



**UNSW**  
SYDNEY

Australia's  
Global  
University



# MUSC2602

## Materials and Structures of Music 3

Semester One // 2018

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
John Peterson	<a href="mailto:j.peterson@unsw.edu.au">j.peterson@unsw.edu.au</a>	Wednesday 12.00pm-1.00pm; Friday 12.00pm-1.00pm	Office 105, Robert Webster Building	9385 4870

#### Lecturers

Name	Email	Availability	Location	Phone
John Peterson	<a href="mailto:j.peterson@unsw.edu.au">j.peterson@unsw.edu.au</a>	Wednesday 12.00pm-1.00pm; Friday 12.00pm-1.00pm	Office 105, Robert Webster Building	9385 4870

#### Tutors

Name	Email	Availability	Location	Phone
Harrison Collins	<a href="mailto:sam@unsw.edu.au">sam@unsw.edu.au</a>	Harrison should be contacted via email.		

### School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

Website: <https://sam.arts.unsw.edu.au>

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

### 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 attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## **Academic Information**

For essential student information relating to: 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 academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-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

• PLEASE NOTE: 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).

• **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, 2018.

• 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. 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.

• 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.

## Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Harmony (Lecture)	60%	See 'Additional Information' for due dates.	1,2,3,4,5
Aural Workshop (Tutorial)	20%	See 'Additional Notes' for due dates.	1,2,3,4
Aural Choir (Studio)	5%	24 May	4,5
Music Literature	15%	01 June, 2018	4,5

## Assessment Details

### Assessment 1: Harmony (Lecture)

**Start date:**

**Length:** null

**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 Friday 23 March (Week 4) - duration 50 minutes.(15%)
- 2) One in-class Harmony and Theory Test held at normal timetabled Lecture time on Friday 04 May (Week 9) - duration 50 minutes.(15%)
- 3) A Written Composition, approximately 16-24 bars in length, to be composed in a specified style. Due date: 5.00pm Monday 28 May (Week 13) - (30%)

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

**Submission notes:** null

**Assessment 2: Aural Workshop (Tutorial)**

**Start date:**

**Length:** null

**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 semester, and will consist of:

- One Transcription Exercise: due Monday 09 April or Thursday 012 April (Week 6) depending on which tutorial students are enrolled in (10%).
- One Written Test held in-class: held on Monday 23 April or Thursday 26 April (Week 8) depending on which tutorial students are enrolled in (5%).
- Students must also maintain a specified rate of progress through exercises completed within the Auralia ear-training software throughout semester. Please ask the tutor for further details on what Auralia units and exercises should be studied. Assessed at the end of semester (5%).

Note: Failure to complete any of these assessment tasks may mean that a student will receive a 'Fail' grade for the MUSC 2602 Course.

**Submission notes:** null

### **Assessment 3: Aural Choir (Studio)**

**Start date:**

**Length:** null

**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 Singing Test (Group Performances) will be held at 9.00am on Thursday 24 May (Week 12) in Webster 306 (5%).

**Submission notes:**null

**Turnitin setting:** This is not a Turnitin assignment

### **Assessment 4: Music Literature**

**Start date:**

**Length:** null

**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:**

**Music Literature is a self-directed study program:** a list of selected musical works is provided on Moodle and students are encouraged listen to each work, and to gather relevant information about the music and the relevant composer, and to apply critical listening strategies to their study of these works. Many of the items on the list will be discussed during Aural Tutorials, but 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 Friday 01 June, at either 1.00pm or 2.00pm 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 (15%).

