MUSC2603

Materials and Structures of Music 4

Term Two // 2019

School of the Arts and Media // UNSW Arts and Social Sciences

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
John Peterson	j.peterson@unsw.edu.au		105, Robert Webster Building	9385 4870

Lecturers

Name	Email	Availability	Location	Phone
John Peterson	j.peterson@unsw.edu.au		105 Robert Webster Building	9385 4870

Tutors

Name	Email	Availability	Location	Phone
Harrison Collins	h.collins@unsw.edu.au	please contact via email		
Paul Cutlan	sam@unsw.edu.au	Please contact Paul via email: paulcutlan@icloud.com		

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

Subject Area: *Ksqja*

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.

Course Learning Outcomes

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

All assessment items, aside from in-class tests, are to be submitted via Moodle.

It is UNSW Policy that all students must attempt ALL assessments items within a course.

Students must achieve a 'Pass' mark for the Harmony component to be awarded a 'Pass' mark for the course overall.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Music Literature	15%	Not Applicable	4,5
Harmony (Lecture)	60%	Not Applicable	1,2,3,4,5
Aural Workshop (Tutorial)	25%	Not Applicable	1,2,3,4

Assessment Details

Assessment 1: Music Literature

Start date: Not Applicable

Details: Self-directed study with a final exam.Feedback provided by result for exam.

Additional details:

The Music Literature exam is a written exam, which takes place during the normal Harmony Lecture times on Tuesday 06 August (Week 10) in Webster G17. Students should attend the exam held at the lecture time for which they are formally enrolled.

Although some of the works on the Literature List will be discussed in the Aural tutorials, it is each student’s responsibility to make the time to study each of the works on the list.

Please see the Music Literature List, available on Moodle. This exam constitutes 15% of the overall mark for MUSC 2063.

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Harmony (Lecture)

Start date: Not Applicable

Details: Portfolio of Harmony and Composition Exercises: two in-class tests and one composition exercise.Written feedback provided by lecturer.

Additional details:

The Harmony Portfolio component is based on three assessment items that are associated with the content of both the Harmony Lecture and the Harmony Studio:

Assessment 1. In-class test held in the normal lecture time on Tuesday 09 July (Week 6), in G17, this test is worth 15% of the total mark for the course.

Assessment 2. In-class test (or similar) held in the normal Studio time on Wednesday 07 August (Week 10), in Webster 306, this test is worth 15% of the total mark for the course.

Assessment 3. a Composition task to be submitted via Moodle by 4pm Monday 12 August (beginning of Week 11), this assignment is worth 30% of the total mark for the course.

Please Note: It is UNSW Policy that all students must attempt ALL assessments items within a course, and students need to attain a 'Pass' mark for the Harmony component to be awarded an overall 'Pass' mark for the course.

Turnitin setting: This is not a Turnitin assignment

Assessment 3: Aural Workshop (Tutorial)

Start date: Not Applicable

Details: Portfolio of Aural Exercises: one transcription exercise and one in-class aural test.Written feedback provided by tutor.

Additional details:

The Aural Tutorial component consists of the following asessment items:

· Auralia program (5%). It is a requirement that ALL students in MUSC 2603 must be working with the Auralia (Cloud Version) ear-training software. In 2019, this software has been provided for each student by the School of the Arts and Media. If you were not enrolled in a Materials and Structures of Music course in Term 1, 2019, and thus do not currently have acces to Auralia, please contact the Course Convenor as soon as possible to arrange access. Students are expected to work with the Auralia ear-training software throughout term. A minimum standard for each week is set out in the Aural schedule (see Moodle). Your progress will be monitored. Please Note:it is UNSW Policy that all students must complete ALL assessments items within a course, so if you do not complete the Auralia Assessment you will receive a ‘Fail’ Grade for the MUSC 2603 Course, even if you have completed all other assessment items.

· Aural Analysis (5%) is due on Thursday 11 July (Week 6). Please submit your assignment through the link that will be made available in the MUSC 2603 Moodle module.

· One in-class written test (10%) assessed on Thursday 25 July (Week 8). The material in this test is of a correct and incorrect nature. Preparation is best done through regular use of the Auralia program.

• Sight singing (5%) assessed in normal Aural tutorial times on Thursday 08 August (Week 10).

