



Faculty of Arts  
& Social Sciences

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**School of the Arts and Media**

**MUSC 1602**

**Materials and Structures of Music 1**

**Session 1, 2014**

## UNSW Course Outline

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### 2. Staff Contact Details

Position	Name	Email	Availability	Phone
Course Convener	Dr John Peterson	j.peterson@unsw.edu.au	12pm-1pm Monday 12pm-1pm Wednesday Webster Bldg; Office 105	9385 4870
Lecturer (Harmony)	John Peterson	j.peterson@unsw.edu.au	As above	
Aural Tutor and Aural Choir Co-ordinator	David Taylor	david.anthony.taylor@gmail.com	David should be contacted via email	
Harmony Tutor	Jonathan Ong	jonathan85@gmail.com	Jonathan should be contacted via email	

### 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 at Harmony lectures, Aural tutorials, and Aural Choir 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.
- 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://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### 6. Course details

**Credit Points:** 6

#### Summary of the Course

This core course provides the student with the foundational knowledge on the materials, structures and processes of tonal music in various styles, including classical, popular music and jazz, 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

1. This course will enable students to explore and gain further understanding of the materials, structures and processes of tonal music through the investigation of harmonic and melodic practices within a variety of musical styles, including classical, popular music and jazz, and to apply these in other areas of musical practice and research.

2. The course focuses on the application of these harmonic and melodic practices, and the function of diatonic melody and harmony in various styles including classical, popular music and jazz, to real world situations via exercises in compositional craft and vocal performance that provide the student with the opportunity to demonstrate initiative and creativity.

The course establishes and develops the foundations for understanding and analysing tonal music, 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:

1. Have mastered the foundational knowledge on the materials, structures, and processes of tonal music.
2. be able to apply the foundational theoretical knowledge of diatonic melody and harmony to the composition of diatonic melodies with appropriate harmonic structures and to analysing tonal composition in general.
3. be able to apply their developing musical knowledge and skill to music making, whether it be singing, practical performance, or composition.
4. be able to accurately identify melodic, harmonic and rhythmic structures prescribed by the Auralia ear-training computer program.

### **Graduate Attributes**

The 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:

1. Investigate 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. Apply theory to Information Literacy and the skills to locate, evaluate and use relevant information.
3. Undertake high levels of oral and written communication, supported with discipline-based forms of communication such as scores and music performance.

## **7. Rationale for the inclusion of content and teaching approach**

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

## 8. Teaching strategies

For Harmony: 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.

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.

The Auralia Laboratory Work 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.**

### 1. BMus and BA Students with Grade 4 Music Theory and above:

<i>Assessment task</i>	<i>Task details/length</i>	<i>Weight</i>	<i>Learning outcomes assessed</i>	<i>Graduate attributes assessed</i>	<i>Due date</i>
<u>Harmony (Lecture)</u>	Portfolio of Harmony and Composition exercises	50%	1, 2, 3, 4	1, 2, 3	Portfolio will be collected and assessed three times during session: 28 March (Wk 4), 30 April (Wk 8) & 28 May (Wk 12).
<u>Aural Workshop (Tutorial)</u>  and <u>Aural Choir (Studio)</u>	Portfolio of Aural Exercises	35%	1, 2, 3	1, 2, 3	Portfolio will be assessed three times during session: 10 April (Wk 6), 08 May (Wk 9) & 05 June (Wk 13).
<u>Auralia Laboratory</u>	Auralia Test and Progress	15% Includes two items weighted as:			

	(a) Auralia Test.	10%	1, 2, 4	1, 3	(a) Week 11
	(b) Progression through Auralia exercises and levels.	5%			(b) Progression monitored twice during session (random times).

## 2.BA and other Students with less than Grade 4 Music Theory.

<i>Assessment task</i>	<i>Task details/length</i>	<i>Weight</i>	<i>Learning outcomes assessed</i>	<i>Graduate attributes assessed</i>	<i>Due date</i>
<u>Harmony (Lecture)</u>	<u>Portfolio of Harmony and Composition exercises</u>	50%	1, 2, 3, 4	1, 2, 3	Portfolio will be collected and assessed three times during session: 28 March (Week 4), 30 April (Week 8) & 28 May (Week 12).
<u>Harmony (Tutorial) and Aural Choir</u>	<u>Portfolio of Aural &amp; Theory Exercises</u>	35%	1, 2, 3	1, 2, 3	Portfolio will be assessed three times during session: 10 April (Week 6), 08 May (Week 9) and 05 June (Week 13).
<u>Auralia Laboratory</u>	<u>Auralia Test and Progress</u>	15% Includes two items weighted as:			
	(a) Auralia Test.	10%	1, 2, 4	1, 3	(a) Week 11
	(b) Student Progression through Auralia exercises and levels.	5%			(b) Progression monitored twice during session (random times).

