style:

Assignments must be presented according to the guidelines set down in the *NZSM Handbook 2008*. Copies of this are available at NZSM reception. 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](http://www.nzsm.ac.nz/Study/Programmes%20of%20Study) page. Five percent (5%) will be deducted for written work that does not conform.

MANDATORY PAPER REQUIREMENTS

Completing all the assessment items by the due dates and attending at least 80% of your lectures and tutorials are mandatory requirements for this paper. A roll will be kept. If for health reasons you are unable to complete all the work required for assessment purposes by 9 June, 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](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 2008* (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 Blackboard/Announcements and also on the board outside the NZSM office on the Kelburn campus.

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.

Friday events relevant to MUSC 235

1. Fri 29 Feb: MUSIC FORUM, 29 Feb, 1-2 pm, Room 209 (Kelburn): Suzanne Aspden, 'Let division reign: managing Faustina vs Cuzzoni'

2. MUSIC FORUM, 11 April, 12-1pm in Adam Concert Room: Keith McEwing, 'Chaconnes old and new' .

3. LUNCHTIME CONCERT, 11 April, 1-2pm in Adam Concert Room: French music for viol and continuo by Marin Marais and others. Robert Oliver, viol.

4. LUNCHTIME CONCERT, 9 May, 1-2 in Adam Concert Room: Borrowing Bach: Familiar favourites in unfamiliar guises. Douglas Mews and others.

All students are expected to obtain a copy of the current events 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.

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