**Submission notes:**null

## 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](mailto: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, assessment tasks 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 (14) 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 (21) 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 (<http://www.lc.unsw.edu.au/>). 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 Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose

- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Tutorial	PLEASE NOTE: TUTORIALS AND AURAL CHOIR BEGIN IN WEEK 2.
	Lecture	Harmony Lecture: Friday 02 March at 1pm or 2pm in Webster G17.  Content: Introduction to the course, and revision of previous harmonic concepts, including Secondary Dominant chords, Secondary Leading Tone chords, and non-dominant 7th chords.
Week 2: 5 March - 11 March	Tutorial	Aural Tutorial: Monday 05 March at 11am in Webster 306, or Thursday 08 March at 10am and 12pm in Webster G18.  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> )  Suggested Reading: Singing Rhythm: Benward, Unit 6, syncopation (p. 81-82).
	Studio	Aural Choir: Thursday 08 March at 9am, in Webster Theatre 327 (level 3).  All students must attend.
	Lecture	Harmony Lecture: Friday 09 March at 1pm or 2pm in Webster G17.  Content: Chromatic Harmony: Neapolitan Sixth, and introduction to Augmented Sixth chords.  Suggested Reading: Clendinning & West Textbook: [page numbers are for the 2nd edition] pp 415 – 416; pp 531 – 546.
Week 3: 12 March - 18 March	Tutorial	Aural Tutorial: Monday 12 March at 11am in Webster 306, or Thursday 15 March at 10am or 12pm in Webster G18.  Content: Interval recognition: (Level 17) all simple and compound intervals.

		<p>Chord recognition: (Level 7) diminished, augmented.</p> <p>Repertoire: Vocal 1: <a href="#">Schubert</a>: 'Gretchen am Spinnrade'; 'Erlkönig' [1814-15; Goethe] ; <a href="#">Schumann</a>: <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>
	Studio	<p>Aural Choir: Thursday 15 March at 9am, in Webster Theatre 327.</p> <p>All students must attend.</p>
	Lecture	<p>Harmony Lecture: Friday 16 March at 1pm or 2pm in Webster G17.</p> <p>Content: Chromatic Harmony: Augmented Sixth chords; analytical exercises. Revision for Test in Week 4.</p> <p>Suggested Reading: Textbook: pp 540 - 547.</p>
Week 4: 19 March - 25 March	Tutorial	<p>Aural Tutorial: Monday 19 March at 11am in Webster 306, or Thursday 22 March at 10am or 12pm in Webster G18.</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 &amp; 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 Près: <i>Ave Maria gratia plena</i> (motet for 4 voices) [1490] ; Bruckner: <i>Ave Maria</i> (7-part motet) [1861]</p> <p>Transcription Exercise distributed.</p>
	Studio	<p>Aural Choir: Thursday 22 March at 9am, in Webster 327.</p> <p>All students must attend.</p>
	Lecture	<p>Harmony Lecture: Friday 23 March at 1pm or 2pm, in Webster G17.</p>

		Content: In-Class Test (50 minutes in duration). Material from Weeks 1-3 to be tested.
Week 5: 26 March - 1 April	Tutorial	Aural Tutorial: Monday 26 March at 11am in Webster 306, or Thursday 29 March at 10am or 12pm in Webster G18.  Content: Singing: Benward, alto clef (17-22). Traditional, <i>Down to the River to Pray</i> .  Rhythm: Benward, Unit 11, quarters (p. 170-172). Cadences: (Levels 3&4) deceptive/interrupted in major/minor keys.  Chord recognition: (Level 9) major 7th, minor 7th. Chord comparison: (Level 6) dom 7th, diminished, augmented, minor 7.  Repertoire: Opera: Verdi: <i>La Traviata</i> , Act 1 and Part 1 of Act 2 (i.e. up to the Finale) [1853]
	Studio	Aural Choir: Thursday 29 March at 9am, in Webster 327.  All students must attend.
	Lecture	Harmony Lecture: Friday 30 March  NO CLASSES due to GOOD FRIDAY Holiday.
Week 6: 9 April - 15 April	Tutorial	Aural Tutorial: Monday 09 April at 11am in Webster 306, or Thursday 12 April at 10am or 12pm in Webster G18.  Transcription Exercise due.  Content: Singing: Haydn, <i>Die zehn Gebote der Kunst</i> . Josquin des Près, <i>Mille Regretz</i> .  Rhythm: Benward, Unit 12, eighths (p. 190 – 191). Cadences: (Level 5) half. Scales: (Level 6) pentatonic, minor pentatonic, blues scale.  Repertoire: Instrumental: <a href="#">Liszt</a> : <i>Sonata in B minor</i> [1853] : Barrios Mangore: 'La Catedral' <b>and</b> 'Valse' Op. 8 No. 3.
	Studio	Aural Choir: Thursday 12 April at 9am, in Webster 327.  All students must attend.
	Lecture	Harmony Lecture: Friday 13 April at 1pm or 2pm in Webster G17.

