



PAPER OUTLINE

Paper Code and Title: NZSM 438 Editing as interpretation
CRN: 13798 **Campus:** Kelburn
Year: 2008 **Trimester:** 2

Points Value: 30

Pre-requisites (P) MUSC 266 and one of MUSC 230-239 or PHOS **Co-requisites (C)**

Restrictions (R) MUSC 342

Paper Co-ordinator: Dr. Greer Garden
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Office located at: Room 104, 92 Fairlie Terrace, Kelburn Campus
Office hours: Tuesday 11-12.30 or by appointment

Other staff member(s):
Contact phone: **Email:**
Office(s) located at:

Class times: 10-11 Tue & 9-11 Fri **Venue:** Room 101, 92 Fairlie Tce, Kelburn

Workshops/ Rehearsals: **Venue:**
Tutorial times: **Venue:**

PAPER PRESCRIPTION

Advanced practical studies in early music notation and the critical editing of music

LEARNING OUTCOMES

Students having taken this paper should

1. be familiar with the notational conventions employed in music of the 16th to 18th centuries
2. be familiar with the methodology of critically editing music from these periods
3. be able to prepare an edition of music with critical apparatus, and a foreword presenting the source(s), composer, genre, and performance issues appropriate to the genre(s) selected.

EXPECTED WORKLOAD

A 30-point one-trimester paper should require at least 300 hours work (including class time). This means that in term time, the mid-term break and study week you should be prepared to spend on average 20 hours per week attending classes, reading, listening to recommended recordings and preparing assignments.

PAPER CONTENT

All editions of music are interpretations, even those intended to represent as faithfully as possible the intentions of the composer. Editorial decisions are informed by a variety of factors, ranging from the explicitness or otherwise of the notation, the nature of the source or sources used, the historical context and knowledge of the composer's own idiom. Transcribing from the original notation a series of examples ranging from madrigals, lute songs, dances, and early keyboard pieces to Baroque to mid 18th-century opera, we study the notational conventions of each repertoire and assess the kind of information about the music and its source(s) that one would expect to find in a good critical edition. (Please see detailed syllabus attached.)

MATERIALS

This paper has no set text. For general reading, see list below. Specialised reading will be suggested in advance of each topic's being introduced in class.

ASSESSMENT REQUIREMENTS

There are three items of assessment:

1. Portfolio of five short exercises (max 1000 words each or equivalent) related to classwork. (50%)
[Items 1-2]
2. Development of a proposal to edit a work or works from one of the periods studied, to include an annotated bibliography (max 1000 words) (preparation for Assignment 3; worth 15% of the final grade) [Items 2-3]
3. Preparation of a musical edition with foreword and critical apparatus (written portion up to 4000 words), to be presented both in written and in seminar form (worth 35% of the final grade) [Items 2-3]

Deposit and collection of written work

Assignments, all due on Fridays, should be posted in G.Garden's mailbox, outside NZSM Reception at Kelburn. . Marked work will be returned to you at the following Tuesday class. If for some reason you are unable to attend class, your work will be returned to you in the pigeonholes outside Room 209.

Deadlines for written work:

Assignment 1: a) 18 July; b) 25 July, c) 1 August; d) 8 August; e) 15 August at 12 noon.

Assignment 2: 12 September at 12 noon.

Assignment 3: a) in seminar form : either 7 or 10 October, tba with class members in the first week of term; b) in written form: 20 October at 5pm.

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 the time specified 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](http://www.nzsm.ac.nz/Study/Programmes%20of%20Study%20page). 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 classes are mandatory requirements for this paper. If for health reasons you are unable to complete all the work required for assessment purposes for this Paper by 12 November you may, on presentation of a medical certificate, have the date for submission extended by the Director of the New Zealand School of Music.

COMMUNICATION OF ADDITIONAL INFORMATION, OR INFORMATION ON CHANGES

Official notices issued after the paper has commenced will be posted on the NZSM 438 Blackboard site.

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 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).

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.

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