

Unit outline for Hsm222.7 Harmony and Analysis

Name of unit
HM2227 Harmony and Analysis

Unit description
In this unit, students will develop higher order musicianship skills. By learning to analyse the work of professional musicians, students will gain a deeper understanding of music concepts and techniques that they can then use in their own music. By building upon fundamentals of music notation, students will develop their understanding of extended chords, harmonisation, and countermelody techniques, particularly in jazz and classical styles. Transposition for a variety of instruments and arranging of music in theme and variations form will give students the opportunity to utilise their theoretical knowledge while adapting music for other purposes. Students will be introduced to composition techniques to create their own music, while Sibelius Shortcuts will be explored as a software program used to notate music. Essential aural skills will be practised, extended, and refined within this unit.

SECTION 1 – GENERAL INFORMATION (CORE)

Administrative details

Associated higher education awards (for example, Bachelor, Diploma)	Duration (for example, one semester, full year)	Level (for example, introductory, intermediate, advanced level, 1st year, 2nd year, 3rd year)	Unit coordinator
Bachelor of Music	One semester	Advanced	Approved Adjunct Lecturer

Core or elective unit

Indicate if the unit is a:

- core unit
- elective unit
- other (please specify below):

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Unit weighting

Using the table below, indicate the credit point weighting of this unit and the credit point total for the course of study (for example, 10 credit points for the unit and 320 credit points for the course of study).

Unit credit points Example: 10 credit points	Total course credit points Example: 320 credit points
0.125 EFTSL, 6 cps	144 cps

Student workload

Using the table below, indicate the expected student workload per week for this unit.

No. timetabled hours per week (1)	No. personal study hours per week (2)	Total workload hours per week (3)
3 hrs/week	6 hrs/week	9 hrs/week (16 weeks)

(1) Total time spent per week at lectures, tutorials, clinical and other placements, etc.

(2) Total time students are expected to spend per week in studying, completing assignments, etc.

(3) Sum of (1) and (2) equals workload hours.

For those students requiring additional English language support, how many additional hours per week is it expected that they will undertake?

Additional English language support: 0 hours per week

Prerequisites and co-requisites

Are students required to have undertaken a prerequisite or co-requisite unit for this unit?

Yes No

If **YES**, provide details of the prerequisite or co-requisite requirements below.

HSM1215 Fundamentals of Music Notation and Aural Skills - prerequisite

Other resource requirements

Do students require access to specialist facilities and/or equipment for this unit (for example, special computer access, physical education equipment)?

Yes No

If **YES**, provide details of specialist facilities and/or equipment below.

A computer area is available for student use, equipped with Sibelius music notation and composition software and keyboards, and wireless mixing deck.

SECTION 2 – ACADEMIC DETAILS (CORE)

Learning outcomes for the unit On successful completion of this unit students will be able to:
1. Demonstrate the form and structure of music through score analysis, aurally and historically.
2. Apply with well-developed judgement, counter melody and compositional techniques to music.
3. Transpose and write music for a variety of instruments, ensembles and timbres.
4. Demonstrate advanced technical capability with notation softwares.

Topics included in the unit
1. Instrumental and melodic transposition
2. Counter melody and composition techniques
3. Form in Music
4. Scoring ensembles, orchestration and jazz ensembles
5. Sibelius shortcuts and techniques expanded

Assessment tasks			
Type (1) (see examples noted below this table)	When assessed – year, session and week (for example, year 1, semester 1, week 1)	Weighting (% of total marks for unit)	Cross reference to learning outcomes
Exam 1.5 hour exam covering aural, theoretical and scoring from throughout the semester.	Year 1 Semester 2 Weeks 14	40%	1, 2, 3
Arrangement 32 – 40 bar arrangement changing a ‘pop’ song into another style of music, demonstrating musical complexity. Explain the process to your peers.	Year 1 Semester 2 Week 7	30%	4
Theory Folio Complete a theory folio (ten tasks) incorporating class tasks including theme and variation form, ensemble scoring, and counter melody activities.	Year 1 Semester 2 Week 12	30%	1, 2, 3

(1) Examples of types of assessment tasks include: assignments; examinations; group projects; online quizzes/tests; presentations; work-based projects; and reflective journals. Ensure that details of the types of assessment tasks are included such as specific topics, duration/length/word limit of assessment and any specific formats.

2.1 Prescribed and recommended reading

Provide below, in formal reference format, a list of the prescribed and recommended reading for the unit.

Benjamin, Horvit & Nelson (2015). *Techniques and Materials of Music: From the Common Practice Period through the Twentieth Century*. Baxter Publishing, USA.

Gauldin, R. (2004). *Harmonic Practice in Tonal Music* (2nd ed.): Norton

Judd, C. (Ed.). (2017). *Musical Theory in the Renaissance*: Routledge

Kostka, S., Clendinning, J. P., Ottman, R., & Phillips, J. (1995). *Tonal Harmony with an Introduction to Twentieth-Ce*: McGraw-Hill.

Pearsall, E. (2012). *Twentieth-century music theory and practice*: Routledge.

Phillips, J., Murphy, P., Marvin, E. W., & Clendinning, J. P. (2011). *The Musician's Guide to Aural Skills: Ear-training and Composition*: WW Norton & Company.

Sarath, E. (2013). *Music theory through improvisation: A new approach to musicianship training*: Routledge.

Shuker, R. (2017). *Popular music: The key concepts*: Taylor & Francis

Spencer, P. & Bennett, B. (2012). *The Practice of Harmony* (6th ed.): Pearson

Turek, R., & McCarthy, D. (2014). *Theory for Today's Musician*, (eBook): Routledge.