

# Centre for Performing Arts

## Bachelor of Applied Music

### MUZ311 Music Language Studies 5

|                |                             |                      |                                                                          |
|----------------|-----------------------------|----------------------|--------------------------------------------------------------------------|
| Stream:        | Performance and Composition | Subject Coordinator: | Mario Lattuada                                                           |
| Year Level:    | Three                       | Telephone:           | 9286 9655                                                                |
| Points:        | 6                           | Email:               | <a href="mailto:m.lattuada@boxhill.edu.au">m.lattuada@boxhill.edu.au</a> |
| Load:          | 4 hours per week            | FAX:                 | 9286 9704                                                                |
| Prerequisites: | Music Language Studies 4    |                      |                                                                          |
| Co-Requisites: | None                        |                      |                                                                          |

#### General Subject Description

Music Language Studies 5 comprises three components: Harmony, History and Aural Studies. In MLS 5 students will gain an understanding of the musical forces shaping contemporary musical practice in the twentieth century. Students will be expected to build upon concepts, knowledge and skills acquired in previous studies by examining the new musical language and acknowledging its historical context. (N.B. A Pass in all three components (i.e., Harmony, Aural and Historical Perspectives) is necessary to satisfy the requirements for successful completion of MUZ311)

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

**Teacher(s):** Mario Lattuada (Email: [m.lattuada@boxhill.edu.au](mailto:m.lattuada@boxhill.edu.au), Tel: 9286 9655).

This subject is divided into two sections:

- 1) Bigband score analysis and part writing
- 2) Harmonic analysis

In the first section students will learn how to write for 2 to 5 parts and the use of different voicings that are available. Transposition and ranges of the Saxophones, Trumpet and Trombone will be investigated.

The second section will concentrate on the Berklee School of Music system of Harmonic analysis. Students will investigate a variety of chord progressions and learn how to apply the appropriate symbols and terms.

| Assessment Details            | Relative Weighting | Due Date           |
|-------------------------------|--------------------|--------------------|
| Theory - assignments          | 20%                | Weekly assignments |
| Theory - mid-semester exam    | 20%                | Week 6             |
| Theory - end of semester exam | 60%                | Exam period        |

**History (25% of overall grade/1 hour(s) per week)****Teacher:** Robert Bratetich (Email: [r.bratetich@bhtafe.edu.au](mailto:r.bratetich@bhtafe.edu.au), Tel: 9286 9658).

Students will build upon concepts, knowledge and skills acquired in previous studies by examining the use of similar musical elements in musical genres of the 20<sup>th</sup> century. Students will acquire an understanding of the impact the assimilation of new cultures into American society defined the ways elements of music are used in the creation of different musical styles within and outside its borders. Historical developments in music theatre, cabaret and popular music will be examined with reference to social, political and cultural influences. Students will gain insights into ways in which common musical elements are used to achieve diverse aesthetic and expressive outcomes.

| <b>Assessment Details</b>           | <b>Relative Weighting</b> | <b>Due Date</b> |
|-------------------------------------|---------------------------|-----------------|
| Research assignments                | 40%                       | Fortnightly     |
| 1500 word essay                     | 15%                       | Week 13         |
| In class projects and participation | 15%                       | Fortnightly     |
| Pop Music History exam              | 30%                       | Exam Week       |

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

The aural component will extend the student's recognition and production capabilities into more colourful 4- and 5-note chords, more complex melodies, more colourful modes and scales, and more advanced chord progressions. Chord-scale relationships will be aurally studied and tested.

| <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 comprising melody singing and production of the semester's work in arpeggios and chord-scales.                                                                                                                  | 40%                       | Exam Week       |
| Final Class Examination:<br>Recognition of the semester's work in triad progressions and scales.                                                                                                                                                  | 25%                       | Week 13         |
| Computer-based Tests:<br>The <i>Practica Musica</i> software will be used to determine competency in 4- and 5-note chord recognition.<br>The due date for passing 4 levels of "4-note chords 4" and "5-note chords 2" is the Friday of Exam Week. | 25%                       | Exam Week       |

