



NEW ZEALAND SCHOOL OF MUSIC

MUSC 245 *Music in the 20th Century* **20 POINTS**

TRIMESTER 1 2015

Important dates

Trimester dates: 2 March to 1 July 2015

Teaching dates: 2 March to 5 June 2015

Easter/Mid-trimester break: 3 to 19 April 2015

Last assessment item due: 17 June 2015

Study period: 8 to 12 June 2015

Examination/Assessment Period: 12 June to 1 July 2015

Withdrawal dates:

Refer to www.victoria.ac.nz/students/study/withdrawals-refunds. If you cannot complete an assignment, or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.

Class times and locations

Monday, 9:00am–9:50am (Room HULT/119)

Wednesday, 9:00am–10:50am (Room HULT/119)

Tutorials commence in the second week of the trimester. Groups will be posted on Blackboard and/or on the noticeboard outside the office on the NZSM Kelburn Campus at the start of Week 2.

Names and contact details

Course Coordinator: Donald Maurice

Contact phone: 463 5850

Email: donald.maurice@nzsm.ac.nz

Office located at: Room 105, 90 Fairlie Terrace, Kelburn Campus

Office hours: By appointment

Tutors: TBA

Programme Administrator: Fiona Steedman

Email: fiona.steedman@nzsm.ac.nz

Communication of additional information

Official notices issued after the course has commenced will be posted on the board outside the NZSM office on the Kelburn Campus. Notices concerning a number of courses will also be posted on Blackboard. The Course Coordinator will specify if Blackboard will be used.

Prescription

An historical study of selected developments in Western art music after 1900.

2015 Offering: We will investigate selected compositional styles that developed in the twentieth century through the medium of the string quartet. The course will include works by Ravel, Hill, Webern, Shostakovich, Bartók, Ives, Stockhausen and Reich, and will consider geographical and societal contexts, and employ analytical methods to understand the compositional processes. MUSC 245 is co-taught with MUSC 345.

Course learning objectives (CLOs)

Students who have successfully completed this course will:

1. develop and demonstrate analytical skills appropriate to the selected repertoire
2. acquire knowledge of trends and critical issues relevant to the history of music in the 20th-21st centuries
3. employ advanced methods and skills in academic research and writing in music.

These learning objectives contribute to the NZSM Graduate Attributes. For a full list, please see www.nzsm.ac.nz/study-careers/graduate-attributes

Teaching format

The course will be delivered in a combination of lecture and seminar styles, and students will also be required to present work in some of the classes in the last few weeks of the trimester. Individual tutorials will be arranged, where required, for students who need additional assistance for analysis assignments. This course comprises one 1-hour lecture and one 2-hour lecture per week, and one 1-hour tutorial per week.

See attached course syllabus for more information.

Mandatory course requirements

In addition to achieving an overall pass mark of 50%, students must:

- a) complete each item of assessment worth at least 10%. Where the item contains multiple subcomponents (e.g., a portfolio of journal entries, or similar), students must complete at least 50% of those subcomponents
- b) attend at least 80% of lectures, tutorials and workshops related to this course, unless absence is due to verified medical reasons, or advance permission for absence has been given by the teacher/lecturer
- c) present work in class as requested
- d) attend at least one Music Forum seminar presentation in the trimester the course is taught.

Workload

Three hours a week in class for 12 weeks, and 10–12 hours a week for 15 weeks on reading and assignments.

A 20-point one-trimester course should require at least 200 hours' work (including class time). This means that during the trimester, the mid-trimester break and study week you should be prepared to

spend, on average, 13 hours per week involved in activities such as attending classes, reading, listening to recommended recordings and preparing assignments.

Assessment

Approved assessment regime

The following assessment regime has been approved by the NZSM Academic Committee:

There are 4 items of assessment:

1. *3 written assignments (3,000 words total). Related to learning objectives 1–3. (30%)*
2. *Test. Related to learning objectives 1 & 2. (10%)*
3. *A portfolio of 8–10 journal entries (minimum of 300 words each). Related to learning objectives 1–3. (25%)*
4. *Final essay (including preparatory work), maximum of 3,500 words. Related to learning objectives 1–3. (35%)*

Assessment details for this offering

| Assessment items and workload per item | % | CLO(s) | Due date |
|--|-----|--------|--|
| 1a: Analysis and context as instructed on a quartet movement by Ravel or Hill: Equivalent of 1,000 words. <i>(workload: 20 hours)</i> | 10% | 1–3 | 30 March |
| 1b: Analysis and context as instructed on a quartet movement by Shostakovich, Ives or Bartók: Equivalent of 1,000 words. <i>(workload: 20 hours)</i> | 10% | 1–3 | 4 May |
| 1c: Analysis and context as instructed on a quartet movement by Webern, Stockhausen or Reich: Equivalent of 1,000 words. <i>(workload: 20 hours)</i> | 10% | 1–3 | 25 May |
| 2: Listening test to identify features as instructed: Class time only: 2 hours | 10% | 1–2 | 3 June |
| 3: Weekly journal entries, to be submitted by email: min. 300 words each. Grade based on best eight submissions. <i>(workload: 48 hours: 4 per week)</i> | 25% | 1–3 | Weeks 1–4 and 6–12: 5:00pm on Friday; Week 5: 5:00pm on Thursday 2 April. |
| 4: Final essay, including preparatory work (topic to be negotiated): max. 3,500 words <i>(workload: 50 hours)</i> | 35% | 1–3 | 17 June |

Submission and return of work

Assignments should be submitted by email by 5:00pm on the due dates: text as an editable Word document, and analysis tables in PDF format.

