



UNSW
A U S T R A L I A

School of the Arts and Media

Faculty of Arts and Social Sciences

MUSC2603

Materials and Structures of Music 4

Session 2, 2016

Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Convener	John Peterson	j.peterson@unsw.edu.au	Monday 12.00pm-1.00pm; Wednesday 11.00am-12.00pm	Office 105, Sir Robert Webster Building	9385 4870
Lecturer	John Peterson	j.peterson@unsw.edu.au	Monday 12.00pm-1.00pm; Wednesday 11.00am-12.00pm	Office 105, Sir Robert Webster Building	9385 4870
Tutor	Nicole Saintilan	nicolestailan@optusnet.com.au	null	null	null

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 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/>

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 to an advanced level via the study and application of harmonic and melodic practices in both advanced counterpoint, focusing partly on the study of the music of J.S. Bach, as well as early 20th century Western art music composition, and including an examination of the implications for such musical practices on other styles such as popular music and jazz. Students will develop technical knowledge and skill in the analysis and application of appropriate melodic and harmonic elaboration, counterpoint and contrapuntal technique, 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 on the materials, structures, and processes of chromatic tonal music at an advanced level.
2. Analyse chromatic melody and harmony in both 18th century contrapuntal styles as well as early 20th century musical styles, including popular music and jazz.
3. apply knowledge and skill in the use of chromatic melody and harmony to the identification and contextualisation of key 20th century 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, aural discrimination, and the performance of advanced chromatic harmonic principles.

Teaching Strategies

Students attend a weekly one-hour lecture on music theory and harmony; a weekly one-hour tutorial on harmony and analysis; and a weekly one-hour workshop on aural skills.

Lectures involve class exercises in music theory and harmonic analysis and are augmented with sound recordings, powerpoint presentations, and class quizzes.

The harmony tutorial provides the students with the opportunity to complete in-depth analysis of selected musical examples in support of the lecture series.

Aural Workshops involve class activities, intensive drills, and exercises in the analysis of selected musical examples designed to develop advanced aural perception.

Assessment

Harmony Portfolio Assessments:

1. Composition 1: due 12.00pm, Friday 19 August (Wk 4).
2. In-Class Harmonic Analysis Test: held during normal lecture time on Monday 19 Sept (Wk 9).
3. Composition 2: due 12.00pm, Friday 21 October (Wk 12).

Aural Portfolio Assessments: three assessment items: due on 30 August (Week 6), 13 September (Week 8), and 25 October (Week 13).

Music Literature Test: held in scheduled lecture time 1.00pm, on Monday 24 October, in G17.

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Harmony (Lecture and Studio)	60%	N/A	Please refer to Moodle	Please refer to Moodle
Aural Workshop (Tutorial)	25%	N/A	Please refer to Moodle	Please refer to Moodle
Music Literature	15%	N/A	Please refer to Moodle	Please refer to Moodle

Assessment Details

Assessment 1: Harmony (Lecture and Studio)

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 2603 Course.

Learning outcomes:

- master knowledge on the materials, structures, and processes of chromatic tonal music at an advanced level.
- Analyse chromatic melody and harmony in both 18th century contrapuntal styles as well as early 20th century musical styles, including popular music and jazz.
- apply knowledge and skill in the use of chromatic melody and harmony to the identification and contextualisation of key 20th century 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, aural discrimination, and the performance of advanced chromatic harmonic principles.

Assessment 2: Aural Workshop (Tutorial)

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

Learning outcomes:

- master knowledge on the materials, structures, and processes of chromatic tonal music at an advanced level.
- Analyse chromatic melody and harmony in both 18th century contrapuntal styles as well as early 20th century musical styles, including popular music and jazz.
- apply knowledge and skill in the use of chromatic melody and harmony to the identification and contextualisation of key 20th century musical works.
- apply their developing musical knowledge and skill to music making, whether it be performing or composing.

Assessment 3: 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.

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, aural discrimination, 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: 25 - 29 July	Lecture	Introduction to the course and revision of concepts. Introduction to polyphonic writing, species counterpoint.
Week 2: 1 - 5 August	Lecture	Fugue; the fugue exposition. Further work on species counterpoint; in class analyses.
	Aural Tutorial	Rhythm: Phase Music. Writing intervals Music Literature: Jazz
	Harmony Tutorial	Writing a fugue Subject and Countersubject.
Week 3: 8 - 12 August	Lecture	Writing a fugue exposition and counterpoint in four voices.
	Aural Tutorial	Aural drills on Rhythm and writing Intervals. Music Literature: Vocal repertoire: choral
	Harmony Tutorial	Creating Counterpoint in four voices.
Week 4: 15 - 19 August	Lecture	In-class Analysis of harmony in fugue
	Aural Tutorial	Jazz chords 1. Music Literature: Vocal repertoire: choral and solo.
	Harmony Tutorial	Harmonic considerations within fugal writing.
Week 5: 22 - 26 August	Lecture	Analysis of chromatic Harmony in Chopin and Wagner.
	Aural Tutorial	Jazz chords 2. Music Literature: Australian music
	Harmony Tutorial	Further work on analysis of chromatic harmony.
Week 6: 29 August - 2 September	Lecture	Late 19th century developments in harmony: Lieder and piano music.
	Aural Tutorial	Modulations, Cadences. Music Literature: Instrumental music
	Harmony Tutorial	Further work on analysis of chromatic harmony.
Week 7: 5 - 9 September	Lecture	Further developments in use of harmony as expressive tool. Analytical exercises.
	Aural Tutorial	Test preparation. Music Literature: Chamber music 1
	Harmony Tutorial	Practice on Harmonic Analysis: preparation for harmony test.
Week 8: 12 - 16 September	Lecture	Further aspects of chromatic harmony and its functions.
	Aural Tutorial	In-class test 1. Music Literature: Chamber music 2
	Harmony Tutorial	More work on analysis of chromatic harmony.
Week 9: 19 - 23 September	Lecture	In-Class Harmonic Analysis Test.
	Aural Tutorial	Jazz scales. Music Literature: Concerto
	Harmony Tutorial	Harmony Analysis Test returned and discussed.
Week 10: 4 - 7 October	Lecture	No Lecture - Public Holiday.
	Aural Tutorial	Jazz chords. Music Literature: Orchestral 1
	Harmony Tutorial	Analysing early 20th century popular song.
Week 11: 10 - 14 October	Lecture	Chromatic Harmony in early 20th century popular song: 32 bar form. Gershwin and others.
	Aural Tutorial	Chord progressions. Music Literature: Orchestral 2
	Harmony Tutorial	Chromatic Harmony In early 20th century song; analysis exercises.
Week 12: 17 - 21 October	Lecture	Final discussion of chromatic harmony in Gershwin and others. Final comments on composition assignment.
	Aural Tutorial	Test revision. Music Literature: Opera
	Harmony Tutorial	Final preparation for composition assignment.
Week 13: 24 - 28 October	Lecture	Music Literature Test
	Aural Tutorial	Final Test.

Resources

Prescribed Resources

Recommended Resources

Recommended 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

AURALIA Software (Essential):

The AURALIA 4 (CLOUD Version) ear-training software was purchased by all students enrolled in the MUSC 2602 M & S 3 Course in Semester 1, 2016. Students do not have to pay another fee when enrolling in MUSC 2603 Materials and Structures of Music 4 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 2603 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>

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.