Course Details

Credit Points 6

Summary of the Course

Subject Area: *Ksqja*

This core course extends your foundational knowledge of the materials, structures and processes of tonal music and of the application of harmonic and melodic practices in post-1800 composition and other styles including popular music and jazz. You will develop technical knowledge and skill in the analysis and application of melodic and harmonic elaboration, voice-leading, and musical form. Exercises in compositional craft provide the 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. Rhythm workshops will enable you to further develop your aural skills through the perception and execution of rhythmically complex music.

Course Learning Outcomes

1. master knowledge on the materials, structures and processes of tonal music beyond the foundational level
2. analyse diatonic melody, harmony and form in post-1800 msuical styles including popular music and jazz
3. apply knowledge and skills in melodic and harmonic elaboration, voice-leading, and music form in post-1800 musical style to core 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 execution of complex rhythmic structures

Teaching Strategies

BMus and BA students attend a weekly one-hour lecture on music theory and harmony; a weekly one-hour tutorial based on developing aural skills; and a weekly one-hour rhythmic training workshop.

Lectures on music theory and harmony are augmented with sound recordings, powerpoint presentations, and in-class exercises which prepare students for the completion of set composition-analysis assignments. Aural tutorials involve in-class exercises as well as aural analysis of selected musical examples. Rhythmic training workshops provide intensive drills and exercises designed to develop rhythmic perception and execution.

Assessment

PLEASE NOTE: Students must achieve a 'Pass' mark for the Harmony (Lecture) component to be awarded a 'Pass' mark for the overall MUSC 1603 Course.

Students are advised to check Moodle regularly for any changes or updates to details regarding assessment items and course components.

Transcription exercises and Harmony Compositon assignments must be submitted via Moodle.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Portfolio of Harmony and Composition Exercises	60%	Not Applicable	1,2,3,4,5
Portfolio of Aural Tutorial and Rhythm Studio Exercises	25%	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: Two short in-class tests and one composition exercise.Test result provided within one week of completion of test. Written feedback on composition provided by lecturer.

Additional details:

Harmony (Lecture): Portfolio of Harmony Tests and a Composition exercise: 60% of total mark for the course.
Students will be assessed on the completion of specific harmonic knowledge via tests and a compositional exercise set by the lecturer. These are designed to develop the student's theoretical knowledge and musicianship while providing an opportunity for students to demonstrate their initiative and creativity.

There are three assessment items associated with the Harmony Lecture Portfolio:

1. In-class Test, on materials discussed in lectures 1- 3, held during lecture time on Monday 01 July (Week 5); 15%;

2. In-class Test, on materials discussed in lectures 5 - 8, held during lecture time on Tuesday 05 August (Week 10); 15%;

3. Composition exercise (of approximately 16-24 bars of music) to be completed in a style as suggested by the lecturer. To be submitted via Moodle by 4.00pm on Monday 12 August (beginning of

Week 11) 30%.

Please Note: Students must achieve a 'Pass' mark for the Harmony Lecture Portfolio to be awarded a 'Pass' mark for the overall MUSC 1603 Course.

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Portfolio of Aural Tutorial and Rhythm Studio Exercises

Start date: Not Applicable

Details: Two components:a) Aural Tutorial – one transcription (or similar) exercise, one sight-singing testb) Rhythm Workshop – one in-class testWritten feedback provided by tutors.

Additional details:

Aural Tutorial and Rhythm Workshop (Studio): 25%

The Aural workshop helps gauge how well the student has developed their aural perception and command of the foundational musical knowledge through the course.

Students will be given feedback on the progress of their aural development through written reports on:

1) one transcription exercise, due Friday 12 July (Week 6): 10%

2) a Sight-Singing Test, held during Aural Tutorial times, on Friday 09 August (Week 10): 5%

3) two class quizzes given in Rhythm Studio (at times to be announced by the Rhythm Workshop tutor): 10%

Turnitin setting: This is not a Turnitin assignment

Assessment 3: Auralia Test and Progress

Start date: Not Applicable

Details: Self-directed study via on-line software with one final on-line test.Feedback provided by result for exam.

Additional details:

