



UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



MUSC1602

Materials and Structures of Music 1

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
John Peterson	j.peterson@unsw.edu.au		Office, Webster 105	9385 4870

Lecturers

Name	Email	Availability	Location	Phone
Andrew Robbie	a.robbie@unsw.edu.au	Andrew is the Lecturer for Harmony and is also the Tutor for the Harmony Tutorial, and he should be contacted via email.		null

Tutors

Name	Email	Availability	Location	Phone
David Taylor	david.anthony.taylor@gmail.com	David is the Tutor for the Aural Tutorial and the Aural Choir, and he should be contacted via email.		null

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information

All SAM students must make a valid attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Music*

This core course provides you with the foundational knowledge on the materials, structures and processes of tonal music. It focuses on the application of harmonic and melodic practices in composition and the function of diatonic harmony in various styles, including classical, popular music and jazz. Exercises in compositional craft provide you with the opportunity to demonstrate initiative and creativity. The course develops core skills in musicianship and the ability to apply these in other areas of musical practice and research. Aural classes and aural choir enable students to develop their perception and execution of rhythm, pitch and tonal structures, and sight-singing.

At the conclusion of this course the student will be able to

1. master foundational knowledge on the materials, structures and processes of tonal music
2. compose diatonic melodies with appropriate harmonic structures
3. apply the foundational knowledge and developing skills on diatonic melody and harmony to analysing tonal composition
4. apply their developing musical knowledge and skill to music making, whether it be practical performance or composition
5. accurately identify melodic, harmonic and rhythmic structures prescribed by the Auralia ear-training computer program

Teaching Strategies

BMus students attend a weekly one-hour lecture on music theory and harmony, a one-hour tutorial aural training workshop, and a one-hour aural choir class. BA students, both Music Studies and Music Studies Extension candidates, attend a weekly one-hour lecture on music theory and harmony, a one-hour tutorial on materials related to the theory lecture, and a one-hour aural choir class.

Lectures are augmented with sound recordings, powerpoint presentations, and class quizzes. Aural training workshops intensive drills and exercises designed to develop aural perception; aural choir supports aural training through sight-singing and developing pitch accuracy. BA tutorials involve class exercises and assignments on music theory, harmony and composition, aural analysis of selected musical examples, demonstrations, and hands-on practical work.

Assessment

In order to pass this course, you must make a serious attempt at ALL assessment tasks, including the self-directed Auralia Laboratory component. You must also achieve a Pass mark (50% or more) for the Harmony Lecture component.

Failure to satisfy any of the above requirements, or if a student does not complete ALL assessment items, will lead to a student receiving a 'Fail' grade for the MUSC 1602 Course.

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Portfolio of Aural or Harmony Exercises and Aural Choir Melodic Dictation exercises	35%	null	See Notes for due dates.	null
Portfolio of Harmony and Composition exercises	50%	null	See notes for due dates.	null
Auralia Test and Progress	15%	null	See notes	null

Assessment Details

Assessment 1: Portfolio of Aural or Harmony Exercises and Aural Choir Melodic Dictation exercises

Details: Assessment is based on whether a student is enrolled in either:1) an Aural Tutorial OR 2) a Harmony Tutorial.1) Students enrolled in an Aural Tutorial must complete a Portfolio of Aural Exercises and Aural Choir Dictation Exercises consisting of:- Transcription Exercise 15%- Sight-singing test 10%- Two melodic dictation exercises - 5% each. Transcription exercises will be marked and returned to students. Sight-singing Test is marked at time of Test. Melodic Dictation exercises are marked and returned with comments/corrections.2) Students enrolled in a Harmony Tutorial must complete a Portfolio of Harmony exercises and Aural Choir Dictation Exercises consisting of:- In-class Test 10%- Take-Home Exam 15%- Two melodic dictation exercises – 5% each. In-class test marked and returned. Melodic Dictation exercises are marked and returned with comments/corrections.

Additional details:

- For Students in an Aural Tutorial, there are four (4) assessment items:
 - 1) one Transcription Exercise, due Wednesday 29 March (Wk 5) (15%),
 - 2) one Sight-Singing Test, held on Wednesday 31 May (Wk 13) (10%);

3) & 4) two melodic dictation exercises, held in Aural Choir at random times during semester (5% each).