- A more complete description of the individual assessment tasks in the Harmony and Aural components will be distributed during classes in Weeks 1 and 2.

### **Submission of Assessment Tasks**

Unless otherwise noted all assessment items should be handed directly to the lecturer or tutor of the appropriate component of the Materials and Structures of Music 1 Course on the designated due date.

You may, on occasion, be asked to submit an assessment item via the School Office – it is located on the 3rd floor, Robert Webster Building.

PLEASE NOTE: Students are advised that a completed School **Assignment Cover Sheet** must be attached to ALL submitted items (whether handed to the Lecturer/tutor or submitted via the School Office). Assignment Cover Sheets are available from outside the School Office, or can be downloaded from the School website.

### **Late Submission**

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://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.
- 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>

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 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.



## 11. Course schedule

Topic	Date	Location	Lecture Content	Tutorial Content	Suggested Readings
Harmony (Lecture)	05 March Week 1 9am and 10am	Lecture Room G17	Introduction to the course and revision of scales, intervals, triadic structures.		
Harmony (Lecture)	12 March Week 2 9am and 10am	Lecture Room G17	Chord inversion, Roman Numeral analytical notation, Tonic/Dominant relationship - Cadence		Textbook: pp 137 – 149; pp 245 – 248; pp 297 - 302
Harmony (Tutorial)	12 March Week 2 11am and 12pm	Lecture Room G17		Revise fundamentals of notation, key signatures, cadences	Textbook: pp 47 – 63; pp 90 – 103; pp 245 – 248; pp 297 - 302
Aural Choir	12 March Week 2, 2pm	John Clancy Auditorium			
Aural Workshop	13 March Week 2 9am, 10am, 11am, 2pm and 3pm	Webster G18		Course expectations, Review solfege	
Harmony (Lecture)	19 March Week 3 9am and 10am	Lecture Room G17	Dominant 7 <sup>th</sup> and inversions, the diminished triad, Harmonic analysis		Textbook: pp 156 – 169 pp 259 - 264
Harmony (Tutorial)	19 March Week 3 11am and 12pm	Lecture Room G17		Harmonic analysis	Textbook: pp 234 – 241 pp 259 - 264
Aural Choir	19 March Week 3, 2pm	John Clancy Auditorium			
Aural Workshop	20 March Week 3 9am, 10am, 11am, 2pm and 3pm	Webster G18		Singing with Sol-Fa; Melodic Dictation; Aural analysis	
Harmony (Lecture)	26 March Week 4 9am and 10am	Lecture Room G17	Class Exercise and Quiz		
Harmony (Tutorial)	26 March Week 4 11am and 12pm	Lecture Room G17		Class analysis of selected examples	
Aural Choir	26 March Week 4, 2pm	John Clancy Auditorium			
Aural Workshop	27 March Week 4 9am, 10am, 11am, 2pm	Webster G18		Listening quiz; Rhythmic dictation, Transcription	

