



PAPER OUTLINE

Paper Code and Title: CMPO 101 *Introduction to Composition and Music Technology*
CRN: 15548 **Campus:** Kelburn
Year: 2008 **Trimester:** 1
Points Value: 15

Pre-requisites (P) None **Co-requisites (C)** None
Restrictions (R) NZSM 101, NZSM 102, NZSM 103, MUSI 103, MUSI 104

Paper Co-ordinator: Michael Norris
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Office hours: Tuesdays 3–5, other times by appointment

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Tutors: Thomas Voyce **Email:** thomas_voyce@yahoo.com
 Alexandra Hay **Email:** alexandra.c.hay@gmail.com

Class times: 12.00–1.50pm, **Venue:** MC102, McLaurin Building
 Tuesdays
Workshops/ Rehearsals: 3.10–4.30pm, **Venue:** Adam Concert Room, NZSM
 Mondays
Tutorial times: Tbd **Venue:** EMS 4 Computing Lab, NZSM
 AND Tutorial Room, Room 101,
 92 Fairlie Tce (tbd)

Kelburn classes with tutorials:

Tutorials commence in the second week of the trimester. Groups will be posted on the notice-board outside the NZSM Kelburn office at the start of Week 2. Please check the board to confirm what group you are in. *Please note that the location for these tutorials changes from week to week. These will also be notified on the group posting.*

PAPER PRESCRIPTION

An introduction to fundamental ideas in musical creativity. Through a broad set of assignments, students will engage with key methods and materials, and apply these in a variety of formal contexts. Students will also receive basic training in a core forms of music technology.

LEARNING OUTCOMES

Students who successfully complete this paper should be able to:

1. demonstrate a basic competency as composers and become aware of the demands and requirements of composition as a profession
2. show an awareness of musical structure and form
3. have developed an awareness of the range of compositional possibilities in terms of musical style and expression
4. engage with introductory music technology (e.g. sequencing, music notation, digital audio workstations)
5. notate their musical ideas in some graphical form for interpretation by a performer or performers

PAPER CONTENT

- WEEK 1: Introduction to Composition at the New Zealand School of Music
(26 Feb) Sonic Creativity — First thoughts: What does it mean to be a composer?
On the Aesthetics of Interestingness
- WEEK 2: First sounds — Starting in Silence; Colouring silence
(4 Mar) Events and Emptiness: Making the most of nothing
- WEEK 3: Exploring Sound Shapes
(11 Mar) Spectromorphology: Virtual Sculpture
- WEEK 4: Timbre and Notation
(18 Mar) Object-oriented composition
- WEEK 5: — EASTER TUESDAY —
(25 Mar) *No class; no tutorials this week*
- WEEK 6: Intermedia: music in synthesis with other artforms
(1 Apr) Special project: Sound and image
- WEEK 7: Rhythm, Metre, Duration, Lattice
(8 Apr) Free vs. Latticed rhythm; Pulse to Texture
- MID TRIMESTER BREAK —
NB: Tutorial assistance with Animation Project will be available during these weeks
- WEEK 8: Pitch 1: Modes
(29 Apr) Pitch collections
- WEEK 9: Pitch 2: Stability & Instability; Controlling harmonic direction
(6 May) Enriching your harmonic resources
- WEEK 10: Repetition: Repetition and redundancy; Loop composition
(13 May) Varied repetition
- WEEK 11: Meaning: Indulgence and naivety: beyond happy & sad
(20 May) Semantics of samples; music as code
- WEEK 12: Where to from here? An assessment of current compositional activity
(27 May) Large-scale forms: the next step

MATERIALS

All key materials will be supplied to students in class. However, interested students are urged to read the following texts and view the following DVDs (all available from the Central Library):

BOOKS

Cook, Nicholas. *Music : a very short introduction*. MT6 C771 M
Johnson, Julian. *Who needs classical music? : cultural choice and musical value*. ML3800 J67 W
Ross, Alex. *The rest is noise : listening to the twentieth century*. ML197 R823 R
Hamilton, Andy. *Aesthetics and Music*. ML3845 H217 A
Ford, Andrew. *Composer to composer : conversations about contemporary music*. ML390 F699 C