## Weekly Content and Reading/Listening List

| Week |                   | Harmony                                                                                                                                    | History                                                                                                                                                                                                                                                 | Aural Studies                                                                                                                                           |
|------|-------------------|--------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1    | Content           | Two-part writing: rules for Parallel and Polyphonic writing.<br>Musical examples include; J.S.Bach, Beatles, and Palestrina.               | Introduction to subject. Roots of American culture and its music                                                                                                                                                                                        | Introduction to unit. Guide to learning melodies.<br>Introduction to Triad progressions: Write out all families.<br>Melody: Vanguard                    |
|      | Reading Listening | 1) Library On-line reserve: Arranging Popular Music: a practical guide                                                                     | Class notes. Video, The Civil War by Ken Burns. Chapter 1 "Beginnings" Pgs 23-47, Deep Blues by Robert Palmer.                                                                                                                                          | Vanguard (Ran Blake)                                                                                                                                    |
| 2    | Content           | Three-part writing: Note choices for chords. Approaches for the Dominant 7th chord. Writing for three-parts using Parallel and Polyphonic. | New Orleans and the Blues. The African Heritage                                                                                                                                                                                                         | 4-note chords: Dom.7#5<br>Chord scales: Whole Tone, Melodic Minor mode 7<br>Triad progressions: Family 1<br>Melody: B.L.2                               |
|      | Reading Listening | 1) Library On-line reserve: Jazz Arranging<br>2) Homework #1 Three-part writing                                                            | Class Notes: Chapter 1 "Beginnings" Pgs 23-47, Deep Blues by Robert Palmer<br>Recordings of African tribal music and early work-songs and blues<br>Ep 1 Gumbo, Beginnings to 1917, Jazz, a film by Ken Burns<br>Melvyn Bragg's The Adventure of English | B.L.2 (Ran Blake)                                                                                                                                       |
| 3    | Content           | Four-part writing: Rules and note choices for chords. Voicings: concept of Close, Semi-open and Open. Double lead 8vb and 8va.             | Minstrel Show/Tin Pan Alley. The Americanisation of popular song                                                                                                                                                                                        | 4-note chords: Maj.7#5<br>Chord scales: Melodic Minor mode 3, 3:1, Harmonic Minor mode 3<br>Triad progressions: Family 1<br>Melody: Vanguard with B.L.2 |
|      | Reading Listening | 1) Library On-line reserve: Jazz Arranging<br>2) Homework #2 Voicings                                                                      | Class notes.<br>Introduction Part 1, 2 Pgs 23-29, American Popular Song by Alec Wilder. Various recordings                                                                                                                                              | Vanguard with B.L.2 (Ran Blake)                                                                                                                         |

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| 4 | <b>Content</b>           | Five-part writing: Rules and note choices for chords. Concept of Non-essential notes. Harmonization of Non-chordal notes. Concept of Spreads, Clusters and Fourths.                                                                             | I woke up this mornin'...I got the blues                                                                                                                                                                                                                                                               | The modes of the pentatonic scale.<br>Triad progressions: Family 2<br>Melody: Vanguard with B.L.2                                        |
|   | <b>Reading Listening</b> | 1) Library On-line reserve: Jazz Arranging<br>2) Library On-line reserve: Music Arranging and Orchestration<br>3) Homework #3 Spreads, Clusters and Fourths                                                                                     | Class notes<br>Woke up this morning Pgs 16-17 A<br>Century of Jazz by Roy Carr<br>The Blues, A musical journey by Martin Scorsese<br>Various recordings                                                                                                                                                | Vanguard with B.L.2 (Ran Blake)                                                                                                          |
| 5 | <b>Content</b>           | Bigband score analysis: score order; transposing instruments; transposing for Trumpet and Saxophones.<br>Transposition of key signatures; concept of Bb and Eb instruments; "Concert pitch" and ranges of the Trumpet, Trombone and Saxophones. | Vaudeville/The Jazz Singer and the birth of the Hollywood Musical                                                                                                                                                                                                                                      | Viva voce test 1 (Vanguard with B.L.2)                                                                                                   |
|   | <b>Reading Listening</b> | 1) Class notes<br>2) Homework #4 Transposition                                                                                                                                                                                                  | Class notes. The Jazz Singer, Al Jolson 1927.<br>Frank Sinatra, A man and his music DVD's<br>The Frank Sinatra Show DVD<br>The jazz age makes a rowdy start in vaudeville (Australia) Pg 180-181, Entertaining Australia, The Performing Arts as Cultural History<br>Various recordings and film clips |                                                                                                                                          |
| 6 | <b>Content</b>           | Reverting transposed scores back to Concert pitch: concept of "middle C"; identifying quality of chords from the voicings; identifying scale degree numbers of chords.                                                                          | Roots of Jazz                                                                                                                                                                                                                                                                                          | 4-note chords: Dom.7b5<br>Chord scales: Melodic Minor mode 4, Whole Tone<br>Triad progressions: Family 1 & 2<br>Melody: Chega de Saudade |
|   | <b>Reading Listening</b> | 1) Class notes<br>2) Homework #5 Reverting transposed scores back to Concert pitch                                                                                                                                                              | Class notes. Ep 2 The Gift, 1917-1924, Jazz, a film by Ken Burns. Louis Armstrong from 1924 to 1931 Pgs 13-49, Jazz Masters of the 20's by Richard Hadlock. Call me Mr Big Pgs 38-51, A Century of Jazz by Roy Carr.                                                                                   | Chega de Saudade (Jobim/Moraes)                                                                                                          |

