



Centre for Creative Industries

Bachelor of Applied Music

MUZ212 Music Language Studies 4

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 3		
Co-Requisites:	None		

General Subject Description

Music Language Studies 4 comprises three components: Harmony, Aural and History. In Music Language Studies 4 students will expand their aural and theoretical concepts, knowledge and skills, develop their transcription abilities, consolidate and extend their knowledge of harmonic practice, and acquire more comprehensive vocabulary for use in musical analysis.

Harmony (50% of overall grade/2 hour(s) per week)

Teacher(s): Jonathan Dimond (Email: j.dimond@boxhill.edu.au, Tel: 9286 9652).

In the Harmony component students will gain an understanding of the musical forces shaping contemporary musical practice in the first half of the twentieth century. Students will be expected to build upon concepts, knowledge and skills acquired in previous studies by examining the new musical language emerging from the late 19th Century and acknowledging its historical context. Students will gain insights into ways in which the parameters of music are used to achieve diverse aesthetic and expressive outcomes.

The study will combine historical and cultural perspectives as components of theoretical understanding. Students will assimilate a practical knowledge of these interrelationships through the aural and theoretical analysis of seminal musical works.

Assessment Details	Relative Weighting	Due Date
Mid-semester examination An in-class examination on the units covered in the first five weeks	25%	Week 6
Analysis A 1000-word (c.3 page) analysis on a selected composition or excerpt	25%	Week 13
Final examination A 2 hour examination on the semester's content	50%	Exam Week

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

The aural component will equip the music student with solid aural competency in popular 4- and 5-note chords, chord-scales, simple polyrhythms, and compound intervals. Particular reference will be paid to the aural analysis and transcription of jazz and contemporary melodies. Refer to the Assessment Guide (on Student Web) for more details.

Assessment Details	Relative Weighting	Due Date
Transcription Folio A folio of two transcriptions of pieces studied in class.	30%	Week 5
Recognition Test A recognition test of the semester's chord-scales, intervals and polyrhythms. Also, a short melodic dictation.	20%	Week 13
Viva voce Examination A production test of the semester's material (scales, arpeggios, intervals, and polyrhythms). Also, a performance of one of the transcribed pieces from the folio ("Coldblooded").	30%	Exam Week
Computer-based Tests: The <i>Practica Musica</i> software will be used to determine competency in harmonic interval and chord recognition. The due date for passing 4 levels of "4-note chords 3", and "5-note chords 1" is the Friday of Week 9.	20%	Week 9

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

The course covers principal developments in music language and form through the twentieth century. The focus is on European and American composers who introduced new composition and performance techniques into the mainstream performance repertoire.

Assessment Details	Relative Weighting	Due Date
Essay	30%	Week 7
Critical Review Assignment	15%	Week 12
Listening Test	30%	Exam week
Written Exam	25%	Exam week

Weekly Content and Reading/Listening List

Week		Harmony	Aural	History
1	Content	Introduction to unit – subject guide. Basic Atonal Theory The integer model of pitch	Introduction to the unit; hand-outs given. Introduction to compound intervals, harmonic (simultaneous) and melodic (ascending/descending) forms. Intervals: harmonic and melodic min.9th 4-note Chords: Maj.6 Scales/modes: major, lydian, pentatonic Transcription: Coldblooded (Brown)	Introduction to Twentieth Century Music: Composition and performance techniques, sound sources and new social and technological contexts. Assessment procedures and Bibliographic method. Post Romanticism in the twentieth century; European, British and American mainstream repertoire.
	Reading Listening	Rahn "Basic Atonal Theory" p.19-39	Coldblooded (Brown)	Gustav Mahler, Edward Elgar, MacDowell, Amy Beach. Ragtime and the Mississippi Delta.
2	Content	Basic Atonal Theory (cont'd) Basic Operations Pitch class sets	Intervals: harmonic and melodic maj.9th 4-note Chords: Min.6 Transcription: Coldblooded (Brown) Scales/modes: dorian, melodic minor	Impressionism: Debussy – a new tonal style.
	Reading Listening	Rahn "Basic Atonal Theory" p.40-47 & 74-82 Straus "Post-Tonal Theory" p.30-50	Coldblooded (Brown)	Claude Debussy, <i>Prélude à 'L'après-midi d'un faune</i> , Edition Eulenburg. London: Ernst Eulenburg, Ltd, n.d. (Whitehorse Library, On Reserve) Score analysis.
3	Content	Basic Atonal Theory (cont'd) Basic Operations Pitch class sets	Intervals: harmonic and melodic min.10th 4-note Chords: Dom.7 Scales/modes: mixolydian Transcription: Use of Light (Rosenwinkel)	Stravinsky: Rhythm and polytonality
	Reading Listening		Use of Light (Rosenwinkel)	Igor Stravinsky, <i>Le Sacre du Printemps</i> , 1967.Hawkes Pocket

