

September 16, 2013

Dartmouth College Fall 2013

Professor: Melinda O'Neal

Teaching Assistants: tba

Class Hours and Locations: MWF 11:15am-12:20pm in Lower Buck, Music Department;

X-hour Tues 12:00-12:50pm in Hartman, Music Department

Office: Room 47, Music Department, Hopkins Center

Phone: 603.646.2743

Office Hours: M, W, F at 4:00-5:00pm and by appointment

Music 1 Beginning Music Theory

The course objective is to provide each student with fundamental knowledge and skills for the continuing enjoyment and further study of music. Concepts and structures of melody, harmony, form, analysis, improvisation, composition and performance will be explored. Fundamentals of music notation, aural and written intervals, meter, rhythm, scales, chords, harmonic progressions, cadences, basic keyboard skills, melodic and rhythmic dictation and sight singing will be introduced and applied. Emphasis will be on music in Western European culture.

This course is not a prerequisite for the music major nor does it count toward the major or minor; it fulfills ART distributive requirement. If you plan to major or minor in music, enroll in Music 20.

Academic Honor Principle: <http://www.dartmouth.edu/~uja/honor/>

Sources and Citations: <http://dartmouth.edu/writing-speech/learning/materials/sources-and-citations-dartmouth>

Course information, announcements and assignments will be posted on Blackboard.

Required Text

Straus, Joseph N. *Elements of Music* (CD not required), 3rd edition. New Jersey: Pearson Prentice Hall, 2011. Audio clips are posted on Blackboard. Textbook is on Music 1 reserve in Paddock Music Library.

Supplementary Texts on Reserve in Paddock Music Library

Duckworth, William. *A Creative Approach to Music Fundamentals*.

Zinn and Hogenson. *Basics of Music, Opus 1*.

Aldwell and Schachter. *Harmony and Voice Leading*, Vol. 1.

Kostka and Payne. *Tonal Harmony*.

Numerous musicianship applications are available online.

Ear Training Lab and Individual Keyboard Sessions with TA

• Ear training Lab is weekly at the Tuesday noon X-hour with TA – required.

• Individual 15-minute keyboard lessons held weekly (8 meetings) with TA – required until proficiency is completed. Appointments are not rescheduled.

Assignments

In general, written assignments will be posted on Wednesday of each week and turned in at the beginning of class the next Monday. **Assignments turned in after 11:15am Mondays will not be accepted.**

Assignments will be graded and returned at the beginning of the next Wednesday's class. Additional assignments beyond the textbook will be made periodically.

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Attend *Eugene Onegin* by Tchaikovsky “Live at the Met” opera broadcast Sunday October 6 at 1:00pm (tickets provided) to experience opera on the big screen. Write a one-to-two page concert reflection.

Optional for extra credit: Attend live concert by Tetzlaff Quartet on Friday October 18 at 8pm, Spaulding Auditorium, Haydn String quartet in C Major, Op. 20/2; Beethoven String Quartet No. 15, Op. 132; Bartok String Quartet No. 4. Write a one-to-two page concert reflection.

Attend a Hopkins Center ensemble performance by either Dartmouth Symphony Orchestra, Wind Ensemble, Glee Club, Handel Society. Write a one-to-two page concert reflection.

Keyboard Proficiency—Individual Lessons with TA

Keyboard proficiency will be graded by the TA on a per-session basis for eight sessions. By the end of the term, students will: a) play major and minor scales up to keys in four sharps and four flats in each hand separately with correct fingering; b) play triads (major, minor, diminished, augmented) in assigned keys, each hand separately; 3) play simple harmonic progressions involving I, IV and V chords in designated major and minor keys; d) sight-read a simple melody and bass line, L and R hands together; e) perform a selection chosen in consultation with TA. Students with piano background may pass out of this requirement as soon as desired or opt to continue sessions throughout the term.

Ear Training Exams by TA during X-hour Labs

There will be two ear training exams scheduled during Tuesday X-hour Labs: October 15 and November 19. These will take 20 or less minutes of class time.

Written Midterm and Final Exams

Midterm and final written exams will be comprehensive and include written and aural components of the course based on daily class content, assignments, and labs. The written midterm will be Friday, October 18; final exam date and time set by Registrar.

Grading

Assignments #1-8	25%
Daily class participation	05%
Lab ear training quizzes (2)	15%
Keyboard proficiency (8 sessions)	10%
Written concert reports	10%
Written midterm exam	15%
Written final exam	20%

Practice Facilities with Keyboards

- Music Department practice rooms 34D, 35A and D, 36A and D are unlocked.
- **Rooms as available: Lower Buck, Upper Buck, Hartman and Studio 1 (access by button lock).** See Music Department front office staff for more information and access.

Physically and Learning-Disabled Students

Students with disabilities, including invisible disabilities such as chronic diseases, learning disabilities and psychiatric conditions, are asked to discuss your circumstances with the instructor after the first class or during office hours so that appropriate accommodations may be made.

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**Written Assignment Schedule—see Blackboard for Assignments
Posted on Wednesdays by 4pm; due 11:15am in class the next Monday
(there will be schedule variances)**

Week/Assignment

1 Post Wed September 18 (3 classes), due Mon September 23.
Straus Chapter 1, Lessons 1-5; Chapter 2, Lessons 6 and 7.

2 Post Wed Sept 25 (3 classes), due Mon September 30
Straus Chapter 3, Lessons 14-17; Chapter 2 Lessons 8-10.
No Lab on Thurs July 4 – College Holiday

3 Post Wed October 2 (3 classes), due Mon October 7.
Straus Chapter 3, Lessons 18-22; Chapter 2, Lesson 11-12.

4 Post Wed October 9 (3 classes), due Mon Oct 14.
Straus Chapter 4, Lessons 23-26; Chapter 2, Lesson 13.
Wed October 16 review for written midterm.

Midterm for Lab Ear Training during X-hour: Tuesday, October 15

CLASS MIDTERM EXAM Friday October 18.

5 Post Wed Oct 23 (3 classes), due Mon October 28.
Chapter 5, Lessons 27-30; review for midterm exam.

6 Post Wed October 30 (3 classes), due Mon November 4.
Straus Chapter 5, Lesson 31; Chapter 6, Lesson 32.

7 Post Wed November 6 (3 classes), due Mon November 11.
Straus Chapter 6, Lesson 33-35.
Assignment #7 is the final chapter in the text.

8 Project Presentations begin Mon November 11 (3 classes) and continue November 13, 15 and 18. Review on November 18 for final written exam.

Assignment #8 is an in-class presentation by each student, not to exceed ten minutes. Aspects of melody, harmony, meter, rhythm, tempo, texture, dynamics and formal traits, as introduced in class, will be analyzed and presented. Your audience will both *hear and see* the music – provide an annotated score (including measure numbers) and / or a synopsis analysis, and audio. Music is of your choice and may be from any genre and style including an original composition. The presentation may be a recording or video or live performance.

FINAL EAR TRAINING EXAM during X-hour on Tuesday, November 19

KEYBOARD FINAL individually by appointment with TA.

FINAL WRITTEN EXAM tbd according to schedule established by Registrar.

Music 2

Music of Today

Prof. Kui Dong

Course Description

From Sonic Youth, They Might Be Giants, Battles, John Zorn, Philip Glass, Arvo Pärt, Ligeti and Xenakis, Tan Dun, John Cage, to Indonesian Quran Reciter Maria Ulfah, this course investigates the sound and ideas of punk/alternative/experimental rock bands, the avant-garde Jazz phenomenon, comic music parody, American and European minimalism, experimentalism, complexity, and ethnic fusion in contemporary classical music. *Dist: ART*

Prerequisite: An interest in music

Where: Faulkner Recital hall

When: MWF 11:15-12:20

Xhour: Tu 12:00-12:50

Office hour: MW from 3-5pm

Syllabus

Week 1: January 6, 7, 10
Punk/alternative/experimental rock bands (US/France/Iceland)

M: How do we listen to music? Sonic Youth and No Wave
T-Xhour: Battles and Animal Collective
W: NO CLASS
F: Sigur Ross, Air, and Phoenix

Question: What is Mash-up?
Group assignment: Define Mash-up in 10 sentences
Find a most representative Mash-up (or present your own) song and explain why

Week 2: January 13, 15, 17
Comic Music Parody vs. Quotation in contemporary classical music

M: Dirty Projectors, Bjork
W: Peter Schickele/PDQ Bach Luciano Berio' Sinfonia, 3rd movement
F: Mash-up assignment contest in class.

