



Faculty of Arts
& Social Sciences

School of the Arts and Media

MUSC1603

Materials and structures of music 2

Session 2, 2014

1. Course overview

FACULTY	Arts and Social Sciences	
SCHOOL or DEPARTMENT	School of the Arts and Media	
COURSE CODE	MUSC1603	
COURSE NAME	Materials & structures of music 2	
Session 2	Year 2014	
Harmony lecture (G17)	Friday	1200-1300 or 1300-1400
Aural tutorial (G18)	Monday	0900, 1000, 1100, 1200, 1300, or 1400
Rhythm workshop (G18)	Wednesday or Thursday	1000, 1100, 1400 or 1500 1000, 1100

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3. Staff Contact Details

Position	Name	Email	Contact
Course convenor & Harmony lecture	Kim Burwell	k.burwell@unsw.edu.au	Normal consultation hours: Mondays 1300-1400, Fridays 1000-1100. Please email for an appointment.
Aural tutorial	David Taylor	david.anthony.taylor@gmail.com	Please contact by email
Rhythm workshop	Steven Machamer	smac02@optus.net.au	Please contact by email

4. School of the Arts and Media Contact Information

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

5. 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).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.

- 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/>
- Attendance at lectures, screenings and tutorials 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.

6. 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/>

7. Course details

Credit Points: 6

Summary of the Course:

This core course extends the student's foundational knowledge of the materials, structures and processes of tonal music and of the application of harmonic and melodic practices in post-1800 composition and other styles including popular music and jazz. Students will develop technical knowledge and skill in the analysis and application of melodic and harmonic elaboration, voice-leading, and musical form. 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. Rhythm workshops will enable students to further develop their aural skills through the perception and execution of rhythmically complex music.

Aims of the Course:

This course aims to

1. provide students with knowledge of the materials, structures and processes of tonal music, beyond the foundational level;
2. develop in the student the skills in analyzing diatonic melody, harmony and form in post-1800 musical styles including popular music and jazz;
3. develop knowledge and skill in applying melodic and harmonic elaboration, voice-leading, and musical form in post-1800 musical styles;
4. instill a deeper understanding and appreciation of the craft of composition;
5. provide students with the means to apply their developing technical skills to their own creative outputs whether in composition or performance; and
6. develop core skills in musicianship, particularly music literacy, score reading, and the perception and execution of complex rhythmic structures.

Student learning outcomes

Course Code
Session 2, 2014
CRICOS Provider Code: 00098G

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

1. master knowledge of the materials, structures, and processes of tonal music, beyond the foundational level;
2. analyse diatonic melody, harmony and form in post-1800 musical styles, including popular music and jazz;
3. apply knowledge and skills in melodic and harmonic elaboration, voice-leading, and musical form in post-1800 musical styles, to core works
4. apply their developing musical knowledge and skill to music making, whether through performance or composition;
5. demonstrate core skills in musicianship, particularly music literacy, score reading, and the execution of complex musical structures.

Graduate Attributes

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 students will be able to demonstrate:

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; and
3. high levels of oral and written communication, supported with discipline-based forms of communication such as scores and musical performance.

8. Rationale for the inclusion of content and teaching approach

For harmony lectures

Lectures and tutorials 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 workshops

Aural workshops offer intensive drills and exercises designed to develop aural perception, sight-singing abilities, and developing pitch accuracy.

For rhythm studio

The Rhythm studio focuses 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

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 Laboratory work using the Auralia ear-training software that helps the student develop their aural skills at a self-administered level according to ability.

10. Assessment

In order to pass this course, you must make a serious attempt at **ALL** assessment tasks. [This is a SAM requirement.](#)

Assessment summary

Assessment task	Weight	Learning outcomes & Graduate attributes	Date
Harmony portfolio	60% divided into 3 equal parts	LOs 1, 2, 3, 4; GAs 1, 2, 3	A. In-class quiz, week 4; B. In-class quiz, wk 8; C. Composition due wk 12 (24 Oct).
Aural workshop (A, B) & Rhythm studio (C, D)	25% divided into 4 equal parts	LOs 1, 2, 3; GAs 1, 4, 5	A. Four in-class quizzes, wk 4, 6, 9, 11; B. Sight-singing test, wk 13; C. Class assessments, wk 4, 6, 9, 11; D. Class exercise & test, wk 13.
Auralia	15% divided into 10% + 5 %	LOs 1, 2, 3; GAs 1, 4, 5	A. Progress in independent laboratory work, monitored at two random stages during the semester; B. Test, wk 11.