• For Students in a Harmony Tutorial, there are four (4) assessment items:

1) one in-class quiz, on Tuesday 4 April (Week 6) (10%),

2) a harmony tutorial take-home exam, due Friday 2 June (Week 13) (15%),

3) & 4) two melodic dictation exercises, held in Aural Choir at random times during semester (5% each).

Learning outcomes:

- master foundational knowledge on the materials, structures and processes of tonal music
- apply the foundational knowledge and developing skills on diatonic melody and harmony to analysing tonal composition
- apply their developing musical knowledge and skill to music making, whether it be practical performance or composition
- compose diatonic melodies with appropriate harmonic structures

Assessment 2: Portfolio of Harmony and Composition exercises

Details: Portfolio consists of: a) two in-class tests of 50 minutes each (15% each) and b) one written composition of approximately 16- 20 bars of music (20%) Tests will be marked and returned to students with results discussed in class. Composition will be marked with written feedback.

Additional details:

For the Harmony Lecture, there are three (3) assessment items:

1) in-class Test 1, Monday 20 March (Wk 4) (15%),

2) in-class Test 2, Monday 24 April (Wk 8) (15%),

3) a Written Composition Assignment, due 11.59pm, Friday 26 May (end of Wk 12) (20%).

Learning outcomes:

- master foundational knowledge on the materials, structures and processes of tonal music
- accurately identify melodic, harmonic and rhythmic structures prescribed by the Auralia ear-training computer program
- compose diatonic melodies with appropriate harmonic structures
- apply the foundational knowledge and developing skills on diatonic melody and harmony to analysing tonal composition
- apply their developing musical knowledge and skill to music making, whether it be practical performance or composition

Assessment 3: Auralia Test and Progress

Details: Based on two items: 1) Auralia Test (10%) and 2) Student Progress through Auralia exercises and levels (5%). Monitored twice during session at random times. Auralia Test Result is available immediately upon completion of the Test.

Additional details:

The Auralia Laboratory component consists of two (2) assessment items:

- 1) an on-line Auralia Test, to be completed during a set period during Week 11, (10%)
- 2) Student progress through Auralia exercises will be monitored twice during session (at random times) (5%). Students must maintain a steady rate of progress throughout semester. Please consult David Taylor, the Aural Choir Director and Aural Tutor, for further information on which exercises students should be completing within the Auralia program.

The Auralia ear-training software must be purchased by all students: it costs \$29.00 for 12 months use (see further information on Moodle).

Please Note: in order to pass this course, students must make a serious attempt at ALL assessment tasks, which INCLUDES the self-directed 'Auralia Laboratory'. Failure to complete the Auralia Assessment may lead to a student receiving a 'Fail' Grade for the MUSC 1602 Course.

Learning outcomes:

- master foundational knowledge on the materials, structures and processes of tonal music
- compose diatonic melodies with appropriate harmonic structures
- apply the foundational knowledge and developing skills on diatonic melody and harmony to analysing tonal composition
- accurately identify melodic, harmonic and rhythmic structures prescribed by the Auralia ear-training computer program

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website:
<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices;

Paraphrasing, summarising, essay writing and time management

Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course Schedule

Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Lecture	<p>Harmony Lecture: Monday, 27 February at 2pm or 3pm in Webster Lecture Room G17.</p> <p>Content: Introduction to the course and revision of Keys and Intervals.</p> <p>Suggested Reading: Clendinning Textbook (page numbers refer to the 2nd edition): pp. 45-63; pp. 87-103; pp. 112-135</p> <p><i>PLEASE NOTE: Aural Choir and all Tutorials begin in Week 2.</i></p>
Week 2: 6 - 12 March	Lecture	<p>Harmony (Lecture): Monday, 06 March at 2pm or 3pm in Webster Lecture Room G17.</p> <p>Content: Triads: quality, inversion, analysis. Dominant 7th chords.</p> <p>Suggested Reading: Textbook: pp 136 – 164.</p>
	Seminar	<p>Aural Choir: Tuesday, 07 March at 1pm in Webster Room 334 (Level 3).</p>
	Tutorial	<p>Harmony Tutorial: Tuesday, 07 March at 2pm or 3pm in Webster Seminar Room G18.</p> <p>Content: Revise fundamentals of notation, key signatures, cadences.</p> <p>Suggested Reading: Textbook: pp 47 – 63; pp 90 – 103; pp 245 – 248; pp 297 - 302.</p>
	Tutorial	<p>Aural Tutorial: Wednesday, 08 March at 9am, 10am, or 11am in Webster Seminar Room G18.</p> <p>Content: Course expectations; Auralia; Review of Solfege/Tonic</p>

