



PAPER OUTLINE 2010

Paper Code & Title:	MUSC 330 <i>Special Topic in Music History: The String Quartet 1900-1960</i>				
Year:	2010	Points:	20		
CRN:	15642	Trimester:	1/3	Campus:	NZSM - VUW Kelburn
Key dates:	Teaching dates:	1 March–4 June 2010			
	Study week:	7–10 June 2010			
	Examination/	11–30 June 2010			
	Assessment period:	<i>NB: For courses with exams, students must be available to attend the exam at any time during this period.</i>			
	Withdrawal dates:	Information on withdrawals and refunds may be found at: http://www.victoria.ac.nz/home/admisenrol/payments/withrawlsrefunds.aspx			
Prerequisites:	<i>MUSC 107 or 264, MUSC 105 and 20 200-level MUSC pts</i>				
Corequisites:	<i>None</i>				
Restrictions:	<i>None</i>				

Paper Co-ordinator:	Donald Maurice	Email:	dgmaurice@gmail.com
Contact phone:	021 609 931		
Office located at:	Mt Cook 10Bmezz04		
Office hours:	By appointment only		
Other staff member(s):	N/A		
Contact phone:	N/A	Email:	N/A
Office(s) located at:	N/A		
Tutors:	N/A	Email:	N/A
Class times/rooms:	Monday, 9:00am–9:50am (Room MS209) Thursday, 9:00am–10:50am (Room MS209)		
Workshop times/rooms:	N/A		
Tutorial times/rooms:	N/A		

Classes with tutorials:

Tutorials are available on request on April 29 and May 24. Times will be posted on Blackboard at least one week in advance.

PAPER PRESCRIPTION

In the 2010 delivery this paper will focus on analysis and contextual study of selected string quartets by Bartok, Enescu, Hill, Ives, Ravel, Shostakovich and Webern.

LEARNING OUTCOMES

Students completing this paper will have understanding of the:

- analytical and theoretical approaches to the selected string quartets
- social, cultural, geographical and musical environment in which these works were composed
- compositional influences on and of the selected composers

EXPECTED WORKLOAD

A 20-point first-trimester paper should require at least 200 hours work (including class time). This means that in term time, the midterm break and study week you should be prepared to spend on average 16 hours per week involved in activities such as attending classes, reading, listening to recommended recordings and preparing assignments.

COURSE CONTENT & DELIVERY

— The paper will investigate selected string quartets by Bartók, Enescu, Hill, Ives, Ravel, Shostakovich and Webern, through a combination of analysis, and study of social circumstances and influences that shaped the music of each composer in general and of the musical elements employed in the selected works. The paper will investigate how these works emerged, how they were received and how they influenced those who followed. The selected composers represent a wide geographical, cultural and stylistic range, reflecting the search for new forms of expression in the first half of the twentieth century. This course comprises one 1-hour lecture and one 2-hour lecture per week.—

See attached lecture timetable for more information.

READINGS, MATERIALS & EQUIPMENT

Bartók

- Antokoletz, Elliott. *The Music of Béla Bartók - A study of tonality and progression in twentieth-century music*. London. University of California Press, Ltd. 1984
- Bartók, Béla. *String Quartet No 4. Score*. Boosey & Hawkes
- [Bartók, Béla. String Quartet No 4. CD](#)
- Somfai, Laszlo. *Béla Bartók - Composition, Concepts, and Autograph Sources*. Berkely, Los Angeles and London. University of California Press. 1996
- Stevens, Halsey. *The Life and Music of Béla Bartók*. Oxford. Chandon Press. 1993
- ed. Suchoff, Benjamin. *Béla Bartók: Essays*. Lincoln and London. University of Nebraska Press. 1976
- http://www.bayarea.net/~kins/AboutMe/Bartok/Bartok_SQ4_Analysis.html
- <http://mq.oxfordjournals.org/cgi/reprint/XXXV/3/377.pdf>

Enescu

- Malcolm, Noel. *George Enescu - His Life and Music*. London. Toccata Press. 1990
- Enesco, Georges. *String Quartet No. 2. Score*. Salabert Editions. Paris Enescu,
- [George. String Quartet No. 2. CD](#)

Hill

- Coleman, Jennie. *Colonial Voices vs Dominion Resoundings – appealing the suppression of Alfred Hill* Historical Society Conference. 2007
- Hill, Alfred. *String Quartet No. 3. Score*. Stiles Music Publications. S70. 2005
- Hill, Alfred. *String Quartets Vol. 1 (Nos. 1-3)*. Dominion String Quartet. NAXOS 8.570491
- Lam, Yuen Ching. *An Analytical Study of Alfred Hill's String Quartet No 2*. MA thesis. University of Otago. 2006
- Maconie, Robin. *Finding Alfred*. Chapter from "Notes from Oblivion" unpublished
- Maurice, Donald. *Alfred Hill – New Zealand's Dvorak?* Transformations Conference 2007
- ed. Maurice. *The Leipzig Diary of Alfred Hill*. Sydney. Publications by Wirripang. 2008
- Thomson, John. *A Distant Music*. Oxford University Press. 1980

