



UNSW
THE UNIVERSITY OF NEW SOUTH WALES

Arts & Social
Sciences

School of the Arts and Media

MUSC 1603

**Materials and Structures
of Music 2**

Semester 2, 2016

1. Location			
FACULTY	ARTS AND SOCIAL SCIENCES		
SCHOOL or DEPARTMENT	SCHOOL OF THE ARTS AND MEDIA		
COURSE CODE	MUSC 1603		
COURSE NAME	MATERIALS AND STRUCTURES OF MUSIC 2		
SESSION	2	YEAR	2016

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3. Staff contact details	
1. Course Convener	
Name	JOHN PETERSON
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Office	1 st Floor, ROBERT WEBSTER BLDG, Room 105
Email address	j.peterson@unsw.edu.au
Contact time & availability	11am-12pm Monday; 12pm-1pm Tuesday
2. Teaching Staff: Harmony Lecture	
Name	ANDREW ROBBIE
Email address	a.robby@unsw.edu.au
Contact time & availability	Andrew should be contacted via email.
3. Teaching Staff: Aural Tutorial	
Name	DAVID TAYLOR
Email address	david.anthony.taylor@gmail.com
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4. Teaching Staff: Rhythm Workshop (Studio)	
Name	STEVEN MACHAMER
Email address	Smac02@optusnet.com.au
Contact time and availability	Steven should be contacted via email.

4. School of the Arts and Media (SAM) Contact Information

Room 312, level 3 Robert Webster Building

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Email: sam@unsw.edu.au

5. 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/>

6. Essential Information For FASS/SAM Students

All SAM students must make a serious 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/>

7. Course details	
Credit Points	6
Summary of the Course	Material and Structures of Music 2 is a course that provides the student 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 the student 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 and Rhythm workshops enable students to develop

		their perception and execution of pitch within tonal structures, their sight-singing abilities, and their understanding of rhythm. The course requires students to complete lectures in Harmony, and workshops in Aural and Rhythmic skills.
Aims of the Course	1.	This course provides students with the foundational knowledge on the materials, structures, and processes of tonal music.
	2.	It aims to develop in the student the skills required in writing and analyzing of diatonic melody and harmony and their combination in various instrumental and vocal styles.
	3.	The course will help students develop core skills in musicianship, specifically music literacy, score reading, aural perception, and sight-singing.
	4.	It will provide students with the means to apply their developing skills to their own creative outputs whether in composition or performance.
	5.	It is also the aim of this course to provide guidance for students in the application of this knowledge to other areas of musical practice and research.
Student Learning Outcomes	1.	By the end of this course students should be able to master foundational knowledge on the materials, structures, and processes of tonal music.
	2.	Students should be able to compose diatonic melodies with appropriate harmonic structures.
	3.	Students should be able to apply the foundational knowledge and developing skills on diatonic melody and harmony to analysing tonal composition.
	4.	Students should be able to apply their developing musical knowledge and skill to music making, whether it be singing, practical performance, or composition.
	5.	Students should be able to accurately identify melodic, harmonic and rhythmic structures prescribed by the Auralia ear-training computer program.
Graduate Attributes	1.	An 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.	Information Literacy – the skills to locate, evaluate and use relevant information.
	3.	High levels of oral and written communication, supported with discipline-based forms of communication such as scores and music performance.

8. Rationale for the inclusion of content and teaching approach

For Harmony:

Lectures are augmented with sound recordings, powerpoint presentations, 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.

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.

For Aural Workshop and Rhythm Workshop

Aural Workshops (Studios) offer the opportunity to engage in intensive drills and exercises designed to develop aural perception, sight-singing abilities, and to further develop pitch accuracy. This component provides an in depth engagement with the relevant disciplinary knowledge through practical exercises and real-life emulating tasks (e.g. transcriptions, aural perception). 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 Rhythm Workshops (Tutorials) focus on the development of a better understanding of many aspects of rhythm in music via the intensive application of practical exercises in performance, rhythmic dictation exercises, and the opportunity to develop the skills needed when identifying and transcribing rhythm in selected examples from the literature of various musical styles.

For Auralia Laboratory

The Auralia Laboratory 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 computer-based program. Students can cater the exercises to suit their level of ability and make progress at their own pace by moving to more advanced levels as their skills improve.