Date	Type	Content
		<p>sol-fa.</p> <p>Listening for Wk 2: Stravinsky: <i>Petrushka</i> [1911].</p> <p>Homework: Prepared singing (for Aural Choir)</p>
Week 3: 13 - 19 March	Lecture	<p>Harmony Lecture: Monday, 13 March at 2pm or 3pm in Webster G17.</p> <p>Content: Cadences: voicing and voice-leading. The Passing 64.</p> <p>Suggested Reading: Textbook: pp. 233-251; pp. 284-287; pp. 297-303.</p>
	Seminar	<p>Aural Choir: Tuesday, 14 March at 1pm in Webster Room 334 (Level 3).</p>
	Tutorial	<p>Harmony Tutorial: Tuesday, 14 March at 2pm or 3pm in Webster G18.</p> <p>Content: Revision exercises and harmonic analysis.</p>
	Tutorial	<p>Aural Tutorial: Wednesday, 15 March at 9am, 10am, or 11am in Webster G18.</p> <p>Content: Singing with sol-fa; Melodic dictation I; Aural analysis</p> <p>Listening for Wk 3: Stravinsky: <i>Petrushka</i> [1911], Mozart: <i>Requiem in D Minor K626</i> [1791]</p> <p>Homework: Prepared singing</p>
Week 4: 20 - 26 March	Lecture	<p>Harmony Lecture: Monday, 20 March at 2pm or 3pm in Webster G17.</p> <p>Content: In-Class Test (50 minutes in duration) based on Materials discussed in Weeks 1-3.</p>
	Seminar	<p>Aural Choir: Tuesday, 21 March</p>

Date	Type	Content
		at 1pm in Webster Room 334 (Level 3).
	Tutorial	Harmony Tutorial: Tuesday, 21 March at 2pm or 3pm in Webster G18. Content: Revision exercises and analysis.
	Tutorial	Aural Tutorial: Wednesday, 22 March at 9am, 10am, or 11am in Webster G18. Content: Listening quiz (in-class); Rhythmic dictation; Transcription preparation; Aural analysis Listening for Wk 4: Debussy: <i>Fêtes galantes</i> (Set 1) [1891; Paul Verlaine], Mahler: <i>Symphony No. 4</i> [1901] Homework: Transcription exercise (Due 29 March) ; Prepared singing.
Week 5: 27 March - 2 April	Lecture	Harmony Lecture: Monday, 27 March at 2pm or 3pm in Webster G17. Content: Melodic Embellishment: Non-Harmonic Tones (Part 1). Suggested Reading: Embellishing Tones - OMT
	Seminar	Aural Choir: Tuesday, 28 March at 1pm in Webster Room 334.
	Tutorial	Harmony Tutorial: Tuesday, 28 March at 2pm or 3pm in Webster G18. Content: Revision exercises and analysis.
	Tutorial	Aural Tutorial: Wednesday, 29 March at 9am, 10am, or 11am in Webster G18. Content: DUE: TRANSCRIPTION EXERCISE

Date	Type	Content
		<p>Listening quiz (in-class); Recognising modulations I; Aural analysis</p> <p>Listening for Wk 5: Brahms: <i>Violin Concerto</i> in D Major Op. 77 [1879].</p> <p>Homework: Prepared singing.</p>
Week 6: 3 - 9 April	Lecture	<p>Harmony Lecture: Monday, 03 April in 2pm or 3pm in Webster G17.</p> <p>Content: Melodic Embellishment: Non-Harmonic Tones (Part 2); Cadential 64s.</p> <p>Suggested Reading: Embellishing Tones - OMT</p> <p>Textbook: pp. 278-281.</p>
	Seminar	Aural Choir: Tuesday, 04 April at 1pm in Webster 334.
	Tutorial	Harmony Tutorial: Tuesday, 04 April at 2pm or 3pm in Webster G18.
	Tutorial	<p>Aural Tutorial: Wednesday, 05 April at 9am, 10am, or 11am in Webster G18.</p> <p>Content: Recognising modulations II; In-class transcription; Aural analysis</p> <p>Listening for Wk 6: Brahms: <i>Violin Concerto in D Major Op. 77</i>, Louis Armstrong & His Hot Five "<i>West End Blues</i>", Duke Ellington & his Orchestra "<i>Cottontail</i>", Charlie Parker's <i>Re-Boppers</i> "<i>Ko-Ko</i>".</p>
Week 7: 10 - 16 April	Lecture	<p>Harmony Lecture: Monday, 10 April Week 7 at 2pm or 3pm in Webster G17.</p> <p>Content: General voicing and voice-leading. Analytical procedure.</p>

