

Department of Music (2020-21)

EAST 300 ASA and Aural Skills II (6 credits) T/Th 8:45-10:15 on-line

Prerequisite: EAST 200.

This course is a continuation of EAST 200 based upon the principles of auditory scene analysis and critical listening. It extends the development of fundamental aural skills critical to students in electroacoustics. The course integrates electroacoustic analysis with music technology through detailed study of representative electroacoustic works. A number of digital studio techniques, such as envelopes, EQ, compression, reverb, and time stretching/pitch shifting, are also studied in this context. NOTE: Students who have received credit for this topic under an EAMT 399 number may not take this course for credit.

EAST 300 is comprised of **two components**, each given on a different day of the week, and each worth the same amount of credit (3 credits for each half).

1. Given on Tuesdays by Professor John Winiarz: Tonal / metric aural training within a creative context. It will be coordinated with the ASA portion and Theory MIDIstration course (EAST310).
2. Given on Thursdays by Professor Eldad Tsabary: ASA inspired aural training through analysis of EA repertoire.

EAST 300 Tonal / Metric aural training component

Professor John Winiarz e-mail: for assignments: winiarz@bell.net,
E-mail: for messages: john.winiarz@concordia.ca
Office: Zoom meetings by appointment

The tonal/metric component of EAST 300 is designed to develop the essential aural skills important to musicians. The course will include practise in sight singing, reading rhythms, keyboard performance, as well as refining aural recall by way of melodic, harmonic and rhythmic dictation and perception exercises.

Musical materials from a wide variety of periods and styles will be used. Elements from the EAST 310 Theory MIDIstration II course will be practised within the class, including selections from the following topics: Motives, archetype melodies shapes, major and minor scales, other scales, modes, triads and chords, progressions, figuration tones, rhythmic studies, two-part counterpoint, imitation and musical canons, interval and 12-tone music, timbre and the instruments of the orchestra, various types of texture.

Skills to be developed and demonstrated: Core skills to be developed and demonstrated in this course are improving the skills needed to perform and comprehend tonal and metric music. Perception skills will be enhanced through the exercises and drills in the course. This will include specialized studies exploring fundamentals- rhythm, pitch (intervals, scales, melody, counterpoint, harmony), expression (amplitude/dynamics), and considerations of acoustic and sampled instruments, timbre and orchestration.

Student requirements: Students are expected to participate fully in all training sessions, to practise individually on a regular basis and to attend/view the weekly class meetings presented on Zoom which will be given at the class time and be available though the course moodle website.

Course Materials: *There is no required textbook for this course.*

The student must have a computer, and must be able to submit their work by e-mail.

Student performances will be submitted on audio recordings (mp3 preferred) therefore an audio editing application required.

Student dictation/perception exercises will be submitted as pdf documents.
A notation program and/or the ability to make quality scans of written work is required.

The practise exercises will be posted on the course Moodle.

Dictation practise will include the Concordia Dictation CDs These are available on the course moodle (see complete collection at the EAST section).

Other materials from various sources will be included in the class work, including excerpts from the following reference texts:

-Berkowitz, Frontier, Kraft, *A New Approach to Sight Singing*, Fourth Edition, W.W. Norton & Company New York/London 1997.

-Benjamin, Horvit and Nelson, *Music for Sight Singing*, Second Edition, Wadsworth Publishing Company 1994.

-Edlund, Lars, *Modus Novus* , Edition Wilhelm Hansen Stockhom 1963.

-Kraft, Leo, *A New Approach to Ear Training A Programmed Course in Melodic and Harmonic Dictation*, Second Edition, W.W. Norton & Company New York/London 1999.

-Hindemith, *Elementary Training for Musicians*, Schott Music Corp. New York, N.Y. Second Edition Revised, 1949.

Links:

1. Theory Guide and Workbook by Kevin Austin (available on the EaSt Moodle site)
2. teoria Music Theory Web by José Rodriguez <http://www.teoria.com/index.php>
3. Music Theory lessons, exercises etc. at: www.musictheory.net
4. Concordia Dictation CDs (available on the EaSt Moodle site)

Other Links:

-Major/Minor in Electroacoustics at Concordia University:
<http://music.concordia.ca/music-programs/undergraduate/majorminor-in-electroacoustic-studies/index.php>

-Canadian Electroacoustic Community - <http://cec.concordia.ca/>

-Handbook for Acoustic Ecology- <https://www.sfu.ca/sonic-studio-webdav/handbook/index.html>

-Ears: Electroacoustic Resource Site - <http://www.ears.dmu.ac.uk>

-Computer Music Journal - <http://www.mitpressjournals.org/loi/comj>

- Concordia East Student Association (CESSA) –
<http://www.concordia.ca/finearts/music/student-life/cessa.html>

-Library Web site - <http://library.concordia.ca>

Evaluation:

1. There will be 8 tests, each one is worth 10% $8 \times 10 = 80\%$:

Fall Semester $4 \times 10 = 40\%$

Text Winter Semester $4 \times 10 = 40\%$

Dictation Test

Performance Test

Dictation Test

Performance Test

Oct. 13

Oct. 20

Feb. 9

Feb. 16

Dec. 1

Dec. 8

March 30

Apr. 6

Note : this schedule is subject to change

2. Participation (10 marks each semester)..... $2 \times 10 = 20\%$

Total.....100%

Please note: The regularity of homework delivery, participation, and the overall quality of the work will be taken into consideration when fixing the final grade. Thus, the final grade is not necessarily a pure mathematical average. Late assignments will be accepted only up to one week after their due date, and will have a degree of their mark deducted per day, (ex. B+, B, B- etc.) unless there is evidence of a medical or similarly incapacitating situation.

