



Faculty of Arts
& Social Sciences

School of the Arts and Media

MUSC2602

Materials and Structures of Music 3

Session 1, 2015

UNSW Course Outline

Course Code
Session 1, 2015
CRICOS Provider Code: 00098G

1. Table of Contents

2. Staff Contact Details

The course convener is Michael Hooper, who may be emailed at m.hooper@unsw.edu.au, and whose office is in the Robert Webster building, room 121.

The lecturer (harmony) is: Andrew Robbie

The Aural Tutor and Aural Choir Co-ordinator is Nicole Saintilan, who may be emailed at nicole.saintilan@unsw.edu.au

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 will be taken at all classes and it is the student's responsibility ensure that your name is recorded.
- 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/>

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://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

6. Course details

Credit Points: 6

Summary of the Course

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 practice 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, and develops core skills in musicianship and music theory, while 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

This course provides the necessary technical knowledge to understand the more complex aspects of late 19th and early 20th century tonality in Western music, and the means with which to apply such knowledge to critical listening, composition, and performance.

The course builds on the foundations established in Materials and Structures of Music 2, 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 be able to:

- Master knowledge of the materials, structures and processes of chromatic music at an advanced level and apply that knowledge to the analysis of 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 contextualization of key post-1850 musical works.
- Apply their developing musical knowledge and skills 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 and harmonic principles.

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 the student will be able to:

- Investigate the skills involved in scholarly enquiry, such as information literacy, critical analysis, and writing (via Assessment items 1, 2, and 3).
- Apply theory to 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 (via Assessment items 1, 2, 3, and 4).
- Improve their capacity for analytical and critical thinking and for creative problem-solving through individual instrumental study, composition, participation in performing ensembles, and academic tasks involving theoretical issues (via Assessment items 1 and 3).
- Demonstrate an advanced level of Information literacy – the skills to locate, evaluate and use relevant information (via Assessment items 1, and 3).

7. Rationale for the inclusion of content and teaching approach

This course is designed to enable students to develop their musicianship skills to an advanced level 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 high levels of theoretical and practical knowledge to enable ongoing development as musicians.

For Harmony and Theory, 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 Laboratory 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. The Music Literature component is a self-directed study program that enhances the contextualization of selected musical styles within a historical framework, and promotes the student's abilities with regards to listening to music in a critical manner.

8. Teaching strategies

For Harmony: Lectures are augmented with copious examples 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.

For Music Literature: a list of selected musical works is provided 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. The Auralia self-directed study 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.

9. Assessment

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

Assessment task	Task details/length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
Harmony (Studio)	Portfolio of Harmony and Composition exercises	45%	1, 2, 3, 4	1, 2, 3	Portfolio will be assessed three times during session: 27 March (Week 4), 8 May (Week 9), and 29 May (Week 12).
Aural Workshop (Tutorial)	Portfolio of Aural Training Exercises: including transcription and Auralia Test	35%	1, 2, 3	1, 2, 3	Portfolio will be assessed three times during session: 14 April (Week 6), 21 April (Week 7) & 26 May (Week 12).
Aural Choir	Sight-Singing Task	5%	3, 4	2, 3	26 May (Week 12)
Music Literature	Music Literature Test	15%	1, 2, 4	1, 3	04 June (Week 13) at 2pm and 3pm in G17.

- A more complete description of individual assessment tasks will be distributed to students via Moodle.

- The Music Literature List, a list of the works to be examined this semester, is available on Moodle – see the 2602 Course module. Please consult the Aural tutor with any questions regarding ways to approach this self-directed study.

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 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://www.arts.unsw.edu.au/current-students/academic-information/protocols-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://student.unsw.edu.au/special-consideration>

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 Student Information website (<https://student.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.

UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

11. Course schedule

The Harmony Lecture (studio) is in Robert Webster, G17, on Wednesdays, at 2 and 3pm.

The Aural Choir (lecture) is in Robert Webster, G17, on Tuesdays, at 10am.

