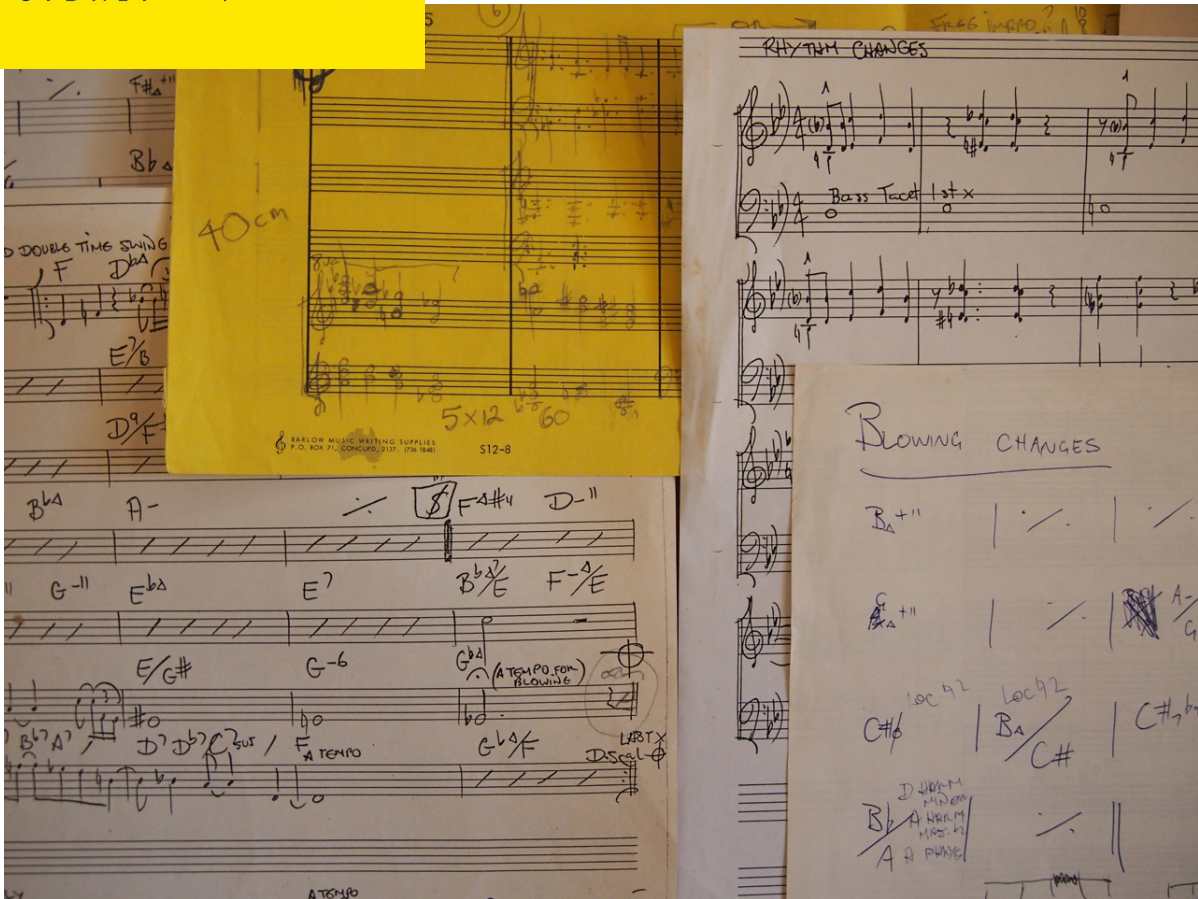




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MUSC2603

Materials and Structures of Music 4

Semester Two // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Alister Spence	alister.spence@unsw.edu.au	please contact via email	Rm 246b Webster Building	
Sandy Evans	sandra.evans@unsw.edu.au	please contact via email	Rm 246b Webster Building	

Lecturers

Name	Email	Availability	Location	Phone
Sandy Evans	sandra.evans@unsw.edu.au	please contact via email	Rm 246b Webster Building	
Alister Spence	alister.spence@unsw.edu.au	please contact via email	Rm 246b Webster Building	

Tutors

Name	Email	Availability	Location	Phone
Harrison Collins	h.collins@unsw.edu.au	please contact via email		
Paul Cutlan	sam@unsw.edu.au	Please contact Paul via email: paulcutlan@icloud.com		

School Contact Information

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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and

complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Music*

This core course extends the student's knowledge of the materials, structures, and processes of tonal music to an advanced level via the study and application of harmonic and melodic practices in both advanced counterpoint, focusing partly on the study of the music of J.S. Bach, as well as early 20th century Western art music composition, and including an examination of the implications for such musical practices on other styles such as popular music and jazz. Students will develop technical knowledge and skill in the analysis and application of appropriate melodic and harmonic elaboration, counterpoint and contrapuntal technique, voice-leading, and musical form. Exercises in advanced compositional craft provide the student with the opportunity to demonstrate their initiative and creativity within selected styles of music. The course develops core skills in musicianship and the ability to apply these in other areas of musical practice and research.

At the conclusion of this course the student will be able to

1. master knowledge on the materials , structures, and processes of chromatic tonal music at an advanced level.
2. Analyse chromatic melody and harmony in both 18th century contrapuntal styles as well as early 20th century musical styles, including popular music and jazz.
3. apply knowledge and skill in the use of chromatic melody and harmony to the identification and contextualisation of key 20th century musical works.
4. apply their developing musical knowledge and skill to music making, whether it be performing or composing.
5. demonstrate core skills in musicianship, in particular, music literacy, score reading, aural discrimination, and the performance of advanced chromatic harmonic principles.

Teaching Strategies

Students attend a weekly one-hour lecture on music theory and harmony; a weekly one-hour tutorial on harmony and analysis; and a weekly one-hour workshop on aural skills.

Lectures involve class exercises in music theory and harmonic analysis and are augmented with sound recordings, powerpoint presentations, and class quizzes.

The harmony tutorial provides the students with the opportunity to complete in-depth analysis of selected musical examples in support of the lecture series.

Aural Workshops involve class activities, intensive drills, and exercises in the analysis of selected musical examples designed to develop advanced aural perception.

Assessment

All assessment items, aside from in-class tests, are to be submitted via Moodle.

Students must achieve a 'Pass' mark for the Harmony component to be awarded a 'Pass' mark for the course overall.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Music Literature	15%	26 October	4,5
Harmony (Lecture and Studio)	60%	See notes below for due dates.	1,2,3,4,5
Aural Workshop (Tutorial)	25%	See below for due dates.	1,2,3,4

Assessment Details

Assessment 1: Music Literature

Start date: Not Applicable

Details: Music Literature Test. Test will require written responses to 12 questions over a 50 minute duration. Students will receive written feedback and a numerical grade. This is the final assessment task.

Additional details:

The Music Literature exam is a written exam, which takes place during the normal Aural Tutorial times on Friday 26 October (Week 13) in Webster G17. Students should attend the exam held at the tutorial time for which they are formally enrolled.

Although some of the works on the Literature List will be discussed in the Aural tutorials, it is the student's responsibility to take the time to study each of the works on the list.

Please see the Music Literature List, available on Moodle. This constitutes 15% of the overall mark for MUSC2063.

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Harmony (Lecture and Studio)

Start date: Not Applicable

Details: Portfolio of Harmony and Composition Exercises. Composition exercises will be of a length of approximately 16 – 24 bars of written music. Portfolio will be assessed three times during session. Students will receive written feedback and a numerical grade. Please Note: Students must achieve a Pass Grade for the Harmony Component to be granted a Pass Mark for the MUSC 2603 Course.

Additional details:**The Harmony portfolio component is based on three assessment items:**

Assessment 1. In-class test held in the normal lecture time on Monday 13 August (Week 4), in G17, this test is worth 15% of the total mark for the course.

Assessment 2. In-class test held in the normal lecture time on Monday 10 September (Week 8), in G17, this test is worth 15% of the total mark for the course.

Assessment 3. a short Composition task to be submitted via Moodle by 4pm Wednesday 24 October (Week 13), this assignment is worth 30% of the total mark for the course.

Please note that an in-class test will not be repeated under any circumstances.

Students need to attain a 'Pass' mark for this component to be awarded an overall 'Pass' mark for the course.

Turnitin setting: This is not a Turnitin assignment

Assessment 3: Aural Workshop (Tutorial)

Start date: Not Applicable

Details: Portfolio of Aural Training Exercises: including transcription, sight-singing, and Auralia Test. All exercises to be completed are short excerpts from the literature. Portfolio will be assessed three times during session. Students will receive written feedback and a numerical grade.

Additional details:**The Aural Tutorial component consists of the following assessment items:**

- Auralia program (5%). Students are expected to work with the Auralia program (see below). A minimum standard for each week is set out in the schedule. Your progress will be monitored.
- Aural Analysis (5%) is due on Friday 31 August (Week 6). Please submit your assignment through the Turnitin link that will be in the MUSC2603 Moodle module.
- One in-class written test (10%) assessed on Friday 14 September (Week 8). The material in this test is of a correct and incorrect nature. Preparation is best done through regular use of the Auralia program.
- Sight singing (5%) assessed in normal Aural tutorial times on Friday 19 October (Week 12).