9. Teaching strategies

All students attend a weekly one-hour lecture on music theory and harmony, a weekly one-hour workshop on aural training, and a weekly one-hour rhythm studio. All students are also required to complete self-directed study via the use of the *Auralia* ear-training software that helps the student develop their aural skills at a self-administered level according to ability.

10. Assessment					
Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
1. Harmony Lecture	Portfolio of Harmony and Composition exercises	60%	1, 2, 3, 4	1, 2, 3	Portfolio will be collected and assessed three times during session: 24 Aug (Wk 5), 23 Sept (Wk 9), and 28 Oct (Wk 13).
2. Aural Workshop (Studio) and Rhythm Workshop (Tutorial)	(a) One transcription exercise. (10%) One (1) sight-singing test. (5%) (b) Two class exercises. (10%)	25%	1, 2, 3 1, 3	1, 2, 3 1, 3, 4	(a) Transcription due in 02 Sept (Week 6). Sight-singing Test: 28 Oct (Week 13) (b) Class exercises held at random times during semester.
3. Auralia Laboratory	(a) 1 Auralia Test. (b) Student Progression through Auralia exercises and levels.	10% 5%	1, 2, 3 1, 2, 3	1, 4, 5 1, 4, 5	(a) Test: during Week 11 (b) Progression monitored twice during session (random times)
Submission of Assessment Tasks					
<ul style="list-style-type: none"> • All assessment items, with the exception of in-class tests, should be submitted as pdfs via the submission links provided in the Moodle module for the MUSC 1603 Materials and Structures of Music 2 Course. All assessment items should be submitted at the specified time on the designated due date. • Students are also strongly advised to keep an extra copy of all submitted work in case they are asked to resubmit a particular item. 					

Late Submission

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.

Extension Procedures

- 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

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>

11. 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.

12. Course schedule					
Topic	Date	Location	Lecture content	Tutorial/ Studio content	Suggested readings
Harmony Lecture NB: Aural Tutorials and Rhythm Workshops begin in Week 2	Week 1 Wednesday 27 July, 9am, 10am	Webster G17	Introduction. Organisation of classes. What is a cadence? Periods and sentences.		<i>The Musicians Guide...</i> <i>pp. 233-238, 245-51, 267-271, 278-81, 297-303</i> <i>OMT – Period; Sentence</i>
Harmony Lecture Rhythm Workshop Aural Tutorial	Week 2 Wednesday, 03 August, 9am, 10am Wednesday 03 August, 1pm, 2pm, 3pm Thursday 04 August, 3pm Friday 05 August, 9am, 10am, 11am, 1pm	Webster G17 Webster G18 Webster G18	What is a chord? Functional bass; prolongation.	Recapping the basics: Folk Song, Pitch, Melody.	<i>OMT – Harmonic functions; Harmonic syntax 1; Harmonic syntax 2</i>
Harmony Lecture Rhythm Workshop Aural Tutorial	Week 3 Wednesday 10 August, 9am, 10am Wednesday 10 August, 1pm, 2pm, 3pm Thursday 11 August, 3pm Friday 12 August, 9am, 10am, 11am, 1pm	Webster G17 Webster G18 Webster G 18	What is key? Modulation and tonicization.	Music of the late Renaissance: Melody and Texture, Instruments and Voices.	<i>OMT – Applied chords; Modulation</i>
Harmony Lecture Rhythm Workshop	Week 4 Wednesday 17 August, 9am, 10am Wednesday 17 August, 1pm, 2pm, 3pm Thursday 18 August, 3pm	Webster G17 Webster G18	Beethoven's <i>Diabelli Variations</i> Theme		

