

MUSC 327/NZSM 449 – Special Topic in Jazz Studies

Examining Jazz in New Zealand – Nick Tipping

Through assigned reading and in-class discussion, students will consider different angles from which to approach thinking about jazz; for example, race and jazz, gender and jazz, and neoclassicism vs progression. Emphasis will be placed on students' own experiences in NZ jazz, although experience as a jazz performer is not required for entry to the course.

The final project will involve students interviewing respected NZ jazz musicians, and analysing their interview transcripts based on the topics covered in class.

MUSC 330 (Special Topic in Music History) /NZSM 446 (Special Topic in Musicology)

The String Quartet 1900-1960 – Donald Maurice

This paper will investigate selected string quartets by Ravel, Hill, Bartok, Ives, Webern, Shostakovich and Enescu. Through a combination of analysis and study of social circumstances, the student will gain a comprehensive understanding of the influences that shaped the music of each composer in general and an in-depth understanding of the musical elements employed in the selected works. While the paper will build on previously acquired analysis techniques, a previous experience of basic analysis is essential. Study of social circumstances will provide an understanding of the context in which these works emerged, how they were received and how they influenced those who followed. The selected composers represent a wide geographical and stylistic spread, reflecting the search for new forms of expression in the first half of the twentieth century.

MUSC 336 (Studies in 18th-Century Music)/NZSM 438 (Eighteenth-Century Music Studies)

The Culture of Counterpoint in 18th-Century Germany – Keith Chapin

The paper studies the changes in the composition and aesthetics of counterpoint in Germany during the long 18th century, roughly from Telemann and Bach through Beethoven and Schubert. It does so in order to study the broader issue of the interrelationship between compositional practice and pedagogy, critical discourse, social structures, and cultural sensibilities.

Throughout the 18th century, musicians defined their profession through their cultivation of or resistance to counterpoint, which thus serves as an index of their presuppositions and their aspirations. German court and church musicians faced a number of social and intellectual challenges over the course of the 18th century. As they responded, they

needed to redefine their understanding of the guiding principles of their practices: tradition, community, discipline, specialisation, exchange, and so forth. They also needed to mould their disciplinary devotion to counterpoint to new critical ideals, especially those associated with the field of high art. As they did so, they reformed the practice of counterpoint, writing fugues and other contrapuntal genres that reflected an emergent “modern” sensibility.

While the material studied is historically and geographically specific, the issues that will be discussed are ones important to all music cultures. Furthermore, students in this paper will gain practical experience in analysis, criticism, and historical study.

MUSC 337 (Studies in 19th-Century Music)/NZSM 445 (Operatic Criticism)

Opera in Berlioz’s Paris – Inge van Rij

Paris has been described as “the capital of the nineteenth century”, and opera was at the centre of Paris’s musical universe, fuelling the revolutionary tendencies of the people in periods of political turmoil, embodying the highest aesthetic ideals of the artistic elite, and entertaining the masses with spectacle or satire. Berlioz was based in Paris from 1821 to his death in 1869, living through monarchy, republic and empire, witnessing the formation of the modern city, frustrated and stimulated by Paris in equal measure, but always drawn back into “the whirlpool” of the capital. Through the writings and music of this most engaging and flamboyant of music critics and composers, as well as select operas by composers including Rossini, Mozart, Gluck, Meyerbeer, and Offenbach, we will explore concepts central to opera in 19th-century France and beyond: the construction of history; exoticism and nationalism; the implications of adaptation and fidelity; the relationship between reception and canon; the role of institutions and genre; and the fundamental operatic tension between realism, the mechanics of the stage, and the transcendental theatre of the imagination.

Paradoxically, while Paris was acknowledged as central to opera in the nineteenth century, the operatic canon is today often dominated by works from the Italian and German traditions epitomised by Verdi and Wagner; in this course we will also examine operas by these two composers, each of whom was at one time drawn to Paris, to explore how many of the same themes were re-embodied in works that might superficially appear more comprehensively to transcend their historical and geographical context.

Experiencing all these operas through modern productions, as well as through a combination of historical and contemporary readings, forces us to confront the role of place – and time – in shaping our understanding of these works, to explore the tension between the historical and critical dimensions of musicology more broadly, and to uncover the traces of Berlioz’s Paris in our own musical experiences today.

MUSC 340/NZSM 440 – Historical Performance Practice – Douglas Mews

Can you tell a trill from a trillo? Should you use the pedal in Bach? Is vibrato a no-no in Nono?

This paper will not necessarily give the answers to such questions but will hopefully encourage questions that are more worthwhile. The term 'Performance Practice' describes the conventions that performers use in performance: conventions that are so well-known that there is no need for the composer to write them into the score. Just as styles in composition change according to place and time, so do performance practices. Why study Historical Performance Practice? Not in order to re-create the past but to help understand what composers of the past were saying.

We will look at written historical sources (treatises, manuscripts and early printed editions) as well as early recordings (gramophone and piano-roll). The course includes a study of what present-day scholars in the historical performance practice field are writing and arguing about.

The course is intended for those majoring in music-studies as well as performance students, with some written/performed options available in assignments.

In 2010 students will have the opportunity in the first half of the course to work with David Breitman, on leave from Oberlin College Conservatory where he is Associate Professor of Historical Performance and renowned as a performer on early and modern piano.