Letter Grade Equivalents

A+ = 92 - 100	A = 85-91	A- = 80-84
B+ = 77 - 79	B = 73-76	B- = 70-72
C+ = 67 - 69	C = 63-66	C- = 60-62
		FNS = 0-59

N.B. To pass this course a mark of 60% (C-) or higher is necessary. If you are in doubt about the theoretical issues or exercises discussed and practised in class, please contact me as soon as possible for additional help. Since discussions and demonstrations are essential for developing strong approaches to the material, it is highly recommended that students view all the recorded classes. A student will be asked to clarify consistent absence from the class.

Grading:

- A: Excellent, outstanding, all the assignment submitted, very clearly presented, a minimum of problems, some originality demonstrated.
- B: Good to very good, all assignment submitted, clearly presented, generally good control of the material.
- C: Satisfactory, "middling" or average, all assignment submitted competently done.

No incompletes (INC) will be given, except under unusual (medical etc.) circumstances. There are no supplemental examinations provided.

Behaviour

All individuals participating in courses are expected to be professional and constructive throughout the course, including in their communications. Concordia students are subject to the Code of Rights and Responsibilities which applies both when students are physically and virtually engaged in any University activity, including classes, seminars, meetings, etc. Students engaged in University activities must respect this Code when engaging with any members of the Concordia community, including faculty, staff, and students, whether such interactions are verbal or in writing, face to face or online/virtual. Failing to comply with the Code may result in charges and sanctions, as outlined in the Code.

Intellectual property

Content belonging to instructors shared in online courses, including, but not limited to, online lectures, course notes, and video recordings of classes remain the intellectual property of the faculty member. It may not be distributed, published or broadcast, in whole or in part, without the express permission of the faculty member. Students are also forbidden to use their own means of recording any elements of an online class or lecture without express permission of the instructor. Any unauthorized sharing of course content may constitute a breach of the Academic Code of Conduct and/or the Code of Rights and Responsibilities. As specified in the Policy on Intellectual Property, the University does not claim any ownership of or interest in any student IP. All university members retain copyright over their work.

Ethical behaviour

The most common offense under the Academic Code of Conduct is plagiarism, which the Code defines as “the presentation of the work of another person as one’s own or without proper acknowledgement.”

This includes material copied word for word from books, journals, Internet sites, professor’s course notes, etc. It refers to material that is paraphrased but closely resembles the original source. It also includes for example the work of a fellow student, an answer on a quiz, data for a lab report, a paper or assignment completed by another student. It might be a paper purchased from any source. Plagiarism does not refer to words alone –it can refer to copying images, graphs, tables and ideas.

“Presentation” is not limited to written work. It includes oral presentations, computer assignments and artistic works. Finally, if you translate the work of another person into any other language and do not cite the source, this is also plagiarism. In Simple Words: Do not copy, paraphrase or translate anything from anywhere without saying where you obtained it. (Source: The Academic Integrity Website: concordia.ca/students/academic-integrity)

Extraordinary circumstances

In the event of extraordinary circumstances and pursuant to the Academic Regulations, the University may modify the delivery, content, structure, forum, location and/or evaluation scheme. In the event of such extraordinary circumstances, students will be informed of the changes.

For the University’s Covid-19 related regulations, procedures and expectations, see:

<http://www.concordia.ca/coronavirus.html>

List of Student Services

Access Centre for Students with Disabilities: concordia.ca/students/accessibility

Counselling and Psychological Services: concordia.ca/students/counselling-life-skills

Concordia Library Citation and Style Guides:
<https://library.concordia.ca/help/citing>

Health Services: concordia.ca/students/health

Financial Aid and Awards: concordia.ca/offices/faao

Academic Integrity: concordia.ca/students/academic-integrity

Dean of Students Office: concordia.ca/offices/dean-students

International Students Office: concordia.ca/students/international

Student Hub: concordia.ca/students

Sexual Assault Resource Centre: concordia.ca/students/sexual-assault

As a Concordia student, you are a member of the Concordia Student Union and have many resources available to you, including:

HOJO (Off Campus Housing and Job Bank): csu.qc.ca/services/housing-and-job-bank-hojo/

CSU Advocacy Centre: csu.qc.ca/services/advocacy-centre/

Aboriginal Student Resource Centre: concordia.ca/students/aboriginal