



## PAPER OUTLINE

**Paper Code and Title:** MUSC 344 Approaches to the Study of Music  
**CRN:** 15658 **Campus:** Kelburn  
**Year:** 2008 **Trimester:** 1  
**Points Value:** 20  
**Pre-requisites (P)** **Co-requisites (C)** **Restrictions (R)** **None**   
**(P)** MUSC 267 and two of MUSC 230-249 or PHOS **(R)** NZSM 344, 431, MUSI 371

**Paper Co-ordinator:** Dr. Inge van Rij  
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**Office hours:** Fridays 11-12 and at other times by appointment  
**Other staff member(s):** Dr. Megan Collins (megan.collins@nzsm.ac.nz), Dr. Stephan Prock (stephan.prock@nzsm.ac.nz), Emeritus Professor Peter Walls  
**Class times:** Tuesdays 9-11am, **Venue:** Hunter 324  
Fridays 10-11am

## PAPER PRESCRIPTION

Advanced study in the historical development of musicology as a discipline considering a variety of methodologies and approaches that may be applied to advanced study in music.

## LEARNING OUTCOMES

By the end of the paper students will have:

1. gained an understanding of a variety of approaches adopted by musicologists, both now and in the past, including the context or rationale behind these approaches;
2. become increasingly and constructively critical of the methodologies they find in discourse (written, verbal) about music, including their own essays, presentations and analyses;
3. developed a project based on their chosen work(s), which incorporates their chosen approach to that repertoire.

## PAPER CONTENT

### Week

1	26, 29 February	Introduction 1: Defining musicology	IvR
2	4, 7 March	Introduction 2: 20 <sup>th</sup> -century intellectual movements	IvR
3	11, 14 March	Introduction 3: Musicology catches up	IvR
4	18 March	Analysis in context	IvR
Easter break: no class on 21, 25 March			
5	28 March	Performance 1: Author intent and issues of voice	IvR
6	1, 4 April	Performance 2: Performance practice	PW
7	8, 11 April	Work concept and canon	IvR

### Mid term break

8	29 April, 2 May	Ethnomusicology	MC
9	6, 9 May	Reception studies	PW
10	13, 16 May	Gender 1: Feminism and queer theory	IvR
11	20, 23 May	Gender 2: Masculinity and film music	SP
12	27, 30 May	Where to from here?	IvR

In week 1 you must select two musical 'works'\* that you would like to focus on as set works throughout the course. These may be pieces you are playing or studying for other courses, pieces you particularly enjoy or particularly dislike, or pieces that raise issues that interest you. Ideally you should aim for variety: eg works for different media (vocal, instrumental, electronic...); works from different periods; works from different cultures; works by composers of different genders; a work by a famous composer and one where the composer is unknown...

\* As we will discuss in the course, the concept of the 'work' implies a certain bias towards Western art music. While you may choose two works that conform to this concept you may also select music from outside this tradition and could include, for example, a film score, musical, or an improvised one-off event.

In addition to the classes listed above, all students are strongly recommended to attend the Music Forum seminar series, Fridays midday-1pm, Room 209 (Kelburn Campus) – an invaluable opportunity to hear staff and guests speak of their latest research – and graduate forum Fridays 2-3pm.

## MATERIALS

Most of the readings for this course will be available through Blackboard. Students should print out the readings they require each week and bring them to class. Note, you may bring annotated print-outs into the examination with you.

In addition, a number of the set readings are published in *Rethinking Music* (eds. Nicholas Cook and Mark Everist). Oxford: Oxford University Press, 2001. Copies are available through the Victoria University library, and students may also consider purchasing their own copies, which may be brought into the exam.

Several other books have been placed on 3-day loan for this course. See the library catalogue for more details.

## ASSESSMENT REQUIREMENTS

There are four items of assessment:

1. A journal, recording reading done from week to week, and noting how this relates to the student's case study works: 25%. Due weekly, Mondays 10am.
2. Project preparation: 5% Due 29 April 9am
3. A research project of not more than 2,500 words: 30%. Due 6 June 5pm.

4. An examination, to be conducted in the mid-year examination period (6-25 June): 40%

All assessments relating to learning outcomes 1 and 2. Assessments 2 and 3 also relate to learning outcome 3.

