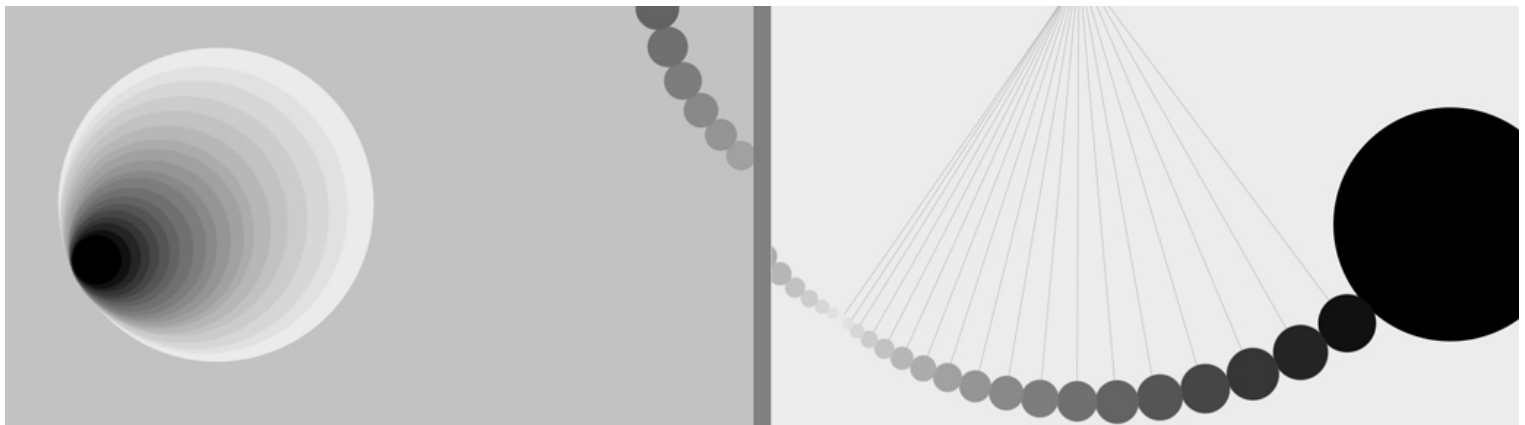




UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



MUSC2602

Materials and Structures of Music 3

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
John Peterson	j.peterson@unsw.edu.au	Tuesday 11.00am-12.00pm	Office 105, Robert Webster Building	9385 4870

Lecturers

Name	Email	Availability	Location	Phone
John Peterson	j.peterson@unsw.edu.au	Tuesday 11.00am-12.00pm	Office 105, Robert Webster Building	9385 4870

Tutors

Name	Email	Availability	Location	Phone
Nicole Saintilan	nicolesaintilan@optusnet.com.au	Nicole should be contacted via email.		

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 extends the student's knowledge of the materials, structures, and processes of tonal music beyond the foundational level via the study and application of harmonic and melodic practices in post-1850 art music composition, as well as other styles including popular music and jazz. Students will develop technical knowledge and skill in the analysis and application of appropriate melodic and harmonic elaboration, voice-leading, and musical form. Exercises in advanced compositional craft provide the student with the opportunity to demonstrate their initiative and creativity within selected styles of music. The course develops core skills in musicianship and the ability to apply these in other areas of musical practice and research.

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

1. master knowledge of the materials, structures, and processes of chromatic tonal music at an advanced level.
2. analyse chromatic melody and harmony in post-1850 musical styles, including popular music and jazz.
3. apply their knowledge and skills in the use of chromatic melody and harmony to the identification and contextualisation of key post-1850 musical works.
4. apply their developing musical knowledge and skill to music making, whether it be performing or composing.
5. demonstrate core skills in musicianship, in particular, music literacy, score reading, and the performance of advanced chromatic harmonic principles.

