



# MUS 325

## Musical Literacy

S2 Day 2014

*Dept of Media, Music & Cultural Studies*

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## General Information

Unit convenor and teaching staff

Unit Convenor

Tony Lewis

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Y3A 165F

By appointment

Credit points

3

Prerequisites

39cp

Corequisites

Co-badged status

Unit description

This unit engages students in critical and creative listening, understanding and performance of music, and aims to provide the student with analytical and conceptual foundations for advancing practical, aesthetic and critical awareness. Both the study of theory and aural recognition helps to develop performance skills in melodic and rhythmic competency, aural awareness and theoretical understanding. Assessment for the unit is founded on creative and performance projects, written assignments encompassing theory and notation, and aural recognition tasks.

## Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

## Learning Outcomes

On successful completion of this unit, you will be able to:

- Analyse and evaluate musical theory in conventional Western European practice
- Identify and interpret melodic, harmonic and rhythmic structures in music
- Analyse and apply musical theory and practice through both notated and performed media
- Evaluate and apply theoretical structures to their own creative practice in music

Critique and summarise the creative practices in musical performance of themselves and their peers

## General Assessment Information

### Assessment Tasks and Preconditions of Eligibility

Assessment is in five parts: a project proposal, a theory workbook, a progress report, and aural test and a final creative project. Please take careful note of the preconditions of eligibility for a passing grade in this unit:

1. Students must complete *all* assessment tasks to be eligible for a passing grade in this unit.
2. Students must attend a *minimum* of 80% of scheduled class time (i.e. at least 10 out of 12 class workshops) in order to be eligible for a passing grade.

Any student who fails to meet these preconditions *without valid and documented reason* may fail the unit, irrespective of their individual assessment marks. (Valid reasons may include illness, serious unforeseen circumstances, or particular requirements from other units such as teaching prac. A clash of lecture or tutorial times is *not* a valid reason, neither are work commitments.)

## Assessment Tasks

Name	Weighting	Due
<a href="#"><u>Project Proposal</u></a>	10%	Week 3
<a href="#"><u>Theory Workbook</u></a>	20%	Weeks 4, 6, 9, 10, 12
<a href="#"><u>Progress Report</u></a>	10%	Week 7
<a href="#"><u>Aural Test</u></a>	20%	Week 11
<a href="#"><u>Creative Project and Paper</u></a>	40%	Week 13

## Project Proposal

Due: **Week 3**

Weighting: **10%**

Early in the semester (Week 3) students will provide a proposal and outline of a project that they wish to complete by the end of the semester. This project will be your Creative Project for the unit (see Assessment Task 5 below). The project may be varied in scope, encompassing performance, recording, composition, transcription and/or analysis.

Your Project Proposal should state clearly what your final creative project will be, in what format

it will be presented (e.g. paper, disc/USB) and should present a study plan to indicate how you intend to work on the task throughout the semester, and the skills you hope to develop through completing it.

This Project Proposal does not irrevocably “lock you in” to this program with no room to change your mind later. Its main purpose is at least to initiate the process for you, and to encourage you to commit to an idea – the sooner you have your ideas clear, the more time you have to develop them. It is hoped that there will be no substantial changes to your program after Week 7 (see Assessment Task 3 – Progress Report, below)

**Submission:** Please submit your Project Proposal through the appropriate portal on iLearn, as either a pdf or Word document.

### **Criteria for Assessment**

·Creativity in musical ideas and structures

- Clear and realistic explanation of how you intend to realise your goals

On successful completion you will be able to:

- Analyse and apply musical theory and practice through both notated and performed media
- Evaluate and apply theoretical structures to their own creative practice in music
- Critique and summarise the creative practices in musical performance of themselves and their peers

## **Theory Workbook**

Due: **Weeks 4, 6, 9, 10, 12**

Weighting: **20%**

Students will be provided with theoretical tasks as part of their in-class activities. As part of this process, five theory Worksheets will be handed out and returned for progressive assessment throughout the semester. Students should gather these tasks together into a Workbook for future reference.

An assessable Worksheet will be handed out every two weeks of the semester, starting from Week 3. Each Worksheet contains a number of questions to do with music theory, and each question will require a brief written response, either in words or in musical notation. Each Worksheet is aligned with a particular chapter from your set text by Fitzgerald (although not exclusively confined to the subject matter of that chapter). All students are advised to read the

relevant chapter thoroughly, and also attempt the Written Exercises at the end of each chapter, before completing the Worksheet. The following table shows the alignment between each Worksheet, the relevant chapter of Fitzgerald, and the topic:

Worksheet 1	?	Chapter 4: Rhythmic notation and time signatures
Worksheet 2	?	Chapters 2 & 5: Scales, modes and key signatures
Worksheet 3	?	Chapters 3 & 6: Triads and inversions, simple chord progressions
Worksheet 4	?	Chapter 7: Rhythm: compound time and irregular metres
Worksheet 5	?	Chapter 8: Melodic-harmonic relationships, 7 <sup>th</sup> chords, further chord progressions

Students will have one week to complete each Worksheet, and will return it in the following week's class. Please see the Theory Workbook Schedule below, for more detail on this process (and please note the irregularity around the public holiday in Week 8).