Date	Type	Content
		Suggested Reading: Textbook: pp. 249-251; pp. 258-264; pp. 271-276.
	Seminar	Aural Choir: Tuesday, 11 April at 1pm in Webster 334.
	Tutorial	Harmony Tutorial: Tuesday, 11 April at 2pm or 3pm in Webster G18.
	Tutorial	Aural Tutorial: Wednesday, 12 April at 9am, 10am, or 11am in Webster G18. Content: Recognising modulations III; Melodic dictation III; Aural analysis Listening for Wk 7: Beethoven: <i>Piano trio in B flat Major Op.97 ("Archduke")</i> Homework: Prepared singing
Week 8: 24 - 30 April	Lecture	Harmony Lecture: Monday, 24 April at 2pm or 3pm in Webster G17. Content: In-Class Test (50 minutes in duration) based on Materials discussed in Weeks 5-7.
	Seminar	Aural Choir: Tuesday, 25 April: ANZAC DAY HOLIDAY: NO CLASS.
	Tutorial	Harmony Tutorial; Tuesday, 25 April: ANZAC DAY HOLIDAY: NO CLASSES.
	Tutorial	Aural Tutorial: Wednesday, 26 April at 9am, 10am, or 11am in Webster G18. Content: Listening quiz; Recognising chord progressions; Jazz/popular music; Avant-Garde and 20th Century techniques; Aural analysis. Listening for Wk 8: James Erber <i>The Ray and its Shadow</i> .

Date	Type	Content
		Homework: Prepared singing
Week 9: 1 - 7 May	Lecture	<p>Harmony Lecture: Monday, 01 May at 2pm or 3pm in Webster G17.</p> <p>Content: Discussion of composition assignment. 18th century style.</p> <p>Suggested Reading: Textbook: pp. 171-186.</p>
	Seminar	Aural Choir: Tuesday, 02 May at 1pm in Webster 334.
	Tutorial	Harmony Tutorial: Tuesday, 02 May at 2pm or 3pm in Webster G18.
	Tutorial	<p>Aural Tutorial: Wednesday, 03 May at 9am, 10am, or 11am in Webster G18.</p> <p>Content: Sight singing; General music literacy I; Aural analysis</p> <p><i>Listening for Wk 9: Chopin: Ballade No 1 in G minor Op. 23, Beethoven: Symphony No 5, C minor Op. 67.</i></p> <p>Homework: Prepared singing; Review of Listening literature.</p>
Week 10: 8 - 14 May	Lecture	<p>Harmony Lecture: Monday, 08 May at 2pm or 3pm in Webster G17.</p> <p>Content: Tonicisation.Chord viio.</p> <p>Suggested Reading: Textbook: pp.340-346; pp. 405-426.</p>
	Seminar	Aural Choir: Tuesday, 09 May at 1pm in Webster 334.
	Tutorial	Harmony Tutorial: Tuesday, 09 May at 2pm or 3pm in Webster G18.
	Tutorial	Aural tutorial: Wednesday, 10 May at 9am, 10am, or 11am in

