



Subject Name	<i>Aural and Analysis 4</i>
Subject Code	22104
Credit Points	3
Award(s):	<i>Bachelor of Music in Jazz Performance</i>
Core/Elective:	<i>Core</i>
Pre/Co-requisites:	<i>Aural and Analysis 3</i>
Modes:	<i>Full-Time. On Campus only</i>
Delivery / Contact hours	<i>1.5 hr Lecture per week for 13 weeks</i>
Subject Coordinator:	<i>Dan Quigley</i>
Teaching Staff:	<i>Paula Girvan</i>

Subject Rationale:	<p><i>Musicians (and particularly jazz musicians) rely heavily on aural acuity in making appropriate interactions during performance. This subject unites the areas of listening, aural analysis and memory and is therefore critical to overall progress for each student, because it re-establishes the ear as the primary element in the creation and reception of jazz music.</i></p> <p><i>In the context of this course,</i> through aural analysis this subject enhances performance through the development of aural memory and awareness, and integrates with other subjects by developing aural recognition of rhythmic, harmonic (diatonic and modal) and melodic elements of set repertoire. Through aural analysis, this subject broadens stylistic knowledge in parallel with <i>Jazz in Context</i>, and the practice-based classes.</p> <p><i>Aural & Analysis classes develop aural awareness through multi-tasking, combining such skills as listening, aural modelling, conceptual tasking, analysing, performance, sight-singing, memorisation and improvisation in an interactive group.</i></p>
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Learning Outcomes:	Aural and Analysis 4 continues to advance aural awareness through recognition of increasingly complex intervals, intonation, chord quality, and rhythm and chord progressions, including modes, transcriptions and perception of texture/timbre as set for this level. On successful completion of the subject, students will be able to:
1.	Recognise, aurally analyse and accurately reproduce intervals and chords set for this level.
2.	Aurally analyse chord quality and progressions set for this level and those which have been set for previous levels
3.	Recognise and correctly reproduce increasingly complex rhythmic patterns as set for this level. timbral and textural detail and variance
4.	Aurally analyse timbral and textural detail and variance
5.	Perform tasks involving aural cognition and coordination, e.g. identifying and responding to indifferent intonation; accurately transcribing musical elements

Week	Topics			
	Intervals	Chords	Progressions	Rhythms
1	All intervals up to 8ve	Triads – Maj, Min, Aug, Dim.	Turnarounds IMaj –vi-7–ii-7–V7	6/8 Time signature – Simple Rhythm 2/4, 4/4
2	All intervals up to 8ve	Triads – Maj, Min, Aug, Dim.	Turnarounds IMaj –VI7–ii-7–V7	6/8 Time signature – Simple Rhythm 2/4, ¾
3	All intervals up to 8ve. Maj/Min 9 Asc./Desc	Modes – Dorian - Aeolian	Turnarounds iii-7– VI7 – ii-7 – V7.	9/8 Time signature
4	ASSESSMENT	ASSESSMENT	ASSESSMENT	ASSESSMENT
5	All intervals up to 8ve. Maj/Min 9 Asc./Desc	Modes – Phrygian - Locrian	Turnarounds iii-7– VI7 – ii-7 – V7.	9/8 Time signature
6	All intervals up to 8ve. Maj/Min 10 th	Modes – Ionian – Lydian - Mixolydian	Turnarounds with tri-tone sub	5/8 Time signature
7	All intervals up to 8ve. Maj/Min 11 th	Melodic Minor Modes – Lyd. Dom. – Alt. Dom	Turnarounds with Tri-tone sub & secondary dom.	7/8 Time signature
8	ASSESSMENT	ASSESSMENT	ASSESSMENT	ASSESSMENT
9	All intervals up to 8ve. Maj/Min 12 th	All Modes – Major and Mel. Min	Rhythm Changes	Recognise time sigs. 5/8, 6/8, 7/8, 9/8
10	All intervals up to 8ve. Maj/Min 12 th	All Modes – Major and Mel. Min	Herbie Hancock “Apologies”	Recognise time sigs. 5/8, 6/8, 7/8, 9/8
11	All intervals up to 8ve. Maj/Min 13 th	All Modes – Major and Mel. Min Symmetrical scales	Lee Morgan “Cornbread”	Recognise all time signatures
12	All intervals up to 13 th Maj and Min	and Mel. Min Symmetrical scales	Monk “In walked Bud”	Recognise all time signatures
13	All intervals up to 8ve. Maj/Min 11 th	Melodic Minor Modes – Lyd. Dom. – Alt. Dom	Turnarounds with Tri-tone sub & secondary dom.	7/8 Time signature

Set Text Requirements:

1. Auralia Software (version 3.5 for Windows) (version 2 for Mac)

Recommended readings:

1. Thom D. Mason (1997) <i>The Art of Hearing</i> . Hal Leonard Corporation
2. Harry Pickens (1996) <i>Ear Training for the Jazz Musician</i> . Indiana: Aebersold

Online Journals: Accessible through library services on campus

1. Oxford Online Dictionary - www.oxfordmusiconline.com
2. Globethics – www.globethics.net
3. Equinox Jazz Research Journal – www.equinoxjournals.com/JAZZ/index
4. Questia – www.questia.com/journals

Assessment:

Assessment Item	Topic/s	Learning Outcomes assessed (LO)	Week Content Delivered	Due	Weighting
Individual Assessment:	Recognition of Intervals, Chords	1,2,3	1 – 5	Week 4	20%
Individual Assessment:	Recognition of Modes, Chord Progressions	1,4,5	1 – 8	Week 8	20%
IN-CLASS TEST	Recognise & reproduce Rhythm, Melodies, Intervals, Chord progressions	1,3,5	1 – 13	Exam period	25%
Transcription Assignment: melodic/harmonic from recorded source	Aural Analysis	1,2,3,4,5		Week 13	25%
Attendance					10%

Assessment items

A satisfactory attempt to complete all assessment items is a pre-requisite for the award of a final result in this subject.

All assessment items are to be handed in to the office unless specified by lecturer.

Assessment items will be stamped with the date on the day the assignment is submitted.

Assessment items that are late will incur a penalty of a reduction in overall marks for the subject. Lecturers will deduct an initial 10% plus 1% for everyday the assessment item is past its due date.