Turnitin setting: This is not a Turnitin assignment

Attendance Requirements

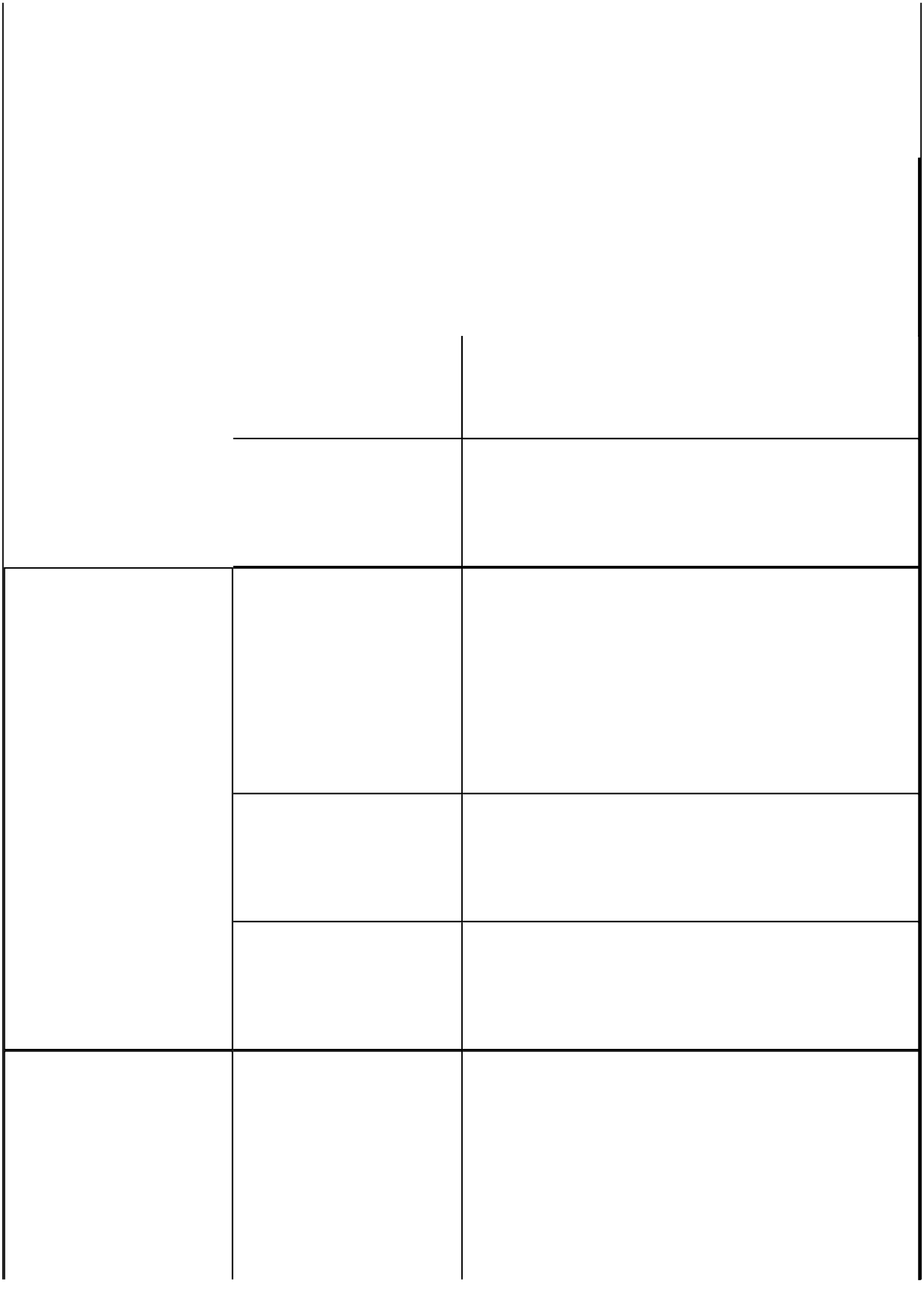
Course Schedule

View class timetable

Timetable

Date	Type	Content
Week 1: 3 June - 7 June	Lecture	Harmony Lecture: Tuesday 04 June, 10.00am-11.30am, 2.00pm-3.30pm, in Webster G17 Lecturer: John Peterson Introduction to the course. PLEASE NOTE: Tutorials and Studios begin in Week 2.
Week 2: 10 June - 14 June	Lecture	Harmony Lecture: Tuesday 11 June, 10.00am-11.30am, 2.00pm-3.30pm, in Webster G17 Lecturer: John Peterson
	Studio	Harmony Studio: Wednesday 12 June, 10.30am-12.00pm, 12.00pm-1.30pm, Webster 306. Tutor: Paul Cutlan A full schedule for topics included the Harmony Studios will be made available on Moodle.
	Tutorial	Aural Tutorial: Thursday 13 June, 11.00am-12.30pm, 12.30pm-2.00pm, in Webster 306. Tutor: Harrison Collins A full schedule for topics included the Aural Tutorials will be made available on Moodle.
Week 3: 17 June - 21 June	Lecture	Harmony Lecture: Tuesday 18 June, 10.00am-11.30am, 2.00pm-3.30pm, in Webster G17 Lecturer: John Peterson
	Studio	Harmony Studio: Wednesday 19 June, 10.30am-12.00pm, 12.00pm-1.30pm, Webster 306. Tutor: Paul Cutlan
	Tutorial	Aural Tutorial: Thursday 20 June,

		11.00am-12.30pm, 12.30pm-2.00pm, in Webster 306. Tutor: Harrison Collins
Week 4: 24 June - 28 June	Lecture	Harmony Lecture: Tuesday 25 June, 10.00am-11.30am, 2.00pm-3.30pm, in Webster G17 Lecturer: John Peterson
	Studio	Harmony Studio: Wednesday 26 June, 10.30am-12.00pm, 12.00pm-1.30pm, Webster 306. Tutor: Paul Cutlan
	Tutorial	Aural Tutorial: Thursday 27 June, 11.00am-12.30pm, 12.30pm-2.00pm, in Webster 306. Tutor: Harrison Collins
Week 5: 1 July - 5 July	Lecture	Tuesday 02 July: NO LECTURE.
	Studio Sural Tutorial: Thursday 20 Juny	Harmony Studio: Wednesday 03 July, 10.30am-12.00pm, 12.00pm-1.30pm, Webster 306. Tutor: Paul Cutlan
	Seminar	



Resources

Prescribed Resources

Recommended Resources

Harmony Lecture Textbook:

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: 2017

Harmony Studio Textbook:

Title: The Jazz Theory Book

Author: Mark Levine

Year: 1995/2011

Course Evaluation and Development

Student feedback is 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 Process.

In light of previous feedback from students in this course more focus has been given to understanding harmony and harmonic concepts as they relate to jazz and other music styles. Similarly, a broader range of musical styles is referenced and examined, especially within the aural and music literature components, in order to further enhance and consolidate the student's understanding of those concepts.

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: