



## PAPER OUTLINE

**Paper Code and Title:** NZSM 131 Hildegard to Avant Garde: Western Music 900-2000  
**CRN:** 13673 **Campus:** Kelburn  
**Year:** 2007 **Trimester:** 2  
**Points Value:** 15

**Pre-requisites (P)** **Co-requisites (C)**  
**Restrictions (R)** **None**

**Paper Co-ordinator:** Dr. Allan Badley  
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**Other staff member(s):** Dr. Inge van Rij, Prof. Elizabeth Hudson, Paul Doornbusch, Robert Oliver

**Contact phone:** **Email**  
**Office(s) located at:**

**Class times:** Mon, Wed, Thu 9-9:50 **Venue:** Hunter Bldg, LT 119

**Workshops/ Rehearsals:** N/A **Venue:**  
**Tutorial times:** Thu, Fri 11-11:50; or 12-12:50 **Venue:** SoM 209

## PAPER PRESCRIPTION

We approach our introduction to Western music through a series of 7 modules, each centered on one exemplary composition. From this perspective you will be introduced to different ways of thinking about music history and prepared for some of the more interesting issues tackled in other courses on the history and literature of Western music (NZSM 234, 235 etc.). The emphasis of the course will be on the social and cultural context of the music, rather than on an analytical study of musical style.

## LEARNING OUTCOMES

Students passing this course will have acquired an understanding of the Western music tradition including the social, political, and cultural factors that influence the composition and performance of music. In addition, students will have gained some experience in the use of libraries as an information resource and will have developed some skill in writing academic essays.

## PAPER CONTENT

**09 Jul** Introduction: Hildegard to Avant Garde; Evolution or Revolution? (AB)  
**Unit 1: Bach ‘The St. Matthew Passion’ (IvR)**  
**11 Jul** J.S. Bach: life and works of a Baroque Musikant

- 12 Jul Lutheran Context and Traditions
- 16 Jul "The Great Passion"
- 18 Jul Getting to the Cruc: focus on the crucifixion
- 19 Jul Death and Resurrection: reception of Bach and his St Matthew Passion

**Unit 2: Berlioz *Symphonie Fantastique* (lvR)**

- 23 Jul "A young musician of unhealthily sensitive nature": introducing Hector Berlioz.
- 25 Jul Nineteenth-century Romanticism: ideas and ideals
- 26 Jul "A feverish masterpiece of romantic ardor"
- 30 Jul "A born virtuoso of the orchestra": orchestras and orchestration in the early nineteenth century.
- 01 Aug The shadow of the giant: the symphony after Beethoven.
- 02 Aug **First Test: Units 1 and 2**

**Unit 3: The Marriage of Figaro (AB)**

- 06 Aug The Making of Mozart
- 08 Aug Mozart and His World
- 09 Aug Mozart and Opera
- 13 Aug *Le nozze di Figaro* (1)
- 15 Aug *Le nozze di Figaro* (2)
- 16 Aug **Second Test: Unit 3: Essay Outline Due**

**Mid-Term Break**

**Unit 4: Hildegard and the Medieval World (RO)**

- 03 Sept Hildegard and medieval song (notation, chant)
- 05 Sept Chant to polyphony in medieval times
- 06 Sept Medieval instruments, challenges, voices, instruments?

**Unit 5: Byrd and Renaissance Song (RO)**

- 10 Sept Byrd and Renaissance song (notation, expression)
- 12 Sept Renaissance music – polyphony and words
- 13 Sept Renaissance music – instruments: "apt for viols and voices"

**Unit 6: Originality in the 20<sup>th</sup> Century: swimming against the tide (PD)**

- 17 Sept Musical developments at the beginning of the 20<sup>th</sup> century
- 19 Sept The expansion of musical thought (1)
- 20 Sept The expansion of musical thought (2)
- 21 Sept Lecture/Tutorial: Xenakis
- 24 Sept **Third Test: Units 4 and 5**

