



FACULTY OF HUMANITIES AND SOCIAL SCIENCES

Te Kōkī New Zealand School of Music

NZSM 402 *Project in Composition/Sonic Arts 2* **30 POINTS**

TRIMESTER 2 2016

Key dates

Trimester dates: 11 July to 13 November 2016

Teaching dates: 11 July to 16 October 2016

Mid-trimester break: 22 August to 4 September 2016

Last assessment item due: 7 November 2016

Study period: 17 to 20 October 2016

Examination/Assessment Period: 21 October to 12 November 2016

Note: students who enrol in courses with examinations must be able to attend an examination at the University at any time during the scheduled examination period.

Withdrawal dates: Refer to www.victoria.ac.nz/students/study/withdrawals-refunds.

If you cannot complete an assignment or sit a test in the last three weeks of teaching, or an examination, it may be possible to apply for an aegrotat (refer to www.victoria.ac.nz/students/study/exams/aegrotats).

Class times and locations

Supervision meetings: time and location to be arranged with supervisor in the first week of the trimester.

Composer Workshop: Wednesday, 3:10pm–4:30pm (Adam Concert Room) during the trimester.

Names and contact details

Course Coordinator: Michael Norris

Contact phone: 463 7456 **Email:** michael.norris@vuw.ac.nz

Office located at: Room 105, 92 Fairlie Tce, Kelburn Campus

Office hours: Thursday, 1:00pm–3:00pm

Programme Administrator: Fiona Steedman **Email:** fiona.steedman@vuw.ac.nz

Communication of additional information

Official notices issued after the course has commenced will be posted on the board outside the NZSM office on the Kelburn Campus. Notices concerning a number of courses will also be posted on Blackboard. The Course Coordinator will specify if Blackboard will be used.

Prescription

Supervised independent study in composition or sonic arts, resulting in a portfolio of compositions and/or sound-based works. A proposal outlining the intended work for this course must be approved by the Director of the NZSM prior to the enrolment deadline.

Course learning objectives (CLOs)

A student successfully completing this course will be able to:

1. complete an approved portfolio of compositions and/or sound-based works that evidences an individual creative voice and clear technical command in the chosen medium
2. demonstrate the consolidation of creative abilities garnered at undergraduate level, and advancement upon these through the completion of the portfolio
3. prove their ability to propose, produce and critically comment upon an independent, self-directed project.

These learning objectives contribute to the NZSM Graduate Attributes. For a full list, please see www.nzsm.ac.nz/study-careers/graduate-attributes

Teaching format

This course is taught as individual lessons with a nominated supervisor or supervisors.

See attached course syllabus for more information.

Mandatory course requirements

In addition to achieving an overall pass mark of 50%, students must:

- a) (if working in a non-jazz idiom) attend at least 9 of the Composer Workshops held during every trimester of enrolment in this course
- b) (if working in a jazz idiom) attend at least 5 of the Composer Workshops held during every trimester of enrolment in this course
- c) (if working in a jazz idiom) present a recital of the submitted works to the satisfaction of the supervisor.

Students must attend workshops in order to: 1) develop critical and oral communication skills related to their creative practice, and 2) develop awareness of the contexts, techniques and perspectives related to their creative practice. In the event that the student is unable to attend the Composer Workshop, due to course clashes, the Course Coordinator may substitute an alternative requirement.

Jazz students present a recital of their works in order to display the key skills in integrated improvisation and communication of the musical intent of their works through a performance context.

Students who are concerned that they have been (or might be) unable to meet any of the mandatory course requirements, because of exceptional personal circumstances, should contact the Course Coordinator as soon as possible.

Workload

A 30-point one-trimester course should require at least 300 hours' work. This means that during the trimester, the mid-trimester break and study week you should be prepared to spend, on average, 20 hours per week involved in composing, related technical work (such as preparing scores/parts, mixes, debugging code, etc.), studying scores (if relevant to your project work) and/or engaging in analytical listening to recommended recordings, and attending meetings with your supervisor.

Assessment

Assessment items and workload per item	%	CLO(s)	Due date
<i>Draft portfolio of compositions and/or sound-based works, of a scope approved by the supervisor.</i>	30%	1–3	19 Sep 2016
<i>Final portfolio of compositions and/or sound-based works, of a scope approved by the supervisor.</i>	70%	1–3	7 Nov 2016

Submission and return of work

Draft portfolios should be submitted to the supervisor.

Final portfolios should be submitted to the NZSM Kelburn office.

NB: This course is moderated, so all students are requested to retain all marked assessment items, in the event that they are required at the end of the course.

Extensions and penalties

Extensions

Students, who for exceptional reasons can justify an extension for an item of assessment, must apply to the Course Coordinator *before* the due date. Please note that no extensions can be granted for tutorial assignments.

