



# Centre for Performing Arts

## Bachelor of Applied Music

### MUZ211 Music Language Studies 3

Stream:	Performance and Composition	Subject Coordinator:	Jonathan Dimond
Year Level:	Two	Telephone:	9286 9652
Points:	6	Email:	j.dimond@boxhill.edu.au
Load:	4 hours per week	FAX:	9286 9704
Prerequisites:	Music Language Studies 2		
Co-Requisites:	None		

#### General Subject Description

Music Language Studies 3 comprises three components: Harmony, History and Aural Studies. A pass grade in all three components is required to achieve an overall pass grade in this subject. In Music Language Studies 3 students will expand upon the theoretical concepts, historical knowledge and aural skills acquired in MLS2. The student will consolidate and extend their knowledge of harmonic practice, acquire more comprehensive vocabulary for use in musical analysis, and augment the detail and complexity of their hearing abilities.

#### Harmony (50% of overall grade/2 hours per week)

**Teacher(s):** Lachlan Wilson (Email: l.wilson@bhtafe.edu.au, Tel: 9286 9787).

The music of the Baroque and Classical eras provide the harmonic, melodic and formal structures that inform popular music today. A historical framework provides an understanding of the development of these elements while the theoretical study provides the opportunity to comprehend, and then use, the musical languages studied – from the directness of the primary triad functions through to the harmonic complexity of the classical period masters. Aural experience aims to sensitise the student to these elements and augment the descriptive language. This subject will equip the music student with a thorough understanding of the development of the tonal system as observed in western harmonic practice. Particular reference will be paid to the Baroque and Classical and eras. A solid grasp of appropriate musical language techniques, together with the conventions observed within specific musical styles and genres, will provide the student with a musical vocabulary to inform their ongoing progress through the Degree course of study.

Assessment Details	Relative Weighting	Due Date
Three analytical assignments	60%	Week 2, week 8, week 13.
End-of-semester examination (2 hours –open examination)	40%	Exam week

**History (25% of overall grade/1 hour per week)****Teacher(s):** Dr. Faye Patton (Email: fayepatton@optusnet.com.au, Tel: 9286 9695).

This subject is an overview of the musical language and style that influenced the development of Western music through the eighteenth and nineteenth centuries. There is an emphasis on composers whose instrumental and vocal works are the representative works of this period and the principal formal and stylistic features of selected works. Students should be encouraged to listen to other works within the repertoire each week in preparation for the lectures.

<b>Assessment Details</b>	<b>Relative Weighting</b>	<b>Due Date</b>
An Essay of not more than 1500 words	30%	Week 9
Listening Exam	20%	Exam Week
Written Exam (1 hour –closed examination)	50%	Exam Week

**Aural Studies (25% of overall grade/1 hours per week)****Teacher(s):** Jonathan Dimond (Email: j.dimond@bhtafe.edu.au, Tel: 9286 9652).

The aural component will equip the music student with solid aural competency in the main triad types, their inversions and chord-scale applications. Particular reference will be paid to the aural memorization of jazz melodies. Dictation, transcription and analysis will also support aural development.

<b>Assessment Details</b>	<b>Relative Weighting</b>	<b>Due Date</b>
Viva Voce test 1: individual test of melody singing.	10%	Week 5
Viva Voce test 2: individual test of production of a melody and all of the semester's work (scales, intervals and arpeggios).	45%	Exam Week
Recognition test: A short scale recognition test conducted in the last class.	10%	Week 13
Computer-based Tests: The <i>Practica Musica</i> software will be used to determine competency in melodic interval and triad recognition. The due date for passing all 4 levels of the activities "Intervals 4" and "Triads 4" is the Friday of Exam Week.	35%	Exam Week