DVDs

Listen! DVD 1256
Tan Dun's Map : a multimedia event in rural China. DVD 1344
Who is Arvo Pärt? : a journey into the mind of a composer. DVD 2274
Furcht und Verlangen : Musik von Helmut Lachenmann. DVD 2637
Pascal Dusapin: à quia. DVD 897
John Psathas : view from Olympus. DVD 2844
Meredith Monk. Vis 4149
Karlheinz Stockhausen : Momente. DVD 2874
Elliott Carter : A labyrinth of time. DVD 4630
Pierre Boulez : In rehearsal. DVD 1853

Pierre Boulez : Sur Incises. DVD 1454
A bookshelf on top of the sky : 12 stories about John Zorn. DVD 2867
John Cage: From zero : four films on John Cage. DVD 1710
My cinema for the ears — musique concrète of Francis Dhomont and Paul Lansky. DVD 519

ASSESSMENT REQUIREMENTS

Minor assignments and exercises (70% in total); Outcomes 1–5
 (Briefs for these assignments will be handed out in class)

<i>Week set</i>	<i>Assignment title</i>	<i>Due date</i>	<i>Grade</i>
Week 2	Making the most of nothing	10 March	10%
Week 3	Found instrument	17 March	10%
Week 4	Object-oriented composition	31 March	10%
Week 6	Music for animation	28 April	20%
Week 8	Pitch collections & rhythmic ideas	12 May	10%
Week 9	Harmonic progression	19 May	10%

1 major assignment (30%); Outcomes 1–3
 Free choice, within constraints. Brief will be handed out in week 8. Due 26 May. Worth 30%.

Deposit and collection of written work

Assignments should be placed in the pigeonhole of Michael Norris by 5pm on the due date. (Staff pigeonholes are located opposite the NZSM Office, under the stairs). Work can be collected from the student pigeonholes

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 essay, must apply to the Paper Co-ordinator before the due date. Please note that NO extensions can be granted for tutorial assignments.

Presentation of Assignments:

We expect a certain level of professionalism in the presentation of work. Assignments must be presented according to the guidelines set down in the **NZSM Composition Style Guide**, available as a pdf file from the NZSM Website <http://www.nzsm.ac.nz/study/composition.aspx> (in the right-hand column). **Five percent (5%) will be deducted for notated work that clearly does not conform to these standards.**

MANDATORY PAPER REQUIREMENTS

Attending at least 80% of your lectures, tutorials and workshops are a mandatory requirement for this paper. If for health reasons you are unable to complete all the work required for assessment purposes by 26 May, you may, on presentation of a medical certificate, have the date for submission extended by the Director of the New Zealand School of Music.

If you do not complete your major assignment and at least 6 out of 7 minor assignments, by the due dates, you will fail this paper.

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-policies.aspx>

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-policies.aspx>).

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/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.

CONTINUING WITH COMPOSITION OR SONIC ARTS

The NZSM Composition/Sonic Arts Major is a rigorous training programme in numerous aspects of composition, for which student demand often exceeds our capabilities. As we want to allow everyone to explore their creativity at 100 level, while subsequently developing the quality of the programme at higher levels, we implement increasingly rigorous criteria for entry.

Therefore, although entry into CMPO 101 is free and unrestricted, to continue on in either Instrumental/Vocal Composition or Sonic Arts, you should be aware of the following restrictions:

INSTRUMENTAL/VOCAL COMPOSITION

– Entry into CMPO 102 is dependent on achieving a B- or better in CMPO 101, as well as passing MUSC 166 in the first trimester.

– Entry into CMPO 201 is dependent on three criteria: 1) achieving a B- or better in CMPO 102; 2) passing MUSC 167 and 3) being admitted into the paper by composition staff on the basis of a submitted portfolio of compositions. The portfolio must be submitted to the Programme Leader, Composition by the closing date for limited-entry enrolment papers, normally in December of the previous year.

SONIC ARTS

– Entry into CMPO 110 is dependent on achieving a B- or better in CMPO 101

– Entry into CMPO 210 is dependent on achieving a B- or better in CMPO 110, as well as being admitted into the programme by composition staff on the basis of a submitted portfolio of compositions. The portfolio must be submitted to the Programme Leader, Composition by the closing date for limited-entry enrolment papers, normally in December of the previous year.

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
website: <http://www.nzsm.ac.nz/events/>