



MUSC1602

Materials and Structures of Music 1

Term One // 2021

Course Overview

Staff Contact Details

Convenors

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School Contact Information

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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.

Course Details

Credit Points 6

Summary of the Course

This core course provides you with the foundational knowledge on the materials, structures and processes of tonal music. It focuses on the application of harmonic and melodic practices in composition and the function of diatonic harmony in various styles, including classical, popular music and jazz. Exercises in compositional craft provide you with the opportunity to demonstrate initiative and creativity. The course develops core skills in musicianship and the ability to apply these in other areas of musical practice and research. Aural classes and aural choir enable students to develop their perception and execution of rhythm, pitch and tonal structures, and sight-singing.

Course Learning Outcomes

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

Teaching Strategies

BMus students attend a weekly one-hour lecture on music theory and harmony, a one-hour tutorial aural training workshop, and a one-hour aural choir class. BA students, both Music Studies and Music Studies Extension candidates, attend a weekly one-hour lecture on music theory and harmony, a one-hour tutorial on materials related to the theory lecture, and a one-hour aural choir class.

Lectures are augmented with sound recordings, powerpoint presentations, and class quizzes. Aural training workshops intensive drills and exercises designed to develop aural perception; aural choir supports aural training through sight-singing and developing pitch accuracy. BA tutorials involve class exercises and assignments on music theory, harmony and composition, aural analysis of selected musical examples, demonstrations, and hands-on practical work.

Assessment

In order to pass this course, students must make a serious attempt at ALL assessment tasks. This includes the self-directed 'Auralia' assessment, and the Aural Choir (Studio) assessment.

You must also achieve a Pass Mark (50% or higher) for the Harmony and Composition Portfolio.

Failure to attempt all assessment tasks, or failure to achieve a Pass mark for the Harmony and Composition Portfolio, can result in a student receiving a 'Fail' Grade for the MUSC 1602 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 1602 Materials and Structures of Music 1 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.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Portfolio of Harmony and Composition Exercises	50%	Not Applicable	1, 2, 3, 4, 5
Portfolio of Aural or Harmony Exercises, and Aural Choir Melodic Dictation	35%	Not Applicable	1, 2, 3, 4
Auralia Test and Progress	15%	Not Applicable	1, 2, 3, 5

Assessment Details

Assessment 1: Portfolio of Harmony and Composition Exercises

Start date: Not Applicable

Details:

One in-class test and one composition exercise.

Feedback for test given within one week, written feedback on composition provided by lecturer.

Additional details:

The Harmony Portfolio consists of the following assessment items:

1. A **take-home** Harmony Test, based on Lecture material from Weeks 1 - 5 to be tested. Worth 20% of the total mark for the course.
2. Composition Assignment: one written composition in a selected style based on material from the

whole course, plus accompanying analysis worth 30% of the total mark for the course.

Further details for the completion and submission of the harmony test and composition assignment will be available on Moodle.

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Portfolio of Aural or Harmony Exercises, and Aural Choir Melodic Dictation

Start date: Not Applicable

Details:

Students are streamed into either:

- a) Aural – one transcription exercise, one sight-singing test
- b) Harmony – one in-class quiz, one take-home exam

Both cohorts also complete two short melodic dictation exercises in Aural Choir.

Written feedback provided by tutors.

Additional details:

Please note there is no Harmony Tutorial associated with this course: ALL students enrol in an Aural Tutorial: assessment is based on the following items:

For the Aural Tutorial, assessment is based on the following components:

1. An Aural Analysis Exercise: distributed in class, Worth 15% of the total mark for the course.
2. A Sight-singing Test, held in normal Aural tutorial times. Worth 10% of the total mark for the course.
3. Melodic dictation exercises or similar, held during Aural Choir (Studio) at random times during the Term. Worth 10% of the total mark for the course.

Assessment 3: Auralia Test and Progress

Start date: Not Applicable

Details:

Self-directed study via on-line software with one final exam.

Progress (student use of audiation software) monitored throughout term.

Feedback provided by result for exam.

Additional details:

As part of the MUSC 1602 Course, the use of the Auralia ear-training software is a required self-directed study program for ALL STUDENTS - there are NO EXCEPTIONS.

Auralia software will be supplied to each student via a Cloud Licence that allows for the software to be uploaded and then used on a student's own laptop, tablet, or phone, thus allowing students access to the ear-training software at any time (24 hours a day, seven days a week) throughout the Term.

