



Centre for Creative Industries

Bachelor of Applied Music

MUZ312 MUSIC LANGUAGE STUDIES 6

Stream:	Performance and Composition	Subject Coordinator:	Mario Lattuada
Year Level:	Two	Telephone:	9286 9655
Points:	6	Email:	m.lattuada@bhtafe.edu.au
Load:	4 hours per week	FAX:	9286 9704
Prerequisites:	Music Language Studies 5		
Co-Requisites:	None		

General Subject Description

Music Language Studies 6 comprises three components: Harmony, History and Aural Studies. In MLS 6 students will gain a more global understanding of the musical forces shaping contemporary musical practice. Students will be expected to build upon concepts, knowledge and skills acquired in previous studies by examining musical languages from other cultures and acknowledging their 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 MUZ312.

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

Teacher(s): Mario Lattuada (Email: m.lattuada@bhtafe.edu.au, Tel: 9286 9655).

This subject is again divided into two sections:(1) Arranging and (2) Harmonic analysis. In the arranging section students will be given three tasks that simulate real-life situations. These arrangements will require students to use concepts learnt from the first semester as well as new material which will be addressed in class. The experience gained from these activities will be most valuable to students for future projects they might encounter in arranging. The harmonic analysis component is a continuation of the Berklee School of Music system of Harmonic analysis. Topics which will be discussed include, Minor key harmony, Diminished 7 chords and Non - Functional harmony.

Assessment Details	Relative Weighting	Due Date
Harmonisation of a given melody with rhythm section accompaniment using specified instrumental combinations.	30%	Week 8
Writing a backing Horn arrangement to a popular song. The arrangement must contain a mixture of "unison and octaves", "close, semi-open and fully-open" voicings and "5-part spread" voicings.	20%	Week 10
Arrangement of a song for SATB 4-part writing. The arrangement must contain some re-harmonisation techniques.	20%	Week 12
Written theory test using the Berklee Harmonic Analysis terms learned in class.	30%	Exam week

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

This component examines the musics of Asia from an aural perspective. Our focus will be on the aural traditions of India. We will examine three North Indian Classical ragas and two talas, and learn to recognize and produce their sounds using our ears and voices alone. Simple compositions will be learnt and elementary improvisations and stylistic elaborations attempted.

Assessment Details	Relative Weighting	Due Date
Viva voce exam. A short one-on-one test that will allow the student to perform vocally a short composition in a given raga, containing rhythmic and formal elements learnt during the semester.	40%	Exam week.
Final aural class exam. A recognition test that will test the student's ability to recognize the ragas and talas studied, and to apply the concepts to the aural recognition of pitch, texture, metre and rhythm.	50%	Week 13.
Computer-based Tests. The <i>Practica Musica</i> software will be used to determine competency in scale degree recognition. The due date for passing 3 levels of Custom Relative Pitch 1 is the Friday of week 9.	10%	Week 9.

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

This component examines the musics of Asia from a historical perspective. Our focus will be on the Classical music of North India, and will provide historical context to the Aural component of MLS6. We will study the instruments, theories, performance practice, and artists who shaped the course of North Indian Classical music over the centuries.

Assessment Details	Relative Weighting	Due Date
Progress test. An in-class examination on the previous weeks' material.	30%	Week 9.
Research paper. Write a 3000 word (6-8 page) assignment that researches one of three given topics.	70%	Week 14.

Weekly Content and Reading/Listening List

Week		Harmony	Aural	History
1	Content	Revision of Harmonic analysis and Part-writing concepts covered in MLS 5.	Introduction to raga and tala. Indian solfege (sargam) and notation. Counting styles - north and south. Indian terms relating to form/structure, pitch, registration, tempo, metre, beat, etc.	Introduction to Indian music Hindusthani and Karnatic Indian demographics, religious makeup, geography Vedas Guru-shishya parampara.
	Reading Listening	1) Library On-line reserve: <i>ARRANGING FOR LARGE JAZZ ENSEMBLES</i> - Chapter 1 2) Chapter 1, <i>THE CHORD SCALE THEORY AND JAZZ HARMONY</i> 3) Class notes.	Bor "The Raga Guide" p.vii-2. Shankar "My music, my life" p.27-28	Ruckert "Music in North India: experiencing music, expressing culture" CD tracks 4, 5, 6; Chapter 3, p.18-21 & p.33-38. Malm "Music Cultures of the Pacific, the Near East, and Asia" p.114-116. Koskoff "Concise Garland Encyclopedia" p.935-937. Rowell "Music and musical thought in early India" Chapter 4.1-4.2.3 Wikipedia article on Vedic age
2	Content	Harmonisation of a given melody with rhythm section accompaniment. Adapting the arrangement to the given instrumental combination.	Khan & Ruckert "The Classical Music of North India, Volume One" p.215-217. Rag Jog. Elements of composition/improvisation. Tintal. Working with drones - tampura.	What is a raga? Musical texture. The modal continuum. Indian terms. Theory of raga (per Kaufmann). Historic overview (per Khan & Ruckert)
	Reading Listening	1) Library On-line reserve: <i>ARRANGING FOR LARGE JAZZ ENSEMBLES</i> - Chapter 1 2) Chapter 2, <i>THE CHORD SCALE THEORY AND JAZZ HARMONY</i> 3) Class notes.	Ruckert "Music in North India: experiencing music, expressing culture" CD tracks 25-29; Chapter 5, p.52-61. Bor "The Raga Guide" p.90-91; CD 3 tr.1. Shankar "Three Ragas" - Rag Jog. Seshadri "Raga Rasa" - Rag Jog.	Ruckert "Music in North India: experiencing music, expressing culture" Chapter 3, p.52-57 Khan & Ruckert "The Classical Music of North India, Volume One" p.317-331. Teacher notes on reserve in the library.