**Unit 7: Turandot (EH)**

- 26 Sept Puccini (1)
- 27 Sept Puccini (2) **Essay Due**

**Unit 8: The Mozartian legacy: music in the early 19<sup>th</sup> century (AB)**

- 01 Oct 1789 and all that
- 03 Oct Hummel and the decay of classicism
- 04 Oct Escaping the shadow: Ries and Beethoven
- 08 Oct Schubert the classicist
- 10 Oct Mendelssohn
- 11 Oct **Final Test: Units 6,7 and 8**

## TUTORIAL SESSIONS

**Week 1** (July 12, 13): No tutorials

**Week 2** (July 19, 20): Baroque

- Read Matthew 26-27 and the libretto of the *St Matthew Passion* (copies of which are at the School of Music office). Mark on the Bible text with a V (verse by Picander) or Ch (chorale) where all the inserted texts come.
- Listen to the section from 53a ("Da nahmen die Kriegsknechte") to 63b ("Wahrlich, dieser ist Gottes Sohn gewesen") – Read the text of this extract closely.

Questions:

- What is the effect of the texts Bach adds to the Biblical narration?  
To what extent is the St MP bound to the circumstances in which it was composed?

**Week 3** (July 26, 27): Performance Practice and the 18<sup>th</sup> century Context

- Consider the following: The whole question regarding the *contexts* of music (the how, where and why issues around the creation and performance of music) has generated a complex array of opinions (keep in mind that there are no "right" and "wrong" answers to this!). Music is never created or performed in a vacuum: it is created within a variety of contexts that have to be taken into account if we are to understand each piece or collection of works. And similarly, the same music performed in different contexts will sound different. How might this impact on the performance of Bach's music?
- Make a list of at least 10 factors that you feel might influence a modern performance of an 18<sup>th</sup> century work.

**Week 4** (August 2, 3): Romantic

- Read passages from Berlioz's *Memoirs* (a copy of which is at the School of Music and at the Audio Visual Suite, on the 9<sup>th</sup> floor of the Library).
- Familiarise yourself with the melody of the *idée fixe*
- Listen to the third movement of the *Symphonie fantastique* (Scene in the Country).

Questions:

- Why might programme music be considered a typically Romantic art form?
- Would you experience *SF* differently if you didn't know the programme?
- How important is knowledge of a composer's biography to understanding Romantic music

**Week 5** (August 9, 10): Library Tutorial

- Your mission this week is to go boldly where you might never have gone: the Library.
- In preparation for the tutorial, go to the library and introduce yourself to the computer catalogue. Identify one score, one recording and one book that relate to your chosen essay topic. Note the title and call mark of each item, then try to locate these works.
- Tutorials will be held in the library: meet at the entrance to the library at your regular tutorial time.

**Week 6** (August 16, 17): Classical: the creative process

*What are your preconceptions about the creative processes of famous artists? Choose an artist and write another short paragraph about this. Compare his/her process to your own.*

- It's a well-known fact that not all that we hear, see, and read about famous people is based on solid evidence. Read Erich Hertzmann's short article on Mozart's creative process (handout). What myths or legends have existed about the way Mozart composed, and what kinds of evidence can be used to build up a more accurate picture of his processes?

**Week 7** (September 6, 7): Medieval and Renaissance

- What were the functions of music in the early Christian church?
- Brainstorm a two-column table on the benefits and disadvantages of music notation?
- There are numerous websites devoted to Hildegard von Bingen (see your Anthology). Select two of these to compare and evaluate.

Questions to consider:

- What or who does Hildegard represent at each of these sites?
- How do the images of the composer, which emerge here, seem to fit in or collide with a traditional view of music history, as a progression of "masterworks" from the pens of musical geniuses?
- How did the texture of polyphony change between the 13<sup>th</sup> and 16<sup>th</sup> centuries?

**Week 8** (September 13, 14): Research and Essay writing Tutorial

- Think of 10 things that are necessary for a good essay.

**Week 9** (September 21): Tutorial & Lecture

Analysis and discussion of a major work by Xenakis

There will be no tutorials on September 20. All students are encouraged to attend a special 2-hour lecture-tutorial in SOM 209 on September 21.

**Week 10** (September 27, 28): Puccini

- How does Puccini use exoticism in Turandot?
- Why was the role of Liu created by Puccini, and why did she "need" to die?