Students are asked to initially contact the Aural tutor for suggestions regarding the Auralia exercises they need to be completing on a regular basis. However students should also use their own initiative and are expected to be able to identify the key areas of study that they need to focus on in order to improve their audiation abilities: this includes completing exercises within Auralia that test your ability to hear and identify intervals, chords, and cadences, and to complete exercises that test your ability to complete melodic and rhythmic dictation exercises: this as an absolute minimum requirement for ALL students.

Assessment is based on the following items:

1. Regular use of Auralia and rate of Progress through a wide range of ear-training Exercises will be monitored throughout the Term - all students are expected to be using the software for a minimum of two hours per week. Worth 5% of the total mark for the course.
2. Auralia Test: this online test will be made available for completion during a short period of time. Worth 10% of the total mark for the course.

Attendance Requirements

Attendance of Lectures, Tutorials and Studios is mandatory in this course. Unexcused absence from more than 20% of classes may result in the award of a Fail Grade.

LECTURE: in lectures you will actively engage with core course content that will help you towards the attainment of a mastery of the foundational knowledge on the materials, structures, and processes of tonal music (CLO 1), to compose diatonic melodies with appropriate harmonic structures (CLO 2), and to apply this knowledge to the analysis of tonal music in a variety of styles, including popular music and jazz (CLO 3).

TUTORIAL: in tutorials you will actively engage with core course content that will enable you to apply your musical skills in musicianship, in particular to music literacy, score-reading, and the performance (CLO 4)

STUDIO: in studios you will actively engage with core course content that will help you apply your aural and theory skills to music-making via performance (CLO 4).

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 15 February - 19 February	Lecture	<p>Harmony Lectures: Monday 15 February: at 10am to 11.30pm, and 2.00pm to 3.30pm, held online.</p> <p>Content: Introduction to the course and a brief history of harmony and analysis up to the 18th century, Revision of scales, intervals, triadic structures, Roman Numeral analytical notation.</p> <p>Suggested Reading: Clendinning & Marvin Textbook: page numbers refer to 3rd edition (paperback): pp. 47-52; pp. 93-99; pp. 129-145.</p>
	Tutorial	<p>PLEASE NOTE: Aural Tutorials and the Aural Choir (Studio) begin in Week 2.</p>
Week 2: 22 February - 26 February	Studio	<p>Aural Choir: Friday, 26 February: at 12.00pm to 1.30pm in Webster Recital Room 334 (Level 3).</p> <p>All students must attend.</p>
	Tutorial	<p>Aural Tutorials: Tuesday, 23 February: at either 1.00pm to 2.30pm or 2.30pm to 4.00pm: all held in Webster Seminar Room 306.</p> <p>Content: Course expectations; Auralia; Review of Solfege/Tonic sol-fa.</p>

		<p>Listening for Wk 2: Stravinsky: <i>Petrushka</i> [1911].</p> <p>Homework: Prepared singing (for Aural Choir)</p>
	Lecture	<p>Harmony Lectures: Monday 22 February: at 10am to 11.30pm, and 2.00pm to 3.30pm, held online.</p> <p>Content: Triads: inversion, analytical notation. The Tonic-Dominant relationship. Dominant 7th chords and inversions. The concept of 'voice-leading'.</p> <p>Suggested Reading: Textbook: pp. 133-139, pp. 148-150, pp. 153-154, pp. 255-260.</p>
Week 3: 1 March - 5 March	Studio	<p>Aural Choir: Friday, 05 March: at 12.00pm to 1.30pm in Webster Recital Room 334 (Level 3).</p> <p>All students must attend.</p>
	Tutorial	<p>Aural Tutorials: Tuesday, 02 March: at either 1.00pm to 2.30pm or 2.30pm to 4.00pm: all held in Webster Seminar Room 306.</p> <p>Content: General music literacy: Singing with sol-fa; Melodic dictation I; Aural analysis.</p> <p>Listening for Wk 3: Stravinsky: <i>Petrushka</i> [1911], Mozart: <i>Requiem in D Minor K626</i> [1791]</p> <p>Homework: Prepared singing</p> <p>Homework: Aural Analysis exercise distributed (Due Friday 20 March - end of Week 5).</p>
	Lecture	<p>Harmony Lectures: Monday 01 March: at at 10am to 11.30pm, and 2.00pm to 3.30pm, held online.</p> <p>Content: Cadences, harmonic progression. The Cadential 6/4. Melody and Non-Harmonic Tones (1). Analysis.</p> <p>Suggested Reading: Textbook: pp. 131-137, pp. 232-233; pp. 276-279; pp. 285-287; pp. 298-304.</p> <p>Suggested Reading - Non-Harmonic Tones: Textbook: pp. 321-343.</p>
Week 4: 8 March - 12 March	Studio	<p>Aural Choir: Friday, 12 March: at 12.00pm to 1.30pm in Webster Recital Room 334 (Level 3).</p> <p>All students must attend.</p>
	Tutorial	<p>Aural Tutorials: Tuesday, 09 March: at either 1.00pm to 2.30pm or 2.30pm to 4.00pm: all held in</p>