Week 3: January 21, 22, 24 Brief History of Western Classical Music

M: NO CLASS (MARTIN LUTHER KING DAY)

T(xhour): Brief History of Western Classical Music

W: Review Session for Quiz I

F: Quiz I

Week 4:

January 27, 29, 31

The avant-garde Jazz phenomenon and Minimalism

M: The avant-garde Jazz phenomenon

W: Cecil Taylor,

F: John Zorn and his game pieces and Elliott Sharp

Week 5:

February 3, 5, 7 US Minimalism and Eastern European Minimalism

M: Minimalism

W: (US) Phillip Glass and Steve Reich

F: Louis Andriessen, György Kuntag, Arvo Pärt

Week 6:

February 10, 12, 14 Technology, Experimentalism and Sound Poetry

M: Henryk Górecki, John Cage, Charles Amirkhanian

W: Review Session II

F: Quiz II

Group assignment: Making a composition using the genre/technique studied in class. 2-3 minutes

Week 7:

February 17, 19, 21 Complex Music: The influence of great masters of Avant-garde music

M: György Ligeti

W: Iannis Xenakis and Krzysztof Penderecki

F: Group assignment Making a music composition

Week 8:

February 24, 26, 28 Ethnic Fusion in Contemporary Classic Music

M: Toru Takemitsu and Tan Dun, the composer and the film composer

W: Open discussion on current pop trend

F: Review Session

Week 9:

March 3, 4, 5, 7 final Presentation

M: Quiz III

Tu: Presentation I

W: Presentation II

F: Presentation III

Evaluation:

- 25% class participation, musical preparation and discussion
- 15% Listening quiz I
- 15% Listening quiz II
- 15% Listening quiz III
- 20% Final project
- 10% Concert attendance (2) – choose from Hopkins center's performances from different genres and write a short report, check <http://hop.dartmouth.edu>

Final project: students will be given 10-15 minutes of presentation time. Papers/Composition Due March 10, 2013. The following is recommended topic of final project

- 1) Write a 10-12 page research paper on any of the topics/composer/group/ discussed in the class
- 2) Compose a 3-4 minute piece using any of the genres/styles discussed in the class
- 3) Present your own view on the topic of music of today

Reference readings and publication:

Alex Ross, "The Rest is Noise" and Blog; The Musical Times; WIRE; BBC Radio 3 (iPlayer);
Hear and Now: The Late Junction
http://www.bbc.co.uk/radio3/johntusainterview/ligeti_transcript.shtml

MUSIC 3

American Music

Summer 2012

Professor Theodore Levin

Office Hours: by appointment

Course Description

This special summer offering of “American Music” will address one of the core aspects of music in America—and indeed, of music in all nations and cultures: the role of music in community. Using an ethnographic approach, and drawing on the cultural resources of northern New England, class members will investigate how musical activities contribute—and have contributed in the past—to communities organized around beliefs, practices, and identities expressed through religion, spirituality, ethnicity, cultural interest, and personal taste. Course work will include reading, listening, and writing assignments as well as visits to community music activities. Each class member will participate in a small-group project to produce an ethnographic account of music’s role in a particular living community.

Course Requirements

- Regular class attendance (see attendance policy below)
- Timely completion of listening and reading assignments.
- Submission of all written work in accordance with the deadlines stated in the syllabus; late submissions may be subject to grading penalties.
- Participation in a minimum of 7 of the following 10 off-campus activities:
 - Shape-note sing in Sunderland, MA (Saturday, June 30, morning and first part of afternoon)
 - Community Dance, Peacham, VT (Tuesday, July 3, evening)
 - Contra Dance, Nelson, NH (Monday, 9 July or 16 July, evening)
 - Village Harmony concert, Strafford, VT, (Tuesday July 10, 7:30 PM)
 - Shaker Museum, Enfield, NH (Tuesday, July 17, morning)
 - Cracker Barrel Fiddler’s Contest, Newbury, VT (Friday, July 20, evening)
 - Michèle Choinière concert of Franco-American folk music, Fairfax, VT (Wed. July 25, evening)
 - Weston Priory, Weston, VT (Tuesday, July 31, morning and first part of afternoon)
 - Fiddling jam session, Monday, (Monday, Aug. 6, Norwich, VT, evening)
 - Northern New Hampshire Arts Alliance (Tues., Aug. 7, Bethlehem, NH and vicinity, morning)
 - Opera North: “The King and I,” Lebanon, NH (Wednesday, Aug. 8, 7:30 pm)

Attendance Policy

Regular class attendance is essential and expected. The only excused absences from class are in the event of illness or a family emergency (if you are absent for one of these reasons, please ask your dean or a health services professional to email me confirming the reason for your absence). Attendance will be taken at random times throughout the term. Unexcused absence from class will affect the class participation component of your course grade.

Course Materials

Reading Assignments: posted on Course Reserves or available on the Internet

Listening Assignments: available in audio streaming format on Course Reserves under the title indicated in the syllabus.

Grading

Course grades will be calculated on the basis of the assignments and percentages listed below. Criteria for grading are those stated in the ORC.

4 ethnographic vignettes based on fieldwork trips @ 15%

Final music ethnography project: 30%

Class participation: 10% (attendance 5%, participation 5%)

All grading is numerical. Numerical totals will be converted to letter grades at the end of the term according to the following scheme:

95-100: A	83-86: B	73-76: C	63-66: D
90-94: A-	80-82: B-	70-72: C-	60-62: D-
87-89: B+	77-79: C+	67-69: D+	0-59: F

Laptop Computers in Class

Please refrain from using laptop computers during class meetings.

Students with Disabilities

Students who may require special arrangements for completing assignments on account of a documented disability are invited to discuss their needs with the course instructor.

Music 3 and the Honor Code

The Dartmouth Honor Code applies to your conduct in this course. In particular, written work submitted for grading is presumed to be your own except in the case of the group Music Ethnography project. For all writing assignments you are welcome to show a draft of your work to other Dartmouth students for critique as long as the writing is your own, both in the initial and final draft. In a footnote or Acknowledgments section, please note the name of anyone who has offered advice or critique, just as would be done in a scholarly article or book.

Distributive and World Culture Requirement

This course satisfies the ART Distributive Requirement and the W (Western Cultures) World Culture Requirement. Music 3 cannot be used to satisfy other Distributive or World Culture requirements.

Learning Goals for the Course

- Develop a broad familiarity with the musical geography of Northern New England
- Learn about how music serves as a building block of community
- Develop a more sophisticated and precise vocabulary in which to speak about music
- Improve skills in critical writing
- Challenge yourself to step outside your own cultural conditioning to hear sound and music through the ears of listeners from other times and places

Course Syllabus

(Reading and listening assignments are listed under the date on which the material will be discussed)

21 June Introductory session: “Studying” Music
Thursday

26 June The Origins of American Music
Tuesday
Reading: Charles Hamm, *Music in the New World*, Chapter 2: “Psalms, Hymns, and Spiritual Songs in the Colonies” (24-46)
[available on Course Reserves and Paddock Music Library reserve shelf]

28 June Shape note singing

Thursday Guest musician: Tim Eriksen
Reading: Look at Wikipedia article “Shape note”

***** Saturday, 30 June: fieldtrip to Shape Note Sing in Sunderland, MA.**

3 July New England contra-dancing and square dancing
Tuesday Guest presenter: David Millstone (dance caller and dance historian)

******* Tuesday, July 3: Peacham, VT: community dance called by David Millstone**

5 July New England contra-dancing and square dancing
Thursday Guest presenter: David Millstone

10 July “World Music” as Community Singing: Village Harmony
Tuesday Carl Linich, Suzannah Park (tentative)

******* Tuesday, July 10, 7:30 PM: Village Harmony concert: Strafford, VT**

12 July Arts and Community in the Upper Valley
Thursday Guest presenter: Margaret Lawrence, Director of Programming, Hopkins Center for the Arts
Discussion of group ethnography projects

****** Monday, July 16: Nelson, NH contra-dance**

17 July Music of the Shakers: visit to Enfield Shaker Museum
Tuesday Guest presenter: Mary Ann Haagen

19 July Music of the Shakers (continued)
Thursday

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Reading: Daniel Patterson, *The Shaker spiritual* (excerpts)
Listening: “I am Filled with Heavenly Treasures”/The Enfield Shaker Singers (M2131.S4 E64 2004)
“Early Shaker Spirituals” (M2131.S4 E37 1996): “Tis the gift to be simple”
Aaron Copland, “Appalachian Spring”

****** Friday, July 20th: Cracker Barrel Fiddler’s Contest, Newbury, VT, 7:00 PM**

24 July Michele Choinière: Franco-American Music from Northern New England
Tuesday
Reading and listening: *Mademoiselle, voulez-vous dancer?: Franco-American Music from the New England Borderlands*, Smithsonian Folkways CD

****** 25 July: Michele Choinière: Fairfax VT concert, 7:30 PM**

26 July Music and Monastic Communities
Thursday Reading: Willi Apel, *Gregorian Chant*, pp. 6-32

David Hiley, *Western Plainchant: A Handbook*, Chapter 1: "Plainchant in the Liturgy," pp. 1-30.
Familiarize yourself with the Rule of St. Benedict

- 31 July Visit to Weston Priory, Weston Vermont
Tuesday Presentation by Brother Michael

- 2 August
Thursday Folk Music and Community
Guest Presenter: Tim Eriksen

**** Monday, 6 August: fiddling jam session, Norwich, VT, 7:00 pm

- 7 August** Art and Community Revitalization in Northern New Hampshire
Tuesday Guest Presenter: Frumie Selchen, Executive Director, The Arts Alliance of Northern New Hampshire

Note: This class meeting will take place “on site” in several communities in northern New Hampshire where the Arts Alliance is engaged in projects. Please be prepared for departure from campus at 7:00 AM. Return to campus will be no later than 12:00 PM.

***** Wednesday, 8 August: "The King and I," Opera North

- 9 August Community Opera: Opera North
Thursday Visiting presenter: Louis Burkot, Artistic Director, Opera North

- 14 August Group presentations of fieldwork projects
Tuesday

- 16 August Group presentations of fieldwork projects
Thursday

- 21 August Group presentations of fieldwork projects
Tuesday

Music 3 — American Music (American Musical Theater)

Spring 2013 @ 2A (Tuesdays and Thursdays, 2:00-3:50 p.m.)

