

Melody and Rhythm (Music 21)

Fall 2013 @ 10 (Mondays, Wednesdays, and Fridays, 10:00–11:05 a.m.; lab at x-hour, Thursdays, 12:00–12:50 p.m.)

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General information

This course is one of three core courses in the music department. Successful completion of this and the other core courses is required to take upper-level courses in music.

Through a focus on the relation of melody and rhythm in general, and counterpoint in particular, this course aims to develop students' understanding of how composers organize pitch and time and bring the linear and temporal elements of music into play with one another. Examples are drawn from a variety of musical sources ranging from popular songs and jazz compositions to symphonies and chamber works. Course work includes analysis, reflection, and directed composition. More than anything else, this course aims to help students hear music more fully.

Text and materials

There will be one required text and one recommended text:

Kennan, *Counterpoint* (fourth edition): REQUIRED

Kostka and Payne, *Tonal Harmony* (sixth edition): RECOMMENDED

Other readings will be made available online.

We will be doing a great amount of work every class meeting, so you should bring music paper and pencils every day as well as writing paper for taking notes. (See <http://www.musicsheaf.com/> for free music paper.) *N.B.: Unless otherwise specified, all music assignments are to be completed in your own legible hand. You may not use computer programs (e.g., Finale, Sibelius) for your music assignments.*

Grades for the work in this course

I do not assign letter grades until the day I submit grades to the registrar. What I do is to look at the point distribution for the entire class, look for natural break points in that distribution, and assign grades accordingly. I will hand out point distributions at various times as the class progresses so that students can gauge their performance relative to their peers and see where the break points appear at that particular time. Students should keep in mind that the points set aside for class attendance and participation are not added until the day I submit grades to the registrar, and thus students who choose not to attend or participate in class may need to do better on all other assignments to compensate for their choice. Students should also be aware that I do not use point total percentages in determining final grades.

While final grades do not map directly against the grade rubric that appears in the ORC, I will attempt to grade your work along the same general scale, i.e.: excellent; good; acceptable; deficient; and severely deficient. On occasion, I will use this language on your work. I will explain both the ORC grade rubric and my break-point method on the first day of class.

Student should be aware that earning the highest point total in this course does not guarantee an “A” grade, as student work is also measured against previous students of this topic (including Bach, Stravinsky, and their company).

A significant portion of Music 20–23 will be devoted to building fundamental musicianship skills. The ability to recognize, identify, notate, replicate, and evaluate what you experience aurally is critical as you grow as a musician.

To develop these skills you will be required to do two things regularly:

1. Attend and actively participate in the weekly musicianship lab (x-hour, Thursday 12:00–12:50p.m. in Faulkner)
2. Complete weekly assignments as directed by the lab director.

Your work and progress within the lab will constitute approximately 25% of your grade in Music 20–23.

The remainder of your grade will be determined by your performance on the various assignments and on your attendance and participation as follows:

Assignments = 100 pts. each (fourteen assignments total)
Short essays = 50 pts. each (nine essays total)
Midterm = 300 pts.
Final project = 500 pts.
Portfolio = 300 pts.
Attendance and participation = 200 pts.

The keyboard exam (see Week 7) is not graded, but you must complete the exam as part of the course. Attendance at and participation in the final class recital is also part of the course, though there is no grade associated with the recital beyond that of attendance.

Attendance policy

You are expected to attend all classes and x-hours, and I will take attendance for the class itself at the start of each class. If you are more than five minutes late, you will be marked as tardy, which is the equivalent of a half-absence. Twenty minutes late or more will be marked as an unexcused absence.

I excuse absences that result from sickness or family emergency. I must be notified of such an absence prior to the class session that will be missed. While multiple excused absences will not affect the attendance and participation portion of your grade, your performance will likely be affected if you miss too many classes for whatever reason.

Two unexcused absences are allowed. A third unexcused absence will reduce the attendance/participation total to a maximum of 150 pts. possible. A fourth unexcused absence will reduce the attendance/participation total to a maximum of 75 pts. possible. After five or more unexcused absences, no points will be given for attendance and participation. N.B.: This attendance policy includes the mandatory weekly x-hour lab.

A note about the syllabus

The topics as listed are guides only and may be varied or alternated depending on student interest, available guests, and the like. All reading and listening assignments are to be completed by the class hour on the day listed, regardless of any changes in topics. All assignments are due in class or on the course website on the day listed. Should assignments be altered or omitted due to student ability or should additional assignments be added, the total points for this course may change. This will not alter the methodology used to determine final grades.

The course website

Nearly all of the readings outside of the required texts that you will need for the course will be posted on our course's Canvas website (not Blackboard). Once you have logged in successfully, you will find a link to the website for Melody & Rhythm.

All students should access the website before the second meeting of the course to insure that they can in fact gain access to the website. I recommend you check at the Student Computer Help Desk if you have difficulties logging into Canvas. Anyone who has difficulty in accessing the website should contact me to be sure that they have been enrolled as a valid student in this course. If you still have difficulty accessing the website after I verify that you are enrolled in the course, you should contact <Nikki.Boots@Dartmouth.edu> and copy me.