		<p>Content: Modulation via enharmonic resolution of the diminished 7th chord (Part 1).</p> <p>Suggested Reading: Textbook: pp 633 - 637.</p>
Week 7: 16 April - 22 April	Tutorial	<p>Aural Tutorial: Monday 16 April at 11am in Webster 306, or Thursday 19 April at 10am or 12pm in Webster G18.</p> <p>Content: Melodic dictation, Chord progression. Singing: rhythm, Unit 13.</p> <p>Rhythm: Benward, Unit 13, the super triplet (p. 214 – 217).</p> <p>Repertoire: Chamber Music 1: <a href="#">Mozart</a>: <i>Clarinet Quintet in A Major K581</i> [1789] .</p>
	Studio	<p>Aural Choir: Thursday 19 April at 9.00am in Webster 327.</p> <p>All students must attend.</p>
	Lecture	<p>Harmony Lecture: Friday 20 April at 1pm or 2pm in Webster G17.</p> <p>Content: Modulation via the enharmonic resolution of the diminished 7th chord (part 2).</p> <p>Suggested reading; Textbook: pp 633-637.</p>
Week 8: 23 April - 29 April	Tutorial	<p>Aural Tutorial: Monday 23 April at 11am in Webster 306, or Thursday 26 April at 10am or 12pm in Webster G18.</p> <p><b>Written Test.</b></p> <p>Content: Melodic dictation; Chord progression. Rhythm: Benward, Unit 14, super triplets in compound meters (p. 236 -238).</p> <p>Repertoire: Chamber: Messiaen: <i>Quartet for the End of Time</i> (violin, clarinet, cello &amp; piano) [1940-1; Book of Revelations] .</p>
	Studio	<p>Aural Choir: Thursday 26 April at 9a, in Webster 327.</p> <p>All students must attend.</p>
	Lecture	<p>Harmony Lecture: Friday 27 April at 1pm or 2pm in Webster G17.</p> <p>Content: More Chromatic harmony: dominant 9th chords, resolution of augmented 7th chords.</p>

		Suggested readings: Textbook: 7th chords pp 156-170.
Week 9: 30 April - 6 May	Tutorial	<p>Aural Tutorial: Monday 30 April at 11am in Webster 306, or Thursday 03 May at 10am or 12pm in Webster G18.</p> <p>Content: Singing: Benward, 34; Mozart, <i>Ave verum corpus</i> K618.</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 &amp; 2) major, minor, dominant 7th, suspended 4th.</p> <p>Repertoire: Concerto: <a href="#">Brahms</a>: <i>Piano Concerto No. 2 in B flat</i> Op. 83 [1878-81].</p>
	Studio	<p>Aural Choir: Thursday 03 May at 9am in Webster 327.</p> <p>All students must attend.</p>
	Lecture	<p>Harmony Lecture: Friday 04 May at 1pm or 2pm in Webster G17.</p> <p>Content: In-class Test: 50 minutes in duration. Lecture content from weeks 5-8 to be tested.</p>
Week 10: 7 May - 13 May	Tutorial	<p>Aural Tutorial: Monday 07 May at 11am in Webster 306, or Thursday 10 May at 10am or 12pm in Webster G18.</p> <p>Content: Rhythm: Benward, Unit 16, asymmetric divisions (p. 277 - 280).</p> <p>Jazz chords: major 7th, diminished, diminished 7th, minor 7th.</p> <p>Repertoire: Orchestral (Program Music and Tone Poems): <a href="#">Richard Strauss</a>: <i>Till Eulenspiegel's Merry Pranks</i> [1894-5]</p> <p>Berlioz: <i>Symphonie Fantastique</i> [1830] .</p>
	Studio	<p>Aural Choir: Thursday 10 May at 9am in Webster 327.</p> <p>All students must attend.</p>
	Lecture	<p>Harmony Lecture: Friday 11 May at 1pm or 2pm in Webster G17.</p> <p>Content: Chopin Nocturnes - characteristics and</p>