Faulkner Hall

Prof. Steve Swayne

General information

This class looks at the history of American musical theater in the twentieth century. Our focus will be on works produced for the commercial stage in New York City, with a particular view toward how the American musical came to be, what influence it has played in American life, and how it reflects and challenges the time of its creation and re-creations. Our primary sources in our study will be the soundtracks for these musicals and videotapes of stage performances. The objective is to familiarize ourselves with a wide swath of repertoire so that we may have sharper skills to assess what makes musical theater effective not only as entertainment but also as a cultural marker and guidepost.

Texts and materials

The required text is:

Larry Stempel, *Showtime: A History of the Broadway Musical Theater*

Some people whose names appear on the bibliography that will be on the course website will particularly assist us in learning more about American musical theater. Steven Suskin has compiled reviews of musicals from 1943 to 1981. Ethan Mordden has written voluminously and wittily about the musical. Gerald Bordman's *American Musical Theatre: A Chronicle* is a godsend for its exhaustive sweep, as is Richard Norton's even more comprehensive three-volume, 3,000pp. magnum opus, *A Chronology of American Musical Theater*.

Grades for the work in this course

I will be grading you on both the amount of work you do for the class and the quality of that work. My intent is to give you all clear pathways to achieve the final grade you wish. Those who wish a higher grade will need to do more work at a higher critical level; those who are content with a lower grade may do less work and engage in less criticism.

All students will need to do the reading and viewing as assigned in the syllabus. In addition, students will work in teams to present their ideas on particular aspects of American musical theater in the final week of the course. Lastly, all students will need to listen to and read about other musicals throughout the course in order to raise their grade as follows:

C-level work: Listen to and read about one musical per week in addition to those explored in class. Critical engagement = low

B-level work: Listen to and read about two musicals per week in addition to those explored in class. Critical engagement = moderate

A-level work: Listen to and read about three musicals per week in addition to those explored in class. Critical engagement = high

Critical engagement entails drawing together the course readings and viewings with the external musicals and will be reflected in the weekly lab reports that you turn in. Low critical engagement would involve relying principally on easily retrievable information to augment your listening. High critical engagement would involve interacting with reviews, articles, and books about the musicals you have chosen as external musicals. In all cases, a summary lab report that synthesizes your engagement with the materials in this course is required at the end of the course.

While your output may vary from week to week, it is expected that students wishing to achieve higher grades will demonstrate consistency over the course of the term in their external work habits. No more than five external musicals in any given week will be accepted in your weekly lab reports.

An overall summary of grade weights for the course is:

Class presentation	25%
Peer evaluation	10%
Weekly lab reports	45%
Final lab report	10%
Class attendance and participation	10%

Students are expected to abide by the rules spelled out in “The Academic Honor Principle at Dartmouth College,” and you will be asked at the end of the term whether you have abided by the honor principle.

Some personal words

The single most difficult aspect of studying music is that music is fundamentally an aural art. One cannot “speed up” hearing a piece; such an activity would distort both the piece and one’s understanding of the piece. Neither can studious listening be treated as a background activity that accompanies other tasks. Many, if not all, of these pieces may require more than one hearing for you to be able to remember them or to talk knowledgeably about them. The serious student will allocate both the necessary time and concentration not only to the reading but also to the listening.

Fundamental to this emphasis on listening is a *commitment* to remain attentive. Music in our society functions as a background activity; we are socialized to talk when we hear music. I have discovered that students often have a difficult time remaining attentive to listening, especially when examples are played in class. Because of this, I have adopted the following guidelines for in-class listening:

1. When music is played in class, it is expected that there will be no talking.
2. If there is talking while music is playing (or while a video is being viewed), I will stop the music and wait for the talking to cease.
3. If, when the music begins again, there continues to be talking, I will ask the parties who are talking to leave the room.
4. If any student is asked more than once to leave the room, I will meet with that student and counsel him/her to consider withdrawing from the class.

I recognize that this is a strong stance, but I know of no other way to stress the importance of *active attentive listening*, and I invite all students to engage in active, attentive listening with me.

My office is in the Hop down the narrow hallway near the entrance to Paddock Library; my regular office hours are Monday, Wednesday and Friday, 3-4:30 p.m. While I hope to be in my office during these times, it is best to contact me via BlitzMail 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 BlitzMail 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 3 — American Music (American Musical Theater)

Spring 2013, 2A, Faulkner Hall

Dates	Topic	Reading assignment	Viewings	Papers and presentations
Week 1				
3/26	course introduction; genesis of American musical theater			
3/28	the archetypes (in film)	Stempel, introduction and ch. 4	<i>Singin' In The Rain</i> <i>Top Hat</i>	
Week 2				
4/2	from musical comedy to musical play	Stempel, ch. 8	<i>Oklahoma!</i> <i>Kiss Me, Kate</i>	
4/4				Lab report #1 due
Week 3				
4/9	how the American musical came to be	Stempel, chs. 4, 5 & 7	<i>Little Johnny Jones</i> <i>Show Boat</i>	
4/11				Lab report #2 due
Week 4				
4/16	the musical gets serious	Stempel, chs. 9 & 10	<i>Porgy and Bess</i> <i>Meet Me In St. Louis</i>	
4/18				Lab report #3 due
Week 5				
4/23	the musical hits the shoals	Stempel, chs. 11 & 13 (to p. 530)	<i>Gypsy</i> <i>Cabaret</i>	
4/25				Lab report #4 due

Date	Topic	Reading assignment	Viewings	Other assignments
Week 6				
4/30	the musical post-Vietnam	<i>Stempel</i> , chs. 6, 14 & 15	<i>Chicago</i> <i>Dreamgirls</i>	
5/2				Lab report #5 due
Week 7				
5/7	Sondheim	<i>Stempel</i> , ch. 13	<i>Sweeney Todd</i> <i>Passion</i>	
5/9				Lab report #6 due
Week 8				
5/14	the old musical returns as rock makes its case	<i>Stempel</i> , ch. 16	<i>The Producers</i> <i>Hairspray</i>	
5/16				Lab report #7 due
Week 9				
5/21	NO CLASS			
5/23	student presentations			Lab report #8 due
Week 10				
5/28	student presentations			Lab report #9 due
6/3 @ 11:30 A.M.				Final report due

MUSIC 4/AMES 30

GLOBAL SOUNDS

Fall 2013

Professor Theodore Levin

Teaching Assistant: Lulu Chang

Office: 62A Hopkins Center (adjacent to Paddock Music Library)

Office Hours: by appointment

Course Description

A survey of music and music-making whose origins are in the non-European world. In fall 2013, the focus of “Global Sounds” is on a cross-cultural exploration of musical creativity, and the varying ways that tradition-based and place-based music from different parts of the world are made contemporary and cosmopolitan. Musical sources are drawn from North and West Africa, Haiti, India, Iran, Taiwan, Tuva, and Syria. Course work includes listening/viewing, reading, and critical writing assignments as well as a final research paper or creative project.

Course Requirements

- Regular class attendance (see attendance policy below)
- Timely completion of listening and reading assignments.
- Submission of all written work in accordance with the deadlines stated in the syllabus; late submissions may be subject to grading penalties.
- Attendance at the following concerts:

The Knights (Fri. Oct. 4, Spaulding, 8:00 pm) [for *students with an inviolable preexisting commitment, I will try to arrange for you to attend a rehearsal earlier in the week*]

A Moving Sound (Mon, Oct. 7, 8:00 pm, Collis Common Ground)

Rara M de NY (Wed, Oct. 9, 9:00 pm, Collis Patio (or Common Ground in case of rain)

Alash (Mon. Oct. 21, 7 pm: Collis Common Ground)

Sally Pinkas with Kinan Azmeh and Apple Hill String Quartet (Wed, Nov. 13, Spaulding, 7 pm)

Course Materials

Reading Assignments

No single textbook will be used for the course. Most reading assignments will be posted on Course Reserves («Global Sounds» is listed both as Music 4 and AMES 30). You are asked to purchase one book: *Where Rivers and Mountains Sing: Sound, Music, and Nomadism in Tuva and Beyond*, by Theodore Levin with Valentina Süzükei. Copies of the book will be available for purchase in the Music Dept. office for \$10.00, or you may acquire your own copy (Amazon sells the paperback new for \$24.95).

Listening/Viewing Assignments

Listening and viewing assignments are available on Course Reserves under the title indicated in the syllabus. Selected assignments will also be posted on Blackboard.