				Scores, London: Boosey and Hawkes Music Publishers Limited. (Whitehorse Library, On Reserve)
4	Content	Basic Atonal Theory (cont'd) Constructing 12-tone matrixes 12-tone Composition and the Second Viennese School	Intervals: harmonic and melodic maj.10th 4-note Chords: Min.7 Scales/modes: dorian, aeolian, pentatonic mode 5 Transcription: Use of Light (Rosenwinkel)	A European Revolution: Atonality & Serialism. The 12-tone matrix.
	Reading Listening	Webern: String Quartet, Op. 28 Schoenberg: A Survivor from Warsaw Op.46 Schoenberg: String Quartet No.4, Op.37	Use of Light (Rosenwinkel)	Preparation of matrix for <i>Variations for Orchestra</i> , Schoenberg.
5	Content	Introduction to late-Romantic Chromaticism Categories of Chromaticism; chromaticism usage since Bach. Wagner: Tristan und Isolde Review of score-reading, transposition. "Tristan" chord Leitmotifs	Intervals: harmonic and melodic P.11th 4-note Chords: Maj.7, Min.Maj.7 Scales/modes: major, lydian, harmonic minor, melodic minor Transcription Folio Due.	Schoenberg: <i>Variations for Orchestra</i> , Op.31. <i>Variationen für Orchester</i> , Universal Edition, 1929. Los Angeles: Belmont Music Publishers. (Whitehorse Library, On Reserve)
	Reading Listening	Wagner: Tristan und Isolde		Score analysis.
6	Content	Mid-semester examination (Basic Atonal Theory)	Intervals: harmonic and melodic aug.11th 4-note Chords: Dim.7, Min.7b5 Scales/modes: whole-half, locrian, locrian nat.2, locrian nat.6	Bartók. A new approach to melody, tonality and form.
	Reading Listening			Béla Bartók, <i>Music for Percussion, Strings and Celeste</i> , Philharmonia Scores No. 201, Vienna: Philharmonia Scores, n.d. (Whitehorse Library, On Reserve)

				Score analysis.
7	Content	"I Feel a Breath of Air from Other Planets" – Early Schoenberg	Intervals: harmonic and melodic P.12th 5-note Chords: Maj.6/9 Scales/modes: major, lydian, pentatonic	A new half-century: Music after world War 2.
	Reading Listening	Schoenberg: Verklärte Nacht; String Quartet no.1 Op.7; String Quartet no.2 Op.10 Berg "Why Is Schoenberg's Music so Hard to Understand?"		Olivier Messiaen, <i>Quatuor pour la fin du temps</i> , C 1941, Paris: Durand. (Whitehorse Library, On Reserve) ESSAY DUE
8	Content	Stravinsky -The Dramatic Russian Period (1906-1917) Stravinsky Dramatic Russian Period Techniques and Characteristics	Intervals: harmonic and melodic min.13th 5-note Chords: Dom.9 Scales/modes: mixolydian Polyrhythms: 2:3 and 3:2	1950-1960s: New technologies and sound sources. Electronic music and musique concrète.
	Reading Listening	Stravinsky: The Firebird (1910, revised 1919 and 1945) Petrouchka (1911) The Rite of Spring (1913, revised 1947)		Stockhausen, <i>Kontakte & Varèse</i> , <i>Poeme electronique</i> (see Course Outline and Resources Guide).
9	Content	Expressionism Free-atonal / Expressionistic terms and techniques	Intervals: harmonic and melodic maj.13th 5-note Chords: Dom.7#9, Dom.7b9 Scales/modes: half-whole, harm. min. mode 5 Polyrhythms: 2:3 and 3:2 Rhythmic Dictation	Music in Australia, Grainger to Sculthorpe
	Reading Listening	Schoenberg: Fünf Orchesterstücke Op.16; Pierrot Lunaire Op.21	Spiewak Chapter 5.9 p.52-53	Grainger, <i>Londonderry Air – Warriors</i> ; Sculthorpe, <i>Sun Music 1 and 11</i> . (see Course Outline and Resources Guide).
10	Content	Expressionism (cont'd)	Intervals: harmonic and melodic min.14th 5-note Chords: Maj.9, Min.9 Scales/modes: major, lydian, dorian,	American composers of the later twentieth century: Copland, Bernstein, (see Course Outline and Resources Guide).

