

Music 238
Introduction to Songwriting Workshop–Spring Semester 2020
MW 2:00-3:15p, CA 147

Instructor: Jono Kornfeld

Office: CA 166F; **Office Hours:** M & W, 11a-1:00p; and by appointment

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Required Text	Recommended Recording Software	Recommended Book
<p><u>Music Theory for Intelligent Beginners</u> Kornfeld (free .pdf download, no need to print-out)</p>	<p><u>Garageband</u> (Mac only) <u>Audacity</u> (Mac or Windows; free!)</p>	<p><i>The Songs of John Lennon The Beatles Years</i> Stevens Berklee Press, ISBN 0-634-01795-0 (features a medium amount of music theory vocabulary)</p>
Useful Links		
<p>West Coast Songwriters openmusictheory.com songstuff.com Aaron Kerowicz - Beatles Blog</p>		
Course Objectives		
<p>In this class we will learn how to capture and develop musical <i>song</i> ideas in a supportive, feedback-based environment. We will explore the songwriting process through both creative and analytical windows, with an emphasis on group sharing and constructive criticism. Class time will alternate between discussing specific songwriting techniques (via a variety of styles), and sharing/reviewing one and other's work. We will do this through touching on music analysis/theory, notation, musicianship, recording software, performing, and most importantly, the general creative process.</p> <p>The ultimate goal of the class is for each student to compose, document (record & notate), and provide an analysis of an original song (with or without lyrics). Along the way there will be short composition-based exercises, critical analyses of existing songs, a smaller midterm composition project, and explorations of music theory, vocabulary, and notation.</p> <p>The seminar-based aspect of this class will require students to be present and participatory on a regular basis. We will be sharing our work with one and other with the intent of receiving and giving constructive feedback. We will listen to one and other's work with the intent of developing our critical listening capabilities, and refining an ability to communicate/critique clearly and meaningfully. Class discussions will also involve sporadic lectures on music theory and notation.</p> <p>There are no prerequisites for this class, especially with regard to any academic music studies, but there is an expectation that students will be enthusiastic about exploring and sharing their creativity, balanced with the acquisition of a more formalized musical knowledge.</p>		
Grading: All grades will be given as a percentage. Only your final grade will be a letter grade.		
<p>Each assignment and/or quiz, etc. will have its own grade. You can also look up your grades to date through this link—grades are listed via an assigned alias to protect your privacy.</p>		
<p>Class Participation/Communication: 20% Students are required to attend all classes, and expected to participate, unless excused. After two unexcused absences, your grade may be lowered; the more absences, the lower the grade. Three unexcused late-arrivals (or early departures) will equal one unexcused absence. Participation includes arriving on time, being fully present and engaged, not behaving in a distracted or distracting manner, and treating your classmates with respect. Use of cell phones and/or electronic devices for non-emergency, or non-class-related purposes will be considered disruptive, and will count against your participation credit—they should be put away during class. Students should practice professional-level communication in class, and in written correspondence. To have an absence, etc. be <i>excused</i>, you must communicate with me as soon as possible beforehand (or after the fact, if unanticipated).</p> <p>Midterm Project: 15% A presentation (recording) and possible live performance of an original song. It need not be documented/notated/analyzed in the way the final composition project must be. This project can be based on prior exercises already completed. There will be the option for people to collaborate (limited to two people) on a single song.</p>		

Final Composition Project: 25%

An original song ready for presentation (recorded) and possibly performed live. It will be notated in lead sheet style (charted), and have an accompanying brief analysis incorporating the vocabulary and analysis techniques acquired throughout the semester.

Homework/Exercises: 35%

These will be short composition and/or analysis projects focusing on specific techniques or ideas discussed in class.

Quizzes: 5%

Quizzes will be short vocabulary/listening evaluations of your accumulating knowledge. Some will be in-class (open book/note), and others take-home.

Redo Policy: Unless otherwise specified, you can redo any homework assignment that gets less than a 93% (excludes quizzes and the final project). The score of the redone version of the assignment will be averaged with the original score for a final assignment grade, with a maximum possible grade of 93%. Redone assignments are due two class periods after the original assignment is returned. Redoing an assignment means that you either make clear corrections on the original assignment, or that you hand in a copied-over, corrected version of the original assignment on a separate piece of paper. For the latter, you MUST staple the redone assignment to the original marked-up version; you don't have to copy over portions of the original assignment that were done correctly. This does NOT apply to quizzes or the final composition project.

Please note: the above percentages are subject to redistribution

Missed assignments, quizzes or exams: in the event of an unforeseen absence, make-up quizzes or assignment-extensions may be granted for extenuating circumstances, and only on a case-by-case basis. Such circumstances must be documented when possible (i.e. a doctor's note, etc.) and I must be notified as soon as possible.

Extra credit assignments (optional): may be assigned and will be announced.

Plagiarism: While some collaboration is expected and productive, the bulk of your assignments and definitely any compositions must be done individually unless otherwise specified. Violations will be subject to the University's Code of Conduct as it relates to such matters.

Please note the following from the SFSU Bulletin: *To receive credit toward completion of the degree requirements, a grade of C or better is required for all music courses in the Bachelor of Arts in Music major...To receive credit toward completion of the degree requirements, a grade of C or better is required for all music courses in the Bachelor of Music major.*

Disability access

Students with disabilities who need reasonable accommodations are encouraged to contact the instructor. The Disability Programs and Resource Center (DPRC) is available to facilitate the reasonable accommodations process. The DPRC is located in the Student Service Building and can be reached by telephone (voice/415-338-2472, video phone/415-335-7210) or by email (dprc@sfsu.edu).

Student disclosures of sexual violence

SF State fosters a campus free of sexual violence including sexual harassment, domestic violence, dating violence, stalking, and/or any form of sex or gender discrimination. If you disclose a personal experience as an SF State student, the course instructor is required to notify the Title IX Coordinator by completing the report form available at <http://titleix.sfsu.edu>, emailing vpsaem@sfsu.edu or calling 338-2032.

To disclose any such violence confidentially, contact:

*The SAFE Place - (415) 338-2208; http://www.sfsu.edu/~safe_plc/

*Counseling and Psychological Services Center - (415) 338-2208; <http://psyservs.sfsu.edu/>

*For more information on your rights and available resources: <http://titleix.sfsu.edu>

Attendance and Classroom Guidelines

It is your responsibility to get notes from any class you miss. Do not send emails or request appointments regarding material covered during an unexcused absence. Disruptive or distracting behavior will not be tolerated and may result in you being asked to leave or have an assigned seat. Such behavior includes: inappropriate talking with classmates, using cell phones or other electronic devices, repeatedly arriving late, and/or engaging in distracting behavior.

Communication

There may be instances where we need to make individual, special arrangements. In these cases, it is best that we do so in person. However, it will also be necessary to follow up such face-to-face communications with confirmation emails. In the event that we have made a special arrangement, please make sure we have at least done so in writing. If you write to me, please communicate as clearly as possible. While this is a music class, you are expected to practice college-level, professional communication standards in your written and oral communication. Make sure your SFSU email is set up to forward to your regular/personal email.

Revisions to this Syllabus

The syllabus (including assignments, quiz and grade distributions) and downloads are subject to revisions as the semester progresses. Check the syllabus web page often and listen for announcements in class. Do not download the lecture notes and/or assignments all at once in case revisions are made as the semester progresses.

Printing Materials for Class

The Music Office is requiring as little photocopying as possible. You should plan to be able to print supplemental, required materials for class on a regular basis. All materials will be available through the web syllabus and will be PDF files.