Grading

Course grades are calculated on the basis of the assignments and percentages listed below. Criteria for grading are those detailed in the ORC under “Scholarship Ratings”:

Dartmouth.smartcatalogiq.com/2012/orc/Regulations/Undergraduate-Study/Requirements-for-the-Degree-of-Bachelor-of-Arts/Scholarship-Ratings

Listening #2 write-up: Fusion Music	05%
Listening #3 write-up: The Silk Road Ensemble and Kronos Quartet	10%
Short Writing Assignment #1: A Moving Sound and The Knights	15%
Short Writing Assignment #2: Tuvan Music	15%
Listening #4 write-up: Taxonomy of African Polyphony	10%
Short Writing Assignment #3: Sally Pinkas and Kinan Azmeh	10%
Research Paper/Creative Work	25%
Attendance and class participation	10%

Grading of papers and exams is numerical. Numerical totals will be converted to letter grades at the end of the term according to the following scheme:

95-100: A	83-86: B	73-76: C	0-59: E
90-94: A-	80-82: B-	70-72: C-	
87-89: B+	77-79: C+	60-69: D	

Attendance Policy

The Music 4 attendance policy follows from the general attendance policy of Dartmouth College detailed in the ORC:

“Regular class attendance is expected of all students. Though academic schedules may sometimes conflict with College-sponsored or College-recognized extracurricular events, there are no excused absences for participants in such activities. Students who participate in athletics, debates, concerts, or other activities should check their calendars to see that these events do not conflict with their academic schedules. Should such conflicts occur or be anticipated, each student is responsible for discussing the matter with his or her instructor at the beginning of the appropriate term. Instructors may be accommodating if approached well in advance of the critical date. Such accommodations can be made only when the conflict occurs because of a scheduled College-sponsored or College-recognized event. No participant should expect to be excused in order to attend a team meeting or orientation session, practice session, meal, or other such activity.”

The only excused absences from class are in the event of illness or a family emergency (if you are absent for one of these reasons, please ask your dean or a health service professional to submit a note to the Music 4 TA, Lulu Chang, confirming the reason for your absence). Attendance will be taken at random times throughout the term. Unexcused absence from class will affect the class participation component of your course grade.

Laptop Computers in Class

Please refrain from using laptops or other digital devices during class meetings.

Students with Disabilities

Students who may require special arrangements for completing assignments on account of a documented disability are invited to discuss their needs with the course instructor.

Distributive and World Culture Requirement

This course satisfied the ART Distributive Requirement and the NW (Non-Western Cultures) World Culture Requirement. Music 4/AMES 30 cannot be used to satisfy other distributive or world culture requirements.

Learning Goals for the Course

- Develop a broad familiarity with world musical geography
- Learn about the forms, structures, and aesthetic criteria that shape different musical “languages”
- Learn how different societies conceptualize sound and music
- Develop a more sophisticated and precise vocabulary in which to speak about music

- Improve skills in critical writing
- Challenge yourself to step outside your own cultural conditioning to hear sound and music through the ears of listeners from other cultures.

Ten principal questions and themes that run cross-culturally through “Global Sounds”

- 1) Why is music powerful? What are the sources of its alleged powers?
- 2) How does music represent and reflect broader cultural practices and beliefs?
- 3) How does music serve as a metaphor for social, religious, and political ideas?
- 4) What is musical creativity? What do musicians create music *from*?
- 5) Who is a musician? What kind of training or preparation do musicians undergo?
- 6) What is “tradition” in music? Can “traditional” music also be contemporary, and if so, how?
- 7) How do musicians appropriate traditional forms to create new hybrid works?
- 8) How does music abet the construction and articulation of collective identities and cultural boundaries?
- 9) What are the effects of cultural globalization on local musical languages and styles?
- 10) To what extent are responses to music “hardwired”? Do musical universals exist?

Course Syllabus

Assignments are listed under the date on which they are assigned; unless otherwise noted, reading and listening should be completed by the next class meeting. Due dates for all writing assignments are noted.

Sept. 17 Introduction: Studying the Music of Others: Sound and Meaning
Tues.

Reading: David Byrne, “Crossing Music’s borders: ‘I Hate World Music.’
The New York Times, Oct. 3, 1999:

http://www.davidbyrne.com/news/press/articles/I_hate_world_music_1999.php

Listening #1: World Music

Due: Thursday, Sept. 19 (bring notes to class; nothing to hand in)

Sept. 19 World Music: Musical form across time and culture: songs, works, and others
Thurs.

Listening #2: Musical Fusions

Listening #2 write-up due: Tuesday, Sept. 24 by 1000.

Sept. 24 World Music: Tradition, Appropriation, Fusion, Hybridity, and Cultural Rights
Tues.

Reading: Theodore Levin, “An Interview with Yo-Yo Ma” in *Along the Silk Road*, ed. Elizabeth ten Grotenhuis (be prepared to discuss on Thursday)

Listening #3: Music of the Silk Road Ensemble and Kronos Quartet

Listening #3 write-up due: Tues Oct. 1 by 1000.

Sept. 26 Classical Music as World Music
Thurs. (Discussion of the Silk Road Ensemble, Kronos Quartet, and other classical “crossover” groups)

Research Paper/Creative Project discussed and assigned: Due on last day of term (Nov. 15)
Brief description of paper topic or creative project due by Oct 15 (email to Lulu Chang)

Oct. 1 Classical Music as World Music
Tues. Visiting artists: The Knights, with Siamak Aghaei (*santur*)

Oct. 3 Classical Music as World Music (The Knights: Part II)
Thurs.

Reading-Listening: see the following link in preparation for visit of A Moving Sound
<http://www.npr.org/blogs/therecord/2011/10/12/141275439/death-metal-vernacular-and-tradition-the-music-scene-in-taiwan>. (also have a look at the Comments string, in particular, comment #11 by Jonathan Richter)

Short Writing Assignment #1: Comparison of The Knights and A Moving Sound
Due: Thursday, Oct. 10, by 2400

Oct. 4 (FRI), Spaulding Auditorium, 8:00 PM: THE KNIGHTS

Oct. 7 (MON), Collis Common Ground, 8:00 PM: A MOVING SOUND

Oct. 8: World Music and Cultural Identity: Taiwan's A Moving Sound
Tues.

Reading: Elizabeth McAlister, *Rara! vodou, power, and performance in Haiti and its diaspora*, chapters 6 and 7 [Course Reserves]

Oct 9 (WED), Collis Patio [or Collis Common Ground], 8:00 pm: Rara M de NY

Oct. 10: World Music and Transnational Communities: Haitian Rara and Rara M de NY
Thurs.

Reading: Theodore Levin and Valentina Süzükei, *Where Rivers and Mountains Sing*: Preface (ix-xv), Chapters 1 - 4 (pp. 1-124).

Listening-Viewing: Listen to/watch the corresponding tracks on the accompanying CD/DVD
Reading and listening assignment due October 15-17

Short Writing Assignment #2: Tuvan Music, due: Thurs. Oct. 24 by 10:00 am

Oct. 15: World Music and Indigenous Voices: The Case of Inner Asia
Tues.

Brief description of paper topic or creative project due by Oct 15

Oct. 16 (WED), X-Hour (3:00-3:50): Special session with Béla Fleck and Abby Washburn

Oct. 17: Tuvan Throat-Singing and Sound Mimesis
Thurs.

Oct 21 (MON), Collis Common Ground, 7 pm, Tuvan Ensemble Alash

Oct. 22: Music of Tuva: Ensemble Alash
Tues.

Oct. 24: Musics of Africa: Africa as a wellspring of “world music”
Thurs.

Listening #4: African Polyphony

Listening #4 write-up (taxonomy of polyphony) due: Tuesday, Oct. 29 (bring write-up to class ready to submit at the end of class)

Viewing: check out the website www.afropop.org, and in particular, a roughly edited film by Chris Kirkley, “I Sing the Desert Electric”: <http://www.afropop.org/wp/9048/i-sing-the-desert-electric-video-from-sahel-sounds/>

“Da Kali: The Pledge to the Art of the Griot” (watch as much as you find interesting, or skip around in the film; total duration is close to 90 minutes)
<http://www.growingintomusic.co.uk/mali-and-guinea-music-of/films-of-growing-into-music.html>

Listening #5: Music of Senegal and Mali (Course Reserves)

Also: <http://www.afropop.org/wp/7286/ballake-sissoko-vincent-segal-in-concert-22813/>
http://www.worldcircuit.co.uk/#Toumani_Diabate::The_Mande_Variations::extras

Reading: Thomas Fessy (BBC News), “Blues for Mali as Ali Faké Toure’s Music is Banned”: online at: <http://www.bbc.co.uk/news/world-africa-20624236>.
Lucy Durán, “Toumani Diabaté: The kora: tales of a frontier instrument”

Oct. 29: Music of Africa: polyphony, griots,
Tues.

Reading: John Miller Chernoff, *African Music and African Sensibility*, Introduction

Oct. 31: Music and Community in West Africa
Thurs. Guest musician: Hafiz Shabazz

Listening #6: Improvisation

Nov. 5: Improvisation: Working with Melody
Tues.

Nov. 7: Improvisation: Working with Rhythm
Thurs. Guest musician: Sandeep Das, *tabla*

Nov. 12: Can Cross-Cultural Music Making Lead to Cross-Cultural Understanding?
Tues. Guest Artists: Sally Pinkas, Kinan Azmeh and Apple Hill String Quartet

Reading Assignment: Theodore Levin, “Music, Culture, and Development in Tajikistan”
Short Writing Assignment #3 (concert review of Sally Pinkas and Kinan Azmeh) due: Thursday, Nov. 14, by 2400

Wed. Nov 13, Spaulding Auditorium, 7 pm: Sally Pinkas and Kinan Azmeh

Nov. 14: Music and Cultural Development
Thurs.

Nov. 15: **Final Projects Due by 2400: Email to Lulu Chang**

Music 9 (History of Jazz) Syllabus

Instructor: Fred Haas

Office: Room 32 (Hopkins Center)

Messages: Blitzmail

Class times: 10A (Tuesday and Thursday 10:00 AM – 11:50 AM) in Faulkner Recital Hall (Hopkins Center) and the x-hour (Wed 3:00 PM – 4:05 PM) – We will be using some of our X-hours for exam review and extra listening sessions (they will be announced during class the previous week).