			aeolian Polyrhythms: 2:3 and 3:2 Rhythmic Dictation	
	Reading Listening	Schoenberg: Sechs Kleine Klavierstücke Op.19	Spiewak Chapter 5.24.2 p.82	Aaron Copland, <i>Appalachian Spring</i> , Leonard Bernstein, <i>West Side Story</i> , (see Course Outline and Resources Guide).
11	Content	Bartók Axis System Fibonacci Series in Chords & Intervals Acoustic Scale/Chord Golden Section in Form and Rhythm	Intervals: harmonic and melodic maj.14th 5-note Chords: Min.6/9 Scales/modes: dorian, melodic minor Polyrhythms: 3:4 and 4:3 Melodic Dictation	Experimental music in America: John Cage, Aleatoric Composition
	Reading Listening	Bartok: String Quartet No.5 Madden "Fib and Phi in Music" Lendvai "Bela Bartok : an analysis of his music"	Spiewak Chapter 5.16.2 p.71	Cage, <i>Sonatas and Interludes</i> 1 and 2. (see Course Outline and Resources Guide).
12	Content	Post-WWII fallout Olivier Messiaen Technique de mon langage musical	Intervals: harmonic and melodic P.15th 5-note Chords: Min.Maj.9 Scales/modes: melodic minor, harmonic minor Polyrhythms: 3:4 and 4:3 Melodic Dictation	Minimalism / Phase Music: Phillip Glass, Steve Reich
	Reading Listening	Messiaen: Quatuor pour la fin du temps Messiaen: Turangalila-Symphonie Pople "Messiaen: Quatuor pour la fin du temps" p.64-71	Spiewak Chapter 5.25.2 p.83-84	Reich, <i>Come Out, Different Trains</i> ; Phillip Glass, <i>Floe, Music in Similar Motion</i> , (see Course Outline and Resources Guide). CRITICAL REVIEW ASSIGNMENT DUE
13	Content	Stravinsky – 12-tone period Techniques and Characteristics Review for Final Exam Analysis due	Recognition Test – scales, intervals and polyrhythms. Melodic dictation.	Preparation for Listening Test and Written Exam
	Reading Listening	Stravinsky: Three Songs from William Shakespeare; Movements for Piano and Orchestra	Spiewak Chapter 5.25.3 p.85	

Harmony and History: References and Resources (On Reserve - Whitehorse Library)

- Adler, Samuel. *The study of orchestration*. 3rd ed. New York: W.W. Norton, 2002.
- Bartók, Béla. *Music for Percussion, Strings and Celeste*. Philharmonia Scores No. 201, Vienna: Philharmonia Scores, n.d..
- Bartok, Bela. *String Quartets (New Budapest Quartet)*. Hyperion, 1996.
- Berg, Alban. "Why is Schoenberg's Music so hard to Understand?". *The Music Review*. Vol. XIII No.2. May 1952 (originally written 1924)..
- Bernstein, M and M. Picker. *An Introduction to Music*. 4th Ed. Englewood Cliffs NJ: Prentice Hall, 1972.
- Burkhart, Charles. *Anthology for musical analysis : postmodern update*. 6th ed. Thomson Schirmer, 2008.
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- Cone, Edward. "Stravinsky – The Progress of a Method". *Perspectives of New Music*, Vol.1 No.1. 1962.
- Cook, N. *Music - A Very Short Introduction*. London: OUP, 1998.
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- Debussy, Claude. *Prélude à 'L'après-midi d'un faune'*. Edition Eulenburg. London: Ernst Eulenburg, Ltd, n.d.
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- Grout, D. *A History of Western Music*. 6th Ed. New York NY: W. W. Norton, 2001.
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- Heiss, John. *Some thoughts on Stravinsky*. NEC Alumni Bulletin. C.1971.
- Kamien, R. *Music - An Appreciation*, 4th Ed. (or later) New York NY: McGraw-Hill, 1992.
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- Kostka, Stefan, *Materials and Techniques of Twentieth Century Music*. 2nd Ed. New Jersey: Prentice Hall, 1999.
- Kramer, L. *Music as Cultural Practice 1800-1900*. California: Univ. of California Press, 1990.
- Lang, P.H. *Music in Western Civilisation*. New York NY: W. W. Norton, 1997.
- Latham, A. *The Oxford Companion to Music*. London: OUP, 2002.

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Lutosławski, Witold. "Livre pour Orchestre". *Matrix 13*. EMI Records, 1994.

Madden, Charles. *Fib and Phi in Music - The Golden Proportion in Musical Form*. Salt Lake City: High Art Press, 2005.

Messiaen, Olivier. *Quatuor pour la fin du temps*. Deutsche Grammophon, 2000.

Messiaen, Olivier. *Turangalîla-symphonie*. Deutsche Grammophon, 1991.

Palisca, Claude. *The Norton Anthology of Western Music. Vol 2*, Ed. 4th Ed. New York: W.W. Norton, 1990. *The Norton Anthology of Western Music (NAWM). 12- CD set*.

Penderecki, Krzysztof. *Threnody to the Victims of Hiroshima*. California: Alfred,.

Pople, Anthony. *Messiaen: Quatuor pour la fin du temps*. Cambridge: Cambridge University Press, 1998.

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- Kamien, Roger, 2006. *Music: An Appreciation*, 6th Edition, Basic set of 5 Compact Discs, New York: Sony BMG Music Entertainment.
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Scores: Whitehorse Library (On Reserve)

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Aural: CDs and Resources (On Reserve - Whitehorse Library)

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Useful Links

Refer to *Student Handbook 2008* 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](#)
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