



## PAPER OUTLINE

**Paper Code and Title:** CMPO 221 Jazz Composition Principal Study 1  
**CRN:** 15718 **Campus:** Albany  
**Year:** 2008 **Trimester:** 2  
**Points Value:** 15

**Pre-requisites (P)** CMPO 220 **Co-requisites (C)** CMPO 235, MUSC 264  
**Restrictions (R)** NZSM 208,133.228 **None**

**Paper Co-ordinator:** Phil Broadhurst  
**Contact phone:** 09 414 0800 x9252 **Email:** phil.broadhurst@nzsm.ac.nz  
**Office located at:** 2.04, Study Centre, Albany campus  
**Office hours:** by appointment

**Class times:** 1 hour weekly  
lesson TBA with lecturer **Venue:** TBA

**Workshops/ Rehearsals:** **Venue:**  
**Tutorial times:** **Venue:**

## PAPER PRESCRIPTION

Introduction to knowledge and skills in jazz arranging and composition to an intermediate level through individual lessons and workshops.

## LEARNING OUTCOMES

By the end of the paper the student should be able to:

- 1 compose and score parts for all common 'jazz' instruments using computer notation software
- 2 demonstrate compositional / arranging techniques to an intermediate level
- 3 analyze arrangements / compositions
- 4 transcribe combo arrangements and portions of prescribed big band arrangements/ prescribed compositions
- 5 rehearse medium sized and large ensembles to a performance standard
- 6 arrange standard and original material for jazz ensemble in standard styles
- 7 convert a lead sheet (melody line and chords) to an arrangement for big band

## EXPECTED WORKLOAD

A 15-point one-trimester paper should require around 225 hours work. This means that in term time, the midterm break and study week you should be prepared to spend on average 12 hours per week attending classes, reading, listening to recommended recordings and preparing assignments.

## PAPER CONTENT

Applying advanced techniques within jazz composition  
Transposition, ranges, and idiomatic features of all jazz instruments  
Characteristics of the various sections within the large jazz ensemble  
Methods of voicing for 4-12 horns and ensembles up to big band  
Voice leading principles for harmonised solis

Planning the structure of an extended jazz composition  
Rehearsal techniques and conducting skills  
Principles of MIDI sequencing and computer notation programmes

## **MATERIALS**

*Recommended Reading:*

Baker, David. (1988) David Baker's Arranging and Composing for the Small Ensemble: Jazz, R & B and Rock. New York: Alfred Publishing Ltd.  
Charlton, Andrew. (1982) Jazz and Commercial Arranging Vol 1.  
Charlton, Andrew. (1982) Jazz and Commercial Arranging: Accompaniment and Harmony Vol 2.  
Dobbins, Bill. (1986) Jazz Arranging and Composing. Frankfurt: Advance Music  
Garcia, Russ (1965) The Professional Arranger Composer. Hollywood, CA. Criterion Music  
Goldstein, Gil. (1996) The Jazz Composers Companion. Frankfurt: Advance Music  
Grove, Dick. (1985) Arranging Concepts Complete. Van Nuys, CA Alfred Publishing Company  
Mingus, Sue (ed.) (1993) Mingus: More Than A Real Book. New York:Jazz Workshop  
Rinzler, Paul. (1989) Jazz Arranging and Performance: A Guide for Small Ensembles. Pennsylvania,Scarecrow Press  
Sturm, Fred. (1995)Changes Over Time. Frankfurt: Advance Music  
Wright Rayburn. (1977) Inside the Score. Frankfurt: Advance Music

## **ASSESSMENT REQUIREMENTS**

There are three assessment items:

- 1 a portfolio of five composition projects: 30% (learning outcomes 1, 2 and 3)
- 2 a portfolio of four arranging projects: 30% (learning outcomes 1, 2,3,4,6 and 7)
- 3 final recital: 40% (learning outcomes 1,2,5,6 and 7)

Students must perform 7 compositions or arrangements in performance workshops or during performance week to be eligible to deliver a final recital.

**NB:** As many as two projects may count for both composition and arranging requirements.

Dates assignments are due/ dates of in-class tests

These will be distributed to students in class on the first day of the semester.

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.

Bibliographic Style:

Assignments must be presented according to the guidelines set down in the **NZSM Handbook 2007**. A fuller version entitled **NZSM Guidelines for Academic Work**, can be downloaded as a pdf file from the NZSM Website [http://www.nzsm.ac.nz/Study/Programmes of Study](http://www.nzsm.ac.nz/Study/Programmes%20of%20Study) page. Five percent (5%) will be deducted for written work that does not conform.

## **MANDATORY PAPER REQUIREMENTS**

Attending at least 80% of classes is a mandatory requirement for this paper

A roll will be kept. If for health reasons you are unable to complete all the work required for assessment purposes by the 12 November you may, on presentation of a medical certificate, have the date for submission extended by the Director of the New Zealand School of Music.

## **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 Albany campus. Notices concerning a number of papers will also be posted on Blackboard. The Paper Co-ordinator will specify if Blackboard will be used.

## **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> and policies/plagiarism.

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> and Policies). 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).

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### **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](mailto:debbie.rawnsley@nzsm.ac.nz)  
website: <http://www.nzsm.ac.nz/events/>