Course Description:

This class will examine jazz from its origins to the present. Special attention will be given to pivotal figures in the history of jazz such as Louis Armstrong, Bix Beiderbecke, Duke Ellington, Count Basie, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and Ornette Coleman. Class time will be spent listening to, analyzing, and discussing a wide variety of recorded jazz performances and watching jazz films. We will also have a number of visiting artists perform in class and lecture on relevant topics.

Outside of class you will be attending live jazz performances, listening to recordings and reading about the artists that brought this music to life. My goal is to help you increase your understanding, appreciation and enjoyment of this great American art form called Jazz.

After an introductory period during which we will focus on the basic elements of music and how to listen to jazz, we will consider representative instrumental and vocal recordings from the past one hundred years.

Textbook: Jazz The First 100 Years – Second Edition (Henry Martin and Keith Waters). The book comes with a CD and an additional 2 CD set of recordings (3 CDs in total).

Attendance:

You are responsible for all material presented in class, including announcements about course procedures. Exams, quizzes, and homework often include questions on material presented only in class. You will be frequently asked to complete and turn in short assignments during class. No make-ups will be granted for this material. With the exception of students affected by medical or family emergency, there will be no administering of make-up quizzes and no granting of extensions on assignments to be handed in. I may send you additional assignments or clarifications about material presented in class via Blitzmail – check your email daily.

Evaluation:

Examinations: There will be two exams (a mid-term exam and a final exam). Exam dates will be announced in class. These exams will cover material from the reading assignments, listening assignments, films, concert performances, guest lecturers, as well as material presented in class.

Quizzes:

There will be several quizzes throughout the term, primarily on material presented in class (including listening, lecture material, and jazz films). Some of these quizzes may be unannounced.

Course grades will be assigned as follows:

- A: 90%100%
- B: 80%89.99%
- C: 70%79.99%
- D: 60%69.99%
- E: below 60%

In accordance with Dartmouth's Honor Principle, it is expected that each of you will do your own work, both in and out of class.

I encourage students with disabilities, including invisible disabilities like chronic diseases, learning disabilities, and psychiatric disabilities, to discuss with me accommodations that might be helpful to them. Please see me regarding any of these issues before the end of the second week of classes.

You are expected to have completed the reading and listening assignments for each week before our class on Tuesday. As you read the text, listen to the CDs that accompany the text as well as the additional suggested recordings from the Music 9 Blackboard site (which includes the Smithsonian Collections, The Ken Burns series, etc). Biographical jazz films as well as concert performances are also available on Dartmouth's pushkin1 server and can be viewed on any campus computer).

On the www.wadsworth.com website, there are flashcards, listening and content quizzes as well as links to other jazz-related websites. These resources will help prepare you for the in-class quizzes and tests that will be administered throughout the term. There is software to download that will help you follow along with the CDs that accompany your text as well. Please make use of these additional resources.

Week 1

Our first class will consist of an overview of the term and an explanation of the syllabus, text, recordings, www.wadsworth.com (student resources) and the

Blackboard site for this class. We will also delve into the basics of music and how to listen.

Reading: Chapter 1 (Roots) & Chapter 2 (Early Jazz) and Appendix: Jazz Basics (pp 392 – 398). You should also take a look at the Glossary (pp 405 – 413) and begin to familiarize yourself with these terms.

Listening: All tracks on your CDs that are referred to in the text. Additional related material is available on the Blackboard site.

Week 2

Reading: Chapter 1 (Roots), Chapter 2 (Early Jazz) and Chapter 3 (Morton, Armstrong, and Beiderbecke).

Listening: All tracks on your CDs that are referred to in the text. Additional related material is available on the Blackboard site.

Week 3

Reading: Chapter 3 (Morton, Armstrong, and Beiderbecke) and Chapter 4 (1920s Jazz In New York and Europe)

Listening: All tracks on your CDs that are referred to in the text. Additional related material is available on the Blackboard site.

Week 4

Reading: Chapter 5 (The Swing Era) and Chapter 6 (Swing-era Bands and Stylists)

Listening: All tracks on your CDs that are referred to in the text. Additional related material is available on the Blackboard site.

Week 5

Reading: Chapter 7 (The Bebop Era)

Listening: All tracks on your CDs that are referred to in the text. Additional related material is available on the Blackboard site.

Week 6

Reading: Chapter 8 (The 1950s and New Jazz Substyles)

Listening: All tracks on your CDs that are referred to in the text. Additional related material is available on the Blackboard site.

Week 7

Reading: Chapter 9 (The 1960s Avant-Garde)

Listening: All tracks on your CDs that are referred to in the text. Additional related material is available on the Blackboard site.

Week 8

Reading: Chapter 10 (Mainstream Jazz in the 1960s)

Listening: All tracks on your CDs that are referred to in the text. Additional related material is available on the Blackboard site.

Week 9

Reading: Chapter 11 (Jazz-Rock, Jazz-Funk Fusion)

Listening: All tracks on your CDs that are referred to in the text. Additional related material is available on the Blackboard site.

Week 10

Reading: chapter 12 (Jazz Since the 1980s)

Listening: All tracks on your CDs that are referred to in the text. Additional related material is available on the Blackboard site.

Week 11

Review for final exam

Last day of classes is Wednesday, November 30 at 5:20 p.m.

FINAL EXAM – December 5 (3:00 p.m. – 6:00 p.m.)

Music 6:

A Historical Introduction to Western Art Music

Instructor: William Summers [<http://www.dartmouth.edu/~wsummers/>]
[Office Hours by appointment; Office, Hopkins Center room H64a;
ext. 6-3310]

Winter 2005/ hour 2A (TTh 2-3:50); please note that the X-hours (W4:15-5:05) will be used in this course for quizzes and other topics. There will be no class on 22 and 24 February.

This course explores a number of the principal monuments of art music in western culture from the middle ages through the 20th century. After an introduction to music notation and the physical means utilized to produce music, a historical survey of the principal works of the major composers will be undertaken. Musical materials of all kinds will be utilized, and biography, musical analysis and social and historical studies will be explored as we examine the praxis of art music in western culture. Simultaneously we will explore the philosophical foundations, both historical and contemporary, for the existence of music-as-art in western culture.

SPECIAL REQUIRED PERFORMANCE EVENTS, 2005. Concert reviews will be required for the first and third events. Ticket stubs and programs are to be submitted with the reviews and for *Evita*.

- Orpheus Chamber Orchestra, Friday, 28 January, 2005, 8pm, Spaulding Auditorium
- Evita*, Friday or Saturday, February 4 or 5, 2005, 8pm, Spaulding Auditorium
- Sally Pinkas, Sunday, February 27, 2005, **2pm**, Spaulding Auditorium

Required Texts and Compact Discs:

Julian Johnson, *Who Needs Classical Music?*, Oxford, 2002, Oxford University Press.

Two copies are on reserve in Paddock Music Library.

Joseph Kerman, *Listen*, New York, 2003, fifth brief edition, Worth Publishers.

CDs to Accompany *Listen*.

Quizzes: Four one-hour quizzes: I-12 January; II-26 January; III-9 February; IV-Regularly-Scheduled Final Time.

Each quiz will consist of short answer and short essay questions derived from class lectures, readings in Kerman and Johnson. In addition, there will be music identification questions that will total no less than 20% of the possible points. All quizzes will have the same number of points. The quizzes will not be cumulative.

Two Concert Reviews: The review guidelines are appended to this syllabus.

Course Grade: Quizzes 60%; Concert Reviews 30%; Class participation and attendance 10%. Two absences are permitted. Each absence after that reduces the available points for participation by 33%.

Course Lecture/Discussion Calendar

Weeks 1-2

Johnson: Introduction and Chapter 1.

Kerman: Introduction and Chapters 1-5

Introduction to art music, the notation of music, the instruments of the orchestra, musical form, music genres, and an introduction to the music of the medieval period.

Weeks 3-4

Johnson: Chapter 2

Kerman: Chapters 6-10

The music of the renaissance and some of its principal composers such as Josquin des Prez and Giovanni Pierluigi da Palestrina and the music of the baroque and some of its principal composers such as Claudio Monteverdi and J. S. Bach

Weeks 5-6

Johnson: Chapter 3

Kerman: Chapters 11-16

The music of the so-called Viennese-Classical period and the composers Mozart, Haydn and Beethoven and the music of the early Romantic opera composers and that by Franz Schubert, Robert and Clara Schumann.

Weeks 7-8

Johnson: Chapter 4 and 5

Kerman: Chapters 17-19

The music of the later romantics including Franz Liszt, Richard Wagner, Johannes Brahms as well as late romantic opera in the hands of Verdi, Wagner and Puccini.

Weeks 9-10

Johnson: Chapter 6

Kerman: Chapters 20-22/Plus Gershwin and substituted listening.

The various trends of musical composition in the 20th century including the major composers such as Rachmaninoff, Benjamin Britten, Igor Stravinsky, Samuel Barber, Anton Webern and Alban Berg.

Winter term 2004 Calendar/2A=Tu-Th, 2-4:50, x-period: W, 4:15-5:05

Music 6 Concert Review Guidelines

Please review this sheet *before* turning in your reviews. ALSO I STRONGLY URGE YOU TO SEND A WORKING DRAFT BY E-MAIL BEFORE SUBMISSION.

