



Faculty of Arts  
& Social Sciences

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**School of the Arts and Media**

**MUSC 1602**

**Materials and Structures of Music 1**

**Session 1, 2015**

## 1. Location

Robert Webster G17 (lecture), G18 (tutorials), and Sir John Clancy Auditorium (Aural Choir).

## 2. Staff Contact Details

Position	Name	Email	Availability
Course Convener	Dr Nicole Saintilan	nicole.saintilan@unsw.edu.au	Contact Nicole by email.
Lecturer Harmony	Dr Nicole Saintilan	nicole.saintilan@unsw.edu.au	Contact Nicole by email.
Aural Tutor and Aural Choir Co-ordinator	Mr David Taylor	david.anthony.taylor@gmail.com	Contact David by email.
Harmony Tutor	Dr Nirmali Fenn	nirmalifenn@gmail.com	Contact Nirmali by email.

## 3. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building  
Phone: 9385 4856 Email: sam@unsw.edu.au

## 4. Attendance Requirements

- A student is expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- Attendance at harmony lectures, harmony tutorials, aural tutorials, and aural choir will be recorded. If you are more than 15 minutes late, you are deemed **not to have attended**. It is your responsibility to ensure your name has been marked off at each class.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application 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 for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.
- For more information about the FASS attendance protocols, see the *SAM Policies and Guidelines* webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## 5. Essential Information For FASS/SAM Students

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/>

## 6. Course Details

**Credit Points:** 6

### Summary of the Course

This core course provides the student with the foundational knowledge on the materials, structures, and processes of tonal music in various styles, including classical, popular music and jazz. It develops core skills in musicianship and music theory, where aural classes and

aural choir enable students to develop their perception and execution of rhythm, pitch and tonal structures, and sight-singing.

### **Aims of the Course**

1. This course will enable students to explore and gain further understanding of the materials, structures and processes of tonal music through the investigation of harmonic and melodic practices within a variety of musical styles, including classical, popular music and jazz, and to apply these in other areas of musical practice and research.
2. The course focuses on the application of these harmonic and melodic practices, and the function of diatonic melody and harmony in various styles including classical, popular music and jazz, to real world situations via exercises in compositional craft and vocal performance that provide the student with the opportunity to demonstrate initiative and creativity.

The course establishes and develops the foundations for understanding and analysing tonal music, enabling students to undertake more advanced courses within the Bachelor of Music and Bachelor of Arts (Music Studies and Music Studies Extension) programs, and to develop a deeper understanding of music as craft.

### **Student Learning Outcomes**

At the conclusion of this course the student will:

1. Have mastered the foundational knowledge on the materials, structures, and processes of tonal music.
2. Be able to apply the foundational theoretical knowledge of diatonic melody and harmony to the composition of diatonic melodies with appropriate harmonic structures and to analysing tonal composition in general.
3. Be able to apply their developing musical knowledge and skill to music making, whether it be singing, practical performance, or composition.
4. Be able to accurately identify melodic, harmonic and rhythmic structures prescribed by the *Auralia* ear-training computer program.

### **Graduate Attributes**

The students will be encouraged to develop the following graduate attributes by undertaking the selected activities and knowledge content. These attributes will be assessed within the prescribed assessment tasks. At the conclusion of this course the student will be able to:

1. Show in-depth engagement with discipline-specific knowledge, such as instrumental or vocal performance, composition, score reading and writing skills, inner hearing, music theory, and repertoire knowledge.
2. Utilise information literacy to locate, evaluate, and use relevant information.
3. Utilise high levels of oral and written communication, supported with discipline-based forms of communication such as scores and music performance.

## **7. Rationale for the Inclusion of Content and Teaching Approach**

This course is designed to enable students to develop their musicianship skills in order to enhance their professional practice as composers and/or performers. It reflects the position that their practice within the field of music will require advanced levels of theoretical and practical knowledge to enable ongoing development as musicians. The analysis of numerous examples from the literature provides students with an opportunity to further develop the capacity for analytical and critical thinking and for creative problem solving. Students are asked to compose a short work in a particular harmonic style discussed during the course, thus providing the opportunity for the expression of the student's capacity for enterprise, initiative and creativity. Aural studies provide an in depth engagement with the relevant disciplinary knowledge through practical exercises and real-life emulating tasks (e.g.

transcriptions, aural perception discussions). Well-developed musicianship skills (singing, writing, performing) also enhance students' capacity to contribute to the professionalism of their approach to performance as active participants of musical ensembles. The *Auralia* program is a self-directed form of aural training that allows students to make progress at their own pace by moving from lower to higher levels of expertise as their skills improve.

## 8. Teaching Strategies

For Harmony: Lectures and tutorials are augmented with sound recordings, online resources, and class quizzes. The harmonic concepts discussed in this class are also relevant to other aspects of the study of music and are an essential part of learning basic analytical strategies designed for use in musicological research. For Aural and Aural Choir: Aural training workshops (tutorials) offer intensive drills and exercises designed to develop aural perception in a variety of forms; aural choir supports aural training through sight-singing, score-reading, and developing pitch accuracy. The *Auralia* work allows students to develop the skills that will enable them to accurately identify melodic, harmonic and rhythmic structures as prescribed by the *Auralia* ear-training software.