Auralia Assessment: MUSC 2603 M & S 4

A requirement as part of Assessment in the Aural component of MUSC 2603 Materials and Structures of Music 4 is that ALL students must have Auralia 5 (Cloud Version), the ear-training software.

If you purchased the Auralia licence in first semester 2018 you will NOT have to renew or pay any further fees in second semester for M & S 4 as the licence fee lasts for 12 months.

If you do not have the Auralia licence please contact the Course Convenor immediately.

When you first log-on to Auralia for Second Semester, please select your class from the drop-down menu: in other words change your class status from 'MUSC 2602 Aural' to 'MUSC 2603 Aural'.

NB: it is UNSW Policy that all students must complete ALL assessments items within a course, so if you do not complete the Auralia Assessment you will receive a 'Fail' Grade for the MUSC 2603 Course, even

if you have completed all other assessment items.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

Students are responsible for the submission of assessment tasks by the required dates and times. Depending of the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

Task with a non-integer percentage mark

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore $17 - [25 (0.05 \times 3)] = 13.25$

Task with a percentage mark

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore $68 - 15 = 53$

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,
- * Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration webstie:

<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Lecture	Harmony Lecture: Monday 23rd July, 11am, in Webster G17 Lecturer: Alister Spence Introduction to the course. Chord types and spellings in jazz.
	Tutorial	Harmony Tutorial: Tuesday 24 July, 10am, 11am, 12pm, in G18 Tutor: Paul Cutlan Revision of harmonic concepts.
Week 2: 30 July - 5 August	Lecture	Harmony Lecture: Monday 30th July, 11am, in Webster G17 Lecturer: Sandy Evans Introduction to chord scale theory and its application in jazz and improvised music
	Tutorial	Harmony Tutorial: Tuesday 31 July, 10am, 11am, 12pm, in G18 Tutor: Paul Cutlan Revision of harmonic concepts.
	Seminar	Aural Seminar Friday 03 August, 10am, 11am, 12pm in G17 Tutor: Harrison Collins Introduction: Assessments, Auralia, course structure etc. Methods of aural analysis: Assignment preparation Music Literature
Week 3: 6 August - 12 August	Lecture	Harmony Lecture: Monday 06 August, 11am, in Webster G17 Lecturer: Alister Spence Common chord progressions in jazz and

		improvised music
	Tutorial	Harmony Tutorial: Tuesday 07 August, 10am, 11am, 12pm, in G18 Tutor: Paul Cutlan Revision of harmonic concepts.
	Seminar	Aural Seminar Friday 10 August, 10am, 11am, 12pm in G17 Tutor: Harrison Collins Intervals: (Auralia Level 17) - major and minor keys U to P15 Scales: (Auralia Level 6) - major, harmonic minor, melodic minor, aeolian, chromatic, whole tone, pentatonic, minor pentatonic, blues Jazz chords: (Auralia Level 5) - augmented, augmented 7th, major, major 7th, major 9, dominant 7th, 9th (9), minor, minor 7, diminished, diminished 7th, half diminished Melodic Dictation Writing Intervals: chromatic alterations U to P15 Music Literature: Wagner <i>Die Walküre</i> Act 3 [1854-6]
Week 4: 13 August - 19 August	Lecture	Harmony Lecture: Monday 13 August, 11am, G17 Lecturer: Alister Spence In-Class Test on material covered in weeks 1 to 3.
	Tutorial	Harmony Tutorial: Tuesday 14 August, 10am, 11am, 12pm, in G18 Tutor: Paul Cutlan Revision of harmonic concepts.
	Seminar	Aural Seminar: Friday 17 August, 10am, 11am, 12pm in G17 Tutor: Harrison Collins Scales: (Auralia Level 9) - major, dorian, phrygian, lydian, mixolydian, aeolian, locrian

