



PAPER OUTLINE

Paper Code and Title:	CMPO 101 <i>Introduction to Composition and Music Technology</i>		
CRN:	15548	Campus:	Kelburn
Year:	2009	Trimester:	1/3
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 located at:	Room 105, 92 Fairlie Tce, Kelburn Campus		
Office hours:	Tuesdays 3–4, other times by appointment		
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Contact phone:	463 6448	Email:	<i>dugal.mckinnon@nzsm.ac.nz</i>
Office(s) located at:	Room 203, 92 Fairlie Tce, Kelburn Campus		
Tutors:	Thomas Voyce	Email:	<i>thomas_voyce@yahoo.com</i>
	Anton Killin	Email:	<i>anothergreenworld@hotmail.com</i>
Class times:	3.10-5pm Wednesdays	Venue:	Adam Concert Room, NZSM
Workshops/ Rehearsals:	2.10–3.30pm, Mondays	Venue:	Adam Concert Room, NZSM
Tutorial times:	Fridays (times to be advised)	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

EXPECTED WORKLOAD

A 15-point one-trimester paper should require at least 150 hours work (including class time). This means that in term time, the midterm break and study week you should be prepared to spend on average 10 hours per week attending classes, reading, listening to recommended recordings and preparing assignments.

PAPER CONTENT

A series of lectures that introduce some of the fundamental questions and concerns facing composers of both instrumental/vocal and sonic arts. Assignments are used for students to explore new concepts in practical ways.

See attached course syllabus for a detailed lecture schedule.

MATERIALS

You are expected to purchase the following texts:

- 1) Class Anthology entitled CMPO 101 Introduction to Composition and Music Technology. This is available from the Student Notes Shop situated on the ground floor of the Student Union Building, Kelburn

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)

Week set	Assignment title	Due date	Grade
Week 2	Sequenced rhythmic piece	25 March	10%
Week 4	Gesture/sculpture	1 April	10%
Week 5	Vocal exploration/recording/editing	15 April	10%
Week 6	Soundtrack for animation	29 April	15%
Week 7	Pitch techniques worksheet	6 May	5%
Week 8	Folksong harmonization	13 May	10%
Week 9	Cell development	20 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.

MANDATORY PAPER REQUIREMENTS

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.**

Sonic Arts works should be submitted as Audio CDs or, for multimedia works, as a Quicktime data file on a data CD-ROM.

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.

Please note: 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 means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the NZSM website:
<http://www.nzsm.ac.nz/about/statutes-policies.aspx#plagiarism>

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, Staff and Student Conduct. Please see <http://www.nzsm.ac.nz/about/statutes-policies.aspx>.

For any statutes relating to the particular qualifications being studied; see either the *Massey University Calendar* or the *Victoria University Calendar*.

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 2009* (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, to continue on in either Instrumental/Vocal Composition or Sonic Arts, you should be aware of the following restrictions after CMPO 101:

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 (starting time 12 noon), 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/>