## Weekly Content and Reading/Listening List

Week		Harmony	History	Aural Studies
1	Content	Revision of the tonal language of the Baroque era, including figured bass.	Introduction to key concepts, resources and assessment.	Summary of intervals up to and including an octave (maj, min, diminished, augmented, perfect) Intervals: sim., asc. & desc. min.2nd. Summary of triads - the six main triad types. Triads: major (root position & 1st inversion). Scales: Chromatic. Introduction to learning melodies aurally. Melodies: B.L.1
	Reading Listening	Music theory resource book. pp 244 - 247. (Library reserve)		B.L.1
2	Content	Chromaticism and modulation during the Baroque era. Analysis of selected work.	The Early Classic Period The Enlightenment and the Classical Style	Intervals: sim., asc. & desc. maj.2nd. Triads: major (2nd inversion). Introduction to the common bass note approach to comparing chords. Scales: Major. Melodies: B.L.1
	Reading Listening	1) Harmony. pp 257 - 262. (on line reserve). 2) Language of music Book 5. pp 4 - 6 (on line reserve)		B.L.1
3	Content	The contrasts between the musical elements of the Baroque and Classical periods.	Haydn: The Classical Symphony and String Quartet	Intervals: sim., asc. & desc. min.3rd and maj.3rd. Triads: minor (root position). Scales: Minor (jazz melodic) Melodies: Don't Explain
	Reading Listening	1) Brandenburg Concerto #2. Bach. 2) Piano Concerto # 21 Mozart.	Symphony No. 94 in G Major. "Surprise", 1 <sup>st</sup> and 2 <sup>nd</sup> movements. String Quartet in E flat Major Op. 33. No 2. ("The Joke"), 4 <sup>th</sup> movement.	Don't Explain

4	<b>Content</b>	Melodic considerations during the Classical period.	Mozart: Symphonies; the Classical Concerto	Intervals: sim., asc. & desc. perfect 4th. Triads: minor (1st inversion & 2nd inversion). Scales: Minor (classical melodic; harmonic) Melodies: B.L.1 & Don't Explain
	<b>Reading Listening</b>	1) <i>Symphony #40</i> . Mozart. 2) <i>Eine kleine Nachtmusik</i> . Mozart. 3) <i>Symphony #94</i> . Haydn.	Symphony No. 40 in G Minor, K550 1 <sup>st</sup> and 2 <sup>nd</sup> movements; Clarinet Concerto in A Major, K 622, Adagio, 2 <sup>nd</sup> movement	B.L.1 & Don't Explain
5	<b>Content</b>	Harmonic considerations during the Classical period.	Beethoven and the Classical style: Early piano works and symphonies	Viva Voce Test 1 - Melody test (B.L.1 & Don't Explain.)
	<b>Reading Listening</b>	1) Music Theory Resource Book. pp 119 - 123	Piano Sonata in C Minor, Op. 13 ("Pathétique"), 1 <sup>st</sup> and 2 <sup>nd</sup> movements, Symphony No 3. in E flat Major, Op. 55 ("Eroica")	
6	<b>Content</b>	Form and rhythmic considerations during the Classical period.	Beethoven: the late works	Intervals: sim., asc. & desc. augmented 4th. Triads: augmented. Modes: Dorian; Aeolian. Melodies: Politician
	<b>Reading Listening</b>	1) <i>Suite #3 D Major</i> . Bach. 2) <i>Symphony #40</i> . Mozart. 3) <i>Eine kleine Nachtmusik</i> . Mozart. 4) <i>Symphony #94</i> . Haydn. 5) <i>String Quartet C minor</i> . Beethoven.	String Quartet in C <sup>#</sup> Minor, Op. 131.	Politician
7	<b>Content</b>	The Classical orchestra and transposition.	Mid-nineteenth century Romanticism Piano and vocal music: Schubert, and Schumann	Intervals: sim., asc. & desc. perfect 5th. Triads: diminished (root, 1st & 2nd inversion). Scales: Octatonic (Whole-Half). Melodies: Don't Explain with triads
	<b>Reading Listening</b>	1) Music in the Classic period. Pp 42 - 45. (On line reserve) 2) Music Theory the nuts and bolts. pp 44 - 47	Schubert, <i>Gretchen am Spinnrade</i> ; and Schumann, <i>Phantasiestücke</i> , Op. 12. "Warum", "Grillen".	Don't Explain with triads
8	<b>Content</b>	Analysis of selected work.	Mid-nineteenth century Romanticism, cont.	Intervals: sim., asc. & desc. min.6th. Triads: Sus 4 (root position). Modes: Lydian; Mixolydian.