Some personal words

My office is in the Hop down the narrow hallway near the entrance to Paddock Library; my regular office hours are Mondays and Wednesdays, 1:30-3:00. While I hope to be in my office during these times, it is best to contact me via email before you drop by. If you are not available at any of these times, we can schedule an appointment that is mutually convenient. I will answer your email in as timely a fashion as I can. And I encourage you to seek me out if you are having difficulty, if you encounter any physical, medical or psychiatric impediments to your learning, if you are having success, or if you just want to talk.

I am looking forward to learning with you.

Music 21 — Melody and Rhythm

Date	Topic	Listening and Reading	Assignments
Week 1			
9/16	Course intro	<i>Bolling, "Sentimentale" from Suite for Flute and Jazz Piano;</i> <i>Mozart, Symphony no. 41 in C major, KV 551, 4th mvt.;</i> Schoenberg, Fundamentals, XI; Kennan, 1–4	Assignment #1: Write a melody of between 4 and 8 bars, and provide a short explanation about what you've tried to do with your melody.
9/18	Defining a melody Motive, theme, subject, and melody Rhythm, pulse, meter and proportion The fundamentals of melody: 2nds, 3rds, pentatonicism Defining counterpoint Voice against voice Contrapuntal traces in the music we listen to		
9/20			
Week 2			
9/23	Melodic considerations Sequences and characteristic rhythms	Schoenberg, Fundamentals, I & II <i>Haydn, Symphony no. 8 ("Le soir");</i> <i>Stravinsky, "Dumbarton Oaks" Concerto</i>	Assignment #2: Write five more melodies.
9/25	The problem of parallel intervals and similar motion Harmonic implications Two-voice exercises and the pitfalls to avoid		Short essay and discussion: Do songwriters "write" melodies today?
9/27	Review of non-harmonic tones		Assignment #3: Write eight examples of first- and second-species counterpoint.
Week 3			
9/30	More on writing two-part harmony The importance of voice leading Chromaticism and modulation	<i>Bach, Concerto for Oboe and Violin; Inventions (complete)</i> Schoenberg, Fundamentals, III; Kennan, 5–7 (10)	Short essay and discussion: What distinguishes a melody from a motif?
10/2 <i>Alumni Hall</i>	Discuss Bach's use of counterpoint in his inventions		Assignment #4: Write an analysis of the Bach
10/4	THE KNIGHTS: 10/4, 8 P.M. IN SPAULDING		Short essay and discussion: What did you take away from Wednesday's class?

Date	Topic	Listening and Reading	Assignments
Week 4			
10/7	Canons and rounds Augmentation and diminution	<i>Stravinsky, Greeting Prelude; Franck, Sonata in A major for Violin and Piano, 4th mvt.;</i> Kennan, 8–9	Assignment #5: Write three motifs.
10/9	What is “invertible” about invertible counterpoint		Short essay and discussion: Do folks still sing rounds?
10/11	Writing invertible counterpoint		NO CLASS
Week 5			
10/14	Back to Bach Understanding structure as an outgrowth of counterpoint and	<i>Bach, Inventions (complete);</i> Kennan, 10–11	Assignment #6: Write your own canon.
10/16	harmony		What’s on the midterm?
10/18	MIDTERM		MIDTERM (includes take-home analysis of your favorite invention)
Week 6			
10/21	Preparing our own inventions Listening log	<i>Bach, WTC, Bks. I & II</i>	Assignment #7: Write three melodies.
10/23	Keep a log of your listening.		Short essay and discussion: Bach is a melodist (T/F).
10/25	Write out a Bach fugue by hand and provide an analysis.		Assignment #8: Write eight examples of species counterpoint.
Week 7			
10/28	From species counterpoint to fugal writing	<i>Verdi, Falstaff (end); Gershwin, Porgy and Bess (end of Act II); I; Shostakovich, op. 87; Martin, Preludes and Fugues, Groups 1 & 2;</i> Kennan, 12–13	Short essay and discussion: Is there a difference between writing music by hand and using music notation software?
10/30			Assignments #9–11: Turn in two-part invention, listening log, and handwritten fugue and analysis.
11/1			Keyboard exam: Be ready to play a portion of the “Moonlight” Sonata

Date	Topic	Listening and Reading	Assignments
Week 8			
11/4	The ins and outs of the fugue	<i>Bach, Prelude and Fugue in E flat major ("St. Anne"); Brahms, Variations on a Theme by Händel, op. 24; Bernstein, "Cool" from West Side Story; Kennan, 15–17</i>	Assignment #12: Write a short three-part work, using one of your motifs.
11/6			Short essay and discussion: What's so cool about a fugue?
11/8			Assignment #13: Short essay: Write a program note for the Bach prelude and fugue, concentrating on the treatment of the material horizontally (i.e., how is the motivic material used)
Week 9			
11/11	More on the fugue Counterpoint, melodies, and the music we enjoy: a group discussion	<i>Dohnanyi, Variations on a Nursery Tune</i>	Final project, pt. 1: Write the exposition, first episode and beginning of the first entry of your fugue.
11/13			Assignment #14: Write two melodies.
11/15			Final project, pt. 2: Turn in the corrected fugue along with a suggested form for the remainder of the work. Short essay and discussion: Re-read Kennan, p. 1. Agree or disagree?
Week 10			
11/18			Final project, pt. 3: Turn in final compositions.
11/22 @ 9 A.M.	FINAL CLASS RECITAL and PORTFOLIOS DUE		