**Week 11** (October 4, 5): Mozart, Haydn and Posterity

- To what extent did the artistic legacy of Haydn and Mozart continue to influence the development of music in the 19<sup>th</sup> century and beyond in spite of the disruptive force of Beethoven's music?
- How successful were composers like Hummel and Ries in escaping the influence of their teachers?
- Is it more difficult to be original if you are taught by a genius?

**Week 12** (October 11,12): Evolution or Revolution?

- Can one argue that a line of continuous development exists in the history of Western music or is the course of history less predictable, governed by chance as much as individual genius?

- Do the works of “great” composers truly represent the age in which they were written does their originality ultimately distort our view of music history.
- Will future generations of music historians be able to choose a single work which best represents the artistic ideals of our time and place or is music today so diverse in style to make such a choice impossible? Is this a good thing or a bad thing?

## ESSAY TOPICS

1. What do we know of performance practices at the time of Hildegard von Bingen? Select two works of Hildegard and discuss three or four issues of performance that arise from the music, making specific reference to scores where possible. What lines of evidence can be brought to bear on these issues?
2. Why was it so significant that, when the *St Matthew Passion* was revived in 1829, it should be by "an actor and a young Jew"? Compare the 1829 performance with the original performances in Bach's lifetime. In what ways are the differences reflective of the Romantic and Baroque periods respectively?
3. Histories of music are often based around the lives of composers, or sequences of works. Yet they could just as easily be centered on events, such as performances. Write a short (essay-length) chapter of an event-centric history of music, based on the famous first performance of your choice.
4. Compare and contrast Monteverdi's and Mozart's treatment of opera as “drama”.
5. "This great man would be the admiration of whole nations if he had more amenity, if he did not take away the natural element in his pieces by giving them a turgid and confused style, if he did not darken their beauty by an excess of art." (Scheibe, "Letter from an Able *Musikant* Abroad"). What did Scheibe mean? Illustrate your argument with reference to one or two pieces by Bach (including at least one work that is not the *St Matthew Passion*).
6. How did musical life reflect the international culture of the mid-eighteenth century?
7. Mozart and Da Ponte both knew that it would be a challenge to have an opera based on Beaumarchais's *Marriage of Figaro* accepted by the Viennese court censors. What themes in their opera would have seemed contemporary and dangerous to audiences of 1786. What relevance might these concerns of the opera have to listeners and viewers today?
8. On the basis of your knowledge of *Figaro* and of Mozart's other works, how adequate do you think the description 'Classical' is for the music of the later 18th century?
9. Discuss the appeal of exotic and faraway countries to the Romantic imagination, using the writings and music of Berlioz to illustrate your argument. You must avoid concentrating exclusively on *Symphonie fantastique*.
10. Compare and contrast the responses of Berlioz and Wagner to the symphonies of Beethoven (as revealed in their writings and/or music). How do you account for the differences?
11. "[Music] is the most romantic of all the arts - one might almost say, the only genuinely romantic one - for its sole subject is the infinite. . . Every passion - love, hatred, anger, despair, and so forth . . . - is clothed by music with the purple lustre of romanticism. . . ." (E.T.A. Hoffmann). What did Hoffmann mean by the word "Romantic", and do you agree with his statement? Illustrate your argument with reference to one or two nineteenth-century pieces of your choice, including at least one work that is not *Symphonie fantastique*.
12. Hummel's fantasie *Oberons Zauberhorn*, Op.116 (1829) for piano and orchestra is far removed in terms of style and structure from his early concertos. How does the work differ from those written during the Esterházy years and in what ways does it reflect the vastly

changed musical and social landscape of the 1820s?

13. Describe the particular effects that Puccini uses in *Turandot* to make its music and drama possible.
14. Discuss either of the musical pieces written for and played in the 1958 Philips Pavillion. You can include references to the visual component if you wish. (Tip, borrow the book *Space Calculated in Seconds* as a reference – there are others such those as by Varga, Matossian et al.)
15. Xenakis and Varese were not “serialist” composers; discuss their compositional and philosophical approaches to music and compare it with the dominant serialists of the time (for example, Boulez and/or Stockhausen). Use references cited in class.

