MUS 305A: Comprehensive Musicianship III, Fall 2016
San Diego State University, School of Music and Dance

Basic Information:
Instructor: Dr. Andrew Aziz
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Phone: (908) 227-9899
Office Hours: MWF, 11-12 or by appointment

Final Exam: Dec. 16, 10:30-12:30 PM

Course description:
Music 305A is a course that provides an in depth theoretical study of the music of the Classical Era through Romanticism and the early twentieth century. This will be achieved through the aural, analytic, and compositional study of the literature of this era. Students will acquire fluency in the harmonic, rhythmic, sonic, melodic and structural aspects of this literature. This fluency will be demonstrated by student compositions in the styles being studied as well as analysis of definitive compositions by representative composers of the era, both to be presented in class.

By the end of the semester, you will:
• Have a thorough understanding of romantic, late-romantic, and early 20th century styles
• Be able to analyze and discuss representative compositions from these periods
• Compose in the style of these periods using extended chromatic harmony and techniques that we’ve learned throughout the semester

Prerequisite: Music 205B with a grade of C or better.

Required textbooks and materials:
Plus accompanying workbook.
The Classical and Romantic Era, an anthology compiled by Richard Thompson
You should bring staff paper and a pencil with an eraser to every class; it is recommended that you keep an organized notebook of all handouts, graded assignments, quizzes, etc.

Grading components:
Homework: 20%
Attendance/participation: 10%. This will include listening quizzes based upon assigned repertoire.
Project 1: 10%
Project 2: 20%
Midterm Exam: 20%
Final Exam: 20%

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<th>Grade</th>
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<tr>
<td>94-100 = A</td>
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<td>90-93 = A-</td>
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<td>87-89 = B+</td>
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<td>84-86 = B</td>
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<td>80-83 = B-</td>
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<td>77-79 = C+</td>
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<td>67-69 = D+</td>
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<td>64-66 = D</td>
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<td>60-63 = D-</td>
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<td>0-59 = F</td>
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Etiquette, Cheating and Plagiarism:
All electronic devices, including MP3 players, cellular telephones, and pagers, must be turned off during class. Cheating and plagiarism are unacceptable and will result in academic sanctions, such as grade modifications; and punitive sanctions, such as probation, suspension, or expulsion according to university policy. Please familiarize yourself with SDSU’s Student Conduct Policies at the university website:
http://csrr.sdsu.edu/conduct1.html
Exams and Projects

The Midterm and Final Exam will be traditional written exams consisting of analysis, identification, composition, and anything else we have covered in class.

Project 1: Analysis of a single movement sonata work from the Classical or Romantic Era
The composition to be analyzed should be picked from a list of pieces provided by Prof. Thompson and Prof. Aziz. The analysis will contain an annotated score (photo copy the work and make all annotations neatly in dark ink) as well as a prose section (approximately 3 pages of typed commentary with examples from the composition if that helps illuminate the analysis). Each student will make a 8 minute oral presentation of their analysis during the week of Oct. 19th. This presentation is obligatory. Students must also be present for the presentations of their classmates.

Project 2: Composition in a Romantic, or Early 20th-Century Style
This will be an original composition. The work will be for two or more classroom instruments. It will be accompanied by an analysis of its workings. Ideally, all works will be performed in class (it is required to have a backup CD of the work that can be played through the sound system). The composition will be at least 3 minutes in length and will be computer notated unless permission is given to notate it in ink (Norton Manual is in strict effect). Be sure to supply the correct parts for the musicians before the performance date. The score and parts should have tempo markings, expression marks, phrasing etc. The absence of markings will incur deduction.

Attendance:

All absences are unexcused with the exception of documented absences for illness, ensemble tour, etc. The student will be allowed 2 unexcused absences. For every additional unexcused absence, 2% will be deducted from the final class grade. If a student arrives to class after attendance has been taken, it is the student’s responsibility to notify the instructor of their presence after class. Students arriving after attendance has been taken will be counted as tardy, counting as half of an absence.

Assignments:

No late assignments will be accepted, barring excused absences mentioned above; assignments are due at the beginning of class. Assignments turned in after the first moments of class (or not turned in at all) will be considered late (see above). Assignments should be written out neatly, in pencil. It is suggested that you work them out first on a piece of scratch paper or on a photocopy of the assignment sheet. I will not accept messy or unstapled (in the case of multiple pages) assignments (using a ruler when it is possible is recommended). Additionally, please read all of the instructions before you start an assignment. Errors you make from not reading instructions will be counted off, just like any others.

Students with Disabilities

If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services. Your cooperation is appreciated.

Use of Technology

As we progress through the semester, you may be asked to learn a basic music notation program (Finale and/or Sibelius) and execute a compositional exercise with it. The technology lab has a number of computers equipped with these programs and there will be help available for you to learn it. All electronic devices unrelated to learning outcomes must be off or silent within class.
Schedule (subject to change!)

Week 1: August 29, 31, and 2
Review: Secondary Function, Modulation

Week 2: September 7, 9 (NO CLASS on 9/5)
Chapter 20: Sonata Form

Week 3: September 12, 14, 16
Chapter 20: Sonata Form, continued

Week 4: September 19, 21, 23
Chapter 21: Mode Mixture and Neapolitan

Week 5: September 26, 28, 30
Chapter 22: Augmented Sixth Chords

Week 6: October 3, 5, 7
Chapter 23: Enharmonic Spellings and Enharmonic Modulations

Week 7: October 10, 12, 14
Chapter 24: Further Elements of the Harmonic Vocabulary

Week 8: October 17, 19, 21
Midterm Review and Exam

Week 9: October 24, 26, 28
Project 1

Week 10: Oct 31, Nov 2, 4
The Romantic Era

Week 11: Nov 7, 9 (NO CLASS on 11/11)
Chapter 25: Tonal Harmony in the Late Nineteenth Century

Week 12: Nov 14, 16, 18
Chapter 26: Materials and Techniques of the Early Twentieth Century

Week 13: Nov 21 (NO CLASS on 11/23 or 11/25)
Post-Romanticism and Early Twentieth Century

Week 14: Nov 28, Nov 30, Dec 2
Post-Romanticism and Impressionism, cont.; Final Projects

Week 15: Dec 5, 7, 9
Final Projects; Unit on Fugue

Week 16: Dec. 12, 14
Review

Final Exam: Dec. 16, 10:30-12:30 PM