## 9. Assessment

**In order to pass this course, you must make a serious attempt at ALL assessment tasks.**

### BA and other Students with less than Grade 4 Music Theory.

<i>Assessment task</i>	<i>Task details/ length</i>	<i>Weight</i>	<i>Learning outcomes</i>	<i>Graduate attributes</i>	<i>Due date</i>
Harmony (lecture)	Portfolio of harmony and composition exercises	50%	1, 2, 3	1, 2, 3	A portfolio will be assessed three times: Quiz 1 - 25 March (week 4) Quiz 2 - 29 April (week 8) Composition due 29 May (week 12).
Harmony (tutorial) and Aural choir	(a) Portfolio of aural & theory exercises	25%	1, 2, 3	1, 2, 3	(a) The portfolio will consist of take home exercises.
	(b) Two melodic dictations	10%			(b) The melodic dictations will be given in aural choir (random times).
<i>Auralia</i> Laboratory	(a) <i>Auralia</i> test.	10%	1, 2, 4	1, 3	(a) Week 11.
	(b) Participation	5%			(b) Progression monitored twice during session (random times).

**BMus and BA Students with Grade 4 Music Theory and above:**

<i>Assessment task</i>	<i>Task details/ length</i>	<i>Weight</i>	<i>Learning outcomes</i>	<i>Graduate attributes</i>	<i>Due date</i>
Harmony (lecture)	Portfolio of harmony and composition exercises	50%	1, 2, 3	1, 2, 3	A portfolio will be assessed three times: Quiz 1 - 25 March (week 4) Quiz 2 - 29 April (week 8) Composition - 29 May (week 12).
Aural workshop (tutorial) and	(a) Portfolio of aural exercises	25%	1, 2, 3, 4	1, 2, 3	(a) A portfolio will be assessed two times: A transcription due 16 April (week 6); Sight-singing test - 04 June (week 13).
Aural choir (studio)	(b) Two melodic dictations	10%			(b) The melodic dictations will be given in aural choir (random times).
<i>Auralia</i> lab	(a) <i>Auralia</i> test.	10%	1, 2, 4	1, 3	(a) Week 11.
	(b) Participation	5%			(b) Progression monitored twice during session (random times).

A more complete description of the individual assessment tasks in the harmony and aural components will be distributed during classes in weeks 1 and 2.

**Submission of Assessment Tasks**

Unless otherwise noted all assessment items should be submitted through Turnitin (via Moodle) by the designated due date.

**Late Submission**

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN FASS.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay was handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

**Extension Procedure**

A student seeking an extension should apply through the Faculty's online extension tool available in LMS before the due time/date for the assessment task. The Course Authority should respond to the request within two working days. The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration. If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time. A student who missed an assessed activity held within class contact hours should apply for special consideration via myUNSW. This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests. For more information, see the FASS extension protocols on the SAM policies and guidelines

webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### **Special Consideration**

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html> Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

## **10. 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.

**Duplication:** 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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/plagiarism>), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- 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.

## 11. Expected resources for students

TEXTBOOK (Recommended):

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: 2<sup>nd</sup> edition.

Year Published: 2011.

Available via the UNSW Bookshop: price is ca. \$102.00. Please note that this textbook will be used in all *Materials and Structures of Music* courses in both first and second year, so you will not need to buy another textbook at a later date (so it is a good investment!).

*AURALIA* Software (essential):

The *AURALIA 4* (CLOUD Version) ear-training software should be purchased by all students. The cost is \$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, 2015. Payment must be completed on-line via credit card. This fee is not paid to UNSW so please do not offer cash to the lecturer or tutor. Once students complete payment they can download the software to their laptop or home computer for use at any time, and they will also then have access to the *Auralia* program on the computers in the computer lab, Webster 140, while they are on the UNSW campus.

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>

## 12. Course evaluation and development

Student feedback is 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.