Assessment details

Harmony lecture: Harmony portfolio 60%

The in-class quizzes will be based on the knowledge and skills that accumulate during the course. Advice about preparing for these will be given in lectures, and will include reading from the course text and exercises from the text and its associated website.

The final composition assignment will refer to harmonic vocabulary and concepts of melodic writing, texture and form, as addressed in lectures.

Aural workshop and Rhythm studio: Aural / rhythmic exercise 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 able to gauge their progress through a series of four in-class quizzes, as scheduled, and a sight-singing Test will held during normal Aural workshop time, in Week 13.

In Rhythm studio there will be two exercises, the first divided among five short components scheduled during the semester, and the second administered in Week 13.

Auralia assessment: Auralia laboratory 15%

The laboratory 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 programme. 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 programme will be monitored by the aural tutor, David Taylor, twice during the semester. Monitoring will occur at random times during semester, so students are encouraged to begin immediately and maintain a consistent rate of progress.

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.

Submission of Assessment Tasks

Most of the assessment tasks take place during scheduled classes. The composition will be due by 4.00pm in hard copy at the School office.

Late Submission

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

If any written 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 were 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.
- The Course Authority advises their decision through the online extension tool.
- 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>

Applications for Special Consideration must normally be received within three working days of the missed assessment task or submission date.

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.

Criteria for assessment

Tasks based on harmony will be assessed on whether the writing is accurate and effective, with attention as appropriate to chord identification and choice, voice-leading and texture.

Tasks based on composition will be assessed on whether the work is inventive and coherent, with attention as appropriate to style and idiomatic instrumental writing.

Tasks based on aural skills will be assessed on whether the responses are accurate, prompt and detailed.

Notation and presentation will be taken into account for all written tasks.

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.
- **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 \(http://www.lc.unsw.edu.au/plagiarism\)](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 \(pdf- https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf\)](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.

12. Course schedule

Wk	Date	Class	Location	Content	Suggested readings / listening
1	Friday 1/8	Harmony	G17	Introduction & revision. Systems of analytic notation	<i>The Musician's Guide to Theory and Analysis</i> , by Clendinning & Marvin; W.W. Norton & Co., New York, 2010.
		Auralia	140, or home	Independent exercises begin immediately	
2	Monday 4/8	Aural workshop	G18	Recapping the basics. Folk song: pitch, melody	Barber: <i>Hermit Songs</i> (1952-3)
	Wednesday 6/8 or Thursday 7/8	Rhythm studio	G18	The signs of duration. Clarifications of note-values, rest, dots, and ties.	<i>Basic Rhythm Training</i> , by Robert Starer; Hal Leonard
	Friday 8/8	Harmony lecture	G17	Embellishment tones in the repertoire	
3	Monday 11/8	Aural workshop	G18	The late Renaissance: melody & texture; instruments & voices	Victoria: <i>O magnum mysterium</i> (1572)
	Wednesday 13/8 or Thursday 14/8	Rhythm studio	G18	Natural divisions of the binary beat. Exercises in plain note values.	
	Friday 15/8	Harmony lecture	G17	Motivic and phrase structures in the repertoire	
4	Monday 18/8	Aural workshop	G18	The Baroque: melody, harmony, form. First listening quiz	Mendelssohn: <i>A Midsummer Night's Dream – Overture</i> (1826)
	Wednesday 20/8 or Thursday 21/8	Rhythm studio	G18	In-class assessment (1): binary notes, signs of duration. Artificial divisions: triplets. (in class exercises)	
	Friday 22/8	Harmony lecture	G17	In class test	
5	Monday 25/8	Aural workshop	G18	The Baroque II: rhythm, counterpoint, texture & form (performance)	Brahms: <i>Symphony No 4</i> (1884-5)
	Wednesday 27/8 or Thursday	Rhythm studio	G18	Natural divisions; the dotted unit. (in class exercises)	