### **Theory Workbook Schedule:**

Week 3: WS#1 handed to students

Week 4: Students return completed WS#1

Week 5: Marked WS#1 returned / WS#2 handed to students

Week 6: Students return completed WS#2

Week 7: Marked WS#2 returned / WS#3 handed to students

Week 8: *Public holiday*

Week 9: Students return completed WS#3 / WS#4 handed to students

Week 10: Marked WS#3 returned / Students return completed WS#4

Week 11: Marked WS#4 returned / WS#5 handed to students

Week 12: Students return completed WS#5

Week 13: Marked WS#5 returned

**Please note** there is necessarily a strict turnaround time with these Worksheets, so students should make a point of being prompt with their completion and return. Once I have handed back a marked Worksheets to students (which I will do the week following submission) I can accept no further submissions of that particular Worksheet.

**Weighting:** The total weight for the Workbook assessment task is 20%. Each individual Worksheet will be given a mark out of 40, totalling a mark out of 200 for all five. This mark out of 200 will be divided by 10 to give you a final mark out of 20.

### Criteria for Assessment

- Accuracy of your answers

On successful completion you will be able to:

- Analyse and evaluate musical theory in conventional Western European practice
- Analyse and apply musical theory and practice through both notated and performed media

## Progress Report

Due: **Week 7**

Weighting: **10%**

Students will present a progress report on their Creative Project (Assessment Task 5). The report will take the form of an in-class presentation of a work-in-progress, and should indicate to the class the nature and scope of your project, your progress to this point in time, a schedule for completion, and any particular challenges you have encountered or rewards you have discovered through your processes to date. Your report should include presentation of media as appropriate to the nature of the final project – these may include a preliminary performance, presentation of some recorded elements, and projection of score and/or other relevant material.

Presentations will be made in class in Week 7, and will be followed by a brief question time.

**Submission:** Please submit any written component of your report both in paper form and as a pdf or Word document.

**Please note:** While there will be some flexibility for students to change the nature and focus of their project before this presentation (i.e. you are not necessarily locked into the proposal you offered in Week 3), it is hope that changes *after* this time will be kept to a minimum. If for any reason you need to make substantial changes to your project after this time, please discuss these changes, and the reasons for them, with your Unit Convenor.

### Criteria for Assessment

- Creativity in musical ideas and structures

- Clear demonstration of progress since your initial Proposal
- Clear and realistic schedule for completion

On successful completion you will be able to:

- Analyse and apply musical theory and practice through both notated and performed media
- Evaluate and apply theoretical structures to their own creative practice in music
- Critique and summarise the creative practices in musical performance of themselves and their peers

## Aural Test

Due: **Week 11**

Weighting: **20%**

Students will undertake regular in-class activities designed to improve their aural understanding of music. These activities will comprise singing and/or listening tasks. Towards the end of the semester (Week 11) students will be given an Aural Test in relation to the tasks and activities practiced throughout the semester. The Test will consist of students listening to short musical fragments (such as scales, chords, short melodies etc) played on a piano, and will be asked to identify particular aspects of the given fragments, in writing and/or in musical notation.

### Criteria for Assessment

- Accuracy of your answers

On successful completion you will be able to:

- Analyse and evaluate musical theory in conventional Western European practice
- Identify and interpret melodic, harmonic and rhythmic structures in music
- Analyse and apply musical theory and practice through both notated and performed media

## Creative Project and Paper

Due: **Week 13**

Weighting: **40%**

All students will complete a final Creative Project, for submission at the end of the semester (Week 13). This is the same project for which you will earlier have submitted a Project Proposal (Assessment Task 1) and a Progress Report (Assessment Task 3). (Please observe the notes under those assessment tasks re potential changes to your project.)

Possibilities for your project are diverse in scope. Projects may involve musical performance, composition, recording and/or analysis of a particular musical work. Performances may be performed either individually, or as part of an ensemble (and should be submitted in recorded form). Compositions should be submitted in score (which may encompass various forms of notation and/or instructions), and may also be accompanied by a recorded version. You may design a project that you think falls into none of these categories, in which case you should discuss your ideas with your Unit Convenor.