		<p>Jazz chords:(Auralia level 9) - min6, min(\flat6), maj7\sharp5, min9, 13\flat9 (13\flat9), min7\flat5(9) [minor9(\flat5)], +7\sharp11, maj7\sharp11, 7\sharp11, minMaj7, minMaj9</p> <p>Melodic Dictation</p> <p>Scales and Jazz Chords: modal theory revision and chord identification</p> <p>Music Literature: Mozart <i>Don Giovanni</i> 1787]</p>
Week 5: 20 August - 26 August	Lecture	<p>Harmony Lecture: Monday 20 August, 11am, Webster G17</p> <p>Lecturer: Sandy Evans</p> <p>Counterpoint in jazz harmony, constructing bass lines.</p>
	Tutorial	<p>Harmony Tutorial: Tuesday 21 August, 10am, 11am, 12pm, in G18</p> <p>Tutor: Paul Cutlan</p> <p>Revision of harmonic concepts.</p>
	Seminar	<p>Aural Seminar: Friday 24 August, 10am, 11am, 12pm in G17</p> <p>Tutor: Harrison Collins</p> <p>Jazz Scales:(Auralia Level 4) - diminished, halftone whole tone, major bebop, dominant bebop, minor bebop, dominant pentatonic, major \flat6, Spanish, Lydian dominant, diminished, whole tone, Lydian augmented</p> <p>Modulations:(Auralia Level 5) - major tonic to dominant, major tonic to subdominant, major to relative minor, minor to relative major, minor tonic to major tonic, minor tonic to minor dominant</p> <p>Melodic Dictation</p> <p>Chord Identification revision, Modulation examples</p> <p>Music Literature: Palestrina <i>Missa Papae Marcelli</i>, Credo [1567]</p>
Week 6: 27 August - 2	Lecture	<p>Harmony Lecture: Monday 27 August, 11am,</p>

September		<p>Webster G17</p> <p>Lecturer: Sandy Evans</p> <p>Voicings and voice leading in jazz.</p>
	Tutorial	<p>Harmony Tutorial: Tuesday 28 August, 10am, 11am, 12pm, in G18</p> <p>Tutor: Paul Cutlan</p> <p>Revision of harmonic concepts.</p>
	Seminar	<p>Aural Seminar: Friday 31 August, 10am, 11am, 12pm in G17</p> <p>Tutor: Harrison Collins</p> <p>AURAL ANALYSIS TASK DUE</p> <p>Cadences:(Auralia Level 7) - authentic/(perfect), plagal, half/(imperfect), and deceptive/(interrupted) cadences in major and minor keys.</p> <p>Chord Progressions:(Auralia Level 6) - major keys (I, ii, IV, V, vi, V7), and minor keys (i, iio6, iv, IV, V, VI, V7)</p> <p>Music Literature: Arvo Pärt <i>Salve Regina</i> [2002] (SATB chorus and organ - revised 2011, (chamber orchestra, chorus and soprano).</p>
Week 7: 3 September - 9 September	Lecture	<p>Harmony Lecture: Monday 03 September, 11am, G17</p> <p>Lecturer: Sandy Evans</p> <p>Exploring the dominant 7th chord family and techniques for reharmonisation in jazz.</p>
	Tutorial	<p>Harmony Tutorial: Tuesday 04 September, 10am, 11am, 12pm, in G18</p> <p>Tutor: Paul Cutlan</p> <p>Revision of harmonic concepts.</p>
	Seminar	<p>Aural Seminar: Friday 07 September, 10am, 11am,</p>

		<p>12pm in G17</p> <p>Tutor: Harrison Collins</p> <p>EXAM REVISION</p> <p>Music Literature: Westlake <i>Onomatopoeia</i> (bass clarinet and digital delay) [1984]; Peterson <i>Shadows and Light</i> [2004] (3 mvts)</p>
Week 8: 10 September - 16 September	Lecture	<p>Harmony Lecture: Monday 10 September, 11am, G17</p> <p>Lecturer: Sandy Evans</p> <p>In-Class Test on material covered in weeks 5 to 8.</p>
	Tutorial	<p>Harmony Tutorial: Tuesday 11 September, 10am, 11am, 12pm, in G18</p> <p>Tutor: Paul Cutlan</p> <p>Revision of harmonic concepts.</p>
	Seminar	<p>Aural Seminar: Friday 14 September, 10am, 11am, 12pm in G17</p> <p>Tutor: Harrison Collins</p> <p>WRITTEN AURAL SKILLS TEST</p> <p>Music Literature: Barber <i>Hermit Songs</i> (Texts 8th -13th century) [1952-3]; Ligeti <i>Lux Aeterna</i>[1966]; Varèse <i>Hyperprism</i>for 9 wind and 7 percussion instruments [1923]</p>
Week 9: 17 September - 23 September	Lecture	<p>Harmony Lecture: Monday 17 September, 11am, G17</p> <p>Lecturer: Alister Spence</p> <p>Explanation of composition assessment task and analysis of relevant examples.</p>
	Tutorial	<p>Harmony Tutorial: Tuesday 18 September, 10am, 11am, 12pm, in G18</p> <p>Tutor: Paul Cutlan</p>