			Chopin and the piano.	Melodies: Moonlight In Vermont
	<b>Reading Listening</b>	Class analysis.	Nocturne in E flat Major, Op. 9, No.2; Étude in C Minor, Op. 10. No 12. ("Revolutionary").	Moonlight In Vermont
9	<b>Content</b>	Romanticism ideals in music	Romanticism and orchestral music ESSAY DUE	Intervals: sim., asc. & desc. maj.6th. Triads: Sus 4 (1st & 2nd inversion). Modes: Phrygian; Locrian. Melodies: Moonlight In Vermont
	<b>Reading Listening</b>	1) Music an Appreciation. pp 300 - 308. (Library reserve)	Berlioz : <i>Symphonie fantastique</i> "March to the Scaffold", 4 <sup>th</sup> movement and "Dream of a Witches Sabbath", 5 <sup>th</sup> movement.	Moonlight In Vermont
10	<b>Content</b>	Melodic considerations during the Romantic period.	Romantic Opera	Intervals: sim., asc. & desc. min.7th. Triads: Major Flat 5 (root position). Scales: Whole-tone Melodies: Resistor (melody)
	<b>Reading Listening</b>	1) <i>Symphony #5</i> . Mahler. 2) <i>Symphony #9</i> . Mahler. 3) <i>Symphony #2</i> Brahms.	Verdi: <i>La Traviata</i> , Act 2, Scena and Duet; Act 3 Scena and Duet.	Resistor (melody)
11	<b>Content</b>	Harmonic considerations during the Romantic period.	Wagner: Music Drama and chromaticism	Intervals: sim., asc. & desc. maj.7th. Triads: Major Flat 5 (1st & 2nd inversion). Scales: Octatonic (Half-Whole). Melodies: Blue 7
	<b>Reading Listening</b>	1) Music Theory Resource Book. page 133. (Library reserve)	Prelude to <i>Tristan und Isolde</i> .	Blue 7
12	<b>Content</b>	Form and rhythmic considerations during the Romantic period.	Late-nineteenth century Romanticism National styles in European music.	Intervals: sim., asc. & desc. perfect octave. Review of all Triads, Intervals and Scales. Melodies: Wish that I could talk to you baby
	<b>Reading Listening</b>		Tchaikowsky: <i>Swan Lake</i> , Smetana: <i>The Moldau</i>	Wish that I could talk to you baby

<b>13</b>	<b>Content</b>	Nationalism and analysis of selected work.	Listening revision/discussion and comparison of Classical and Romantic musical language and style.	Scale Recognition Test Review for final exam
	<b>Reading Listening</b>	Class analysis.		

### MLS3 MUZ 211 HISTORY, 2010

- A:** Hanning, Barbara, *Concise History of Western Music*, 2<sup>nd</sup> Edition, 2002. **12 CD set**  
**B:** Hanning, Barbara, *Concise History of Western Music*, 3<sup>rd</sup> Edition, 2006. **12 CD set and 6 CD set**  
**C:** Kamien, Roger, *Music, An Appreciation*, 9<sup>th</sup> Edition, 2008. **8 CD set**  
**D:** Kamien, Roger, *Music, An Appreciation*, 5<sup>th</sup> Edition, 1992. **6 CD set**  
**E:** F Patton, personal CDs / DVDs