Aural Tutorial	Friday 19 August, 9am, 10am, 11am, 1pm	Webster G18		Music of the Baroque: Melody, Harmony, Form.	
Harmony Lecture	Week 5 Wednesday 24 August 9am, 10am	Webster G17	In class test (50 minutes)		
Rhythm Workshop	Wednesday 24 August, 1pm, 2pm, 3pm Thursday 25 August, 3pm	Webster G18			
Aural Tutorial	Friday 26 August, 9am, 10am, 11am, 1pm	Webster G18		Music of the Baroque II: Rhythm, Counterpoint, Texture, Form (performance)	
Harmony Lecture	Week 6 Wednesday 31 August 9am, 10am	Webster G17	Test autopsy. Function in pop.		<i>See course moodle for resources.</i>
Rhythm Workshop	Wednesday 31 August, 1pm, 2pm, 3pm Thursday 01 September, 3pm	Webster G18			
Aural Tutorial	Friday 02 September, 9am, 10am, 11am, 1pm	Webster G18		The Viennese Classical Period: Orchestration and Form. Transcription Exercise due.	
Harmony Lecture	Week 7 Wednesday 07 September, 9am, 10am	Webster G17	Key in pop. Organizing your song.		<i>See course moodle for resources.</i>
Rhythm Workshop	Wednesday 07 September, 1pm, 2pm, 3pm Thursday 08 September, 3pm	Webster G18			
Aural Tutorial	Friday 09 September, 9am, 10am, 11am, 1pm	Webster G18		The Viennese Classical Period II: Words and Music, Sonata Form.	
	Week 8				

Harmony Lecture	Wednesday 14 September, 9am, 10am	Webster G17	Thinking about 'voice': pop melodies and bass lines.		<i>See course moodle for resources.</i>
Rhythm Workshop	Wednesday 14 September, 1pm, 2pm, 3pm Thursday 15 September, 3pm	Webster G18	Similar, parallel and contrary motion.		
Aural Tutorial	Friday 16 September, 9am, 10am, 11am, 1pm	Webster G18		The Romantic Period: Tonality and Form.	
Harmony Lecture	Week 9 Wednesday 21 September, 9am, 10am	Webster G17	D function in Classical style.		<i>The Musicians Guide...</i> pp. 249-250; 258-264; 278- 280; Ch. 17
Rhythm Workshop	Wednesday 21 September, 1pm, 2pm, 3pm Thursday 22 September, 3pm	Webster G18	End Week 9: Assignment 1 due. Write a 20- bar pop song using the resources of weeks 1 – 8.		
Aural Tutorial	Friday 23 September, 9am, 10am, 11am, 1pm	Webster G18		The Romantic Period II: Instrumentation and harmony.	
Harmony Lecture	Week 10 Wednesday 05 October, 9am, 10am	Webster G17	S function in Classical style.		<i>The Musicians Guide...</i> pp. 267-270; 289; Ch. 20
Rhythm Workshop	Wednesday 05 October, 1pm, 2pm, 3pm Thursday 06 October, 3pm	Webster G18			
Rhythm Workshop	Friday 07 October, 9am, 10am, 11am, 1pm	Webster G18		The Romantic Period III: Orchestration and Melody.	
Harmony Lecture	Week 11 Wednesday 12 October, 9am, 10am	Webster G17	Composing key relations.		<i>The Musicians Guide...</i> Chs. 21 & 22
Rhythm Workshop	Wednesday 12 October, 1pm, 2pm, 3pm Thursday 13 October, 3pm	Webster G18			

Aural Tutorial	Friday 14 October, 9am, 10am, 11am, 1pm	Webster G18		20 th Century Music: Atonality, Avante-garde music, Aleatoric music.	
Harmony Lecture	Week 12 Wednesday 19 October, 9am, 10am	Webster G17	4-part vocal style: voice- leading and ornamentation.	Jazz and Pop Music.	<i>The Musicians Guide...</i> Ch. 11; pp. 271- 276; Ch. 16
Rhythm Workshop	Wednesday 19 October, 1pm, 2pm, 3pm Thursday 20 October, 3pm	Webster G18			
Aural Tutorial	Friday 21 October, 9am, 10am, 11am, 1pm	Webster G18			
Harmony	Week 13 Wed, 26 Oct, NO LECTURE		End Week 13: Harmony Assignment 2 due. Write a 16- bar SATB song using course materials.	Sight-Singing Test.	
Rhythm Workshop	Wednesday 26 October, 1pm, 2pm, 3pm Thursday 27 October, 3pm	Webster G18			
Aural Tutorial	Friday 28 October, 9am, 10am, 11am, 1pm	Webster G18			

Please note: All students must also complete the self-directed ‘Auralia Assessment’, using the available computer software for ear-training. A licence for the Auralia 4 (Cloud Version) ear-training software was purchased by all students who were enrolled in the MUSC 1602 Materials and Structures of Music 1 Course, so there is no need to renew an already purchased licence as it lasts for 12 months from the date of purchase (and thus should expire in early 2017). Any student who does not have the Auralia software should contact the Course Convenor for instructions on how to download it.