Teaching Strategies

BMus and BA (Music Studies and Music Studies Extension) students attend a weekly one-hour lecture on music theory and harmony; a weekly one-hour tutorial on aural and ear-training skills, and a weekly one-hour laboratory on choral singing skills.

Lectures involve class exercises in music theory and harmonic analysis in various compositional contexts and are augmented with sound recordings, powerpoint presentations, and class quizzes. Aural tutorials involve class activities, intensive drills, and exercises in the analysis of selected musical examples designed to develop advanced aural perception. Group singing in the Choir Laboratory presents opportunities for the practical application of aural skills in a performance and compositional context.

Assessment

- All assessment items, with the exception of in-class tests, must be submitted via Moodle. Further details about the submission of particular assessment items will be issued at various times by the relevant tutor or lecturer in the MUSC 2602 Materials and Structures of Music 3 Course. Please take especial note of due dates and times as Late Penalties are applied automatically by the Moodle Submission system immediately after the designated submission time has passed.
- *Music Literature List (self-directed study) and Test: a list of the works to be examined this semester, will be available on Moodle – see the MUSC 2602 Course module.*
- **STUDENTS ARE REMINDED THAT THEY MUST ACHIEVE A PASS MARK FOR THE HARMONY COMPONENT IN ORDER TO BE AWARDED A PASS MARK FOR THE OVERALL MUSC 2602 COURSE.**
- In addition: in order to receive a PASS mark for this course, students must make a serious attempt at completing ALL assessment tasks, which INCLUDES the self-directed 'Auralia Assessment'. The Auralia ear-training software must be purchased by all students (see notes in Expected Resources for Students). Failure to achieve a Pass mark for the Harmony component and/or failure to complete the Auralia Assessment may lead to a student receiving an overall 'Fail' Grade for the MUSC 2602 Course.

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Harmony (Lecture)	60%	null	null	null
Aural Workshop (Tutorial)	20%	null	null	null
Aural Choir (Studio)	5%	null	null	null
Music Literature	15%	null	null	null

Assessment Details

Assessment 1: Harmony (Lecture)

Details: Portfolio of Harmony and Composition Exercises. Composition exercises will be of a length of approximately 16 – 24 bars of written music. Portfolio will be assessed three times during session. Students will receive written feedback and a numerical grade. Please Note: Students must achieve a Pass Grade for the Harmony Component to be granted a Pass Mark for the MUSC 2602 Course.

Additional details:

The Portfolio of Harmony and Composition Exercises will consist of three items:

- 1) One in-class Harmony and Theory Test held at normal timetabled Lecture time on Thursday 23 March (Week 4) - duration 50 minutes.
- 2) One in-class Harmony and Theory Test held at normal timetabled Lecture time on Thursday 27 April (Week 8) - duration 50 minutes.

3) A Written Composition, approximately 16-24 bars in length, to be composed in a specified style. Due date: 4.00pm Friday 26 May (Week 12).

Please Note: Students must achieve a Pass Grade for the Harmony Component to be granted an overall Pass Grade for the MUSC 2602 Course.

Learning outcomes:

- master knowledge of the materials , structures, and processes of chromatic tonal music at an advanced level.
- analyse chromatic melody and harmony in post-1850 musical styles, including popular music and jazz.
- apply their knowledge and skills in the use of chromatic melody and harmony to the identification and contextualisation of key post-1850 musical works.
- apply their developing musical knowledge and skill to music making, whether it be performing or composing.
- demonstrate core skills in musicianship, in particular, music literacy, score reading, and the performance of advanced chromatic harmonic principles.

Assessment 2: Aural Workshop (Tutorial)

Details: Portfolio of Aural Training Exercises: including transcription and Auralia Test. All exercises to be completed are short excerpts from the literature. Portfolio will be assessed two times during session. Students will receive written feedback and a numerical grade.