## MATERIALS

The NZSM 131 Anthology is the key text for this course and is available from Student Notes. Students are encouraged to buy Grout, D.J. & Palisca C.V., *A History of Western Music* (5<sup>th</sup> ed., New York: W.W. Norton, 1996) – available from the Victoria Book Centre. This will provide a clear and concise source of reference for the material dealt with in the course and will continue to serve students well in the more advanced music history courses.

### Selected Reading List

The books listed here represent only a small portion of the material available in the library. Make use of the computer catalogue to search out other interesting books and articles. Get to the library early to ensure that you don't miss out on a useful source!

#### Note:

- + Closed reserve in the library
- \* 3-day loan

#### General

- Arnold, D., (ed.) *The New Oxford Companion to Music*, 2 vols. (Oxford, 1983)
- \*Bowers, J. & Tick, J., (eds.) *Women Making Music: The Western Art Tradition 1150-1950* (London, 1980)
- \*Grout, D. J., *A Short History of Opera* (New York, 1988)
- +Grout, D.J. & Palisca C.V., *A History of Western Music* (New York, 1989)
- Kernfeld, B., (ed.) *The New Grove Dictionary of Jazz* (London: Macmillan, 1988).
- \*Pendle, K., *Women and Music: A History* (Bloomington: Indiana University Press, 1991)
- +Raeburn, M. & Kendall, A., (eds.) *Heritage of Music*, 4 vols. (Oxford, 1989) [copy also kept in the Class Library to be consulted there]
- +Rowen, R.H., *Music through Sources and Documents* (Englewood Cliffs, 1979)
- Sadie, S., (ed.) *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980)
- +Strunk, O., (ed.) *Source Readings in Music History* (London: Faber & Faber, 1952) [Available in separate paperbacks for each section of the course: *Antiquity and the Middle Ages*; *The Renaissance*; *The Baroque*, or as a single volume]
- +Weiss, P. & Taruskin, R., *Music in the Western World: a History in Documents* (New York: Schirmer, 1984)
- +Yudkin, N., *Music in Medieval Europe* (Englewood Cliffs: Prentice-Hall, 1989)

#### Medieval And Renaissance Music

- +Brown, H.M., *Music in the Renaissance* (Englewood Cliffs: Prentice-Hall, 1976)
- +Caldwell, J., *Medieval Music* (London: Hutchinson, 1987)
- Flanagan, S., *Hildegard of Bingen, 1098-1179: a visionary life* (London: Routledge, 1989)
- Fenton, I., (ed.) *The Renaissance* (Man & Music series, London: Macmillan, 1992)
- Fox, M., *Vision: the life and music of Hildegard von Bingen* (New York: Penguin Studio, 1995)
- \*Harrison, F. & Rimmer, J., *European Musical instruments* (London: Studio Vista, 1964)
- \*Hoppin, R., *Medieval Music* (New York: Norton, 1978)
- Kisby, F., *Music and Musicians in Renaissance Cities and Towns* (Cambridge: CUP, 2001)
- Maddocks, F., *Hildegard of Bingen: the woman of her age* (New York: Doubleday, 2001)

Listening: *Instruments of the Middle Ages and Renaissance*. Early Music Consort of London, dir. David Munrow.

- a) School of Music, Class Library (secretary has booklet); another copy in
- b) Main Library, Audiovisual Suite. The booklet (ML465 M98611 I) is on Closed Reserve in the Audiovisual Suite.

