

San José State University
School/Department
Music 2A, Music Systems 2A, Spring 2018

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| Instructor: | Dr. Mauricio Rodriguez |
| Office Location: | Music 158 |
| Email: | mauricio.rodriguez@sjsu.edu |
| Office Hours: | TuTh, 8:15 – 9:15, and by appointment |
| Class Days/Time: | MW, 9:30 – 10:20 |
| Classroom: | Music 210 |
| Prerequisites: | <ol style="list-style-type: none">1. Successful completion of Music 1A or transfer equivalent2. Rudimentary piano skills (successful completion of the Piano Proficiency Exam or concurrent enrollment in Music 24A/B, Class Piano) are expected.3. The class is open to music majors and minors only. |
| Course Fees: | Music majors and minors must pay a music equipment use fee of \$30 each semester. The fee must be paid directly to the Cashier's Office, and you must bring the receipt to the Music Office before completing registration. Applied music instruction will not be authorized until this fee is paid. Music 10B students, or students enrolled in any sound recording course, must pay a fee of \$22 each semester that they are enrolled in one or more of these classes. The fees are included in the student's bill, with other registration fees. |

Course Description

Music Systems (Theory) is a multi-semester course sequence containing two areas of study: written analytical skills and aural skills. **MUSIC 2A** is the second course in this sequence which focuses on written analytical skills, and is designed primarily for students in the B.M. degree program. Topics include rhythm, melody, harmony, timbre, structure, texture, style, and contexts for performance and composition. Examples for study are drawn primarily from the Renaissance

through early twenty-first century compositions of the Western European and American traditions, with supplementary examples drawn from other musical practices when appropriate.

Course Goals and Student Learning Objectives

The purpose of this course is to develop (1) skills for analyzing music by its constituent parameters, (2) concepts for aural and visual style analysis, and (3) four-part writing skills.

Students will be encouraged to perform, analyze aurally and visually, compose, conduct, and describe music.

Course Content Learning Outcomes

Upon successful completion of this course, and with better than 70% accuracy, students will be able to:

1. Analyze, aurally and visually, selected musical examples, and describe stylistic characteristics.
2. Complete four-part writing and analysis assignments.
3. Complete a comprehensive midterm and final examination.

University Policy S12-3 states:

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of forty- five hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

Required Texts/Readings

Textbook

Tonal Harmony, 7th ed, Stefan Kostka & Dorothy Payne, McGraw-Hill

NOTE: students are responsible for the textbook sections on all subjects covered in class.

Other music theory textbooks may be used instead. Consult with instructor.

Other Readings

Additional material will be distributed in class or online.

Classroom Protocol

1. Readings and written homework will be assigned throughout the semester.
2. Quizzes (unannounced) based on lectures may be given at any time. An “F” will be recorded for missed quizzes and assignments not completed or not turned in on time.

3. Active class discussion is expected, as it is an important aspect of being a professional musician.
4. All written homework must be prepared and printed using standard music industry computer technology (Finale is the engraving computer program of choice. Students may use other notation programs, however, we provide no technical support). Co-registration in Music 13, Music Technology, or equivalent skills mastery is expected.

All cell phones must be turned off while in class; plan personal communications for before or after class. Since most cell phones have photo, video, and text messaging capabilities, any student seen with a cell phone during class will be considered cheating and will automatically fail the course. Course lectures may not be recorded (audio or video) without Instructor's permission. Larger tablet and laptop computers may be used when specific music score and/or audio examples are being referenced.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the [current academic calendar](http://www.sjsu.edu/academic_programs/calendars/academic_calendar/) web page located at http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

Assignments and Grading Policy

Assigned homework, exams, and quizzes (including unannounced or pop quizzes) will be graded using a letter system including partial +/- marks. Assignments not submitted on time, unless excused in advance by the Instructor, will receive a grade of "F." Absence does not grant special dispensations regarding written assignments and material covered in class. Students, whether present or not, are responsible for all materials covered in class. A large part of the learning process is based on class participation and discussion so be prepared to attend regularly. There are no make-up or extra credit provisions.

Course grade breakdown:

Assignments, quizzes, unannounced ("pop") quizzes 75%. There will be weekly or bi-weekly assignments. Therefore, each will be worth between 4% and 7% of the total course grade depending on the number of total assignments and quizzes.

Comprehensive Final Exam: 25%

Letter grades are assigned on a 10-point scale, with “+” and “-” used as appropriate. All assignments, quizzes, and exams are graded on a normalized 100-point basis, so that letter grades correspond to the following GPA and percentage points:

| Letter Grade | GPA | % |
|---------------------|------------|----------|
| A+ | 4.0 | 99 - 100 |
| A | 4.0 | 93 - 98 |
| A- | 3.7 | 90 - 92 |
| B+ | 3.3 | 88 - 89 |
| B | 3.0 | 84 - 87 |
| B- | 2.7 | 80 - 83 |
| C+ | 2.3 | 78 - 79 |
| C | 2.0 | 74 - 77 |
| C- | 1.7 | 70 - 73 |
| D+ | 1.3 | 69 - 69 |
| D | 1.0 | 64 - 67 |
| D- | 0.7 | 60 - 63 |
| F | 0.0 | 0 - 59 |

NOTE

Effective Fall 2017, all MUSC courses carry a final course grade requirement of C or better (not C-) to be considered a passing grade within the School of Music and Dance.

During exams and quizzes: Closed books/notes. No cell phones and other electronic devices are allowed. There are no make-up provisions for quizzes and Midterm or Final Exams except for compelling reasons as stated in university policy [see schedule of classes].

University Policies

“University Policies: The Office of Graduate and Undergraduate Programs maintains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc.” You may find all syllabus related University Policies and resources information listed on GUP’s Syllabus Information we page at <http://www.sjsu.edu/gup/syllabusinfo/>

Course Schedule

(proportionally distributed over 15 weeks)

| Week | Date | Important Course Requirements, Deadlines |
|------------|------------------------------|--|
| 1 | 01/22 | Introduction |
| 2 | 01/29 | Review: Four-part writing, voice leading, chord progressions, figured bass |
| 3 | 02/05 | Beginning of chromaticism. Surface chromaticism |
| 4 | 02/12 | Secondary dominants & tonicization |
| 5 | 02/19 | |
| 6 | 02/26 | Structural chromaticism |
| 7 | 03/05 | Diatonic Modulation to closely related keys |
| 8 | 03/12 | Modulations: I → vi; I → V; (Contrast between modulation to V and Half Cadence) |
| 9 | 03/19 | Modulations: I → IV |
| | 03/26 | +++++SPRING RECESS+++++ |
| 10 | 04/02 | Diatonic Modulations in the minor mode |
| 11 | 04/09 | |
| 12 | 04/16 | Chromatic chords (pre-dominant harmony) Neapolitan-6 harmony, introduction |
| 13 | 04/23 | |
| 14 | 04/30 | Augmented-6 th harmony, introduction |
| 15 | 05/07 | Review |
| Final Exam | Th, 05/17/18 7:15-9:30 AM | Comprehensive Final Exam. NOTE: The final exam can be taken during make-up day only for excused and compelling reasons (grave crisis). Taking the exam on other than the scheduled will not be allowed. |