Additional details:

The Aural Portfolio is assessed three times during session, and will consist of:

- one Transcription Exercise: due Tuesday 04 April or Wednesday 05 April (Week 6) depending on which tutorial students are enrolled in.
- two Written Tests held in-class: Test 1 on Tuesday 11 April or Wednesday 12 April (Week 7) and Test 2 on Tuesday 16 May or Wednesday 17 May (Week 11) depending on which tutorial students are enrolled in.

Students must also maintain a specified rate of progress through exercises completed within the Auralia ear-training software. Please ask the tutor for further details on what Auralia units and exercises should be studied.

Learning outcomes:

- master knowledge of the materials , structures, and processes of chromatic tonal music at an advanced level.
- analyse chromatic melody and harmony in post-1850 musical styles, including popular music and jazz.
- apply their knowledge and skills in the use of chromatic melody and harmony to the identification and contextualisation of key post-1850 musical works.
- apply their developing musical knowledge and skill to music making, whether it be performing or

composing.

Assessment 3: Aural Choir (Studio)

Details: Sight singing task. A short excerpt of music will be used as the test material. Students will receive written feedback and a numerical grade.

Additional details:

A short Sight-Singing Test will be held on Wednesday 24 May (Week 12) at 9.00am in Webster 332.

Learning outcomes:

- apply their developing musical knowledge and skill to music making, whether it be performing or composing.
- demonstrate core skills in musicianship, in particular, music literacy, score reading, and the performance of advanced chromatic harmonic principles.

Assessment 4: Music Literature

Details: Music Literature Test. Test will require written responses to 12 questions over a 50 minute duration. Students will receive written feedback and a numerical grade. This is the final assessment task.

Additional details:

For Music Literature, a list of selected musical works is provided on Moodle and students are encouraged to gather relevant information about the music and the composers, and to apply critical listening strategies to their self-directed study of these works. Many of the items on the list will be discussed during Aural Tutorials, and students are encouraged to augment their knowledge and understanding of these works via private self-directed study. There are also more detailed instructions on how to study for this component available on Moodle.

A Test of students' knowledge and ability to recognise items from the Music Literature List will be held in the normal scheduled Lecture times on Thursday 01 June: at either 11.00am or 12.00pm in Webster G17. Students should attend the Test that is held at the time for which they are enrolled in the Harmony lecture.

The Test will consist of twelve questions to be answered over a 50 minute duration.

Learning outcomes:

- apply their developing musical knowledge and skill to music making, whether it be performing or composing.
- demonstrate core skills in musicianship, in particular, music literacy, score reading, and the performance of advanced chromatic harmonic principles.

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	Tutorial	<p>Aural Tutorial: Tuesday 28 February at 1pm or 2pm, or Wednesday 01 March at 2pm in Webster Room 306.</p> <p>Content: Interval and Chord Recognition; Repertoire: Jazz: Count Basie's Kansas City Seven 'Lester Leaps In' ; Chick Webb and his Orchestra, with Ella Fitzgerald 'A-Tisket, A-Tasket'; Tim Hopkins 'The Face of Love' (from <i>Upon My Camel</i>)</p> <p>Suggested Reading: Singing Rhythm: Benward, Unit 6, syncopation (p. 81-82)</p>
	Seminar	Aural Choir: Wednesday 01 March at 9am, in Webster Room 332
	Lecture	<p>Harmony Lecture: Thursday 02 March at 11am or 12pm in Webster G17</p> <p>Content: Introduction to the course, and revision of previous harmonic concepts, including Secondary Dominant chords, Secondary Leading Tone chords, and non-dominant 7th chords.</p>
Week 2: 6 - 12 March	Tutorial	<p>Aural Tutorial: Tuesday 07 March at 1pm or 2pm, or Wednesday 08 March at 2pm, in Webster 306.</p> <p>Content: Interval recognition: (Level 17) all simple and compound intervals.</p> <p>Chord recognition: (Level 7) diminished, augmented.</p> <p>Repertoire: Vocal 1: Schubert:</p>