### Baroque Music

- +Anderson, N., *Baroque Music: From Monteverdi to Handel* (London: Thames & H., 1994)
- +Arnold, D. et al., *Italian Baroque Masters* (London: Macmillan, 1985)
- +Buelow, G., (ed.) *The Late Baroque Era: From the 1680s to 1740* (London, 1993)
- \*Caldwell, J., *Oxford History of English Music I: From the Beginning to c.1715* (Oxford, 1991)
- Chua, D., *Absolute Music and the Construction of Meaning* (Cambridge: CUP, 1999)
- \*Geiringer, K., *Johann Sebastian Bach* (Oxford University Press, 1966)
- \*Hogwood, C., *Handel* (London: Thames & Hudson, 1984)
- +Palisca, C., *Baroque Music* (2nd ed., Englewood Cliffs: Prentice-Hall, 1981)
- +Price, C., (ed.) *The Early Baroque Era* (Man & Music series, London: Macmillan, 1993)
- +Rifkin, J. et al., *North European Baroque Masters* (London: Macmillan, 1984)
- Schrade, L., *Monteverdi, Creator of Modern Music* (London: Gollancz, 1972)
- Walker, P., (ed.) *Church, Stage and Studio: Music and its Contexts in 17th century Germany* (University of Rochester Press: n.d.)
- Woodfield, I., *English Musicians in the Age of Exploration* (New York: Pendragon, 1995)

### The Classical Period

- +Downs, P. G., *Classical Music: the Era of Haydn, Mozart, & Beethoven* (New York, 1992)
- Heartz, D., *Haydn, Mozart and the Viennese School* (New York: Norton, 1995)
- Kerman, J., & Tyson, A., *The New Grove Beethoven* (London, 1983)
- \*Landon, H.C.R., (ed.) *The Mozart Compendium* (London, 1990)
- Landon, H.C.R., *Mozart: the Golden Years* (London, 1989)
- \_\_\_\_\_ *1791 Mozart's Last Year* (London, 1988)
- +\_\_\_\_\_ & Jones, D.W., *Haydn: His Life and Music* (Bloomington, 1988)
- Matthews, D., *Beethoven* (London: Dent, 1985)
- Morton, M. & Schmunk, P., *The Arts Entwined: Music and Painting in the Nineteenth Century* (New York: Garland, 2000)
- +Pauly, R.G., *Music in the Classic Period* (Englewood Cliffs, 1973)
- \*Pestelli, G., *The Age of Mozart and Beethoven* (Cambridge, 1979)
- \*Scherman, T. & Biancolli L.L., *The Beethoven Companion* (New York, 1972)
- Zaslav, N., (ed.) *The Classical Era* (London: Macmillan, 1989)

### The Romantic Period

- Berlioz, Hector. *The Memoirs of Hector Berlioz* (London: Panther, 1970)
- \_\_\_\_\_. *Evenings in the Orchestra*. (Harmondsworth: Penguin, 1963)
- \_\_\_\_\_. *A Treatise on Modern Instruments and Orchestration* (London: Novello, 1982)
- \*Blume, F., *Classic and Romantic Music* (London, 1970)
- \*Dahlhaus, C., *Nineteenth-century Music* (Berkeley, 1989)
- +Longyear, R.M., *Nineteenth-Century Romanticism in Music* (Englewood Cliffs, 1973)
- Macdonald, H., *Berlioz* (London: Dent, 1982)
- Magee, B., *Aspects of Wagner* (London: Alan Ross, 1968)
- Millington, B., *The Wagner Compendium* (London: Thames & Hudson, 1992)
- +Plantinga, L., *Romantic Music* (London, 1984)
- Rosen, Charles. *The Romantic Generation* (London: Harper Collins, 1996)
- \*Samson, J., (ed.) *The Late Romantic Era* (London, 1991)
- \_\_\_\_\_. "Romanticism". *The New Grove Dictionary of Music and Musician*
- Stein, J.M., *Poem and Music in the German Lied from Gluck to Hugo Wolf* (Mass.: Harvard Univ. Press, 1971)
- \_\_\_\_\_ *The New Grove Late Romantic Masters* (London: Macmillan, 1985)
- \*Walker, A., (ed.) *Franz Liszt: The Man and his Music* (New York, 1970)
- Walker, A., (ed.) *Robert Schumann: The Man and his Music* (London, 1972)
- Barzun, Jacques. *Berlioz and His Century: An Introduction to the Age of Romanticism*. Chicago: University of Chicago Press, 1956, 1982.