	and 3pm			preparation	
Harmony (Lecture)	02 April Week 5 9am and 10am	Lecture Room G17	Melody, and melodic embellishment (non-harmonic tones)		Textbook: pp 47 – 63; pp 90 - 103
Harmony (Tutorial)	02 April Week 5 11am and 12pm	Lecture Room G17		Non-harmonic tones	
Aural Choir	02 April Week 5, 2pm	John Clancy Auditorium			
Aural Workshop	03 April Week 5 9am, 10am, 11am, 2pm and 3pm	Webster G18		Melodic dictation II; recognizing cadences	
Harmony (Lecture)	09 April Week 6 9am and 10am	Lecture Room G17	Harmonic progression, harmonic rhythm, 6/4 chords.		Textbook: pp 278 - 288
Harmony (Tutorial)	09 April Week 6 11am and 12pm	Lecture Room G17		Harmonic progression, and rhythm, 6/4 chords.	Textbook: pp 278 - 288
Aural Choir	09 April Week 6, 2pm	John Clancy Auditorium			
Aural Workshop	10 April Week 6 9am, 10am, 11am, 2pm and 3pm	Webster G18		Listening quiz; Recognizing modulations I, Aural analysis	
Harmony (Lecture)	16 April Week 7 9am and 10am	Lecture Room G17	Tonicisation: secondary dominants and inversions		Textbook: pp 407 – 414; pp 426 - 429
Harmony (Tutorial)	16 April Week 7 11am and 12pm	Lecture Room G17		Secondary Dominants and inversions	Textbook: pp 407 – 414; pp 426 - 429
Aural Choir	16 April Week 7, 2pm	John Clancy Auditorium			
Aural Workshop	17 April Week 7 9am, 10am, 11am, 2pm and 3pm	Webster G18		Recognizing modulations II, in-class transcription	
Harmony (Lecture)	30 April Week 8 9am and 10am	Lecture Room G17	Class Exercise and Quiz		
Harmony (Tutorial)	30 April Week 8 11am and 12pm	Lecture Room G17		Analysis in class	
Aural Choir	30 April Week 8, 2pm	John Clancy Auditorium			
Aural Workshop	01 May Week 8 9am, 10am,	Webster G18		Recognizing modulations III, Melodic dictation	

	11am, 2pm and 3pm				
Harmony (Lecture)	07 May Week 9 9am and 10am	Lecture Room G17	Composing music, use of inversions. Discussion of main assignment		Textbook: pp 354 – 378
Harmony (Tutorial)	07 May Week 9 11am and 12pm	Lecture Room G17		Composing music – the melodic phrase, harmony, and use of inversions	Textbook: pp 354 – 378
Aural Choir	07 May Week 9, 2pm	John Clancy Auditorium			
Aural Workshop	08 May Week 9 9am, 10am, 11am, 2pm and 3pm	Webster G18		Listening quiz, Recognising chord Progressions; Jazz and Popular music	
Harmony (Lecture)	14 May Week 10 9am and 10am	Lecture Room G17	Secondary dominants, cycle of 5ths – analysis in class		Textbook: p. 57
Harmony (Tutorial)	14 May Week 10 11am and 12pm	Lecture Room G17		Cycle of 5ths	Textbook: p. 57
Aural Choir	14 May Week 10, 2pm	John Clancy Auditorium			
Aural Workshop	15 May Week 10 9am, 10am, 11am, 2pm and 3pm	Webster G18		Sight-singing, General music literacy I	
Harmony (Lecture)	21 May Week 11 9am and 10am	Lecture Room G17	Revision for final composition assignment		
Harmony (Tutorial)	21 May Week 11 11am and 12pm	Lecture Room G17		Revision for final composition assignment	
Aural Choir	21 May Week 11, 2pm	John Clancy Auditorium			
Aural Workshop	22 May Week 11 9am, 10am, 11am, 2pm and 3pm	Webster G18		Sight-singing, General music literacy II	
Harmony (Lecture)	28 May Week 12 9am and 10am	Lecture Room G17	Final Composition Exercise due. Analysis in class		
Harmony (Tutorial)	28 May Week 12 11am and 12pm	Lecture Room G17		Analysis in class	
Aural	28 May	John Clancy			

Choir	Week 12, 2pm	Auditorium			
Aural Workshop	29 May 9am, 10am, 11am, 2pm and 3pm	Webster G18		Review melodic dictation, rhythmic dictation, recognizing cadences and modulations	
Harmony (Tutorial)	04 June Week 13 11am and 12pm	Lecture Room G17			
Aural Choir	04 June Week 13 2pm	John Clancy Auditorium		Sight Singing Test (Harmony Tutorial Students only)	
Aural Workshop	05 June Week 13 9am, 10am, 11am, 2pm and 3pm	Webster G18		Sight-Singing Test (Students in Aural Seminar only)	

Please note: All students must also complete the self-directed 'Auralia Assessment', using the available computer software for ear-training. The Auralia ear-training software should be purchased by all students: it costs \$29.00 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 [swipe your student card at the door] but is always subject to availability – please check the Lab booking sheet which is usually located on the Lab door.

## 12. Expected Resources for students

### TEXTBOOK (Recommended):

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: 2<sup>nd</sup> Edition  
 Year Published: 2011  
 Available via the UNSW Bookshop.

### AURALIA Software (Essential):

The AURALIA 4 (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 1603 Materials and Structures of Music 2 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 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 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>

### **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, 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.