The Aural Workshop is in Robert Webster, on Tuesdays, Room 139.

Topic	Week	Lecture Content	Tutorial Content
Aural Choir (Lecture)	Week 1 (3 March)		Introduction and organization
Aural (Tutorial)	Week 1 (3 March)		Interval and Chord Recognition; Repertoire: Jazz
Harmony Lecture (Studio)	Week 1 (4 March)	Reintroducing harmony: fundament or function? Voice-leading, prolongation and the modulation of intensity.	
Aural Choir (Lecture)	Week 2		
Aural (Tutorial)	Week 2		Diminished, Augmented Chords; Repertoire: Vocal I
Harmony Lecture (Studio)	Week 2	Mitigating intensity: sequences and parallel progressions	
Aural Choir	Week 3		
Aural (Tutorial)	Week 3		Cadence recognition, Diminished 7ths; Repertoire: Vocal II
Harmony Lecture (Studio)	Week 3	Moderating intensity: white-note dissonances	
Aural Choir	Week 4		
Aural (Tutorial)	Week 4		7th chords of all types; Repertoire: Opera
Harmony Lecture (Studio)	Week 4	Sharper: applied leading tones and tonicization	
Aural Choir	Week 5		
Aural (Tutorial)	Week 5		Pentatonic and blues scales; Repertoire: Instrumental
Harmony Lecture (Studio)	Week 5	Flatter: mode mixture and Neapolitan sixths	
Aural Choir	Week 6		
Aural (Tutorial)	Week 6		Written Exercise 1 Due; Repertoire: Chamber I
Harmony Lecture (Studio)	Week 6	Both together: augmented 6th chords	
Aural Choir	Week 7		
Aural (Tutorial)	Week 7		Written Test 1 Repertoire: Chamber II
Harmony Lecture (Studio)	Week 7	Both at once: scale degree re-interpretation and the uncanny	
Aural Choir	Week 8		
Aural (Tutorial)	Week 8		Melodic dictation, Chord progression, Jazz chords; Repertoire: Concerto
Harmony Lecture (Studio)	Week 8	Revision: writing good harmonic analyses; discussion of final composition exercise	
Aural Choir	Week 9		
Aural (Tutorial)	Week 9		melodic dictation; Chord progression, jazz Jazz chords; Repertoire: Concerto

Harmony Lecture (Studio)	Week 9	Anywhere but here: common-tone progressions	
Aural Choir	Week 10		
Aural (Tutorial)	Week 10		Melodic dictation, jazz chords, chord progressions
Harmony Lecture (Studio)	Week 10	Common-tone substitutions	
Aural Choir	Week 11		
Aural (Tutorial)	Week 11		Exam Revision
Harmony Lecture (Studio)	Week 11	A song with (almost) everything: the Pet Shop Boys' "Being Boring"	
Aural Choir	Week 12		Singing Task
Aural (Tutorial)	Week 12		Written Test 2
Harmony Lecture (Studio)	Week 12	The Tristan and Prometheus chords	
Music Literature Test	Week 13		

Please note: All students must also complete the self-directed 'Auralia Assessment', using the available computer software for ear-training. The Auralia 4 (Cloud Version) ear-training software should be purchased by all students: it costs \$29.00 (USD) for 12 months use. 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 Auralia on the computers in the Computer Lab, Webster 140, while they are on the UNSW campus. Note that access to the Computer Lab is available 24/7 [touch your student card at the door] but is always subject to availability – please check the Lab booking sheet that is usually located on the Lab door.

12. Expected Resources for students

Recommended Textbook: Jane Piper Clendinning and Elizabeth Marvin West (2nd Edition 2011), *The Musician's Guide to Theory and Analysis* (W.W. Norton & Company Inc.).

AURALIA Software (Essential): The AURALIA 4 (CLOUD Version) ear-training software should be purchased by all students: it costs \$29.00 (USD) 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, 2014. 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 (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) 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 MUSC2602 Course. Students should monitor the Moodle 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>

13. 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.