## 20TH Century Music

- Austin, W., *Music in the Twentieth-century from Debussy through Stravinsky* (New York: Norton, 1966)
- Chadabe, Joel, *Electric Sound: The Past and Promise of Electronic Music* (Upper Saddle River, N.J.: Prentice Hall, 1997)
- Day, T., *A Century of Recorded Music: Listening to Musical History* (New Haven: YUP, 2002)
- Emmerson, S., (ed.) *The Language of Electroacoustic Music*. (London: Macmillan 1986)
- Etter, B., *From Classicism to Modernism: Western Musical Culture and the Metaphysics of Order* (Aldershot: Ashgate, 2001)
- Griffiths, P., *Modern Music: The Avant Garde since 1945* (New York: 1981)
- McDonald, M., *Schoenberg* (London: Dent, 1976)
- Ouellette, F., *Edgard Varèse* (London: Clader and Boyars, 1973)
- +Peyser, J., *Twentieth-century Music: the Sense behind the Sound* (New York, 1980)
- \*Salzman, E., *Twentieth-century Music: an Introduction* (Englewood Cliffs, 1967)
- Watkins, G., *Pyramids at the Louvre: music, culture and collage from Stravinsky to the Post-modernists* (Cambridge, Mass.: Belknap Press, 1994).

### Recordings:

- Hildegard von Bingen, *Sequences and Hymns*, School of Music **CD Hyperion 66039**
- Taverner Consort, Choir and Players, directed by Andrew Parrott. *Una Stravaganza dei Medici: the Florentine Intermedi of 1589*. Thames Television Studios, Teddington. EMI Classics **MVD 99 12323, 1986**.
- *Una Stravaganza dei Medici: the Florentine Intermedi of 1589*. Taverner Consort, Choir and Players, directed by Andrew Parrott. **EMI 747 998**
- Una "Stravaganza" dei Medici: Intermedi (1589) per "La pellegrina" Audio Visual Suite **CD 92-6**
- J.S. Bach "St. Matthew Passion" School of Music **CD HM 901155.57**
- W.A. Mozart *Le nozze di Figaro* Audio Visual Suite **CD 91-46**
- Hector Berlioz *Symphonie Fantastique* School of Music **CD DG 410 895**
- Puccini *Turandot*. Audio Visual Suite **Vis 1188**
- Beethoven *Fidelio*. Audio Visual Suite **Vis 536**

## ASSESSMENT REQUIREMENTS

Internally assessed:

- Class exercise on modules 1 & 2  
Class exercise on module 3  
Essay outline  
Class exercise on modules 4 & 5  
Essay  
Class exercise on modules 6, 7 & 8

### Deposit and collection of written work

Assignments are to be handed to the lecturer in class or left in the appropriate staff mailbox located in the School of Music foyer. Marked work will be returned in class or by arrangement.

### Dates assignments are due/ dates of in-class tests

Class Exercise 1:	Modules 1 & 2	(15%)	02 August
Class Exercise 2:	Module 3	(10%)	16 August
Essay Outline	(LIMIT 1 PAGE)	(5%)	16 August
Class Exercise 3:	Modules 4 & 5	(15%)	24 September
Essay	(LIMIT 1200) WORDS)	(35%)	27 September
Class Exercise 4:	Modules 6,7 & 8	(20%)	11 October

### Deadlines for written work:

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 5pm 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 assignment, must apply to the Paper Co-ordinator before the due date.

#### 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](http://www.nzsm.ac.nz/Study/Programmes%20of%20Study) page. Five percent (5%) will be deducted for written work that does not conform.

### **MANDATORY PAPER REQUIREMENTS**

Attending at least 80% of your lectures are a mandatory requirement for this paper. If for health reasons you are unable to complete all the work required for assessment purposes by 8 June you may, on presentation of a medical certificate, have the date for submission extended by the Director of the New Zealand School of Music.

### **GENERAL NZSM POLICIES AND STATUTES**

Students should familiarise themselves with the NZSM's policies and statutes, especially those regarding Personal Courses of Study, Academic Integrity and Plagiarism, Academic Grievances, and Student Conduct. Please see Statutes and Policies on the NZSM website ([http://www.nzsm.ac.nz/About/Statutes and Policies](http://www.nzsm.ac.nz/About/Statutes%20and%20Policies)).

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).

### **COMMUNICATION OF ADDITIONAL INFORMATION, OR INFORMATION ON CHANGES**

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

### **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.

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