Date	Type	Content
		<p>Webster G18.</p> <p>Content: Listening quiz; Sight singing; General music literacy II; Aural analysis</p> <p>Homework: Sight singing.</p>
Week 11: 15 - 21 May	Lecture	<p>Harmony Lecture: Monday, 15 May at 2pm or 3pm in Webster G17.</p> <p>Content: Realising a chord structure. Melody writing.</p> <p>Suggested Reading: Textbook: pp. 212-232</p>
	Seminar	Aural Choir: Tuesday, 16 May at 1pm in Webster 334.
	Tutorial	Harmony Tutorial: Tuesday, 16 May at 2pm or 3pm in Webster G18.
	Tutorial	<p>Aural Tutorial: Wednesday, 17 May at 9am, 10am, or 11am in Webster G18.</p> <p>Content: Sight singing; General music literacy III; Aural analysis</p> <p>Homework: Prepare end of semester sight singing.</p>
Week 12: 22 - 28 May	Lecture	<p>Harmony Lecture: Monday, 22 May at 2pm or 3pm in Webster G17.</p> <p>Content: Final revision. Composition Assignment: due 11:59pm, Friday 26 May.</p>
	Seminar	Aural Choir: Tuesday, 23 May at 1pm in Webster 334.
	Tutorial	<p>Harmony Tutorial: Tuesday, 23 May at 2pm or 3pm in Webster G18.</p> <p>Distribute Take-home Exam.</p>
	Tutorial	Aural Tutorial: Wednesday, 24 May at 9am, 10am, or 11am in Webster G18.

Date	Type	Content
		Content: Revision of semester work, and preparation for sight-singing test.
Week 13: 29 May - 4 June	Lecture	Harmony Lecture: Monday 29 May - NO CLASSES.
	Seminar	Aural Choir: Tuesday, 30 May at 1pm in Webster 334.
	Tutorial	Harmony Tutorial: Tuesday, 30 May at 2pm or 3pm in Webster G18. Content: Final revision. Take Home Exam: due 11:59pm, Friday 2 June.
	Tutorial	Aural Tutorial: Wednesday, 31 May at 9am, 10am, or 11am in Webster G18. Content: Sight-SingingTest.

Resources

Prescribed Resources

AURALIA Software (Essential for ALL STUDENTS, including those enrolled in a Harmony Tutorial):

The AURALIA 5 (CLOUD Version) ear-training software should be purchased by all students: it costs \$29.00 for 12 months use. This means that students do not have to pay another fee when enrolling in MUSC 1603 Materials and Structures of Music 2 in Semester 2, 2017.

Payment must be completed on-line via the use of a Credit Card. This fee is not paid to UNSW but to Rising Software, the company providing this service, so please do not offer cash to the lecturer or tutor. Once you complete payment you can download the software to your personal laptop or home computer for use at any time.

There is a detailed set of instructions for downloading AURALIA on the MOODLE website for MUSC 1602 – click on the link in MOODLE and then follow the instructions that appear in a new window.

You will need to go to the Rising Software website, and then complete the transaction: please note: you only need to purchase the 'Auralia Student Cloud Licence' - you DO NOT have to purchase the MUSITION software that is also available (as this is a quite different program that we do not currently use at UNSW). The School Code and School PIN information (that you will need when completing the download) is available on MOODLE.

If you have any questions about the AURALIA software, or if you have any problems downloading the software onto your own computer, you should contact Rising Software Support, NOT the Convenor of this Course.

Recommended Resources

TEXTBOOK (Required for HARMONY LECTURE and HARMONY TUTORIAL):

Title: *The Musician's Guide to Theory and Analysis*
Author(s): Jane Piper Clendinning and Elizabeth Marvin West
Publisher: W.W. Norton & Company Inc.
Edition: 2nd Edition
Year Published: 2011

Available via the UNSW Bookshop, or as an e-book:

<http://www.booktopia.com.au/search.ep?keywords=clendinning&productType=917505>

RECOMMENDED WEB RESOURCE: [Open Music Theory](#)

MOODLE: Materials will frequently be made available to all students via the Moodle website: log-in with your student ID and password, and select the MUSC 1602 Course. Students should monitor the Moodle eLearning module frequently for updates on assessments and also for class notes and additional exercises.

UNSW LIBRARY: Students should avail themselves of the resources in the UNSW Library: information on Library services can be found at: <http://info.library.unsw.edu.au/web/services/services.html>

Course Evaluation and Development

Student feedback on this course is gathered periodically and is always carefully considered with a view to acting on it constructively wherever possible. Feedback is gathered by various means including the occasional informal on-line questionnaire and via the more formal Course and Teaching Evaluation and Improvement (CATEI) Process.

In light of previous feedback from students in this course, more emphasis has been placed on bringing the concepts from all components of the course into closer alignment (especially with regards to the weekly schedules for each component) in order to further consolidate the student's understanding of those concepts.