Date	Type	Content
		<p>'Gretchen am Spinnrade'; 'Erlkönig' [1814-15; Goethe] ; Schumann: <i>Dichterliebe</i> (Nos 1-5; 14-16) [1840; Heine]</p> <p>Suggested Reading: Singing Rhythm: Benward, Unit 9, compound meter (p. 131-133)</p>
	Seminar	<p>Aural Choir: Wednesday 08 March at 9am, in Webster 332.</p>
	Lecture	<p>Harmony Lecture: Thursday 09 March at 11am or 12pm in Webster G17.</p> <p>Content: Chromatic Harmony: Neapolitan Sixth, and introduction to Augmented Sixth chords.</p> <p>Suggested Reading: Clendinning & West Textbook: [page numbers are for the 2nd edition] pp 415 – 416; pp 531 – 546.</p>
Week 3: 13 - 19 March	Tutorial	<p>Aural Tutorial: Tuesday 14 March at 1pm or 2pm, or Wednesday 15 March at 2pm in Webster 306.</p> <p>Content: Singing: Folk Song, <i>The Two Sisters</i>; Purcell, <i>An Old Epitaph</i>.</p> <p>Rhythm: Benward, Unit 10, mixed meters (p.151-152).</p> <p>Cadences: (Level 1 & 2) authentic/perfect, and plagal in major and minor keys.</p> <p>Chord recognition: (Level 8) diminished 7. Scales: (Level 5) chromatic and whole tone.</p> <p>Repertoire: Vocal II : Josquin des Prés: <i>Ave Maria gratia plena</i> (motet for 4 voices) [1490]</p> <p>Bruckner: <i>Ave Maria</i> (7-part</p>

Date	Type	Content
		motet) [1861]
	Seminar	Aural Choir: Wednesday 15 March at 9am, in Webster 332.
	Lecture	<p>Harmony Lecture: Thursday 16 March at 11am or 12pm in Webster G17.</p> <p>Content: Augmented Sixth chords; analytical exercises. Revision for Test in Week 4.</p> <p>Suggested Reading: Textbook: pp 540 - 547.</p>
Week 4: 20 - 26 March	Tutorial	<p>Aural Tutorial: Tuesday 21 March at 1pm or 2pm, or Wednesday 22 March at 2pm, in Webster 306.</p> <p>Content: Singing: Benward, alto clef (17-22). Traditional, <i>Down to the River to Pray</i>.</p> <p>Rhythm: Benward, Unit 11, quarters (p. 170-172). Cadences: (Levels 3&4) deceptive/interrupted in major/minor keys.</p> <p>Chord recognition: (Level 9) major 7th, minor 7th. Chord comparison: (Level 6) dom 7th, diminished, augmented, minor 7.</p> <p>Repertoire: Opera: Verdi: <i>La Traviata</i>, Act 1 and Part 1 of Act 2 (i.e. up to the Finale) [1853]</p>
	Seminar	Aural Choir: Wednesday 22 March at 9am, in Webster 332.
	Lecture	<p>Harmony Lecture: Thursday 23 March at 11am or 12pm, in Webster G17.</p> <p>Content: In-Class Test (50 minutes in duration). Material from Weeks 1 -3 to be tested.</p>
Week 5: 27 March - 2 April	Tutorial	Aural Tutorial: Tuesday 28 March