### 13. Schedule

Wk	Topic	Date	Location	Content	Suggested Readings
1	Harmony LEC	Wednesday 04 March 9am or 10am	Webster G17	Introduction to the course. <i>Part I: Fundamentals</i> Pitch, pitch class, timbre, volume, articulation, pulse, meter, and rhythm.	Textbook: Clendinning and Marvin Chapters 1 & 2
2	Harmony LEC	Wednesday 11 March 9am or 10am	Webster G17	Scales, major keys, key signatures, scale degrees, clefs, compound meters, triplets, duplets, polyrhythms, hemiola.	Ch. 3 & 4
	Harmony TUT	Wednesday 11 March 1pm or 2pm	Webster G18	Revise fundamentals of notation, clefs, stems and flags, beaming, key signatures.	pp. 8-18, pp. 20-24 pp. 54-59
	Aural TUT	Thursday 12 March 10am, 11am, 12pm, 2pm or 3pm	Webster G18	Course expectations, review solfege.	
	Aural Choir SEM	Friday 13 March 3pm	Sir John Clancy Auditorium		
3	Harmony LEC	18 March	Webster G17	Parallel and relative minor keys and their various forms, modes. Simple, compound, major, minor, augmented, diminished and enharmonically equivalent intervals.	Ch. 5 & 6
	Harmony TUT	18 March	Webster G18	Finding the key signature of a piece. Notating and naming intervals.	pp. 60-63 pp 113-130
	Aural TUT	19 March	Webster G18	Singing with Sol-Fa; melodic dictation; aural analysis	
	Aural Choir SEM	20 March	Sir John Clancy Auditorium		
4	Harmony LEC	25 March	Webster G17	QUIZ 50 mins	Revise lecture notes.
	Harmony TUT	25 March	Webster G18	Class exercise.	pp. 72-81
	Aural TUT	26 March	Webster G18	Listening quiz; rhythmic dictation; transcription preparation	
	Aural Choir SEM	27 March	Sir John Clancy Auditorium		



5	Harmony LEC	01 April	Webster G17	<i>Part II: Diatonic Harmony</i> Diminished, minor, major and augmented triads and seventh chords. Inversions.	Ch. 7 & 8
	Harmony TUT	01 April	Webster G18	Notating and spelling chords. Roman numerals, by intervallic content, figured bass, and popular music notation.	pp. 137-141 pp. 156-162
	Aural TUT	02 April	Webster G18	Melodic dictation II; recognising cadences	
	Aural Choir SEM	03 April	Sir John Clancy Auditorium		
<i>Mid-session break 5-11 April</i>					
6	Harmony LEC	15 April	Webster G17	Four part harmony, SATB and keyboard styles. Cadences T-D-T.	Ch. 12 & 13
	Harmony TUT	15 April	Webster G18	Writing V-I cadences. Spacing, registers, tendency tones.	pp. 234-239 pp. 245-248
	Aural TUT	16 April	Webster G18	Listening quiz; recognising modulations I; aural analysis	
	Aural Choir SEM	17 April	Sir John Clancy Auditorium		
7	Harmony LEC	22 April	Webster G17	Four part harmony, T-PD-D-T, use of V <sup>7</sup> , realising figured bass. Cadential and passing <sup>6</sup> <sub>4</sub> chords. Deceptive cadences.	Ch. 14 & 15
	Harmony TUT	22 April	Webster G18	Cadences with V <sup>7</sup> . Harmonising with chords IV and ii. <sup>6</sup> <sub>4</sub> chords. Deceptive cadences.	pp. 259-264 pp. 267-271 pp. 278-283 pp. 297-299
	Aural TUT	23 April	Webster G18	Recognising modulations II; in-class transcription	
	Aural Choir SEM	24 April	Sir John Clancy Auditorium		
8	Harmony LEC	29 April	Webster G17	QUIZ- Diatonic Harmony	Revise lecture notes.
	Harmony TUT	29 April	Webster G18	Class exercise.	
	Aural TUT	30 April	Webster G18	Recognising modulations III; melodic dictation	
	Aural Choir SEM	01 May	Sir John Clancy Auditorium		

9	Harmony LEC	06 May	Webster G17	Discussion of main assignment. Embellishing tones, passing and neighbour tones, suspensions, chordal skips, anticipations, and pedals.	Ch. 16 & 17
	Harmony TUT	06 May	Webster G18	Class analysis: harmony, melody and embellishing tones.	pp. 319-335
	Aural TUT	07 May	Webster G18	Listening quiz; recognising chord progressions; jazz and popular music	
	Aural Choir SEM	08 May	Sir John Clancy Auditorium		
10	Harmony LEC	13 May	Webster G17	Writing melodies, phrase structure, motifs, contrasting and parallel phrases, and sequences.	Ch. 18 & 19
	Harmony TUT	13 May	Webster G18	Melody: structure.	pp. 357-367
	Aural TUT	14 May	Webster G18	Sight-singing; general music literacy I	
	Aural Choir SEM	15 May	Sir John Clancy Auditorium		
11	Harmony LEC	20 May	Webster G17	Secondary dominants, tonicisations, and modulations.	Ch. 20 & 21
	Harmony TUT	20 May	Webster G18	Secondary dominants.	pp. 407-416
	Aural TUT	21 May	Webster G18	Sight-singing; general music literacy II	
	Aural Choir SEM	22 May	Sir John Clancy Auditorium		
12	Harmony LEC	27 May	Webster G17	Integrating materials, form and texture. Final composition exercise due at end of week.	-
	Harmony TUT	27 May	Webster G18	Revision for composition assignment	
	Aural TUT	28 May	Webster G18	Review melodic dictation; rhythmic dictation; recognising cadences and modulations	
	Aural Choir SEM	29 May	Sir John Clancy Auditorium		

13	Harmony TUT	03 June	Webster G18	Analysis.	
	Aural TUT	04 June	Webster G18	Sight-Singing Test.	
	Aural Choir SEM	05 June	Sir John Clancy Auditorium		