Ives

- ed. Boatwright, Howard. *Essays Before a Sonata, The Majority and other writings by Charles Ives*. New York. W.W. Norton & Co Inc. 1970
- Cowell, Henry & Sidney. *Charles Ives and his Music*. London, Oxford, New York. Oxford University Press. 1969
- Feder, Stuart. *The Life of Charles Ives*. Cambridge. Cambridge University Press. 1999
- Ives, Charles. *String Quartet No. 2. Score*. Peermusic Classical. New York
- [Ives, Charles. String Quartet No. 2. CD](#)
- Lambert, Philip. *The Music of Charles Ives*. New Haven and London. Yale University. 1997

Maurice Ravel

- Ravel, Maurice. *String Quartet in F. Score* Dover Publications Inc, New York
- [Ravel, Maurice. String Quartet in F. CD](#)

Shostakovich

- Roseberry, Eric. *Shostakovich*. London. Omnibus Press. 1981
- ed. Norris, Christopher. *Shostakovich - The Man and his Music*. London. Lawrence and Wishart Ltd. 1982
- Shostakovich, Dmitri. *String Quartet No 8. Score*. Edition Sikorski Ed.NR.2268. Shostakovich, Dmitri.
- [String Quartet No 8. CD](#)
- Sollertinsky, Dmitri & Ludmilla. *Pages from the Life of Dmitri Shostakovich*. New York and London. Harcourt Brace Jovanovich. 1980

Webern

- Bailey, Kathryn. *Music in the Twentieth Century - The Twelve-Note Music of Anton Webern*. General editor: Arnold Whittall. Cambridge, New York, Melbourne. Cambridge University Press. 1991
- Hayes, Malcolm. *Anton von Webern*. London. Phaidon Press Limited. 1995
- Webern, Anton. *String Quartet Op. 28. Score*. Philharmonia. PH390. Universal Edition. Wien-London
- [Webern, Anton. String Quartet Op. 28. CD](#)

All items will be on closed reserve for the duration of the paper

Assessment Requirements

There are five internally assessed assignments:

1. Analysis of the first movement of the set work by Ravel or Hill (20% of the final grade).
Relates to learning outcome A.
2. A 2,500 word essay on contextual issues of the analysed work of Ravel or Hill. (20% of the final grade). Relates to learning outcomes B and C
3. Analysis of the set work by Ives or Webern (20% of the final grade). Relates to learning outcome A
4. Analysis of the set work by Bartók or Enescu (20% of the final grade). Relates to learning outcome A
5. A 2,500 word essay on contextual issues of the analysed work of Ives, Webern, Bartók or Enescu (20% of the final grade). Relates to learning outcomes B and C

Deposit and collection of written work

All assignments are to be submitted electronically as email attachments to dgmaurice@gmail.com or on a CD to be deposited in the lecturer's mailbox at the Kelburn reception

Deadlines for written work:

Assignment One – 5pm, March 29

Assignment Two– 5pm, April 26

Assignment Three – 5pm, May 10

Assignment Four – 5pm, May 24

Assignment Five – 5pm, June 3

Penalties for late submission

Late submissions will incur a penalty of 5% for each day overdue, except on medical grounds, where a letter of explanation must be produced by the due date, accompanied by a supporting medical certificate.

ASSIGNMENT PRESENTATION

Written work should be presented according to the guidelines set out in the **NZSM Guidelines for Academic Work**, which can be downloaded as a PDF document from the NZSM Website <http://www.nzsm.ac.nz/study/programmes.aspx> (in the right-hand column). Five percent (5%) will be deducted for written work that does not conform to these standards.

MANDATORY PAPER REQUIREMENTS

To gain a pass in this course each student must:

- a) Submit all the assignments specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work).
- b) Attend at least 80% of lectures, tutorials and workshops related to this course.

COMMUNICATION OF ADDITIONAL INFORMATION/INFORMATION ON CHANGES

Official notices issued after the paper has commenced will be posted on the board outside the NZSM office on the Kelburn campus. Notices concerning a number of papers will also be posted on Blackboard. The Paper Co-ordinator will specify if Blackboard will be used.

CLASS REPRESENTATIVES

Where appropriate, a class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA and/or MAWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning, are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. The NZSM's reputation for academic integrity adds value to your qualification.

The NZSM defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the NZSM website:

<http://www.nzsm.ac.nz/about/statutes-policies.aspx#plagiarism>

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, Staff and Student Conduct. Please see <http://www.nzsm.ac.nz/about/statutes-policies.aspx>

For any statutes relating to the particular qualifications being studied, see either the *Massey University Calendar* or the *Victoria University Calendar*.

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* (available from the NZSM offices on each campus).

EVENTS

Regular events are held during trimesters 1 & 2 at all NZSM 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. Students of this course are strongly encouraged to attend Music Forum seminars on Mondays 4.10-5pm in SM209. Your lecturer will advise you of seminars particularly relevant to this class.

All students are expected to read the NZSM website for the latest events listings and keep time free to attend the weekly lunchtime concert on Friday at 12.10pm, 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/>