MUSC 344/NZSM 431 Approaches to the Study of Music – Inge van Rij

Every music course is effectively an approach to the study of music, but in Approaches to the Study of Music we focus on the approaches themselves as much as on the music. This involves both taking a step back (to gain an additional critical distance from the music itself), and a looking inwards – personal reflection on how our own individual approaches to music have been formed. We examine how musicology developed as a discipline, and how it has changed to reflect different critical approaches in the twentieth and twenty-first centuries. We also investigate the relationship between musicology and ethnomusicology, performance, and composition, and develop an awareness of the cross-fertilisations and tensions that exist between musicology and other academic disciplines, such as literary studies.

Students select two musical works of any musical genre that have some significance or particular interest for them (past examples have ranged from the James Bond theme to Schoenberg and from eighteenth-century pantomime to indigenous music from the Solomon islands). These works are then examined in relation to a wide range of readings, with responses to these readings forming the basis of online journal entries and lively debate in class. Topics examined include: the role of analysis; the applications of feminist and queer theory to musicology; the philosophy of performance practice; and the sometimes fraught relationship(s) between composer, performer, and audience. Through

an examination of these and other issues, students are encouraged to develop a critical (self) awareness that will enable them to develop, contextualise, and question their own approach to music in their academic studies, and in their daily life.

For those students taking this course at Honours level (NZSM 431), an extended research project of up to 5,000 words, on a topic developed by the student him/herself, will replace the final examination.

MUSC 345 (Studies in 20th-21st Century Music) /NZSM 433 (Twentieth-Century Music Studies)

ART ROCK: Music, Valuation and Social Function – Chris Tonelli

The terms “art” and “entertainment” are often used in opposition. The terms “art music” and “popular music” are often understood to distinguish between music that has lasting value from music that is disposable, mere ephemeral entertainment and not properly part of the history of music. The terms also have served to distinguish between musical styles; certain genres or varieties of instrumentation are, by default, considered “art music” and others “popular music.” In this course we will examine the way these terms are used and talk about music that defies the easy division between “art music” and “popular music” in terms of musical style, genre, or cultural meaning. Students will contribute to discussions about the meaning of “art” and “popular music” and the significance and value of the music we will consider in the course. In order to explore these questions we will be listening to and studying areas like the beginning of industrial music in Britain and its connection to performance art, experimental hip-hop and afrofuturism, the art-rock and progressive rock movements, punk and new-wave, disco and remix culture, and the genres of mash-up and plunderphonics. Students will develop their listening skills, their critical thinking skills and complete a research or musical performance project related to the course themes.

MUSC 350/NZSM 453 Research in Music, Society, and Culture – Brian Diettrich

This paper explores contemporary approaches to research in ethnomusicology. By critically examining cultural issues in a variety of global musics, the course addresses the connections between music and the societies that create, practice, and receive it.

Drawing on examples from Asia, the Pacific, Africa, Europe, the Middle East, the Americas, as well as Australia and New Zealand, this paper considers music through the constructs of ethnography, representation, globalization, hegemony, nationalism, gender, authenticity, historicity, and colonialism. Using the methods of ethnomusicology, discussions and projects explore the interpretation and understanding of music in its cultural and social contexts.

MUSC 355/254 – Ethnomusicology Special Topic

Music in Cross-Cultural Contexts – Brian Diettrich

This course is a special topic paper in ethnomusicology for 2010 that explores music in a wide variety of cross-cultural expressive contexts. Students will critically examine the concepts of fusion, syncretism, appropriation, and hybridity in music as it relates to a range of musical styles, genres, repertory, and composers. Throughout the course we will study case examples chosen from Western art music, popular music, film music, and traditional musics, including such topics as Debussy and impressionism in orchestral music, Puccini opera, African ‘high life’ music, *bhangra*, Ravi Shankar, the music of Yothu-Yindi, Maori music, and others. We will look at the impact of Western music globally, as well as the processes of exchange and appropriation of non-Western music by composers. In addition to regular assignments throughout the course, students will have the opportunity to apply knowledge and perspectives from weekly discussions to a final project with a music culture, work, or composer of their choosing.

CMPO 345/NZSM 405 Special topic in composition

Sonic Microverses – Michael Norris

Salvatore Sciarrino’s *Sei Capricci* for solo violin (1975) is a stunning example of “timbrally-focused composition”. In this work, the composer develops strongly delimited micro-universes, or “microverses” of sound, into which “normal” modes of sonic production barely intrude. By imposing strict limitations on the range of possible performance techniques within each movement, whilst simultaneously pushing the boundaries of extended violin techniques, the composer crafts a series of astonishing tableaux that redefine the range of the possible. Using this work as a model, this paper explores attitudes to timbre in the last 20–30 years in the realm of both instrumental/vocal music and sonic art, including concepts such as spectralism, *musique concrète instrumentale*, parametric de-coupling, and the advanced exploration of extended techniques. Other composers featured in this course include Nono, Murail, Lachenmann, Grisey, Wishart, Smalley, Cassidy, Barrett and Lim. Students will be encouraged to express their research in this paper through a mixture of creative, critical and analytical projects, which may result in public presentations of new work. The use of music technology as both a creative and analytical tool in timbrally-focused composition will also be investigated. This paper is open primarily for composition, sonic arts and musicology majors, who would ideally have basic proficiency on an acoustic instrument as well as notational competency. Performance majors with an interest in contemporary approaches to their instrument(s) are also invited.

MUSC 254 – See MUSC 355

NZSM 405 – See CMPO 345

NZSM 431 – See MUSC 344

NZSM 433 – See MUSC 345

NZSM 438 – See MUSC 336

NZSM 440 – See MUSC 340

NZSM 445 – See MUSC 337

NZSM 446 – See MUSC 330

NZSM 449 – See MUSC 327

NZSM 453 – See MUSC 350