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|   |                          |                                                                                                                                                                                                                | The Be Bop Revolution Pgs 59-72, A Century of Jazz by Roy Carr. Various recordings.                                                                                                                                                                                                                         |                                                                                                                                        |
| 7 | <b>Content</b>           | Harmonic analysis: Derivation of triads and seventh chords; key centre symbol; Roman numerals; Root movement; Chord symbols and nomenclature; related IIm7 (bracket); Dominant resolution (arrow); inversions. | Swing to Be-Bop and beyond                                                                                                                                                                                                                                                                                  | 4-note chords: Maj.7b5<br>Chord scales: Lydian<br>Triad progressions: Family 3<br>Melody: Isfahan                                      |
|   | <b>Reading Listening</b> | 1) Chapter 2, <i>The Chord Scale Theory and Jazz Harmony</i><br>2) Homework #6 Diatonic harmonic analysis                                                                                                      | Class notes<br>Call me Mr Big Pgs 38-51, A Century of Jazz by Roy Carr<br>The Be Bop Revolution Pgs 59-72, A Century of Jazz by Roy Carr<br>Various recordings                                                                                                                                              | Isfahan (Strayhorn)                                                                                                                    |
| 8 | <b>Content</b>           | Harmonic analysis: Dominant relationship; Dominant resolution; Primary dominant; Secondary Dominant; Dual function concept and Interpoated rule.                                                               | Hail Hail Rock and Roll                                                                                                                                                                                                                                                                                     | 4-note chords: Dom.7 sus4<br>Chord scales: Pentatonic mode 2, mixolydian<br>Triad progressions: Family 3<br>Melody: Una Matica de Ruda |
|   | <b>Reading Listening</b> | 1) Chapter 3, <i>The Chord Scale Theory and Jazz Harmony</i><br>2) Homework #7 Harmonic analysis                                                                                                               | Class notes. That's fun, right, selling records? Ch 6 Pgs 72-95, Making Tracks The History of Atlantic Records by Charlie Gillett. The Recording Angel Ch 13 Pgs 240-260, All you need is ears by George Martin. The Beatles Anthology DVD. Various Australian rock magazines and books. Various recordings | Una Matica de Ruda (Anonymous)                                                                                                         |
| 9 | <b>Content</b>           | Harmonic analysis: Revision of weeks 8 - 9                                                                                                                                                                     | The times they are a-changin'                                                                                                                                                                                                                                                                               | 5-note chords: Min9b5<br>Chord scales: melodic minor mode 6<br>Triad progressions: Family 1, 2 & 3<br>Melody: C# minor nocturne        |
|   | <b>Reading Listening</b> | 1) Chapters 2-3 <i>The Chord Scale Theory and Jazz Harmony</i><br>2) Homework #8 Harmonic analysis                                                                                                             | Class notes. 1960: Sammy bound for glory Pgs 24-32, Dylan behind the shades by Clinton Heylin. The Band The Authorised Biography DVD .<br>Various recordings                                                                                                                                                | C# minor nocturne (Chopin)                                                                                                             |