3	Content	(Continuation of week 2) Demonstration of different instrumental combinations. Voicings. Writing for the rhythm section.	Rag Jog. Tintal. Alap.	Historical treatises. Hindhusthani instruments overview. Drone instruments – tampura.
	Reading Listening	1) Library On-line reserve: <i>ARRANGING FOR LARGE JAZZ ENSEMBLES</i> - Chapter 1 2) Chapter 3, <i>THE CHORD SCALE THEORY AND JAZZ HARMONY</i> 3) Class notes.	Shankar "Three Ragas" - Rag Jog. Seshadri "Raga Rasa" - Rag Jog. Khan & Ruckert "The Classical Music of North India, Volume One" p.283-288.	Malm "Music Cultures of the Pacific, the Near East, and Asia" p.127-137. Khan & Ruckert "The Classical Music of North India, Volume One" p.333-335. Koskoff "Concise Garland Encyclopedia" p.941-945. Jairazbhoy "The rags of North Indian music: their structure and evolution" Chapter 4. Ruckert "Music in North India: experiencing music, expressing culture" Chapter 6, p.66-68. Shankar "My music, my life" p.42-44
4	Content	Writing a "Horn" arrangement to a Pop song. Unison and octave writing. Voicings. 5-Part spreads.	Rag Jog. Tintal. Alap.	Stringed instruments - sitar; sarod; santoor; Mohan veena; sarangi.
	Reading Listening	1) Library On-line reserve: <i>ARRANGING FOR LARGE JAZZ ENSEMBLES</i> - Chapter 1 2) Chapter 4, <i>THE CHORD SCALE THEORY AND JAZZ HARMONY</i> 3) Class notes.	Shankar "Three Ragas" - Rag Jog. Seshadri "Raga Rasa" - Rag Jog.	Ruckert "Music in North India: experiencing music, expressing culture" CD tracks 32-39; Chapter 6, p.68-77. Shankar "My music, my life" p.110-111 Teacher notes on reserve in the library.
5	Content	(Continuation of week 4) Presenting the score and parts. Transposition. Musical examples.	Rag Jog. Tintal. Tans.	Classical forms - Dhrupad and Kheyal. Hindhustani vocal music.
	Reading Listening	1) Library On-line reserve: <i>ARRANGING FOR LARGE JAZZ ENSEMBLES</i> - Chapter 1 2) Chapter 5, <i>THE CHORD SCALE THEORY AND JAZZ HARMONY</i> 3) Class notes.	Shankar "Three Ragas" - Rag Jog. Seshadri "Raga Rasa" - Rag Jog.	Khan & Ruckert "The Classical Music of North India, Volume One" p. 289-302 Koskoff "Concise Garland Encyclopedia" p.947-957.

6	Content	Writing a vocal (SATB) arrangement. Musical examples.	Rag Ahir Bhairav. Rupak tal. Rhythmic cadences - tihai.	Light classical forms - Ghazal, Bhajan, Kirtan, Thumri, Qawali, Dhun.
	Reading Listening	1) Chapter 6, <i>THE CHORD SCALE THEORY AND JAZZ HARMONY</i> 2) Class notes.	Shankar "Three Ragas" - Rag Ahir Bhairav.	Khan & Ruckert "The Classical Music of North India, Volume One" p.303-308. Teacher notes on reserve in the library.
7	Content	(Continuation of week 6) Vocal ranges. Score presentation and parts. Re-harmonisation.	Rag Ahir Bhairav. Rupak tal.	Wind instruments - the bansuri; shenai. Light classical forms continued.
	Reading Listening	1) Chapter 7, <i>THE CHORD SCALE THEORY AND JAZZ HARMONY</i> 2) Class notes.	Ruckert "Music in North India: experiencing music, expressing culture" p.8 Shankar "Three Ragas" - Rag Ahir Bhairav.	Teacher notes on reserve in the library. Ruckert "Music in North India: experiencing music, expressing culture" CD track 40; Chapter 6, p.77-80.
8	Content	Harmonic analysis (revision) KEY CENTRE SYMBOL, DIATONIC CHORDS, ROMAN NUMERALS, PRIMARY DOM., SECONDARY DOM., DOMINANT RESOLUTION, RELATED IIMin7, DUAL FUNCTION, INVERSION RULE.	Rag Ahir Bhairav. Rupak tal.	Jugalbandi. The ten thaats. Review for Progress Test next week.
	Reading Listening	1) Chapter 8, <i>THE CHORD SCALE THEORY AND JAZZ HARMONY</i> 2) Class notes.	Chaurasia "Rag Ahir Bhairav/Marriage Song" - Rag Ahir Bhairav.	Jairazbhoy "The rags of North Indian music : their structure and evolution" Chapter 3. Khan & Ruckert "The Classical Music of North India, Volume One" p.272-273. Shankar "My music, my life" p.109
9	Content	Harmonic analysis (revision) Interpolated Rule, Slash Chord Analysis Of Sus4 Chords, Extended Dom., Repeated Iimin7-V7, Deceptive Resolution, Tonic Related Substitutes, Modal Intercange, Altered Subdom. Minor Chords.	Rag Marwa.	Progress Test.