Selected previous concert reviews will be on reserve in Paddock Music Library for your consultation before writing your reviews. [Models of previous reviews will be on reserve in Paddock Music Library.]

The following should appear in the review:

1. All relevant information about the program, including place, date performers and repertory should be presented at the opening. This is a journalistic undertaking, which does not require the use of footnotes. However, any information derived from a printed source or another recording must be acknowledged informally within the narrative.
2. Each and every work performed should be briefly situated within the creative life of the composer and general evaluative comments made about the performance you heard, including the specific movements.
3. A single, complete work on the program must be previewed in a recorded performance before the concert and a longer, comparative and more specific critique made concerning the two performances. The recording, date and artist or ensemble must be identified in the narrative.
4. I will gladly read drafts forwarded by e-mail until 3pm on the day before the review is due [microsoft word only]. In my experience, submitting drafts substantially improves your chances for success on these assignments. I will comment directly upon the electronic draft and return it via e-mail.

Addiction, Obesity, Pollution, Thievery, and Other Music-related Topics (Music 7)

Spring 2013 @ 10 (Mondays, Wednesdays and Fridays, 10:00-11:05 a.m.; x-period Thursdays, 12:00-12:50 p.m.)

Reed 106

Prof. Steve Swayne

General information

Most music in our lives is ubiquitous and invisible: it surrounds us in nearly every environment in which we find ourselves (provided, of course, we unplug ourselves from our iPods), but we rarely talk about the musical saturation we experience. In this seminar, we will explore how music operates in our everyday lives and ask questions about the consequences of its ubiquity and invisibility.

We will begin by looking at how technology fills and drives our lives in ways we are quick to dismiss or deny. We'll look at what neuroscience is discovering about our musical lives — why we listen to music in the first place, how we develop our likes and dislikes, what physical effects music has on our bodies. We'll travel back in time to consider some of the controversies that swirled around the ancient Greek and Roman philosophers as they debated whether music should be regulated and how music affects the way we live our lives. Then we will return to the present day and explore the questions that a neurobiological understanding of music naturally presents. (Ex.: Can music become an addictive substance? Is it possible to “consume” too much music? Can we choose how music alters our bodies and our environments?)

We will also explore recent Supreme Court rulings that attempt to limit music downloading and file sharing and compare them to the controversies from two millennia ago. Are great leaders and thinkers always out of sync with the aesthetic times? Is there such a thing as “free music”? Given what we know about neuroscience, how objective and dispassionate can we be when it comes to discussing music?

Readings and videos will include Plato and Quintilian, current researchers on music and neuroscience, newspaper stories, legal decisions, and other texts. Students will write of their own experiences with music as well as interact with the various readings.

Texts and materials

Materials will be on reserve in Paddock Library or will be available online. Please check the course website for access to these items.

Grades for the work in this course

Your grade is made up of your writing, your class presentation, and your attendance and participation in class.

Autobiographical essay	100 pts.
Reflection on the Moderns and response letter	300 pts.
Reflection on the Ancients and response letter	300 pts.
“A Week without Music” log	300 pts.

First draft of paper and response letter	500 pts.
Second draft of paper	800 pts.
Class presentation	400 pts.
Class attendance and participation	300 pts.

Explanation of these various assignments will be given with adequate time for students to complete the assignments.

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. I consider an excused absence: 1) personal illness; 2) family emergency; or 3) college-related responsibilities (e.g., team sports), of which I am informed at least two class sessions prior to the responsibility in question.

At various times throughout the course, I will inform the entire class about the point distribution and the anticipated grades based on that distribution. Final grades, however, are not determined until I convert point *totals* into letter grades at the end of the 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. As the class progresses, I will hand out point distributions at various times, 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.

There is no correlation between the percentage of points a student earns and a student's final grade (e.g., 2,550 points = 85% of the 3,000 points possible, but 2,550 points does not correlate to a B). To repeat all of the above in a different way: grades in this course are determined by a student's rank in the course. Students with above average point totals will earn higher grades than students with below average point totals. If students wish to discuss grades with me, I am happy to do so in person; I do not discuss grades via email or over the phone.

The course website

Nearly all of the documents that you will need for the course can be found at Dartmouth's Blackboard website (accessible through Dartmouth's main webpage). Once you have logged in successfully, you will find a link to the website for Music 7 13S.

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 Blackboard. 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 <Blackboard.Support@Dartmouth.edu> and copy me.

Some personal words

The single most difficult aspect of studying music is that music is fundamentally an aural art. One cannot “speed up” hearing a piece; such an activity would distort both the piece and one’s understanding of the piece. Neither can studious listening be treated as a background activity that accompanies other tasks. Many, if not all, of these pieces may require more than one hearing for you to be able to remember them or to talk knowledgeably about them. The serious student will allocate both the necessary time and concentration not only to the reading but also to the listening.

Fundamental to this emphasis on listening is a *commitment* to remain attentive. Music in our society functions as a background activity; we are socialized to talk when we hear music. I have discovered that students often have a difficult time remaining attentive to listening, especially when examples are played in class. Because of this, I have adopted the following guidelines for in-class listening:

1. When music is played in class, it is expected that there will be no talking.
2. If there is talking while music is playing (or while a video is being viewed), I will stop the music and wait for the talking to cease.
3. If, when the music begins again, there continues to be talking, I will ask the parties who are talking to leave the room.
4. If any student is asked more than once to leave the room, I will meet with that student and counsel him/her to consider withdrawing from the class.

I recognize that this is a strong stance, but I know of no other way to stress the importance of *active attentive listening*, and I invite all students to engage in active, attentive listening with me.

My office is in the Hop down the narrow hallway near the entrance to Paddock Library; my regular office hours are Monday, Wednesday and Friday, 3-4:30 p.m. While I hope to be in my office during these times, it is best to contact me via BlitzMail 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 BlitzMail 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.

Addiction, Obesity, Pollution, Thievery, and Other Music-related Topics (Music 7)

Spring 2013, 10, Reed 106

Dates	Topic	Reading assignment	Writing assignment	Other assignments
Week 1: Deep Listening; Lyre Hero (beginning)				
3/25	course introduction			Pandora's Box: The Effects of Easy Listening
3/27	the challenges of technology	Carr, "Is Google Making Us Stupid?"; Hypermultitasking	autobiographical essay (500-750 wds.)	"Digital Nation"
3/28 (x-hour)	research at the college level: a visit to the library			
3/29	Whose music is it anyway?	White started it; Lowery responded; others responded as well		in-class discussion of the autobiographies; <i>The Music Instinct</i> (streaming video; on reserve), chs. 1–5 (to 36:15)
Week 2: Modern Law and a quick dive into neuroscience				
4/1	the law today	"Robert Donin materials" (on website)		guest lecturer: Robert Donin
4/3	music and the brain; music and education	Schellenberg, "Exposure to Music"		<i>The Music Instinct</i> , chs. 6–9 (to 1:22:00)
4/4 (x-hour)	Swayne's grammar dos and don'ts			The Chicago Manual of Style and other tools (including " Research and Documentation Online ")
4/5	music and healing; the ethics of music therapy	materials in the Moderns folder; What neuroscience can teach us		<i>The Music Instinct</i> , chs. 10–end; "Henry" http://www.wimp.com/reactionmusic/ ; and http://theweek.com/article/index/226809/how-music-improves-the-memory-of-dementia-patients

Dates	Topic	Reading assignment	Writing assignment	Other assignments
Week 3: Lyre Hero				
4/8	Plato	<u>Republic, Bk. 3 (386-402); Laws, Bk. 7 (797-802)</u>	reflection on the Moderns (1,000 words)	in-class discussion of the Moderns essays
4/10	Aristotle	<u>Politics, Bk. 8</u>		
4/12	Quintilian	<u>Institutio oratoria, Bk. 1, preface and chs. 9 & 10</u>		Moderns response letter
Week 4: A week without music				
4/15	Is there such a thing as music addition?	Patt Morrison, <i>Los Angeles Times</i> , 8/17/2006; Kubey and Csikszentmihalyi	reflection on the Ancients (science) (1,000 words) Keep a log for the week on “A week without music”	in-class discussion of the Ancients essays
4/17	Why does music move us so?	Mithen, chs. 6 & 7; <u>Music and endorphins</u>		
4/19	music and torture; sound as deterrent	<u>Cloonan and Johnson; Cusick</u> ; Akiyama		Ancients response letter
Week 5: The sounds of silence				
4/22	getting used to the noise	Prochnik; <u>DeNora and Belcher</u> ; pipedown.com; <u>Huron on habituation</u>	Turn in logs	in-class discussion of “A week without music”
4/24	Is there such a thing as too much music?	<u>Sensory Overload</u> ; Levy, “Information, Silence, and Sanctuary”; Waggoner, “The Colonization of Silence”		
4/26	How does music change our brains?	<u>Kraus on auditory skills</u>	paper proposals due	

Dates	Topic	Reading assignment	Writing assignment	Other assignments
Week 6:				
4/29	finding a balance (but do we want one?)	A rebuttal to White; Copyright Reform; Illegal downloads		Information Diet; Headphones at work; The Truth about Dishonesty
5/1	getting answers to your questions, Round 1			
5/3	getting answers to your questions, Round 2			
Week 7: What's happening in the world				
5/6	South America	Omnivores and univores; Wakin articles		
5/8	Asia	Wakin articles		Beethoven in Japan
5/10	Africa			<i>60 Minutes</i>
Week 8				
5/13	CTE and music: a conversation	TBA	first draft of paper due	
5/15	garbage burrito	TBA		
5/17	class presentations			

Dates	Topic	Reading assignment	Writing assignment	Other assignments
Week 9				
5/20	NO CLASS			
5/22	class presentations			
5/23 (x-hour)	class presentations			
5/24	class presentations			
Week 10: Taking stock				
5/27	NO CLASS			
5/29	class presentations; taking chances		second draft of paper due	

Program Interactive AV Art (WI14)

[Jump to Today](#)

Syllabus / Schedule

This page will be updated daily to weekly with current and upcoming topics. Notes will be provided for each class, linked from the date; feedback and additional examples (yours or things you find) are appreciated. Chapter references, when available, are to the course textbook, *Learning Processing*.