Penalties

Assignments must be submitted by the due dates. In fairness to other students, unless a medical certificate is produced, assessment submitted after 5:00pm on the due date will be subject to a 5% demerit on your grade, increasing by 5% each further working day it is overdue.

Materials and equipment and/or additional expenses

Supervisors may recommend materials as required.

Set texts

There are no set texts for this course.

Recommended reading

Supervisors may recommend readings and/or listenings as required.

Composition

Ferneyhough, Brian (1980). "Unity Capsule: An Instant Diary" in Cox, Christoph, and Daniel Warner (eds) *Audio Culture: Readings in Modern Music*. Bloomsbury Publishing, 2004.

Ford, Andrew (1993). *Composer to Composer: Conversations about Contemporary Music*. Hale & Iremonger.

Hall, Patricia, and Friedemann Sallis (2004). *A Handbook to Twentieth-Century Musical Sketches*. Cambridge University Press.

Hind, Rolf (2006). "Some Thoughts on Improvisation." *Contemporary Music Review* 25, no. 5–6: 631–32.

Hohmaier, Simone (2001). "Analysis-Play-Composition: Remarks on the Creative Process of György Kurtág." *Contemporary Music Review* 20, no. 2–3: 39–50.

Ligeti, György, and Jonathan W. Bernard (1993). "States, Events, Transformations." *Perspectives of New Music* 31, no. 1: 164–71.

Lucier, Alvin (2012). *Music 109: Notes on Experimental Music* (Wesleyan University Press)

Saariaho, Kaija (1987). "Timbre and Harmony: Interpolations of Timbral Structures." *Contemporary Music Review* 2, no. 1: 93–133.

Stroppa, Marco (1989). "Musical Information Organisms: An Approach to Composition." *Contemporary Music Review* 4, no. 1: 131–63.

Tenney, James. "Form in 20th-century Music." (PDF) <http://www.plainsound.org/pdfs/Form.pdf>

Creativity

Adkins, Monty (2014). *Nodalism and creative practice*. In: xCoAx 2014: Computation Communication Aesthetics and X, June 2014, Porto, Portugal.
<http://2014.xcoax.org/pdf/xcoax2014-Adkins.pdf>

Deresiewicz, William (2015). "The Death of the Artist—and the Birth of the Creative Entrepreneur." *The Atlantic*, Jan/Feb 2015

Fürst, G et al (2014). "Toward an Integrative Model of Creativity and Personality: Theoretical Suggestions and Preliminary Empirical Testing." *The Journal of Creative Behavior*.
<http://dx.doi.org/10.1002/jocb.71>

Kaufman, Scott (2014). "The Messy Minds of Creative People."
<http://blogs.scientificamerican.com/beautiful-minds/2014/12/24/the-messy-minds-of-creative-people/>

Mueller, J et al (2010). "The Bias Against Creativity: Why People Desire But Reject Creative Ideas." Cornell University, Organizational Behavior and Theory Commons.
<http://digitalcommons.ilr.cornell.edu/articles/450/>

Class representative

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course.

Student feedback

Previous student feedback on this course indicated a desire to have more interim milestones, as a way to help manage their workload in compiling a portfolio of creative work. As a result, the NZSM has implemented a new 30% draft portfolio assessment item, which is due roughly two-thirds of the way through the enrolment period for this course.

Student feedback on University courses may be found at
www.cad.vuw.ac.nz/feedback/feedback_display.php.

Human Ethics Guidelines

Any student assessment or project at any level that involves human subjects (including the documenting, interviewing and recording of information from people) must follow Victoria University Ethics Guidelines. For information and assistance as it relates to your course, consult first with your Course Coordinator. Guidelines are given at:

www.victoria.ac.nz/research/support/research-office/ethics-approval/human-ethics

Other important information

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/students/study/exams/integrity-plagiarism
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates

- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: refer to the *Assessment Handbook*, at www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf
- Statutes and policies, including the Student Conduct Statute: www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Terms and conditions: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz
- NZSM Student Handbook and NZSM Guidelines for Presenting Academic Work: www.nzsm.ac.nz/student-zone/student-guides
- Scholarships and prizes relevant to NZSM students: www.nzsm.ac.nz/study-careers/scholarships-and-prizes

Events

Regular events are held during trimesters 1 & 2. 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 keep time free to attend the weekly lunchtime concert on Friday at 12:10pm, along with other events as required. Music Forum will take place every Friday from 3:10pm–4:30pm. It will normally take place in the Adam Concert Room, Kelburn Campus.

Students should sign up to the **Dawn Chorus**, the NZSM's events e-newsletter, by emailing events@nzsm.ac.nz with 'subscribe dawn chorus' in the subject line.

Website: www.nzsm.ac.nz/events