

## **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 337 (Studies in 19<sup>th</sup>-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 19<sup>th</sup>-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 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 20<sup>th</sup>-21<sup>st</sup> 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.

**NZSM 431** – See MUSC 344

**NZSM 433** – See MUSC 345

**NZSM 445** – See MUSC 337

**NZSM 449** – See MUSC 327

**NZSM 453** – See MUSC 350