	28/8				
	Friday 29/8	Harmony lecture	G17	Complex textures and instrumental writing	
6	Monday 1/9	Aural workshop	G18	The Viennese Classical period: orchestration and form. Second listening quiz	Beethoven: Piano Concerto No 5 in E flat Major, <i>Emperor</i> (1809-11)
	Wednesday 3/9 or Thursday 4/9	Rhythm studio	G18	In class assessment (2): tuplets and dotted note values. Artificial divisions of binary and dotted units	
	Friday 5/9	Harmony lecture	G17	Revision of secondary dominants and leading tone chords	
7	Monday 8/9	Aural workshop	G18	The Viennese Classical period II: words and music, sonata form (sonata principle)	Ligeti: <i>Lux Aeterna</i> (1966)
	Wednesday 10/9 or Thursday 11/9	Rhythm studio	G18	Comparative counting: numeric system, American syllables, Indian syllables. (in class exercises)	<i>You Can Ta Ka Di Mi This!</i> , by Todd Isler; Gerard & Sarzin Publishing Co. 2005
	Friday 12/9	Harmony lecture	G17	Modulation	
8	Monday 15/9	Aural workshop	G18	Music of the Romantic period: tonality and form	Schumann: <i>Carnaval</i> (1834-5)
	Wednesday 17/9 or Thursday 18/9	Rhythm studio	G18	Polyrhythms. How to notate correctly (in class exercises)	<i>The Essential Guide to Reading Rhythm</i> , www.billkezelos.com Publishing
	Friday 19/9	Harmony lecture	G17	In class test	
9	Monday 22/9	Aural workshop	G18	Music of the Romantic period II: instrumentation and harmony. Third listening quiz	Stravinsky: <i>Symphonies of wind instruments</i> (1947 version), Monk: <i>Straight, no chaser</i> ; Davis: <i>Nonet, Moon dreams</i>
	Wednesday 24/9 or Thursday 25/9	Rhythm studio	G18	In-class-assessment (3) on Counting, and Poly-rhythms. Review of conducting patterns	
	Friday 26/9	Harmony lecture	G17	Melodic writing	
MID SEMESTER BREAK					
10	Monday 29/9	PUBLIC HOLIDAY			
	Wednesday 8/10	Rhythm studio	G18	Metric Modulations	

	or Thursday 9/10				
	Friday 10/10	Harmony lecture	G17	Binary forms & song accompaniment	
11	Monday 13/10	Aural workshop	G18	Twentieth century: atonality, avant-garde music, aleatory music. Fourth listening quiz	Berio: <i>Sequenza 5</i> for trombone (1966), Westlake: <i>Onomatopoeia</i> for bass clarinet and digital delay (1984)
	Wednesday 15/10 or Thursday 16/10	Rhythm studio	G18	In-class-assessment (4) on conducting patterns and Metric Modulations (more in class exercises)	
	Friday 17/10	Harmony lecture	G17	Prep for final composition	
12	Monday 20/10	Aural workshop	G18	Jazz and pop	
	Wednesday 22/10 or Thursday 23/10	Rhythm studio	G18	Mixing the elements: singing (intoning) rhythms, counting syllables, and conducting at the same time. Take home exam set for individual assessment in week 13	
	Friday 24/10	Harmony lecture	G17	Composition assignment due	
13	Monday 27/10	Aural workshop	G18	Sight-singing test	
	Wednesday 29/10 or Thursday 30/10	Rhythm studio	G18	Individual assessment of take home exam and rhythm sight- singing test.	

13. Expected Resources for students

Harmony text: *The Musician's Guide to Theory and Analysis*, by J. P. Clendinning & E. W. Marvin.
W.W. Norton & Co, New York, 2010.

Associated studyspace site:

Go to:

<http://books.wwnorton.com/studyspace/Logon.aspx?SiteId=musictheory2&page=/college/music/theory-analysis2/>;

Click on Register; provide the required information and use the code inside the cover of your textbook. You should then be able to access everything on the StudySpace, minus the eBook and Noteflight Worksheets (unless you have purchased them separately).

Other useful resources:

Basic Rhythm Training, by Robert Starer; Hal Leonard

You Can Ta Ka Di Mi This!, by Todd Isler; Gerard & Sarzin Publishing Co. 2005
The essential Guide to Reading Rhythm, www.billkezelos.com Publishing

See also the university library service, <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.