Marked assignments will be returned to the email address from which they are submitted.

Assignments will normally be marked and returned within three weeks of submission.

Extensions and penalties

Extensions

Students, who for exceptional reasons can justify an extension for an item of assessment, must apply to the Course Coordinator *before* the due date. Please note that no extensions can be granted for tutorial assignments.

Penalties

Assignments must be submitted by the due dates. In fairness to other students, unless a medical certificate is produced, assessment submitted after 5:00pm on the due date will be subject to a 5% demerit on your grade, increasing by 5% each further working day it is overdue.

Materials and equipment and/or additional expenses

The Course Coordinator may recommend materials as required.

Set scores and recordings

- Bartók, Béla. String Quartet No 4. Score. Boosey & Hawkes
- Bartók, Béla. String Quartet No 4. CD. Any version
- 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
- Ives, Charles. String Quartet No. 2. Score. Peermusic Classical. New York
- Ives, Charles. String Quartet No. 2. CD. Any version
- Ravel, Maurice. String Quartet in F. Score Dover Publications Inc, New York
- Ravel, Maurice. String Quartet in F. CD. Any version
- Reich, Steve. Different Trains. Score, to be supplied
- Reich, Steve. Different Trains CD or Youtube. Any version
- Shostakovich, Dmitri. String Quartet No 8. Score. Edition Sikorski.
- Shostakovich, Dmitri. String Quartet No 8. CD. Any version
- Stockhausen, Karlheinz. Helicopter Quartet. Score, to be supplied
- Stockhausen, Karlheinz. Helicopter Quartet. CD or Youtube. Any version
- Webern, Anton. String Quartet Op. 28. Score. Philharmonia. PH390. Universal Edition. Wien-London
- Webern, Anton. String Quartet Op. 28. CD. Any version

Recommended reading

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
- Somfai, László. 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

Hill

- Cross, Melissa. The Forgotten Soundtrack of Maoriland: Imagining the Nation Through Alfred Hill's Songs for Rewi's Last Stand. MMus thesis, Victoria University. 2014
- Coleman, Jennie. Colonial Voices vs Dominion Resoundings – appealing the suppression of Alfred Hill Historical Society Conference. 2007
- Fetherston, Charlotte. Alfred Hill's Viola Concerto: Analysis, Compositional Style and Performance Aesthetic. DMA thesis, Sydney Conservatorium. 2014.

- 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
- Lambert, Philip. The Music of Charles Ives. New Haven and London. Yale University. 1997

Ravel

- Lerner, Gerald. Maurice Ravel (20th century composers). Phaidon Press. 1996
- Nichols, Roger. Ravel. Yale University Press. 2011

Reich

- Reich, Steve. Writings on Music (1965-2000). Press of Nova Scotia College of Art and Design, 1974

Shostakovich

- Roseberry, Eric. Shostakovich. London. Omnibus Press. 1981
- ed. Norris, Christopher. Shostakovich - The Man and his Music. London. Lawrence and Wishart Ltd. 1982
- Sollertinsky, Dmitri & Ludmilla. Pages from the Life of Dmitri Shostakovich. New York and London. Harcourt Brace Jovanovich. 1980
- Volkov, Solomon. Testimony. Harper & Row. 1979

Stockhausen

- Maconie, Robin. Other Planets: The Music of Karlheinz Stockhausen, Scarecrow Press. Oxford. 2005

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

Class representative

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

Student feedback

Student feedback on University courses may be found at www.cad.vuw.ac.nz/feedback/feedback_display.php.

Other important information

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/students/study/exams/integrity-plagiarism
- Aegrotats: www.victoria.ac.nz/students/study/exams/aegrotats
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)

- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz
- NZSM Statutes and Policies, and the NZSM Student Handbook: www.nzsm.ac.nz/student-zone/student-guides
- Scholarships and prizes relevant to NZSM students: www.nzsm.ac.nz/study-careers/scholarships-and-prizes

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. All students are expected to keep time free to attend the weekly lunchtime concert on Friday at 12:10pm, along with other events as required. Music Forum will take place every Friday from 3:10pm–4:30pm. It will normally take place in the Adam Concert Room, Kelburn Campus.

Students should sign up to the **Dawn Chorus**, the NZSM's events e-newsletter, by emailing events@nzsm.ac.nz with 'subscribe dawn chorus' in the subject line.

Website: www.nzsm.ac.nz/events