		<p>Webster Seminar Room 306.</p> <p>Content: Listening quiz (in-class); Rhythmic dictation; Transcription preparation; Aural analysis</p> <p>Listening for Wk 4: Debussy: <i>Fêtes galantes</i> (Set 1) [1891; Paul Verlaine], Mahler: <i>Symphony No. 4</i> [1901]</p> <p>Homework: Prepared singing.</p>
	Lecture	<p>Harmony Lectures: Monday 08 March: at 10am to 11.30pm, and 2.00pm to 3.30pm, held online.</p> <p>Content: Melody and Non-Harmonic Tones (2). The diminished triad. Harmonic Analysis exercises.</p> <p>Suggested Reading: Textbook: pp. 321-343.</p>
Week 5: 15 March - 19 March	Studio	<p>Aural Choir: Friday, 19 March: at 12.00pm to 1.30pm in Webster Recital Room 334 (Level 3).</p> <p>All students must attend.</p>
	Tutorial	<p>Aural Tutorials: Tuesday, 16 March: at either 1.00pm to 2.30pm or 2.30pm to 4.00pm: all held in Webster Seminar Room 306.</p> <p>Content: Recognising modulations I; Aural analysis.</p> <p>Listening for Wk 5: Brahms: Violin Concerto in D Major Op. 77 [1879].</p> <p>Aural Analysis exercise due Friday 20 March.</p>
	Lecture	<p>Harmony Lectures: Monday 15 March: at 10am to 11.30pm, and 2.00pm to 3.30pm, held online.</p> <p>Content: Secondary dominant and Secondary Dominant 7th chords (Part 2).</p> <p>Modulation to related keys via a pivot chord.</p>
Week 6: 22 March - 26 March	Studio	<p>Aural Choir: Friday, 26 March</p> <p>THERE IS NO AURAL CHOIR STUDIO THIS WEEK.</p>
	Tutorial	<p>Aural Tutorials: Tuesday, 23 March</p> <p>THERE ARE NO AURAL TUTORIALS THIS WEEK.</p>
	Lecture	<p>Harmony Lectures: Monday 22 March</p>

		THERE ARE NO LECTURES THIS WEEK.
Week 7: 29 March - 2 April	Studio	Aural Choir: Friday, 02 April THERE IS NO AURAL CHOIR STUDIO THIS WEEK DUE TO GOOD FRIDAY PUBLIC HOLIDAY
	Tutorial	Aural Tutorials: Tuesday, 30 March: at either 1.00pm to 2.30pm or 2.30pm to 4.00pm: all held in Webster Seminar Room 306. Content: Recognising modulations II; In-class transcription; Aural analysis, melodic dictation. Listening for Wk 6: Louis Armstrong & His Hot Five: "West End Blues", Duke Ellington & his Orchestra: "Cottontail", Charlie Parker's Re-Boppers: "Ko-Ko"
	Lecture	Harmony Lectures: Monday 29 March: at 10am to 11.30pm, and 2.00pm to 3.30pm, held online. Take-home Test returned and discussion of results. Content: Discussion of composition assignment: Composing music. Harmonic progression, Harmonic Rhythm. Phrase structure and Cadence. Suggested Reading: Textbook: pp. 247; pp. 369.
Week 8: 5 April - 9 April	Studio	Aural Choir: Friday, 09 April: at 12.00pm to 1.30pm in Webster Recital Room 334 (Level 3). All students must attend.
	Tutorial	Aural Tutorials: Tuesday, 06 April: at either 1.00pm to 2.30pm or 2.30pm to 4.00pm: all held in Webster Seminar Room 306. Content: Recognising modulations III; Melodic dictation III; Aural analysis. Listening for Wk 7: Beethoven: Piano trio in B flat Major Op.97 "Archduke" Homework: Prepared singing.
	Lecture	Harmony Lectures: Monday April 05 THERE ARE NO HARMONY LECTURES THIS WEEK DUE TO EASTER MONDAY PUBLIC

