



## PAPER OUTLINE

**Paper Code and Title:** MUSC 236 Music in the 17<sup>th</sup> and 18<sup>th</sup> Centuries: The Symphony  
**CRN:** 15588 **Campus:** Kelburn  
**Year:** 2008 **Trimester:** 2

**Points Value:** 20

**Pre-requisites (P)** 20 MUSC 100-level points **Co-requisites (C)** MUSC 166

**Restrictions (R)** MUSI 243, 343, NZSM 236, 336

**Paper Co-ordinator:** Dr. Keith Chapin  
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**Office located at:** Room 201, 92 Fairlie Terrace, Kelburn Campus  
**Office hours:** Wednesday 11-12 AM and at other times by appointment

**Other staff member(s):** Dr. Jonathan Berkahn  
**Contact phone:** **Email:** jrb@paradise.net.nz

**Class times:** T 11-1 **Venue:** HULT 119  
F 11-12

**Tutorial times:** M 12-1, 1-2 **Venue:** HU 317

Tutorials commence in the second week of the trimester. Groups will be posted on the notice-board outside the NZSM Kelburn office and on Blackboard at the start of Week 2. Please check the board to confirm what group you are in.

## PAPER PRESCRIPTION

A study of the evolution of the symphony and its impact on concerto, opera, and chamber music in the 18<sup>th</sup> century.

## LEARNING OUTCOMES

**By the end of the paper students will be able to:**

1. understand the musical conventions, social functions and aesthetics of the symphony, and its relationship with other instrumental and vocal genres during the seventeenth and eighteenth centuries.
2. relate musical practices to broad social and intellectual trends.
3. analyse works of the period in some detail.
4. carry out effective research and write persuasively on a topic in music of the period.

## EXPECTED WORKLOAD

A 20-point one-trimester paper should require at least 240 hours work. This means that in term time, the midterm break and study week you should be prepared to spend on average 16 hours per week attending classes, reading, listening to recommended recordings and preparing assignments.

## **PAPER CONTENT**

The symphony stands today as an independent genre of grand proportions, transporting effects, and high prestige. It is practically synonymous with the concert hall, if not with all western art music. Yet it was not always so. This paper examines the early history of the genre in the context of two debates, an aesthetic one on the validity of instrumental music, and a social one on attitudes and forms of behaviour appropriate to public and private spheres of activity. At first a simple designation of harmonious sounds of any sort, the term 'sinfonia' and its cognates were early in the seventeenth century attached to short instrumental interludes between arias, moments of pleasant harmony to soothe the senses. Later, the word designated an overture to an opera, and there attained its multi-movement form and proclamational voice. By the 1740s the genre emancipated itself from the opera house, and by the 1780s, it had become a fixture of early public concerts in Paris and London. As it entered the public sphere on its own feet, it spoke louder and longer. By the early nineteenth century, it had achieved its position as a primary emblem of western art music: young composers tested their mettle in competitions with past 'classics' of the genre, and audiences heard a sonic manifestation of a society in harmony. At the same time that instrumental music emancipated itself from vocal music, the symphony established itself as the public genre par excellence. In this paper, we will study works by Alessandro Scarlatti, Sammartini, Stamitz, Haydn, Mozart, Beethoven, and their contemporaries. We will read contemporaneous writers such as Jean-Jacques Rousseau, Johann Georg Sulzer, Adam Smith, as well as modern theorists of society such as Jürgen Habermas. Although the paper focuses on the symphony, it also looks at the influence of the symphony on other genres in or crossing its orbit, such as the string quartet and the concerto.

A detailed syllabus of lectures and readings is attached to this paper outline.

## **MATERIALS**

You are expected to purchase the Class Anthology entitled MUSC 236 The Symphony. This will be available from the Student Notes Shop situated on the ground floor in the Student Union Building, Kelburn. The price of the anthology includes handout notes.

You are also expected to obtain a copy of Charles Rosen's *The Classical Style* (2<sup>nd</sup> rev. ed.) before the fifth week of classes. This can be ordered through any bookstore or online bookseller (such as amazon.com).

Additional materials will be made available through Blackboard.

Recordings of the works studied in this class are available through course pages in the Naxos and Classical Musical Library databases (accessible through the library website) and in the AV suite on the ninth floor of the University Library. Note that the databases can be accessed by a limited number of students simultaneously. Students should find a time to listen to the music in advance of the lectures and may wish to obtain their own copies.

## **ASSESSMENT REQUIREMENTS**

This paper is assessed by a combination of internal assessment and a centrally conducted exam. There are three items of assessment:

1. Class work in the form of a portfolio of short written exercises of no more than 750 words each, for example, short analyses, online journal entries, bibliographic exercises (worth 35% of the final grade)
2. A written assignment of ca. 2000 words (worth 30% of the final grade)
3. A three-hour exam held in the end-of-year examination period (worth 35% of the final grade)

All assessment items relate to learning outcomes 1-4. Attending at least 80% of classes and tutorials is a mandatory requirement for this paper.

The central FHSS exam period is 17 October – 8 November 2008.

### **1. Class Work 35%**

#### Journal (25%)

Each week, by Monday 10 AM, you should post an entry to the online journal for this course on Blackboard, answering the questions listed on Blackboard. Before answering the questions, you should have done the assigned listening and readings (listed on the paper schedule). Some readings are listed as optional but it is strongly recommended that those planning to submit that particular journal entry for assessment, or pursue a similar topic in the exam, skim at least some of the readings in this category.