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| 10 | <b>Content</b>           | Harmonic analysis: Sequential Dominants;"Dominant 7sus4 sounding" chords.                                     | Motown and The English Invasion                                                                                                                                                                                                                                                                                    | 5-note chords: Min7b5b9<br>Chord scales: locrian, harmonic minor mode 2<br>Triad progressions: Family 4<br>Melody: C# minor nocturne                        |
|    | <b>Reading Listening</b> | 1) Chapter 3, <i>The Chord Scale Theory and Jazz Harmony</i><br>2) Homework #9 Harmonic analysis              | Class notes<br>Standing in the shadow of Motown<br>Documentary<br>Australian event of 1964, The Beatles Tour Pgs 68-72, Rock through history by Bernie Howitt<br>The Beatles Anthology DVD's<br>Sgt Peppers Lonely Hearts Band by the Beatles<br>Various Australian rock magazines and books<br>Various recordings | C# minor nocturne (Chopin)                                                                                                                                  |
| 11 | <b>Content</b>           | Harmonic analysis: Repeated IImin7-V7, Tonic related substitutes, Deceptive resolutions.                      | What's so funny about peace, love and understanding?                                                                                                                                                                                                                                                               | 5-note chords: Dom9#5<br>Chord scales: whole tone<br>Triad progressions: Family 1-4<br>Melody: Django                                                       |
|    | <b>Reading Listening</b> | 1) P55, <i>The Chord Scale Theory and Jazz Harmony</i><br>2) Class notes<br>3) Homework #10 Harmonic analysis | Class notes<br>World event of 1965, The Watts Riot<br>Pgs 91-95, Rock through history by Bernie Howitt<br>Various recordings                                                                                                                                                                                       | Django (Lewis)                                                                                                                                              |
| 12 | <b>Content</b>           | Harmonic analysis: Modal Interchange; Modulation within a piece.                                              | Living In The 70's (Whatever Happened To The Revolution?)                                                                                                                                                                                                                                                          | 5-note chords: Dom9 sus4<br>Chord scales: Pentatonic mode 2, mixolydian<br>Triad progressions: Family 1-4<br>Melody: Review all<br>Chord scales: Review all |
|    | <b>Reading Listening</b> | 1) 1) Pp88 - 89, <i>The Chord Scale Theory and Jazz Harmony</i><br>2) Class notes                             | Class notes<br>Australian Music Directory 1 <sup>st</sup> Ed 1981-1982<br>Various Australian rock magazines and books<br>Various recordings and DVD's                                                                                                                                                              | Review all melodies                                                                                                                                         |

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|----|--------------------------|-------------------------------------------------------------------------------------|-----------------------------------------------------------------|-----------------------------------------------------------------------------------|
| 13 | <b>Content</b>           | Harmonic analysis: Modal Interchange continued; ASM chords; revision and questions. | I have something to say - Hip-Hop and Grunge                    | Final Class Examination – recognition test of triad progressions and chord scales |
|    | <b>Reading Listening</b> | Revision of all material studied throughout semester.                               | Class notes. Various recordings<br>Various recordings and DVD's |                                                                                   |

## References and Resources

Nettles, B, Graf, R. *The Chord Scale Theory and Jazz Harmony*. .Advance Music. 1997  
Baker, David. *Arranging and Composing*. Revised edition. California. Alfred Publishing Company. MCMLXXXVIII.

Pease, Ted and Ken Pullig. *Modern Jazz Voicings*. Ed. Gold, Michael. Boston: Berklee Press. 2001

Lowell, Dick and Ken Pulig. *Arranging for Large Jazz Ensemble*. Ed. Gold, Michael. Boston: Berklee Press. 2003

*Practica Musica* software installed in the Macintosh laboratories.

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

## Websites

Slavery in America <http://www.slaveryinamerica.org/>

Early recorded sound and wax cylinders <http://www.tinfoil.com/earlywax.htm>

Brief timeline of American Literature, Music and Movies

<http://www.wsu.edu/~campbelld/amlit/1890m.html>

Songwriters Hall of Fame <http://www.songwritershalloffame.org/homepage.asp>

[www.TheHistoricalArchive.com](http://www.TheHistoricalArchive.com)

<http://www.superseventies.com/>

The 90's Minstrels <http://to-the-quick.binghamton.edu/issue%201/minstrels.html>

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

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

## DVD's/Videos

The Adventure of English by Melvin Bragg

The Civil War by Ken Burns

Early Vaudeville & Variety Stage Film Collection

Vaudeville (An American Masters Production)

America's Musical Life by Richard Crawford

Jazz by Ken Burns

Legends of Broadway (American Masters) Portraits of Creativity

The History of Rock 'N' Roll

Dancing in the street – A Rock and Roll History BBC

Long way to the top – Stories of Australian and New Zealand Rock 'N' Roll

## CDs

Broadway: The American Musical

The Very Best Of George Gershwin by George Gershwin

1962-1966 by The Beatles

The Freewheelin' Bob Dylan by Bob Dylan

Sgt. Pepper's Lonely Hearts Club Band by The Beatles

Songs In The Key Of Life by Stevie Wonder

## Books

The Roots of the Blues. An African Search by Samuel Charters

Doo-Dah! Stephen Foster and the rise of American popular culture by Ken Emerson

Making Americans. Jews and the Broadway musical by Andrea Most

Sex and thugs and rock 'n' roll, a year in Kings Cross 1963-1964 by Billy Thorpe

(Contained in Commemorative Edition)

Australian Music Directory 1<sup>st</sup> Ed 1981-1982

Jazz. A History of American's Music by Geoffrey C. Ward and Ken Burns

## **Magazines**

Go-Set

Juke

Ram

Rolling Stone

## **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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  - [Using other libraries](#)
  - [Getting help](#)
  - [Library Skills in Music](#)