



# MUS 204

## Music at the Limits: Experimentation and Innovation

S2 Day 2014

*Dept of Media, Music & Cultural Studies*

### Contents

---

<u>General Information</u>	2
<u>Learning Outcomes</u>	2
<u>General Assessment Information</u>	3
<u>Assessment Tasks</u>	3
<u>Delivery and Resources</u>	5
<u>Unit Schedule</u>	6
<u>Policies and Procedures</u>	7
<u>Graduate Capabilities</u>	9
<u>Changes from Previous Offering</u>	12

---

#### **Disclaimer**

Macquarie University has taken all reasonable measures to ensure the information in this publication is accurate and up-to-date. However, the information may change or become out-dated as a result of change in University policies, procedures or rules. The University reserves the right to make changes to any information in this publication without notice. Users of this publication are advised to check the website version of this publication [or the relevant faculty or department] before acting on any information in this publication.

## General Information

Unit convenor and teaching staff

Tutor

Jamie Gabriel

[jamie.gabriel@mq.edu.au](mailto:jamie.gabriel@mq.edu.au)

Contact via [jamie.gabriel@mq.edu.au](mailto:jamie.gabriel@mq.edu.au)

By appointment

Unit Convenor/Lecturer

Julian Knowles

[julian.knowles@mq.edu.au](mailto:julian.knowles@mq.edu.au)

Contact via [julian.knowles@mq.edu.au](mailto:julian.knowles@mq.edu.au)

By appointment

Credit points

3

Prerequisites

15cp

Corequisites

Co-badged status

Unit description

This unit addresses various progressive/avant-garde sound explorations that arose in the twentieth century. Key figures and movements that have shaped the evolution of contemporary music will be examined. The unit also addresses contemporary approaches to musical hybridity and sound production as related to contemporary performance practice in a globalized environment. In particular, the unit will explore examples of creativity from the areas of progressive rock, world music, jazz and digital production.

## Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

## Learning Outcomes

On successful completion of this unit, you will be able to:

demonstrate an historical knowledge of the seminal moments in contemporary music practice.

demonstrate an understanding for the way changes in musical practice reflect broader changes within society.

analyse the way technological developments affect musical practice.

create musical works that draw on historical models within contemporary music.

## General Assessment Information

### Assignment submissions:

All written assignment submissions are to be made via TurnItIn. Creative works are to be uploaded to a streaming service (eg SoundCloud) with a working link provided in the documentation submitted via TurnItIn.

## Assessment Tasks

Name	Weighting	Due
<a href="#"><u>Mid-Semester Test</u></a>	20%	Week 5
<a href="#"><u>Concept Essay</u></a>	40%	Week 8
<a href="#"><u>Creative/Analysis Task</u></a>	40%	Week 13

## Mid-Semester Test

Due: **Week 5**

Weighting: **20%**

This test will be based around the unit content for weeks 1 - 5. Questions may relate to the readings, the lectures and/or the listening examples. The test will be given during the tutorial times in Week 5

### Grading Criteria:

1. Capacity to identify key works in repertoire through listening
2. Capacity to successfully locate works in a historical context and field of genres
3. Capacity to analyse and describe musical works in an aural test context

On successful completion you will be able to:

- demonstrate an historical knowledge of the seminal moments in contemporary music practice.
- demonstrate an understanding for the way changes in musical practice reflect broader changes within society.
- analyse the way technological developments affect musical practice.

## Concept Essay

Due: **Week 8**

Weighting: **40%**

Students will write an essay of 2000 words length based on a topic chosen from a list of options provided by the lecturer. The essay topics will draw on unit content and require students to explore concepts of experimentation in contemporary music. The essay will require students to demonstrate their understanding for the way particular music practitioners stretched the boundaries of conventional music practice.

### Grading Criteria:

1. Capacity to coherently and comprehensively deal with the chosen topic.
2. Capacity to locate appropriate sources used and correctly reference materials.
3. Capacity to synthesize information from a number of different sources.
4. Capacity to write coherently in appropriate academic style.
5. Demonstrate learning associated with the unit content.

On successful completion you will be able to:

- demonstrate an historical knowledge of the seminal moments in contemporary music practice.
- demonstrate an understanding for the way changes in musical practice reflect broader changes within society.
- analyse the way technological developments affect musical practice.

## Creative/Analysis Task

Due: **Week 13**

Weighting: **40%**

There are two options for this assignment. The first is more creatively oriented while the second is more analytically oriented. Choose either Option 1 OR Option 2.