		Revision of harmonic concepts.
	Seminar	<p>Aural Seminar: Friday 21 September, 10am, 11am, 12pm in G17</p> <p>Tutor: Harrison Collins</p> <p>REVISION, EXTENSION TASKS TBC</p> <p>Melodic Dictation Sight Singing – Strategies and Examples</p> <p>Music Literature: Berio <i>Sequenza No. 5</i> for solo trombone [1966]; Schuman <i>Carnaval</i>[1834-5]</p>
Week 10: 1 October - 7 October	Lecture	<p>Monday 01 October: PUBLIC HOLIDAY</p> <p>NO HARMONY LECTURE</p>
	Tutorial	<p>Tuesday 02 October:</p> <p>NO HARMONY TUTORIAL</p>
	Seminar	<p>Aural Seminar: Friday 05 October, 10am, 11am, 12pm in G17</p> <p>Tutor: Harrison Collins</p> <p>REVISION, EXTENSION TASKS TBC</p> <p>Melodic Dictation Sight Singing – Strategies and Examples</p> <p>Music Literature: Brahms <i>Symphony No. 4</i> [1884-85]; Beethoven <i>Piano Concerto No. 5 in Eb Major</i> ('Emperor') [1809-11]; Mendelsohn <i>Violin Concerto in E Minor Op. 64</i> [1844-5]</p>
Week 11: 8 October - 14 October	Lecture	<p>Harmony Lecture: Monday 08 October, 11am, G17</p> <p>Lecturer: Alister Spence</p> <p>Chord voicings and inversions.</p>
	Tutorial	<p>Harmony Tutorial: Tuesday 09 October, 10am, 11am, 12pm, in G18</p> <p>Tutor: Paul Cutlan</p> <p>Revision of harmonic concepts.</p>
	Seminar	<p>Aural Seminar: Friday 12 October, 10am, 11am, 12pm in G17</p> <p>Tutor: Harrison Collins</p>

		<p>REVISION, EXTENSION TASKS TBC</p> <p>Melodic Dictation Sight Singing Examples</p> <p>Music Literature: Bartók <i>Music for Strings Percussion and Celesta</i> [1937]; Stravinsky <i>Symphonies of Wind Instruments</i> [1947 version]</p>
Week 12: 15 October - 21 October	Lecture	<p>Harmony Lecture: Monday 15 October, 11am, G17</p> <p>Lecturer: Sandy Evans</p> <p>Chromaticism and polytonality</p>
	Tutorial	<p>Harmony Tutorial: Tuesday 16 October, 10am, 11am, 12pm, in G18</p> <p>Tutor: Paul Cutlan</p> <p>Revision of harmonic concepts.</p>
	Seminar	<p>Aural Seminar: Friday 19 October, 10am, 11am, 12pm in G17</p> <p>Tutor: Harrison Collins</p> <p>SIGHT SINGING TEST</p> <p>Melodic Dictation Sight Singing Examples</p> <p>Music Literature: Sonny Rollins "St Thomas"; Thelonius Monk "Straight Chaser"; Miles Davis Nonet "Moon Dreams"</p>
Week 13: 22 October - 28 October	Lecture	<p>Harmony Lecture: Monday 22 October, 11am, G17</p> <p>Lecturer: Alister Spence</p> <p>Other harmonic logics in jazz and improvised music.</p>
	Tutorial	<p>Harmony Tutorial: Tuesday 23 October, 10am, 11am, 12pm, in G18</p> <p>Tutor: Paul Cutlan</p> <p>Revision of harmonic concepts.</p>
	Seminar	<p>Aural Seminar: Friday 26 October, 10am, 11am, 12pm in G17</p>

Tutor: Harrison Collins

MUSIC LITERATURE EXAM - students to attend the Exam held at their normal Aural Seminar times.

Resources

Prescribed Resources

The Musicians's Guide to Theory and Analysis (2010)

Recommended Resources

Book – The Jazz Theory Book by Mark Levine (2011)

Course Evaluation and Development

Student feedback on this course is gathered periodically and is always carefully considered with a view to acting on it constructively wherever possible. Feedback is gathered by various means including the occasional informal on-line questionnaire and via the more formal myExperience Process.

In light of previous feedback from students in this course more focus has been given to understanding harmony and harmonic concepts as they relate to jazz and other music styles. Similarly, a broader range of musical styles is referenced and examined, especially within the aural and music literature components, in order to further enhance and consolidate the student's understanding of those concepts.

Image Credit

Front page photograph by Alister Spence

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