Date	Type	Content
		<p>at 1pm or 2pm, or Wednesday 29 March at 2pm, in Webster 306.</p> <p>Content: Singing: Haydn, <i>Die zehn Gebote der Kunst</i>. Josquin des Près, <i>Mille Regretz</i>.</p> <p>Rhythm: Benward, Unit 12, eighths (p. 190 – 191). Cadences: (Level 5) half. Scales: (Level 6) pentatonic, minor pentatonic, blues scale.</p> <p>Repertoire: Instrumental: Liszt: <i>Sonata in B minor</i> [1853] : Barrios Mangore: 'La Catedral' and 'Valse' Op. 8 No. 3.</p>
	Seminar	Aural Choir: Wednesday 29 March at 9am, in Webster 332.
	Lecture	<p>Harmony Lecture: Thursday 30 March at 11am or 12pm, in Webster G17.</p> <p>Content: Modulation via enharmonic resolution of diminished 7th chord (part 1) - the 5-step plan.</p> <p>Suggested Reading: Textbook: pp 633 - 637.</p>
Week 6: 3 - 9 April	Tutorial	<p>Aural Tutorial: Tuesday 04 April at 1pm or 2pm, or Wednesday 05 April at 2pm, in Webster 306.</p> <p>Content: Singing: Benward, alto clef (29, 31). Josquin des Près, <i>Mille Regretz</i>.</p> <p>Rhythm: Benward, Unit 13, the super triplet (p. 214 – 217). Written exercise due. Exam revision</p> <p>Repertoire: Chamber: Mozart: <i>Clarinet Quintet in A Major</i> K581 [1789] .</p>
	Seminar	Aural Choir: Wednesday 05 April at 9am, in Webster 332.

Date	Type	Content
	Lecture	<p>Harmony Lecture: Thursday 06 April at 11am or 12pm, in Webster G17.</p> <p>Content: Modulation via enharmonic resolution of diminished 7th chord (part 2) - exercises and analysis.</p> <p>Suggested Reading: Textbook: pp 633 - 637.</p>
Week 7: 10 - 16 April	Tutorial	<p>Aural Tutorial: Tuesday 11 April at 1pm or 2pm, or Wednesday 12 April at 2pm, in Webster 306.</p> <p>Content: Singing: Ben Bram, <i>Run to You</i>. Rhythm: Benward, Unit 14, super triplets in compound meters (p. 236 -238).</p> <p>Written Test 1.</p> <p>Repertoire: Chamber: Messiaen: <i>Quartet for the End of Time</i> (violin, clarinet, cello & piano) [1940-1; Book of Revelations] .</p>
	Seminar	Aural Choir: Wednesday 12 April at 9am, in Webster 332.
	Lecture	<p>Harmony Lecture: Thursday 13 April at 11am or 12pm, in Webster G17.</p> <p>Content: More chromatic harmony: dominant 9th chords; resolution of augmented 7th chords.</p> <p>Suggested Reading: Textbook: 7th chords pp 156 - 170</p>
Week 8: 24 - 30 April	Tutorial	Aural Tutorial: Tuesday 25 April and Wednesday 26 April, ANZAC DAY HOLIDAY: NO AURAL CLASSES.
	Seminar	Aural Choir: Wednesday 26 April: NO AURAL CHOIR THIS WEEK.
	Lecture	Harmony Lecture: Thursday 27

Date	Type	Content
		<p>April at 11am or 12pm, in Webster G17.</p> <p>Content: In-Class Test: (50 minutes in duration): material from weeks 5-7 will be tested.</p>
Week 9: 1 - 7 May	Tutorial	<p>Aural Tutorial: Tuesday 02 May at 1pm or 2pm, or Wednesday 03 May at 2pm, in Webster 306.</p> <p>Content: Singing: Benward, 34; Mozart, <i>Ave verum corpus</i> K618. Ben Bram, <i>Run to You</i>.</p> <p>Rhythm: Benward, Unit 15, sub-beat divisions (p. 258-260). Melodic dictation: (Level 7).</p> <p>Chord progressions: (Level 1) V, I. Jazz chords: (Levels 1 & 2) major, minor, dominant 7th, suspended 4th.</p> <p>Repertoire: Concerto: Brahms: <i>Piano Concerto No. 2 in B flat Op. 83</i> [1878-81].</p>
	Seminar	Aural Choir: Wednesday 03 May at 9am, in Webster 332.
	Lecture	<p>Harmony Lecture: Thursday 04 May at 11am or 12pm, in Webster G17.</p> <p>Content: Chopin Nocturnes: Application of chromatic harmony. Preparation for written composition assignment.</p>
Week 10: 8 - 14 May	Tutorial	<p>Aural Tutorial: Tuesday 09 May at 1pm or 2pm, or Wednesday 10 May at 2pm, in Webster 306.</p> <p>Content: Singing: Ben Bram, <i>Run to You</i>. Rhythm: Benward, Unit 16, asymmetric divisions (p. 277 - 280).</p> <p>Melodic dictation: (Level 8). Chord progressions: (Level 2) IV, V, I, i.</p>