	Reading Listening	1) Chapter 9, <i>THE CHORD SCALE THEORY AND JAZZ HARMONY</i> 2) Class notes.	Ustad Sultan Khan "Rag Marwa". Khan & Ruckert "The Classical Music of North India, Volume One" p.193-204.	
10	Content	Harmonic analysis SUBSTITUTE DOM., SEQUENTIAL SUBSTITUTE DOM., RELATED IImin7 CHORDS THAT ARE CHROMATIC.	Rag Marwa.	Researching ethnomusicology. (Library session.)
	Reading Listening	1) Chapter 10, <i>THE CHORD SCALE THEORY AND JAZZ HARMONY</i> 2) Class notes.	Ustad Sultan Khan "Rag Marwa". Jairazbhoy "The rags of North Indian music : their structure and evolution" p.202-204.	Koskoff "Concise Garland Encyclopedia" p.959-968.
11	Content	Harmonic analysis MINOR KEY HARMONY: Chord/scale relationship of Natural, Harmonic, Melodic and Dorian minor. Minor chords and Modal Interchange.	Rag Marwa.	Mood and effect. The eight prahars. Language and lyric.
	Reading Listening	1) Chapter 11, <i>THE CHORD SCALE THEORY AND JAZZ HARMONY</i> 2) Class notes.	Ustad Ali Akbar Khan "Rag Marwa".	Khan & Ruckert "The Classical Music of North India, Volume One" p.275-278. Khan & Ruckert "The Classical Music of North India, Volume One" p.253-255. Khan & Ruckert "The Classical Music of North India, Volume One" p.337-339.
12	Content	Harmonic analysis Diminished 7 chords. Special functioning Dom., Blues chords.	Review for final aural class exam. Mock test.	Percussion instruments - the tabla. Theory of tal.
	Reading Listening	1) Chapter 12, <i>THE CHORD SCALE THEORY AND JAZZ HARMONY</i> 2) Class notes.		Teacher notes on reserve in the library. Ruckert "Music in North India: experiencing music, expressing culture" Chapter 4. Koskoff "Concise Garland Encyclopedia" p.938-939.
13	Content	Harmonic analysis Slash chords, Non-functional harmony.	Final aural class exam.	Rasa. The theory of sound; Ancient conceptions of sound.
	Reading Listening	1) Chapter 13, <i>THE CHORD SCALE THEORY AND JAZZ HARMONY</i> 2) Class notes.		Rowell "Music and musical thought in early India" Chapter 3.3-3.8 Shankar "My music, my life" p.33-37

References and Resources

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- Chaurasia, Hariprasad. *Rag Ahir Bhairav/Marriage Song*. Nimbus Records, 1987.
- Garbarek, Jan. *Ragas and sagas*. ECM, 1992.
- Jairazbhoy, Nazir Ali. *The rags of North Indian music : their structure and evolution*. Bombay: Popular Prakashan, 1995.
- Khan, Ali Akbar & Ruckert, George E. *The Classical Music of North India, Volume One – The First Year's Study*. New York: East Bay Books, 1991.
- Khan, Ustad Ali Akbar. *Ustad Ali Akbar Khan, Vol.3*. AMMP, 1994.
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- Malm, William P. *Music Cultures of the Pacific, the Near East, and Asia*. New Jersey: Prentice Hall, 1996.
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- Nettles, Barrie and Graf, Richard *The Chord Scale Theory and Jazz Harmony* ADVANCE MUSIC 1997.
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- Rowell, Lewis Eugene. *Music and musical thought in early India*. Chicago: University of Chicago Press, 1992.
- Ruckert, George. *Music in North India : experiencing music, expressing culture*. Oxford University Press, 2004.
- Seshadri, Kartik. *Raga, rasa*. Traditional Crossroads, 2004.
- Shankar, Ravi. *Three Ragas*. Angel, 2000.
- Shankar, Ravi. *My music, my life*. Mandala, 2008.

Sharma, Prem Lata. *Matanga and his work Brhaddesi: proceedings of the seminar at Hampi, 1995*. Sangeet Natak Akademi, 2001.

Sharma, Shiv Kumar. *Rageshri*. Moment records, 1993.

Various artists. *The Rough guide to the music of India and Pakistan*. World Music Network, 1996.

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](#)
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