		use of dissonance. Application of chromatic harmony. Composition Assignment guidelines.
Week 11: 14 May - 20 May	Tutorial	<p>Aural Tutorial: Monday 14 May at 11am in Webster 306, or Thursday 17 May at 10am or 12pm in Webster G18.</p> <p>Content: Singing: Group work assessment preparation. Melodic dictation. Chord progressions.</p> <p>Jazz chords: augmented, augmented 7th, 9th chords, half diminished, major 6th.</p> <p>Content: Repertoire: Australian 1: Sculthorpe: <i>Kakadu</i> (for orchestra) [1988].</p>
	Studio	<p>Aural Choir: Thursday 17 May at 9am in Webster 327.</p> <p>Group singing practice. All students must attend.</p>
	Lecture	<p>Harmony Lecture: Friday 18 May at 1pm or 2pm in Webster G17.</p> <p>Content: Unresolved dissonance, and large-scale harmonic progression: Wagner and the 'Tristan' chord. Further applications for Chromatic harmony as used in German Lieder.</p>
Week 12: 21 May - 27 May	Tutorial	<p>Aural Tutorial: Monday 21 May at 11am in Webster 306, or Thursday 24 May at 10am or 12pm in Webster G18.</p> <p>Content: Revision of Semester materials.</p> <p>Repertoire: Australian 2: Wesley-Smith, Martin: <i>Balibo</i> (Flute and tape) [1993] (see SCD675); Vine: <i>Café Concertino</i> [1984] .</p> <p>Revision for Listening Test in Week 13.</p>
	Studio	<p>Aural Choir: Thursday 24 May at 9am in Webster 327.</p> <p>Singing Test: Group performances.</p>
	Lecture	<p>Harmony Lecture: Friday 25 May at 1pm or 2pm in Webster G17.</p> <p>Content: Final revision of harmonic materials for use if Chopin Composition Assignment.</p> <p>Composition Assignment due to be submitted via Moodle at 4pm Monday 28 May (Week 13).</p>

Week 13: 28 May - 3 June	Tutorial	Aural Tutorial: Monday 28 May at 11am in Webster 306, or Thursday 31 May at 10am or 12pm in Webster G18.  Content: Final Revision for Music Literature Test.
	Lecture	<b>Music Literature Test:</b> Friday 01 June at 1pm or 2pm in Webster G17.  Students should attend the test held at the lecture time for which they are enrolled.

## Resources

### Prescribed Resources

#### **1. 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, 2018.

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 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 information (that you will need when completing the download) is available on MOODLE.

Problems; 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.

**2. HARMONY TEXTBOOK:** most students may have this book already as it was used in MUSC 1602 and MUSC 1603. If you do not have it, then I would recommend that you purchase a copy.

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: 3rd Edition

Year Published: 2016 (3rd Edition)

### Recommended Resources

MOODLE: Materials for this will frequently be made available to all students via the Moodle eLearning website: log-in with your student ID and password, and select the MUSC 2602 Course. Students should monitor the Moodle eLearning module frequently for updates on assessments and also for class notes

and access to additional revision 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 MyExperience Survey Process completed at the end of each semester..

In light of previous feedback from students in this course more emphasis is placed on providing opportunities for students to be given revision material in order to practice the harmonic concepts discussed in the course, and relationships to harmony as used in jazz styles are explored.

## **Image Credit**

Bodies & Interfaces 2016

## **CRICOS**

CRICOS Provider Code: 00098G