Date	Type	Content
		<p>Jazz chords: (Levels 3 & 4) major 7th, diminished, diminished 7th, minor 7th, augmented.</p> <p>Repertoire: Orchestral (Program Music and Tone Poems): Richard Strauss: <i>Till Eulenspiegel's Merry Pranks</i> [1894-5]</p> <p>Berlioz: <i>Symphonie Fantastique</i> [1830] .</p>
	Seminar	Aural Choir: Wednesday 10 May at 9am, in Webster 332.
	Lecture	<p>Harmony Lecture: Thursday 11 May at 11am or 12pm, in Webster G17.</p> <p>Content: Unresolved dissonance and large-scale harmonic progression – Wagner 'Tristan and Isolde' Prelude. More on Chopin.</p>
Week 11: 15 - 21 May	Tutorial	<p>Aural Tutorial: Tuesday 16 May at 1pm or 2pm, or Wednesday 17 May at 2pm, in Webster 306.</p> <p>Content: Singing: Group work assessment preparation. Melodic dictation: (Level 9). Chord progressions: (Level 3) ii, IV, V, I.</p> <p>Jazz chords: (Levels 5) augmented, augmented 7th, Major (add 9), 9th, Major 9, half diminished, major 6th.</p> <p>Written Test 2.</p>
	Seminar	Aural Choir: Wednesday 17 May at 9am, in Webster 332.
	Lecture	<p>Harmony Lecture: Thursday 18 May at 11am or 12pm, in Webster G17.</p> <p>Content: Further examples of Chromatic harmony as used in German Lieder. More on Composition Assignment.</p>
Week 12: 22 - 28 May	Tutorial	Aural Tutorial: Tuesday 23 May

Date	Type	Content
		<p>at 1pm or 2pm, or Wednesday 24 May at 2pm, in Webster 306.</p> <p>Content: Repertoire: Australian: Sculthorpe: <i>Kakadu</i> (for orchestra) [1988]; Wesley-Smith, Martin: Balibo (Flute and tape) [1993] (see SCD675); Vine: Café Concertino [1984] (see SCD 676) . Revision for Listening Test in Week 13.</p>
	Seminar	Aural Choir: Wednesday 24 May at 9am, in Webster 332.
	Lecture	<p>Harmony Lecture: Thursday 25 May at 11am or 12pm, in Webster G17.</p> <p>Content: Final revision of harmonic materials for Chopin Composition Assignment: due Friday (26 May) of this week.</p>
Week 13: 29 May - 4 June	Seminar	<p>Aural Choir: Wednesday 31 May at 9am, in Webster 332.</p> <p>Content: Singing Test: Group performances</p>
	Lecture	Music Literature Listening Test (50 minutes in duration): Thursday 01 June at 11am or 12pm, in Webster G17.

Resources

Prescribed Resources

AURALIA Software (Essential for ALL students):

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 2603 Materials and Structures of Music 4 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 2602 – 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 5 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 (that you will need when completing the download) are 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

Recommended Harmony Textbook:

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

MOODLE: Course 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 a broader range of musical styles is referenced and examined, especially within the music theory, aural, and music literature components, in order to further enhance and consolidate the student's understanding of those concepts.