### Option 1: Creative Task

Create a musical work that uses ideas examined in this unit. The work may be a song, instrumental composition or soundscape. The length of the musical work will depend on your individual project, but as a guideline will be between 3 and 4 minutes.

### Option 1 Grading Criteria

1. Capacity to extract, via analysis, the essential stylistic elements of a model musical work
2. Capacity to develop a new work that deploys the stylistic elements in musically successful ways

3. Capacity to articulate a clear creative rationale for the work in written form.
4. Successful delivery of the final work to an online music streaming/download service.

### **Option 2: Analytical Task**

Choose a musical work/event by a recognized musical artist and analyze the musical sounds within it. The analysis should begin with a detailed description of the sounds as well as the 'form' of the work. Thereafter, the analysis should explore the historical, technological, and/or social factors that influenced the creation of the work/event.

### **Option 2 Grading Criteria**

1. Capacity to recognise, interpret and articulate the formal and structural aspects of a musical work.
2. Capacity to situate a work in a field of practice and discuss its significant and impact.
3. Capacity to locate appropriate sources and correctly reference materials.
4. Capacity to synthesize information from a number of different sources.
5. Capacity to write coherently in appropriate academic style.

On successful completion you will be able to:

- demonstrate an historical knowledge of the seminal moments in contemporary music practice.
- demonstrate an understanding for the way changes in musical practice reflect broader changes within society.
- analyse the way technological developments affect musical practice.
- create musical works that draw on historical models within contemporary music.

## **Delivery and Resources**

**Delivery:** Day and online.

There is one lecture (face to face and online) and one 1-hour tutorial (face to face) per week.

The Week 1 lecture will be face to face and subsequent lectures (Weeks 2-13) will be delivered online with links from the unit iLearn site.

### **Suggested Readings**

Bennett, A. and Peterson, R.A (eds.) (2004) *Music Scenes: Local, Trans-Local and Virtual*, Nashville, TN: Vanderbilt University Press

Brend, M. (2012) *The sound of tomorrow: how electronic music was smuggled into the mainstream*, New York: Bloomsbury

Gendron, B. (2002) *Between Montmartre and the Mudd Club: Popular Music and the Avant-*

*Garde*, Chicago: University of Chicago Press

Gunderson, P. (2004). Danger Mouse's Grey Album, Mash-Ups, and the Age of Composition, *Postmodern Culture*, Issue 15, No.1

Hegarty, P. (2007) *Noise/Music: A History*, New York: Continuum International Publishing Group.

Kelly, C (2009) *Cracked media: the sound of malfunction*. Cambridge, Mass: MIT Press

Knowles, J. (2008) Liminal Electronic Musics: Post-Punk Experimentation in Australia in the 1970s-80s, *Sound: Space. Proceedings of the Australian Computer Music Conference 2008*, pp.37-45

Masters, M. (2007) *No Wave*. London: Black Dog Publishing.

Moore T. and Coley, B. (2008) *No Wave: Post-Punk and Underground*. New York 1976-1980

Nobakht, D. (2005) *Suicide: No Compromise*. London: SAF Publishing,

Osborn, B. (2013) Subverting the Verse-Chorus Paradigm: Terminally Climactic Forms in Recent Rock Music, *Music Theory Spectrum*, Vol. 25, No. 1 (Spring), pp. 23-47

Sherburne, P. (2001) 12k:between two points, *Organised Sound*, Vol. 6/3, pp. 171-176

Szepanski, A (2001) A mille plateaux manifesto, *Organised Sound*, Vol. 6/3, pp. 225-228

Tamm, E. (1995) *Brian Eno: His Music and the Vertical Colour of Sound*, Boston: Da Capo Press.

Walser, R. (1997) Eruptions: Heavy Metal Appropriations of Classical Virtuosity, in Gelder, K (ed.) *The Subcultures Reader*, London: Routledge

### **Listening Materials.**

Curated playlists of relevant musical works will be provided and students should listen to these in preparation for each lecture/tutorial. These will be made available via the music streaming service **Spotify** (<http://www.spotify.com>). Student will sign up for a **free** account and subscribe to the **MUS204** series of thematic playlists published from the account 'Julian Knowles'.

## **Unit Schedule**

### **Indicative weekly topics:**

Traditions of musical experimentation and concepts of the avant-garde

Art into Pop: 60s psychedelic music and pop/art cross-overs

No Wave and post-punk experimentation

Ambient music and field recording

Plunderphonics, cut-up and mash-up

Post-rock and math rock – new instrumentalism

Post-classical and alt. classical music

Playback media and turntablism

Minimalism – from repetition and drones, to minimal techno

Noise, lo-fi and tape

The extended guitar

Glitch and post digital

## **Policies and Procedures**

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy [http://mq.edu.au/policy/docs/academic\\_honesty/policy.html](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy [http://mq.edu.au/policy/docs/grievance\\_management/policy.html](http://mq.edu.au/policy/docs/grievance_management/policy.html)

Disruption to Studies Policy [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html) *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

## **Student Code of Conduct**

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: [https://students.mq.edu.au/support/student\\_conduct/](https://students.mq.edu.au/support/student_conduct/)

**Attendance** is compulsory.

### **Examination(s)**

There is a mid-term test in week 5, but no examination.

### **Assignment submission**

All assignments must be submitted via Turnitin, NOT by email. Pay close attention to the submission requirements outline in the assessment description. URLs (web links) for recorded media works must be tested and confirmed to be working prior to assignment submission.

Students must attach an Arts Faculty cover sheet to each assignment. Read, sign, and attach the declaration before submitting your work. Make sure to include the course number, your name

and your student number.

## Extensions

Extensions must be requested in advance directly from the lecturer and must be accompanied by evidence such as medical certification. Extensions may be requested using email and a copy of the lecturer's confirmation of the extension should be attached to the assignment.

## Late penalties

Late assignments (where no extension has been granted) will be penalised at 5% per day or part thereof past the due date.

## Additional information

MMCCS website [https://www.mq.edu.au/about\\_us/faculties\\_and\\_departments/faculty\\_of\\_arts/departments/media\\_music\\_communication\\_and\\_cultural\\_studies/](https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments/media_music_communication_and_cultural_studies/)

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

## Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

## Learning Skills

Learning Skills ([mq.edu.au/learningskills](http://mq.edu.au/learningskills)) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

## Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

## Student Enquiries

For all student enquiries, visit Student Connect at [ask.mq.edu.au](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy



applies to all who connect to the MQ network including students.

## **Graduate Capabilities**

### **Capable of Professional and Personal Judgement and Initiative**

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

#### **Learning outcome**

- create musical works that draw on historical models within contemporary music.

### **Commitment to Continuous Learning**

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

#### **Learning outcome**

- create musical works that draw on historical models within contemporary music.

### **Discipline Specific Knowledge and Skills**

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

#### **Learning outcomes**

- demonstrate an historical knowledge of the seminal moments in contemporary music practice.
- demonstrate an understanding for the way changes in musical practice reflect broader changes within society.

- analyse the way technological developments affect musical practice.
- create musical works that draw on historical models within contemporary music.

## **Assessment tasks**

- Mid-Semester Test
- Concept Essay
- Creative/Analysis Task

## **Critical, Analytical and Integrative Thinking**

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

## **Learning outcomes**

- demonstrate an historical knowledge of the seminal moments in contemporary music practice.
- demonstrate an understanding for the way changes in musical practice reflect broader changes within society.
- analyse the way technological developments affect musical practice.
- create musical works that draw on historical models within contemporary music.

## **Assessment tasks**

- Mid-Semester Test
- Concept Essay
- Creative/Analysis Task

## **Problem Solving and Research Capability**

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

## **Learning outcomes**

- demonstrate an understanding for the way changes in musical practice reflect broader changes within society.

- analyse the way technological developments affect musical practice.
- create musical works that draw on historical models within contemporary music.

## **Assessment tasks**

- Concept Essay
- Creative/Analysis Task

## **Creative and Innovative**

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

## **Learning outcomes**

- demonstrate an historical knowledge of the seminal moments in contemporary music practice.
- analyse the way technological developments affect musical practice.
- create musical works that draw on historical models within contemporary music.

## **Assessment task**

- Creative/Analysis Task

## **Effective Communication**

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

## **Learning outcome**

- demonstrate an understanding for the way changes in musical practice reflect broader changes within society.

## **Assessment task**

- Concept Essay

## **Engaged and Ethical Local and Global citizens**

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded,

sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

### **Learning outcomes**

- demonstrate an understanding for the way changes in musical practice reflect broader changes within society.
- analyse the way technological developments affect musical practice.
- create musical works that draw on historical models within contemporary music.

### **Assessment tasks**

- Concept Essay
- Creative/Analysis Task

## **Socially and Environmentally Active and Responsible**

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

### **Learning outcomes**

- demonstrate an understanding for the way changes in musical practice reflect broader changes within society.
- analyse the way technological developments affect musical practice.

## **Changes from Previous Offering**

Following a face to face Week 1 lecture, subsequent lectures for MUS204 will be delivered online from Week 2. Links to recorded lectures will be available on the unit iLearn site.