**Further information about assessment:**

**1. Journal (25%)**

The journal is in two parts:

**[1]** Each week, by 10am on Monday, students must post an e-mail to the discussion group on Blackboard. For some weeks specific tasks will be set for this (see below), but in most cases these e-mails will be responses to the readings set for that week (those in the anthology and any others listed in Blackboard). Responses can take the form of comments (aspects of the readings you found interesting or that you disagreed with), questions (aspects you didn't understand, or areas you think the author has overlooked), or a mixture of the two. The length of your response will vary from week to week but should generally be between 150-600 words (no more than a page of single spacing). The style can be kept informal.

Week 1: What do YOU understand by the term 'musicology'?

Week 2: Briefly introduce your two set works, explaining why you have selected them and including any other information about them you think essential. This e-mail may be slightly longer than the others as there is no 'journal' entry required for week 2 (see below). It should be no more than 1,000 words at the very most – 500 per piece.

Weeks 3-12: Responses to the readings, as described above.

**[2]** Paste your entry to the class journal, above, into your individual journal. After the class, annotate your entry (using a different font or colour to clearly distinguish the annotations from the original entry): have your questions been answered? Do you wish to revise your comments after hearing the discussion in class and reading the responses of other students? Are there other questions that you'd like to follow up? How do the issues raised impact on your two set works?\*

Again, the length of your annotations will vary from week to week (an additional 150-600 words), and the style can be informal. Print out all your responses and submit them to Inge on the following dates:

28 March 5pm: Responses to weeks 1-5 due.

23 May 5pm: Responses to weeks 7-11 due.

\* In week 1 you will still be selecting your set works, so focus instead on how you might wish to revise your definition of musicology on the basis of the class discussion.

\* As your online discussion in week 2 is already focussed solely on your set works, you do not have to produce an additional journal commentary in week 2.

(NB Your journal is due in week 11 to allow you to concentrate on the essay in the final week. You can use the journal in week 12 to note any matters arising from the course that you'd like further help with before the examination.)

When the journal is marked, both parts will be taken into account. You will not be marked for style or elegance of expression (as in an essay). Rather, marks will be given for the following:

- organisation (did you submit the entries on time and address all the readings assigned to you?),
- comprehension (did you understand the main issues raised by the texts?)
- critical awareness (were you able to think critically about the arguments presented, and even challenge them?)
- engagement with the texts (were you able to relate the issues raised by the texts to your own works and your own approach to music?)

**2. Essay preparation (5%) Due 29 April 9am**

This assessment is designed to help you formulate a topic and prepare your essay project, below.

Submit the title and a brief description of your topic (up to 500 words) identifying the basic question/s you will address, repertoire you will examine, and methodology you plan to apply. You should also include bibliography of sources you plan to use, set out in an accepted bibliographical format.

You may discuss possible topics/questions with Inge at any time before the outline is due.

### **3. Essay (30%) – maximum 2,500 words**

Formulate your own research project in which you examine one of your set works in the context of a selection of the issues and methodological frameworks discussed in class. You may use one of your journal entries as a starting point (for example, a question, raised by one of the texts, that you'd like to pursue further).

### **4. Examination: (40%)**

A three-hour open-book exam held in the mid-year examination period. The exam will comprise two sections, as follows:

- (i) ten short-answer questions asking you to write a couple of sentences on the meaning or implications of terms used in current musicological approaches (20%)
- (ii) two essays to be chosen from a range of topics all dealing with important authors or general issues arising in the study of music, and/or inviting you to consider any of the works studied in the course in the light of a particular musicological approach. (40% each)

Questions for section iii may be drawn from those posed in students' online discussion and journals which have not already been answered in your essays.

#### Deposit and collection of written work

Online discussion is submitted electronically via Blackboard ([www.blackboard.vuw.ac.nz](http://www.blackboard.vuw.ac.nz)). All other assignments should be deposited in Inge's pigeon hole (under the stairs leading up to the ACR).

#### 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 2006*. 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**

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 5pm Friday 8 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/statutes> and 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 Integrity and Plagiarism, 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%20and%20Policies)).

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 Blackboard and 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.

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.

Students of MUSC 344/NZSM 431 are strongly urged to attend the NZSM's weekly seminar series, *Music Forum* on Fridays 12-1pm in Room 209, Kelburn Campus.

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