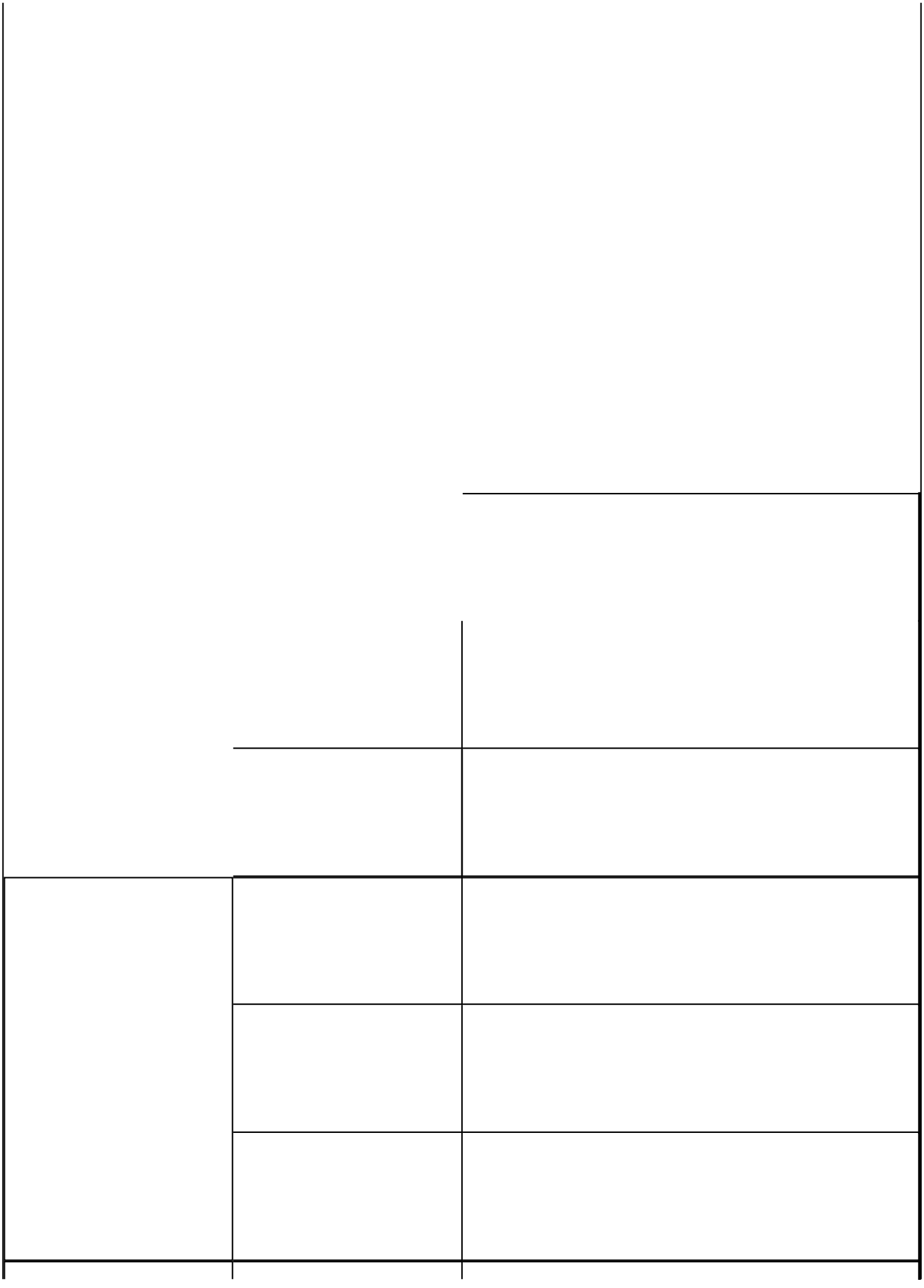
Auralia Assessment: 15%
Auralia Progress: use of the Auralia ear-training software is an essential component of the course assessment, and allows students to develop the skills that will enable them to accurately identify melodic, harmonic and rhythmic structures as prescribed by the Auralia software.

Students can develop their skills at their own pace and progress forward through more difficult levels as their abilities improve. Progress, and rate of completion of exercises and levels, with the Auralia program will be monitored by the Aural tutor, David Taylor, during semester. Monitoring occurs at random times during semester, so students are encouraged to maintain a consistent rate of progress.
• Rate of progress is worth 5% of the total mark for the course.

Attendance Requirements

Attendance of Lectures, Tutorials and Studios is mandatory in this course.

Attendance rolls will be taken at every Lecture, Tutorial, and Studio.



Week 10: 5 August - 9 August	Lecture	Harmony Lecture: Monday 05 August, 11.00am-12.30pm, and 2.00pm-3.30pm, Webster G17. Lecturer: John Peterson
	Studio	Rhythm Workshop: Tuesday 06 August, 10.30am-12.00pm, 12.00pm-1.30pm, in Webster G18. Tutor: Steven Machamer
	Tutorial	Aural Tutorial: Friday 09 August, 10.30am-12.00pm, 2.00pm-3.30pm, in Webster G18.

Resources

Prescribed Resources

Recommended Resources

Recommended Harmony/Theory 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: 3rd Edition

Year Published: 2017

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 myExperience Survey Process.

In light of previous feedback from students in this course, emphasis has been placed on providing more opportunties for students to receive feedback on revision exercises made available on Moodle, so

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 som presents another's ideas or words without credit.

Inappropriate paraphrasi hanging a few words and phrases while mostly retaining the original structure and/or progress ideas of the original, and information without acknowledgement. This also applies in presentations someo phrases another's ideas or words without credit piecing together quotes a whole, without appropriate referenci

Collusion: working with o t passing off the as a person's individual work sion also includes providing your w another student b the due date, or for the purp them plagiarising at any time, another person to m an academic task, steal acquiring another person's acaden rk and copying it, o to complete another perso payment for completing a mic work.

Inappropriate citation: Ci urces which have en read, without acknowled he "secondary" source from which knowl f them has been ed.

Duplication ("self-plagiar s work, in whole or in part, where it ha been prepared or submit r anot ment or course at UNSW or another university

Correct referencing practices: