



# MUS 204

## Music at the Limits: Experimentation and Innovation

S2 Day 2019

*Department of Media, Music, Communication and Cultural Studies*

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#### **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

Convenor

Mary Mainsbridge

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Contact via Email

10HA 165E

By appointment

Credit points

3

Prerequisites

15cp at 100 level or above

Corequisites

Co-badged status

Unit description

This unit addresses experimentation and innovation in the context of popular music. It examines key movements, innovations, and major ideas that have shaped, and continue to shape, the evolution of musical forms and practices. The unit addresses musical hybridity and innovative approaches to songwriting and record production. A broad range of music is examined and discussed; including psychedelic music, punk/post-punk, ambient, mash-up, minimal techno and electronics, glitch and noise, post-rock and post-classical music. Students will gain a current and historical overview of the dynamic pattern of innovative ideas in music across writing, performance and production and the way in which underground music scenes have influenced the mainstream.

## 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

### Assessment 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. URLs (web links) for recorded media works must be tested and confirmed to be working prior to assignment submission.

Assessment standards in this unit align with the University's grade descriptors, available at:

<https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/assessment>

Examples of relevant and related assessment tasks will be made available on iLearn and will be discussed in tutorials.

### Late Submission Penalty

Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (incl. weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests.

## Assessment Tasks

Name	Weighting	Hurdle	Due
<a href="#"><u>Concept Essay</u></a>	40%	No	Week 8, 4 October 2019
<a href="#"><u>Creative/Analysis Task</u></a>	60%	No	Week 13, 8 November 2019

### Concept Essay

Due: **Week 8, 4 October 2019**

Weighting: **40%**

Students will write an essay of 2,000 words 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. The essay is to be submitted via the Turnitin link on the unit's iLearn site.

**Assessment 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 synthesise information from a number of different sources.
4. Capacity to write coherently in an appropriate academic style.
5. Demonstrate learning associated with the unit content.

This Assessment Task relates to the following 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.

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, 8 November 2019**

Weighting: **60%**

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. The work is to be uploaded to a music streaming service such as Soundcloud. The work is to be accompanied by a written reflection of 1,000 words containing the online link to the musical work, submitted to Turnitin. The completed work will be presented during Week 13, accompanied by an explanation of the key techniques employed in the creative process.

### **Option 1 Assessment 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 recognised musical artist and analyse the musical sounds within it. The 2,000 word 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. The analysis is to be submitted through Turnitin and presented during tutorials in Week 13.

### **Option 2 Assessment 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 significance and impact.
3. Capacity to locate appropriate sources and correctly reference materials.
4. Capacity to synthesise information from a number of different sources.
5. Capacity to write coherently in an appropriate academic style.

This Assessment Task relates to the following 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.

On successful completion you will be able to:

- Demonstrate an historical knowledge of the seminal moments in contemporary music practice.
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- 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. Tutorials start in Week 2.

### Attendance

Attendance is compulsory. Missing more than two weeks will affect your performance in this unit. If you have missed a week, medical certification or other evidence of disruption must be provided. A roll will be taken in the first 10 minutes of every lecture. Students entering late are responsible for making themselves known to the tutor so they can be marked as in attendance.

### Feedback

Feedback in this unit is available in multiple forms: informal feedback through the 'announcement' function in iLearn, if there are points of relevance to the whole class; in email communication with individual students by the convenor in response to questions related to unit activities; in personal consultations by phone or face to face as requested by appointment; as general comment, rubric and in-text comments attached to assignments marked in Turnitin.

### Recommended 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

Spencer, A. (2005) *DIY: the rise of lo-fi culture*. London: Marion Boyers.

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

Links to required weekly readings will be available online via the unit's iLearn site. Suggested readings for further research will be discussed in lectures. Full reading lists will be provided on iLearn.

## Listening

Curated playlists of relevant musical works will be supplied 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>). Students can sign up for a **free** account and subscribe to the **MUS204** series of thematic playlists published from the account 'Julian Knowles'. Students are also encouraged to share links to related audio-visual materials through the group forum on the unit's iLearn site group forum or during tutorials.

## Unit Schedule

### 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 \(https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central\)](https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central). Students should be aware of the following policies in particular with regard to Learning and Teaching:

- [Academic Appeals Policy](#)
- [Academic Integrity Policy](#)
- [Academic Progression Policy](#)
- [Assessment Policy](#)
- [Fitness to Practice Procedure](#)
- [Grade Appeal Policy](#)
- [Complaint Management Procedure for Students and Members of the Public](#)
- [Special Consideration Policy](#) (**Note:** *The Special Consideration Policy is effective from 4 December 2017 and replaces the Disruption to Studies Policy.*)

Undergraduate students seeking more policy resources can visit the [Student Policy Gateway \(https://students.mq.edu.au/support/study/student-policy-gateway\)](https://students.mq.edu.au/support/study/student-policy-gateway). It is your one-stop-shop for the key policies you need to know about throughout your undergraduate student journey.

If you would like to see all the policies relevant to Learning and Teaching visit [Policy Central \(https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central\)](https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/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/study/getting-started/student-conduct>

## Results

Results published on platform other than [eStudent](#), (eg. iLearn, Coursera etc.) or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit [ask.mq.edu.au](https://ask.mq.edu.au) or if you are a Global MBA student contact [globalmba.support@mq.edu.au](mailto:globalmba.support@mq.edu.au)

## 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](#)

## Additional information

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

If you are a Global MBA student contact [globalmba.support@mq.edu.au](mailto:globalmba.support@mq.edu.au)

## IT Help

For help with University computer systems and technology, visit [http://www.mq.edu.au/about\\_us/offices\\_and\\_units/information\\_technology/help/](http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/).

When using the University's IT, you must adhere to the [Acceptable Use of IT Resources Policy](#). The policy applies to all who connect to the MQ network including students.

## Graduate Capabilities

### 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 tasks**

- Concept Essay
- Creative/Analysis Task

## **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 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**

- Concept Essay
- Creative/Analysis Task

## **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 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**

- Concept Essay
- Creative/Analysis Task

## **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**

- 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**

- 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 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**

- Concept Essay
- 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 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**

- Concept Essay
- Creative/Analysis Task

## **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.

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

## **Assessment tasks**

- Concept Essay
- Creative/Analysis Task

## **Changes since First Published**

<b>Date</b>	<b>Description</b>
05/07/2019	Both assessment dates have been changed from 2018 to 2019.