3	<b>Haydn:</b> Symphony No. 94 in G Major, ("Surprise"), 1 <sup>st</sup> and 2 <sup>nd</sup> movements <b>Haydn:</b> String Quartet in E flat Major Op. 33. No 2. ("The Joke"), 4 <sup>th</sup> movement	A	B	C		
4	<b>Mozart:</b> Symphony No. 40 in G Minor, K550 1 <sup>st</sup> and 2 <sup>nd</sup> movements <b>Mozart:</b> Clarinet Concerto in A Major, K622, 2 <sup>nd</sup> movement			C		E
5	<b>Beethoven:</b> Piano Sonata in C Minor, Op. 13 ("Pathétique"), 1 <sup>st</sup> and 2 <sup>nd</sup> movements <b>Beethoven:</b> Symphony No 3. in E flat Major, Op. 55 ("Eroica")		B	C	D	E
6	<b>Beethoven:</b> String Quartet in C <sup>#</sup> Minor, Op. 131.	A	B			
7	<b>Schubert:</b> <i>Gretchen am Spinnrade</i> ; <b>Schumann:</b> <i>Phantasiestücke</i> , Op. 12. "Warum", "Grillen"	A A	B B			
8	<b>Chopin:</b> Nocturne in E flat Major, Op. 9, No.2; <b>Chopin:</b> Étude in C Minor, Op. 10. No 12. ("Revolutionary").	A		C C		
9 Essay Due	<b>Berlioz:</b> <i>Symphonie fantastique</i> "March to the Scaffold", 4 <sup>th</sup> movement <b>Berlioz:</b> "Dream of a Witches Sabbath", 5 <sup>th</sup> movement.	A	B	C	D	
10	<b>Verdi:</b> <i>La Traviata</i> , Act 2, Scena and Duet Act 3 Scena and Duet.	A	B			
11	<b>Wagner:</b> Prelude to <i>Tristan und Isolde</i> .					E
12	<b>Tchaikowsky:</b> <i>Swan Lake</i> , <b>Smetana:</b> <i>The Moldau</i> ,			C	D	E

## References and Resources

- Blake, R. "The Primacy of the Ear" *MENC: The National Association for Music Education*. Online Posting. [http://www.ranblake.com/pdf\\_files/PrimacyoftheEar.pdf](http://www.ranblake.com/pdf_files/PrimacyoftheEar.pdf). 1988.
- Burkholder, Peter Study and Listening Guide for A History of Western Music 6th Edition  
New York McGraw-Hill, 1996.
- Hanning, Barbara A Concise History of Western Music. 3rd ed. New York: W. W. Norton  
2006.
- Hanning, Barbara. A Concise History of Western Music. 2nd ed. New York: W.W.Norton  
2002.
- Hillman, J. Music Theory, The nuts and bolts. Melbourne: Box Hill Institute, 1998.
- Kamien, Roger Music, An Appreciation, 3rd Edition  
New York McGraw-Hill, 1999.
- Kamien, Roger Basic set of eight compact disks to accompany , Music, An Appreciation  
8th ed.
- Milne, E. Language of Music Books 5. Melbourne: J.J.Abrahams, 1995.
- Owen, Harold. Music theory Resource Book. New York: Oxford University Press, 2000.
- Palisca, Claude Ed. The Norton Anthology of Western Music Vol 2 4th ed. New York:  
W.W. Norton 1990.
- Palisca, Claude Ed. The Norton Scores, An Anthology for Listening 12 CD Set
- Pauly, R. G. Music in the Classic Period. New Jersey: Prentice Hall, 1973.
- Piston, W. Harmony 5th ed. New York: W.W. Norton, 1987.

## Additional Resources

History:

Weekly Online material and Handouts.

Study Sheets Semester 1. One reference copy On Reserve.  
Individual Study Sheets handed out Week 1.

CDs and CD Anthologies as listed in Study Sheets On Reserve.  
*Norton Anthology of Western Music*, 12 CD set; *Kamien: Music An Appreciation*, 8 CD set; various Library CDs.

Aural:

*Practica Musica* software installed in the Macintosh laboratories.

<http://ars-nova.com/webstudents/>

iTunes links available at Jonathan Dimond's TAFE web pages:

<http://jonathandimond.com/tafe/>

## Useful Links

Refer to the *Student Handbook* for information on academic procedures and grading criteria. The following are useful links to the Box Hill Institute [Whitehorse Library](#).

- [Finding and using information](#)
  - [Research Guides](#)
  - [Research skills](#)
  - [Study skills](#)
  - [Using the Internet](#)
  - [Referencing](#)
  - [Copyright](#)
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  - [Library Skills in Music](#)