Whichever form your project takes, the outcome should demonstrate ways in which you have explored new musical forms and/or sounds. The project outcome should involve theoretical/aural ideas learned in class and may also move into new areas of musical experimentation. Whichever form your project takes, your submission should include a written reflective paper (c.600 words) that explains the nature of your project, how you have completed it, and how the outcome reflects what you have learnt through the unit.

**Submission:** Please submit *all relevant material items* (discs, USBs etc) in a single sealed folder or envelope, to avoid separation. Please write your name on *everything*. Please submit your reflective paper through the appropriate portal on iLearn, as either a pdf or Word document.

### **Criteria for Assessment**

·Creativity in development of musical ideas and structures

- Creativity in application of musical elements studied in this unit
- Clear articulation of what you have learnt in the course of the unit

On successful completion you will be able to:

- Analyse and apply musical theory and practice through both notated and performed media
- Evaluate and apply theoretical structures to their own creative practice in music
- Critique and summarise the creative practices in musical performance of themselves and their peers

## **Delivery and Resources**

**Delivery:** Day

**Online Presence:**

This unit has an online presence. Login is via: <https://ilearn.mq.edu.au/>



Students are required to have regular access to a computer and the internet. Mobile devices alone are not sufficient.

It is your responsibility to make sure you receive *all communications* posted on iLearn. Whenever a forum post is made, or any private communication is sent to you through iLearn, you will receive notification of that via an email to your @students.mq.edu.au email address – *unless* you have them turned off in your personal iLearn settings. If you do that, then you must check iLearn regularly for posts. If you don't check your student email, then please make sure that emails sent there are forwarded to your preferred email address. The bottom line is that your unit convenor must be able to presume that you have received all communication sent through iLearn, and your failure to check it is not considered an excuse for not having important information.

For technical support go to: [http://mq.edu.au/about\\_us/offices\\_and\\_units/informatics/help](http://mq.edu.au/about_us/offices_and_units/informatics/help)

For student quick guides on the use of iLearn go to: [http://mq.edu.au/iLearn/student\\_info/guides.htm](http://mq.edu.au/iLearn/student_info/guides.htm)

This unit does not use Echo360, as classes are practical and interactive. These qualities do not translate through the detached media.

### **Times and Locations for Classes**

Students will be allocated a group, and each group attends 1 x 2-hour class each week. Classes for the first group are on Mondays from 11am to 1pm, and for the second group on Mondays from 3pm to 5pm. All classes are in Building Y3A, Room 123.

### **Required and recommended resources**

- The set text for this unit is: Fitzgerald, J. (1999). *Popular music theory & musicianship*. East Lismore, NSW: Hazelmount.
- Other texts are available through the Library e-Reserve
- Students should bring their own music manuscript paper
- Supplementary teaching material is available through the unit's iLearn website.

**Free music notation software** – Students wanting to use a music notation software program may like to try MuseScore, which is a free download from: <http://musescore.org/>

**Free blank manuscript paper** – Students wishing to use blank music manuscript paper to write on may download blank pages in pdf format from this website: <http://hindson.com.au/info/free/free-blank-manuscript-paper/>

## Unit Schedule

**Week 1** – Monday August 4<sup>th</sup>, 2014

Introduction to unit. Universals of music – pitch and time. The harmonic series.

**Required Reading:** Fitzgerald (1999), Chapter 2.

**Week 2** – Monday August 11<sup>th</sup>, 2014

Fundamentals of music theory and notation. A very brief history of Western music.

**Required Reading:** Fitzgerald (1999), Chapters 3 & 5.

**Week 3** – Monday August 18<sup>th</sup>, 2014

Rhythmic values and time signatures

**Assessment Task 1 (Project Proposal) due today**

**Required Reading:** Fitzgerald (1999), Chapters 1 & 4; Lewis (2012), extract.

**Week 4** – Monday August 25<sup>th</sup>, 2014

Scales, modes and key signatures.

**Assessment Task 2 (Worksheet 1) due today**

**Required Reading:** Fitzgerald (1999), Chapters 2 & 5.

**Week 5** – Monday September 1<sup>st</sup>, 2014

Intervals, triads and inversions.

**Required Reading:** Fitzgerald (1999), Chapters 3 & 6.

**Week 6** – Monday September 8<sup>th</sup>, 2014

Simple chord progressions. Chord extensions.

**Assessment Task 2 (Worksheet 2) due today**

**Required Reading:** Fitzgerald (1999), Chapter 6.

**Week 7** – Monday September 15<sup>th</sup>, 2014

**Assessment Task 3 (Progress Report) presented today**

**Mid-semester break**

**Week 8** – Monday October 6<sup>th</sup>, 2014

Public Holiday – no class today

**Week 9** – Monday October 13<sup>th</sup>, 2014

Compound time and irregular metre

**Assessment Task 2 (Worksheet 3) due today**

**Required Reading:** Fitzgerald (1999), Chapter 7.

**Week 10** – Monday October 20<sup>th</sup>, 2014

The bass line and formal patterns.

