



PAPER OUTLINE

Paper Code and Title:	CMPO 201 <i>Instrumental/Vocal Composition 2a</i>		
CRN:	15549	Campus:	Kelburn
Year:	2008	Trimester:	1
Points Value:	15		
Pre-requisites (P)	MUSC 167, B- or better in CMPO 102, and application by portfolio submission	Co-requisites (C)	None
Restrictions (R)	NZSM 201, NZSM 203		
Paper Co-ordinator:	Michael Norris		
Contact phone:	463 7456	Email:	<i>michael.norris@nzsm.ac.nz</i>
Office located at:	Room 105, 92 Fairlie Tce, Kelburn Campus		
Office hours:	Tuesdays 3–5, other times by appointment		
Class times:	9.00–9.50am, Tuesdays, 9.00–10.50am, Fridays*	Venue:	Room 209, NZSM, Kelburn Campus
Workshops:	3.10–4.30pm, Mondays	Venue:	Adam Concert Room, NZSM, Kelburn Campus
Tutorial times:	*During Friday class, at times to be determined	Venue:	Tutorial Room, Room 101, 92 Fairlie Tce, Kelburn Campus

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.

PAPER PRESCRIPTION

Intermediate technical concepts in instrumental/vocal composition.

LEARNING OUTCOMES

Students who successfully complete this paper should be able to:

1. Display an understanding of key compositional techniques by completing a series of technical assignments
2. Create a coherently structured musical work of 2–4' duration that demonstrates facility in the introduced techniques and concepts
3. Understand the creative processes / strategies associated with instrumental composition and have developed a critical awareness of their own work

PAPER CONTENT

- WEEK 1: (Tue) Introduction
(Fri) **PROCESS**: just *how* are we writing music? Are there better ways?
- WEEK 2: (Tue) **SHAPE**: developing transitions and goals through parametric change
(Fri) Tutorials
- WEEK 3: (Tue) **CELLS**: reducing material while increasing variation
(Fri) Tutorials
- WEEK 4: (Tue) **SYSTEMS**: precompositional systems: a case study
(Fri) Tutorials
- WEEK 5: (Tue) — EASTER TUESDAY —
(Fri) *Presentation of major assignment work in progress*
- WEEK 6: (Tue) **BLOCKS**: non-transitional structures
(Fri) Tutorials
- WEEK 7: (Tue) **PITCH COLLECTIONS**: conceiving pitch abstractly
(Fri) *Presentation of transition assignment sketches*
- MID TRIMESTER BREAK —
- WEEK 8: (Tue) **MELODIC VARIATION**: techniques for developing pitch material
(Fri) Tutorials
- WEEK 9: (Tue) **MELODIC VARIATION II**: techniques for developing pitch material
(Fri) *Performance of transition assignment*
- WEEK 10: (Tue) **PRIME FORMS**: composing by intervals [Major assts due]
(Fri) *Presentation of major assignments*
- WEEK 11: (Mon) *Performance of major assignments in Composer Workshop*
(Tue) **HARMONIC PIVOTING**: structure through harmonic change
(Fri) Tutorials
- WEEK 12: (Tue) **VOICING & HARMONY**: harmonic expansion
(Fri) Tutorials

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
 (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	Plan development assignment	11 Mar	10%
Week 3	Cell definition assignment	18 Mar	10%
Week 4	String Quartet assignment	8 Apr	20%
Week 7	Pitch collection assignment	29 Apr	10%
Week 9	Melodic Variation assignment	20 May	10%
Week 11	Harmonic pivoting assignment	27 May	10%

1 major assignment (30%); Outcomes 1–3

Free choice, within constraints. Brief will be handed out first week of term. Due 13 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 30 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.

Performance

It is a mandatory requirement that all students have their major assignment performed publicly. This is usually during the scheduled composer workshop. However, the student may arrange another performance occasion (though this must take place before 27 May). If the work is not performed in a recorded workshop in the ACR, then the student must provide a CD recording of the piece to the lecturer responsible for assessing it, regardless of whether or not they were present at the performance.

Although performance students are required to perform in at least two student works during the year, there is no compulsion for them to perform any specific piece. Therefore you cannot force or expect a performer to perform your piece. So it is up to you to negotiate your own performers—preferably before you start writing a piece—and ensure they are committed to performing your piece. The best way to do this is to make friends with performance students, or write for other members of your class. (History shows that it is rarely a good idea to write a piece to play yourself.)

Please also note that performers are within their rights to refuse to perform a work if a) there is less than two weeks between them receiving the score and the performance of that score in workshop or b) the standard of score presentation makes reading the score difficult.

As the school has limited and, in some cases, no performers for some instruments, it is very important you check what is available before you start writing (a list of instruments and numbers of performers will be handed out in class).

Feedback

In order to develop a culture of student-led feedback, we have instigated a method of soliciting feedback on major assignments from fellow classmates as well as lecturers. This will be introduced by the lecturer prior to the first performance of major compositions. Giving this feedback is a mandatory requirement of the 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, 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
website: <http://www.nzsm.ac.nz/events/>