13. Expected Resources for students

<u>Recommended Textbook:</u>	
Title:	<i>The Musician’s Guide to Theory and Analysis</i>
Author(s):	Jane Piper Clendinning and Elizabeth Marvin West

Publisher: W.W. Norton & Company Inc.
Edition: 2nd Edition
Year Published: 2011

Online Textbook (free resource):

Title: *Open Music Theory*
Author(s): Kris Shaffer and Robin Wharton, eds.
Publisher: Hybrid Pedagogy Publishing
<http://openmusictheory.com/>

AURALIA Software (Essential):

The AURALIA 4 (CLOUD Version) ear-training software was purchased by all students who enrolled in MUSC 1602 Materials & Structures of Music 1 in Semester 1 2016. Students DO NOT have to pay another fee when enrolling in MUSC 1603 Materials and Structures of Music 2 in Semester 2 2016 as the Auralia licence lasts for 12 months from the date of purchase.

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 1603 Course Module. Students should monitor the Moodle eLearning module frequently for updates on assessments and also for class notes and for supplementary exercises.

UNSW LIBRARY:

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

14. 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 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.

15. Other information

1. Any student having difficulty with the course is encouraged, in the first instance, to consult with the lecturer or tutor for the particular component that is causing concern to the student. If further resolution for a problem is required students should subsequently make an appointment, via email, with the Course Convenor.
2. *Scheduling university work:* You are expected to plan your academic workload so that you can complete ALL assessment items by the due dates. Given that you will have received adequate notice of your obligations, it is your responsibility to ensure that you develop sensible work patterns so that you do not run into a 'traffic jam' of academic work towards the end of the teaching session. The demands of assessments in other courses at the university does not constitute an acceptable excuse for late submission

of assessments.

3. *Outside employment:* Many full-time students undertake part-time employment. It is assumed, however, that your University studies take priority, and that employment will not interfere with UNSW class schedules or your ability to complete ALL assessment items (for all courses) by the due dates. Students must be able to make a responsible assessment of their capacity to fulfil the requirements of any chosen external employment and their university commitments. Outside employment should not be used as an excuse for the non-completion of assessment items by the due dates.

Notes on Assessments:

• **Harmony (Lecture): Portfolio of Harmony and Composition exercises: 60%**

Students will be assessed on the completion of specific harmonic and compositional exercises set by the lecturer, and which are designed to develop the student's theoretical knowledge and musicianship while providing an opportunity for students to demonstrate their initiative and creativity. The exercises will consist of written and/or practical work and students will be required to collect these exercises in a portfolio for future reference.

The portfolio will be collected three times during semester in order to provide students with feedback on their progress:

Wednesday 24 August (Week 5), Friday 23 September (end of Week 9), and Friday 28 October (end of Week 13).

• **Aural Workshop (Studio) and Rhythm Workshop (Tutorial): 25%**

The aural workshop helps gauge how well the student has developed their aural perception and command of the foundational musical knowledge through the course. Students will be given feedback on the progress of their aural development through written reports on one transcription exercise, due 02 September (Week 6), a Sight-Singing Test will held during normal Aural Workshop time, on 28 October (Week 13), and on four class exercises given in Rhythm Studio (at random times during session).

• **Auralia Assessment: 15%**

The Auralia work is an essential component of the course assessment, and 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 computer program. Students can develop their skills at their own pace and progress forward through more difficult levels as their abilities improve.

Progress, and rate of completion of exercises and levels, with the Auralia program will be monitored by the aural tutor, David Taylor, twice during semester. Monitoring occurs at random times during semester, so students are encouraged to maintain a consistent rate of progress.

- Rate of progress is worth 5% of the mark.

The Auralia Test may be completed at any time with the time-frame set by David Taylor (the test may be open for two days, for example), but students may attempt the test only once during that time period. Test will be set during Week 11 of semester.

- The Auralia Test is worth 10% of the mark.