		HOLIDAY
Week 9: 12 April - 16 April	Studio	<p>Aural Choir: Friday, 16 April: at 12.00pm to 1.30pm in Webster Recital Room 334 (Level 3).</p> <p>All students must attend.</p>
	Tutorial	<p>Aural Tutorials: Tuesday, 13 April: at either 1.00pm to 2.30pm or 2.30pm to 4.00pm: all held in Webster Seminar Room 306.</p> <p>Content: Listening quiz; Recognising chord progressions; Jazz/popular music; Avant-Garde and 20th Century techniques; Aural analysis.</p> <p>Listening for Wk 9: Chopin: Ballade No 1 in G minor Op. 23, Beethoven: Symphony No 5, C minor Op. 67.</p> <p>Homework: Sight singing.</p>
	Lecture	<p>Harmony Lectures: Monday 12 April: at 10am to 11.30pm, and 2.00pm to 3.30pm, held online.</p> <p>Content: Further discussion of composition assignment: The “Classical” style and composing for the piano, final comments.</p> <p>Suggested Reading: Textbook: pp. 245-251.</p>
Week 10: 19 April - 23 April	Studio	<p>Aural Choir: Friday, 23 April: at 12.00pm to 1.30pm in Webster Recital Room 334 (Level 3).</p> <p>All students must attend.</p>
	Tutorial	<p>Aural Tutorials: Tuesday, 20 April: at either 1.00pm to 2.30pm or 2.30pm to 4.00pm: all held in Webster Seminar Room 306.</p> <p>Sight-Singing Test.</p>
	Lecture	<p>Harmony Lectures: Monday 19 April</p> <p>THERE ARE NO HARMONY LECTURES THIS WEEK.</p> <p>Students should use the time to work on and complete their composition assignments - due 4.00pm Monday 26 April.</p>

Resources

Prescribed Resources

MOODLE: Materials for this course will be frequently made available to all students via the Moodle eLearning website: log-in with your student ID and password, and select the MUSC 1602 2020 Course.

Students are expected to monitor the Moodle module frequently during Term for information, class notes, revision exercises, and any updates on assessments.

Please Note: all assessment items, with the exception of in-class tests, must be submitted for marking via the Moodle website.

AURALIA Ear-training software: this software will be made available to all students for use during Term. Further details on accessing Auralia will be made available to students via Moodle.

Recommended Resources

Harmony Textbook:

The following textbook will be used by the lecturer throughout all of the 'Materials and Structures of Music' Courses here at UNSW.

Title: The Musician's Guide to Theory and Analysis

Author(s): Jane Piper Clendinnig and Elizabeth Marvin West

Publisher: W.W. Norton & Company Inc.

Edition: 3rd Edition

Year: 2016 (3rd Edition)

Available from the UNSW Bookshop as a hard copy, or as an ebook at:

<http://books.wwnorton.com/books/webad.aspx?id=4294990554> (click on 'eBook' under Digital Resources).

Students are strongly encouraged to make use of the textbook, either as a hard copy (purchased from the UNSW Bookshop, or via the UNSW Library) or as an ebook (purchased from the publisher's website). Please note: this textbook is a valuable resource for all students in M&S Courses throughout years 1 and 2 of the Music program and, if you purchase a copy of the book, you will also receive information (from the book publisher) regarding access to valuable on-line support materials, including tutorials on content, quizzes, and recordings of musical examples included in the textbook.

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 Term.

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. Also, further attempts have been made to ensure that students have access to revision material, especially via the Moodle website.

Submission of Assessment Tasks

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, 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.

For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

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/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

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>

Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- 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/>

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CRICOS Provider Code: 00098G

Acknowledgement of Country

We acknowledge the Bedegal people who are the traditional custodians of the lands on which UNSW Kensington campus is located.