

Music Postgraduate course list 2017

Bachelor of Music (Honours) (BMus (Hons)) or Postgraduate Diploma in Music (PGDip Mus) courses			
MUS 701	Δ Advanced Analysis	S1	15 points
MUS 710A	Instrumental and Vocal Composition Research Portfolio (Composition major students only)	S1, S2	15 points
MUS 710B	Instrumental and Vocal Composition Research Portfolio (Composition major students only)	S1, S2	15 points
MUS 714A	Advanced Orchestration (Composition major students only)	S1, S2	15 points
MUS 714B	Advanced Orchestration (Composition major students only)	S1, S2	15 points
MUS 715A	Advanced Electroacoustic Music Studies (Composition major students only)	S1, S2	15 points
MUS 715B	Advanced Electroacoustic Music Studies (Composition major students only)	S1, S2	15 points
MUS 720	Performance Research I (Classical Performance major students only)	S1, S2	30 points
MUS 721	Performance Research II (Classical Performance major students only)	S1, S2	30 points
MUS 722	Chamber Music Research I **	S1	15 points
MUS 723	Chamber Music Research II **	S2	15 points
MUS 724	Performance Pedagogy I (Studio Pedagogy major students only)	S1, S2	30 points
MUS 725	Performance Pedagogy II (Studio Pedagogy major students only)	S1, S2	30 points
MUS 726	Aspects of Performance Practice **	S1, S2	15 points
MUS 740	Δ Concepts and Methods in Historical Musicology	S1	15 points
MUS 741	Δ Concepts and Methods in Practical Music Research	S1	15 points
MUS 742	Δ Independent Music Research **	S1, S2	30 points
MUS 744	Δ Musicians' Health	S1	15 points
MUS 748	Δ Choral Repertoire and Pedagogy	S2	15 points
MUS 750	Performance Research Project **	S1	15 points
MUS 751	Performance Research Project **	S2	15 points
MUS 752	Δ Research Project **	S1	15 points
MUS 753	Δ Research Project **	S2	15 points
MUS 754	Special Topic: Hit Single Project II **	S2	15 points
MUS 755	Special Topic: Hit Single Project I **	S1	15 points
MUS 756	Δ Special Topic: The String Quartet in the Eighteenth Century	S1	15 points
MUS 757	Δ Editing as Interpretation	S2	15 points
MUS 758	Δ Special Topic: Nineteenth-Century Opera	S2	15 points
MUS 759	Δ Special Topic: Claudio Monteverdi in/as History	S2	15 points
MUS 760	Δ Themes in Music Education Research	S1	15 points
MUS 761	Δ Studio Pedagogy and Research	S2	15 points
MUS 770	Jazz Performance Research I (Jazz Performance major students only)	S1, S2	30 points
MUS 771	Jazz Performance Research II (Jazz Performance major students only)	S1, S2	30 points
MUS 772	Jazz Composition and Arranging I (Jazz Performance major students only)	S1	15 points
MUS 773	Jazz Composition and Arranging II (Jazz Performance major students only)	S2	15 points
MUS 774	Jazz Collaborative Project (Jazz Performance major students only)	S1, S2	15 points
MUS 780	Popular Music Composition Research Portfolio I (Popular Music major students only)	S1, S2	30 points
MUS 781	Popular Music Composition Research Portfolio II (Popular Music major students only)	S1, S2	30 points
MUS 782	Popular Music Performance Research I (Popular Music major students only)	S1	15 points
MUS 783	Popular Music Performance Research II (Popular Music major students only)	S2	15 points
MUS 784	Popular Music Arranging and Instrumentation (Popular Music major students only)	S1, S2	15 points
MUS 790A/B	Δ Dissertation **	S1+S2	30 points

S1 — Semester One
S2 — Semester Two
Δ Music Academic Written Elective (15points)
** Please see the Student Centre for permission to enrol into this course
** You must complete and submit an [Elective Study / Research Project Application Form](#) for this course.

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Special Topics

MUS 756 — Special Topic: The String Quartet in the Eighteenth Century: Models of Language and Social Behaviour (15 Points)

If language models—the sense of music as speech, as a reasoned discourse—were a dominant factor in the contemporary reception of later eighteenth-century music, so by association were models of social behaviour. Just as speech rhythms seem to be evoked by the musical syntax, so sociability seems to have been a guiding spirit. However, this was not too often articulated and has rarely been since. Indeed, although we may all have sensed this aspect of the music of the time, it has hardly been investigated. If such ideals as reciprocity, politeness, accessibility and exchange of ideas were embodied in the music of the Enlightenment, how precisely was this enacted and how might we tie it down analytically? The string quartet, long understood as involving a conversation between the four players, will be our primary focus, with a particular concentration on texture, but the purview will ultimately be wider than that.

For each session students will be asked to study specific movements and works from the repertoire and read relevant critical and musicological literature as directed, resulting in student presentations on this material that lead to wider discussions. The aim of the course is to learn both new music and new ideas and approaches, and for familiar music (ultimately not just string quartets, but that of the later eighteenth century altogether) to be thought about in different ways.

Course coordinator:
Associate Professor Dean Sutcliffe

MUS 757 — Special Topic: Editing as Interpretation (15 Points)

The musical score is a medium through which composers communicate first with the performer and then with the audience. While the performer's role as an interpreter of musical ideas is well recognized, many of the decisions the performer makes are dictated by the nature of the performing material used.

This course explores the phenomenon of editing as interpretation through an examination of editorial styles. Working with music in a variety of genres composed during the eighteenth and early nineteenth centuries, students will consider some of the challenges that arise when working with manuscript and early printed sources.

Students will gain first-hand experience of editing and reconstruction work as part of their assessment for this course.

Course coordinator: Associate Professor Allan Badley

MUS 758 — Special Topic: Nineteenth-Century Opera (15 Points)

This course will focus on the changing nature, function, significance and reception of music in nineteenth-century opera. Specific set works will be studied through the lens of various primary sources: musical scores and libretti; memoirs, letters, essays, newspaper criticism and other textual discourses; set and costume designs, photography and illustrations; and audio and audio-visual recordings. These documents will help explain how and why music was embroiled in operatic representation and spectacle; they will also help reveal changing attitudes to the role of dramatic music in opera.

Course coordinator: Dr Davinia Caddy

MUS 759 — Special Topic: Claudio Monteverdi in/as History (15 Points)

Claudio Monteverdi always holds a central position in music history books, but our conception of 'Monteverdi' has changed a great deal since his music was rediscovered in performance in the early twentieth century. Is Monteverdi the creator of modern music, is he a composer whose music represents a transitional phase, or does he represent the end of the Renaissance? Participants in this seminar will closely read selected secular, sacred, and operatic works by Monteverdi against the social, cultural, aesthetic, and political backgrounds of both the seventeenth century of their first performances and the twentieth century of their re-imaginings. Participants will employ various techniques in musical, narratological, ideological, historical, and scenographic analysis to attain a multifaceted view of such works as the sixth and eighth books of madrigals, the 1610 *Vespers*, the *Selva morale e spirituale*, and the operas *Orfeo*, *Il ritorno d'Ulisse in patria*, and *L'incoronazione di Poppea*.

Course coordinator: Dr Gregory Camp

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