The journal is worth 25% of the total grade, as follows:

5%: This is marked on a pass/fail basis after the completion of the final journal entry (i.e., after 26 May). To pass and receive this 5%, you must complete all journal entries by the due dates specified (unless you can provide evidence of a compelling reason why you were unable to submit a particular entry on time). To pass this component your entries must each be a minimum of 200 words (and may be up to a maximum of 1,500 words); you should answer all questions (below) and demonstrate that you have done the readings and studied the set works.

20%: You will nominate two of the journal entries (excluding those submitted in the first and last weeks) to be marked with comments and graded (10% each). For these entries you should aim for 750-1,000 words (1,500 as an absolute maximum), and may consider doing additional reading. At least one of these two entries must be taken from weeks 2-6 of the course. The two entries should treat different works (for example, you cannot nominate two different entries on Stamitz). You must nominate the first entry to be marked no later than 15 August, and the second entry no later than 10 October, and let Keith and Jonathan know on or before these dates which you have selected. The entries will be marked as they appear in the online journal - i.e., you cannot add to them between submitting the entry to the journal and nominating it for assessment. N. B. The journal entries will be assessed as journal entries. In other words, though you must write clearly and identify the source of any quotations used, you will not be assessed here on style or the structure of your argument and do not need to include formal footnotes or a bibliography. The objective in this exercise is primarily to ensure that you are engaging with the readings and viewings allocated, in preparation for class. You can develop your ideas more formally in the essay.

#### Tutorial Assignments (10%)

There will be two short tutorial assignments, one in essay writing, one in analysis, of 500 words each. Each is worth 5% of the final grade.

### **2. Written Assignment (30%)**

For the essay, you have two options as to how to proceed:

- 1) You can write a 2,000-word historical or analytical essay. Your paper should argue a point (presented in a succinct thesis statement) and marshal evidence (from at least two primary sources and three secondary ones of scholarly repute, if your approach is historical) to support this point in a clear and logically organized fashion. Choose a thesis that you can adequately cover in 2,000 words. The basic technique of formulating a thesis statement is simple: identify a question that needs resolution (e.g., 'Why did the chicken cross the road?'). Your thesis statement will be your succinct answer to this question ('to get to the other side'). The parts of your paper will be the elaborations and demonstrations of your answer (the greener grass on the other side; the necessity of change in the life of a chicken; etc.).

- 2) You can write a 2,000-word literary or critical essay that addresses the themes embodied by the symphony in the eighteenth century and their relevance today. Note that this option is perhaps the more difficult of the two assignments, as you will have to demonstrate knowledge, understanding, and above all insight with the light touch and elegance proper to an essay. Here, you might identify a theme embodied in the music (e.g. change) or in the culture surrounding it (e.g., desire for novelty) and then elaborate on this theme and its importance for your culture.

### 3. Exam (35%)

The final examination will be a combination of short answers and longer essay-type questions that test your understanding of the material across the entire course.

#### Deposit and collection of written work

All assignments and journal entries should be submitted through Blackboard, except for analytical assignments that require annotated scores. These should be left in Keith's box behind the front desk in the Kelburn Front Office. Marked work will either be returned either electronically, in class, or in the cubby holes next to Room 209 in the NZSM, Kelburn campus, as will be announced on Blackboard and in class.

Student work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which identifies material that may have been copied from other sources including the Internet, books, journals, periodicals or the work of other students. Turnitin is used to assist academic staff in detecting misreferencing, misquotation, and the inclusion of unattributed material, which may be forms of cheating or plagiarism. At the discretion of the Head of School, handwritten work may be copy typed by the School and subject to checking by turnitin. You are strongly advised to check with your tutor or the course coordinator if you are uncertain about how to use and cite material from other sources. Turnitin will retain a copy of submitted materials on behalf of the University for detection of future plagiarism, but access to the full text of submissions will not be made available to any other party

#### Deadlines for written work:

Monday, July 29 -- Tutorial Assignment I

Friday, August 15 by 11:00 -- Portfolio I

Monday, September 22 -- Tutorial Assignment II

Friday, October 10 by 11:00 -- Portfolio II

Friday, October 10 by 11:00 -- Written Assignment of ca. 2000 words

Work not turned in by the given date will be penalized 5% for each day late.

#### 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 page>. Five percent (5%) will be deducted for written work that does not conform.

### **MANDATORY PAPER REQUIREMENTS**

Completing all the assessment items and attending at least 80% of your lectures and tutorials are a mandatory requirement for this paper. If for health reasons you are unable to complete all the work required for assessment purposes by 12 November you may, on presentation of a medical certificate, have the date for submission extended by the Director of the New Zealand School of Music.

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

Official notices issued after the paper has commenced will be posted on Blackboard.

### **ACADEMIC INTEGRITY AND PLAGIARISM**

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times. Plagiarism

is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

*The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.*

It is still plagiarism even if you re-structure the material or present it in your own style or words. However, it is perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Acknowledging the use of musical materials produced by other people poses a special challenge for music students who are engaged in creative work. Your course co-ordinator will provide advice on how to avoid plagiarism in this circumstance.

Plagiarism is prohibited at the NZSM and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning,
- cancellation of your mark for an assessment or a fail grade for the course,
- suspension from the course or the University.

For more about plagiarism, and how to avoid it, see the NZSM website:

<http://www.nzsm.ac.nz/about/statutes> and policies/plagiarism.

See also <http://www.victoria.ac.nz/home/studying/plagiarism.html>

## **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, and Student Conduct. Please see Statutes and Policies on the NZSM website (<http://www.nzsm.ac.nz/About/Statutes> and Policies).

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).

## **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/>