**Assessment Task 2 (Worksheet 4) due today**

**Required Reading:** Fitzgerald (1999), Chapters 8 & 9.

**Week 11** – Monday October 27<sup>th</sup>, 2014

Principles of harmonic analysis 1.

**Assessment Task 4 (Aural Test) conducted today**

**Required Reading:** Fitzgerald (1999), Chapters 8 & 9.

**Week 12** – Monday November 3<sup>rd</sup>, 2014

Principles of harmonic analysis 2.

**Assessment Task 2 (Worksheet 5) due today**

**Required Reading:** Fitzgerald (1999), Chapters 8 & 9.

**Week 13** – Monday November 10<sup>th</sup>, 2014

Four part harmony.

**Assessment Task 5 (Creative Project) due today**

**Required Reading:** Powell (2013), Unit 2.

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy [http://mq.edu.au/policy/docs/academic\\_honesty/policy.html](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy [http://mq.edu.au/policy/docs/grievance\\_management/policy.html](http://mq.edu.au/policy/docs/grievance_management/policy.html)

Disruption to Studies Policy [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html) *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

## Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: [https://students.mq.edu.au/support/student\\_conduct/](https://students.mq.edu.au/support/student_conduct/)

## Additional information

MMCCS website [https://www.mq.edu.au/about\\_us/faculties\\_and\\_departments/faculty\\_of\\_arts/departments\\_of\\_media\\_music\\_communication\\_and\\_cultural\\_studies/](https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments_of_media_music_communication_and_cultural_studies/)

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

## Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

## Learning Skills

Learning Skills ([mq.edu.au/learningskills](http://mq.edu.au/learningskills)) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

## Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

## Student Enquiries

For all student enquiries, visit Student Connect at [ask.mq.edu.au](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

## Graduate Capabilities

### Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

### Learning outcomes

- Analyse and evaluate musical theory in conventional Western European practice
- Identify and interpret melodic, harmonic and rhythmic structures in music
- Analyse and apply musical theory and practice through both notated and performed media
- Evaluate and apply theoretical structures to their own creative practice in music
- Critique and summarise the creative practices in musical performance of themselves and their peers

## Assessment tasks

- Project Proposal
- Creative Project and Paper

## Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

## Learning outcomes

- Analyse and evaluate musical theory in conventional Western European practice
- Identify and interpret melodic, harmonic and rhythmic structures in music
- Analyse and apply musical theory and practice through both notated and performed media
- Evaluate and apply theoretical structures to their own creative practice in music
- Critique and summarise the creative practices in musical performance of themselves and their peers

## Assessment tasks

- Project Proposal
- Theory Workbook
- Aural Test
- Creative Project and Paper

## Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

## Learning outcomes

- Analyse and evaluate musical theory in conventional Western European practice

- Identify and interpret melodic, harmonic and rhythmic structures in music
- Analyse and apply musical theory and practice through both notated and performed media
- Evaluate and apply theoretical structures to their own creative practice in music
- Critique and summarise the creative practices in musical performance of themselves and their peers

## **Assessment tasks**

- Theory Workbook
- Aural Test
- Creative Project and Paper

## **Problem Solving and Research Capability**

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

## **Learning outcomes**

- Identify and interpret melodic, harmonic and rhythmic structures in music
- Evaluate and apply theoretical structures to their own creative practice in music

## **Assessment tasks**

- Theory Workbook
- Progress Report
- Creative Project and Paper

## **Creative and Innovative**

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

## **Learning outcomes**

- Analyse and apply musical theory and practice through both notated and performed media
- Evaluate and apply theoretical structures to their own creative practice in music

- Critique and summarise the creative practices in musical performance of themselves and their peers

## Assessment tasks

- Project Proposal
- Progress Report
- Creative Project and Paper

## Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

## Learning outcomes

- Analyse and apply musical theory and practice through both notated and performed media
- Critique and summarise the creative practices in musical performance of themselves and their peers

## Assessment tasks

- Project Proposal
- Progress Report

## Required Reading

Fitzgerald, J. (1999). *Popular music theory & musicianship*. East Lismore, NSW: Hazelmount.

Lewis, T. (2012). *Studies In Musical Rhythm* (draft text), extract for MUS325.

Powell, D. (2013). *Four Part Harmony. Volume 1*. ([www.vancouvermusictheory.com](http://www.vancouvermusictheory.com)) Unit 2, pp.13-20.