Date	Topics	References	Out	Due
<u>Jan 6</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/1.php)	<u>Introduction</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/1.php)	intro; ch. 2	sa1 (http://bregman.dartmouth.edu/~mcasey/cs2/sa/1.php)	-
<u>Jan 8</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/2.php)	<u>Basic drawing</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/2.php)	ch. 1	sa2 (http://bregman.dartmouth.edu/~mcasey/cs2/sa/2.php)	sa1
<u>Jan 10</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/3.php)	<u>Variation</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/3.php)	ch. 3	sa3 (http://bregman.dartmouth.edu/~mcasey/cs2/sa/3.php)	sa2
<u>Jan 13</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/4.php)	<u>State</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/4.php)	ch. 4	sa4 (http://bregman.dartmouth.edu/~mcasey/cs2/sa/4.php)	sa3
<u>Jan 15</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/5.php)	<u>Responding conditionally</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/5.php)	ch. 5.1-5.7	sa5 (http://bregman.dartmouth.edu/~mcasey/cs2/sa/5.php), hw1 (http://bregman.dartmouth.edu/~mcasey/cs2/hw/1.php)	sa4
<u>Jan 16 X</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/6.php)	<u>More of the above</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/6.php)	-	-	-
<u>Jan 17</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/sound.php)	<u>Sound and Music I</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/sound.php)	-	-	sa5
Jan 20	--- cancelled --- MLK day	-	-	-
<u>Jan 22</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/7.php)	Basic motion	-	sa6 (http://bregman.dartmouth.edu/~mcasey/cs2/sa/6.php)	-
<u>Jan 23 x</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/8.php)	Iteration	ch. 6	-	-
<u>Jan 24</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/sound.php)	Sound and Music I (Cont.)	ch. 7	-	sa6
<u>Jan 27</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/9.php)	Functions and transformations	ch. 8	sa7 (http://bregman.dartmouth.edu/~mcasey/cs2/sa/7.php), hw2 (http://digitalmusics.dartmouth.edu/~mcasey/cs2/hw/2.php)	hw1
<u>Jan 29</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/10.php)	Moving objects	ch. 5.8	sa8 (http://bregman.dartmouth.edu/~mcasey/cs2/sa/8.php)	sa7
<u>Jan 30 X</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/11.php)	Pseudo-physics	ch. 5.8	-	-
<u>Jan 31</u> (http://bregman.dartmouth.edu/~mcasey/cs2/notes/12.php)	Multiple objects	ch. 9	sa9 (http://bregman.dartmouth.edu/~mcasey/cs2/sa/9.php)	sa8

Feb 3	Project Announcement / Class Review	-	-	hw2
Feb 5	Midterm	2011 (http://bregman.dartmouth.edu/~mcasey/cs2/midterm-web/2011-m1.pdf) 2009 (http://bregman.dartmouth.edu/~mcasey/cs2/midterm-web/2009-m1.pdf) 2009 solution (http://bregman.dartmouth.edu/~mcasey/cs2/midterm-web/2009-s1.pdf) 2008 (http://bregman.dartmouth.edu/~mcasey/cs2/midterm-web/2008-m1.pdf)	-	-
Feb 6 X	No Lab	-	-	-
Feb 7	Cancelled: Winter Carnival	-	-	-
Feb 10 (http://bregman.dartmouth.edu/~mcasey/cs2/notes/13.php)	Particle systems	-	sa10 (http://bregman.dartmouth.edu/~mcasey/cs2/sa/10.php) , hw3 (http://bregman.dartmouth.edu/~mcasey/cs2/hw/3.php)	sa9
Feb 12 (http://bregman.dartmouth.edu/~mcasey/cs2/notes/14.php)	Spring systems	-	-	sa10
Feb 13 X	PROJECTS and Case Study	ch. 10	-	-
Feb 14	Sound and Music II	-	-	-
Feb 17 (http://bregman.dartmouth.edu/~mcasey/cs2/notes/16.php)	Images	ch. 15.1-15.4	sa11 (http://bregman.dartmouth.edu/~mcasey/cs2/sa/11.php)	-
Feb 19 (http://bregman.dartmouth.edu/~mcasey/cs2/notes/17.php)	Pixels	-	sa12 (http://bregman.dartmouth.edu/~mcasey/cs2/sa/12.php)	sa11
Feb 20 X (http://bregman.dartmouth.edu/~mcasey/cs2/notes/18.php)	Image processing	ch. 15.5-15.10	-	-
Feb 21 (http://bregman.dartmouth.edu/~mcasey/cs2/notes/19.php)	Sound and Music III	Minim docs (http://code.compartmental.net/minim/), Beads tutorial (http://computermusicblog.com/blog/sonifyingprocessing/)	-	hw3
Feb 24	Design	-	hw4 (http://bregman.dartmouth.edu/~mcasey/cs2/hw/4.php)	sa12
Feb 26 (http://bregman.dartmouth.edu/~mcasey/cs2/notes/20.php)	Webcam	ch. 16.1, 16.2, 16.4	sa14 (http://bregman.dartmouth.edu/~mcasey/cs2/sa/14.php)	-
Feb 27 X (http://bregman.dartmouth.edu/~mcasey/cs2/notes/21.php)	Video processing	ch. 16.5-16.8	proj (http://bregman.dartmouth.edu/~mcasey/cs2/hw/proj.php)	-
Feb 28 (http://bregman.dartmouth.edu/~mcasey/cs2/notes/21.php)	Sound and Music IV	-	-	hw4
Mar 3 (http://bregman.dartmouth.edu/~mcasey/cs2/notes/22.php)	Recursion	-	-	sa14
Mar 5	Project Presentations	-	-	proj
Mar 6 X	Project Presentations	-	-	proj
Mar 7	Project Presentations	-	-	proj

Date	Details	
Wed Jan 8, 2014	sa1 (https://canvas.dartmouth.edu/courses/742/assignments/6321)	due by 2pm
Fri Jan 10, 2014	sa2 (https://canvas.dartmouth.edu/courses/742/assignments/6322)	due by 2pm
Mon Jan 13, 2014	sa3 (https://canvas.dartmouth.edu/courses/742/assignments/6323)	due by 2pm
Wed Jan 15, 2014	sa4 (https://canvas.dartmouth.edu/courses/742/assignments/6488)	due by 2pm
Fri Jan 17, 2014	sa5 (https://canvas.dartmouth.edu/courses/742/assignments/6489)	due by 2pm
Fri Jan 24, 2014	sa6 (https://canvas.dartmouth.edu/courses/742/assignments/6637)	due by 2pm
Mon Jan 27, 2014	Homework 1 (https://canvas.dartmouth.edu/courses/742/assignments/6490)	due by 2pm
Wed Jan 29, 2014	sa7 (https://canvas.dartmouth.edu/courses/742/assignments/6920)	due by 2pm
Fri Jan 31, 2014	sa8 (https://canvas.dartmouth.edu/courses/742/assignments/6974)	due by 2pm
Mon Feb 3, 2014	Homework 2 (https://canvas.dartmouth.edu/courses/742/assignments/6922)	due by 2pm
Thu Feb 6, 2014	Midterm Exam 1 (https://canvas.dartmouth.edu/courses/742/assignments/7174)	due by 4pm
Mon Feb 10, 2014	sa9 (https://canvas.dartmouth.edu/courses/742/assignments/7138)	due by 2pm
Wed Feb 12, 2014	sa10 (https://canvas.dartmouth.edu/courses/742/assignments/7293)	due by 2pm
Wed Feb 19, 2014	sa11 (https://canvas.dartmouth.edu/courses/742/assignments/7492)	due by 2pm
Fri Feb 21, 2014	Homework 3 (https://canvas.dartmouth.edu/courses/742/assignments/7294)	due by 2pm
Mon Feb 24, 2014	sa12 (https://canvas.dartmouth.edu/courses/742/assignments/7592)	due by 2pm
Fri Feb 28, 2014	Homework 4 (https://canvas.dartmouth.edu/courses/742/assignments/7818)	due by 2pm
Mon Mar 3, 2014	sa14 (https://canvas.dartmouth.edu/courses/742/assignments/7836)	due by 2pm
Wed Mar 12, 2014	Final Assignment (https://canvas.dartmouth.edu/courses/742/assignments/7939)	due by 11:59pm

Music 009: Music and Technology 2A

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This class explores the interdisciplinary nature of sound and music outside of conventional performance spaces. The course will introduce concepts and technologies relating to mixed media, such as site-adaptive sound art, sound installations using GPS and smartphones, performance art, intervention, and sound ecology. Emphasis will be placed on thinking about music in new ways, and students will be expected to participate in the design, fabrication, and installation of their final projects as part of their course requirement.

Dist: TAS: S. Tope/

FAULKNER (music department)

Learning Outcomes: At the end of this course you will be able to:

1. Use a laptop as a musical instrument.
2. Acquire basic music and digital audio fundamentals.
3. Program / produce music using AbletonLive, Audacity, and Auxiliary Audio Software.
4. Understand concepts pertaining to playlist organization, DJ'ing, and curation.
5. Perform original electronic music works as an ensemble.

Assessment

1. Class Participation	10%
2. Foundations and fundamentals quiz week 2	10%
3. 6 x weekly lab assignments @ 5% each	30%
4. 2 x music production assignments	20%
5. Laptop ensemble piece and performance (group)	30%

Music 009: Music and Technology 12F: 2A

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Required Texts IMPORTANT

Ableton LIVE Intro is the de facto textbook for this course. It is critical that you get this software installed, purchased, and operating properly within the first week of class since the majority of labs, production, and performance will happen using this program. That said, this course is **not** about LIVE, but about sound design! You will be responsible for learning to master the tools within this program as it relates to musical problems and questions. If you require additional help with this program beyond what can be provided by T.A.'s, office hours, or online tutorials, then you should consider carefully whether this course is appropriate for you or not. Finally, the X-Hours are mandatory as the first few weeks we will cover concepts in the production/performance using this and other software.

Attendance

As mentioned above, 10% of your grade will comprise attendance and participation. **Please note:** more than *three* absences from class or *one* absence from a design critique day, (see below,) will result in a zero! Since this class involves performance practice, it is vitally important that you are present and engaged with the tasks and materials.

Laptop Policy

There will be both appropriate and inappropriate times when you should be using your laptop. Certain sections of lectures and discussions may require all or some laptops to be closed, i.e. not in use.

Music 009: *Music and Technology* 12F: 2A

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Statement on Physically and Learning Disabled Students

Students with disabilities enrolled in this course who may need disability-related classroom accommodations are encouraged to make an appointment to see me before the second week of the term. All discussions will remain confidential, although the Student Accessibility Services office may be consulted to discuss appropriate implementation of an accommodation requested.

Student Religious Observances

Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.

Office Hours

Office hours are **TBA**, according to student's schedules. I strongly recommend setting an appointment on Google calendar, (link on Blackboard and in email,) in advance, because I may or may not be in my office otherwise. This method guarantees that we will see each other. My office is on the first floor of Hallgarten Hall. Hallgarten is between New Hampshire and Topliff dorms. Please ring the doorbell when as it remains locked at all times.

Honor Principle

It is generally assumed that you adhere to Dartmouth College's *Academic Honor* policy outlined in the ORC. This means that you must acknowledge sources---in any format---whether it be audio samples, written text, etc. Furthermore, given the collaborative nature of an ensemble, you may be asked at the end of the course to provide a statement of contribution to the final collaborative project, which may impact your final grade. Failure to accurately report your sources and contributions may result in serious academic action by the Associate Dean of Students.

Music 009: Music and Technology 12F: 2A

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week 1. 09/11 Fundamentals 1	Assignments/Labs
<ul style="list-style-type: none"> • TUE: Your laptop as a musical instrument: i/o, primary modes of interaction/enaction, live sound processing, soundfiles, basic formats. • <i>No X-Hour</i> • THU: sampling, fidelity, context, digital vs. analog, audio signal basics 	<p>Reading: Miller Puckette: "Theory and Techniques of Electronic Music" Sinusoids, amplitude, and frequency Thurs: Lab 1 OUT</p>
week 2 . 09/18 Fundamentals 2	
<ul style="list-style-type: none"> • TUE: fundamental synthesis methods and filtering in live contexts. • WED: Lab: <i>Controlling Synthesis, resynthesis, and processing in LIVE</i>. • THU: QUIZ FUNDAMENTALS. Lecture: aspects of pitch and rhythm, and related organization methods. 	<p>Wed: Lab 1 DUE Lab 2 OUT Puckette: Classical Waveforms, Filters: Taxonomy of Filters</p>
week 3. 09/25 Music Design 1	
<ul style="list-style-type: none"> • TUE: QUIZ FUNDAMENTALS. Lecture: aspects of pitch and rhythm, and related organization methods. • WED: Lab: Extended synthesis techniques, side-chaining, FM synthesis, and other techniques. • THU: Lecture: aspects of pitch and rhythm, and related organization methods (cont.) Motive, harmonic structure, automata and texture. 	<p>Wed: Lab 2 DUE Lab 3 OUT</p>
week 4. 10/02 Music Design 2	
<ul style="list-style-type: none"> • TUE: The laptop as an ensemble: Pieces in review. Rhythm: designing beats, using MIDI vs. Audio, drum machines. • WED: Lab: <i>Ableton: Impulse: working with beats, tempo, grooves, and loops</i>. • THU: Birth of the Remix: Designing Your Experience. 	<p>Wed: Lab 3 DUE Lab 4 OUT</p>
week 5. 10/09 Music Design 3	
<ul style="list-style-type: none"> • TUE: GUEST LECTURE Musical form, song forms, phrase structure, beginnings and endings. • WED: Lab: <i>Ableton: Manipulation of Clips, scenes, cues, etc.</i> 	<p>Wed: Lab 4 DUE Lab 5 OUT Tue: ASSIGNMENT 1: OUT: <i>Building blocks: defining your</i></p>

- THU: **GUEST LECTURE** Copyright and the (il)legality of Remixing.

sound-world.

Music 009: Music and Technology 12F: 2A

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week 6. 10/16 Music Production 1	Assignments/Labs
<ul style="list-style-type: none"> • TUE: The Anatomy of a musical space: Foreground, Middleground, and Background. • WED: Lab: <i>Macro-control of your mix: Production basics.</i> • THU: Acoustic Ecology: A Musical Work as an Environment. 	WED: Lab 5 DUE Lab 6 OUT
week 7. 10/23 Music Production 2	
<ul style="list-style-type: none"> • TUE: Laptop orchestras background, SLORK, PLORK, assignment of laptop ensemble groups. • WED: <i>Employing Ableton LIVE for laptop ensembles. Hardware setup.</i> • THU: Improvisation and performance strategies: Paula Matthusen's <i>Lathyrus</i> and other works. 	Tue: ASSIGNMENT 1: DUE Tue: ASSIGNMENT 2: OUT: Using Ableton Live for group music performance WED: Lab 6 DUE Lab 7 OUT
week 8. 10/30 Laptop Ensembles 1	
<ul style="list-style-type: none"> • TUE: Laptop ensemble continued: roles and interactions. • WED: <i>Using Ableton LIVE for laptop ensembles. Performance Strategies.</i> • THU: Materials, form, and structure. Project updates 	WED: Lab 7 DUE Laptop ensemble development and rehearsals
week 9. 11/06 Laptop Ensembles 2	
<ul style="list-style-type: none"> • TUE: Project updates: Description/play-through of works in progress. NO X-HOUR • THU: In-class group laptop ensemble show and tell. Evaluation of technology, sound quality, performance clarity, and musical ideas. 	Laptop ensemble development and rehearsals
10. 11/13 Laptop Ensemble Performance	
<ul style="list-style-type: none"> • TUE: Student performances of Laptop Ensembles • photo and video documentation 	ASSIGNMENT 2: Project write-ups with contributions and FINAL Laptop Ensemble performances

Music 10 Fall 2013
Professor Melinda O'Neal
Class at 2 hour: 1:45-2:50pm MWF in Faulkner Recital Hall, Music Department
X-hour Thurs 1:00-1:50pm (hold as available, tba)
Phone: 603.646.2743 office
Office: Room 47, Music Department
Office Hours: MWF at 4:00-5:00 and by appointment

Music 10 Brahms, Berlioz and the Romantic Imagination

This course focuses on the music, writing, and lives of two pivotal composer-conductors at the apex of 19th-century romanticism in Western Europe: Johannes Brahms (1833-1897, Germany) and Hector Berlioz (1803-1869, France). Origins of romanticism, musical influences, genres and compositional styles, performance practices and conducting careers will be explored. Course work includes listening, viewing, reading and critical writing assignments. Guest artists will perform in class, and attendance at selected on- and off-campus concerts will be required. No prerequisite or music background is necessary.

Music majors or students interested in majoring in music may count this course toward the major by special arrangement with the instructor at the beginning of the term. Assignments and expectations will be specifically crafted to be appropriate to a music concentration.

Students with disabilities enrolled in this course and who may need disability-related academic adjustments and services are encouraged to see me privately as early as possible in the term. Students requiring disability-related academic adjustments and services must consult the Student Accessibility Services office.

Required Texts

- Frisch, Walter, and Kevin Karnes. *Brahms and His World*. Princeton: Princeton University Press, 2009.
- Brodbeck, David Lee. *Brahms, Symphony No. 1*. Cambridge: Cambridge University Press, 1997.
- Berlioz, Hector. *The Memoirs of Hector Berlioz*. Translated and edited by David Cairns. New York: Knopf, 2002.
- Macdonald, Hugh. *Berlioz*. Oxford University Press, 2000.

Standard Reference Online: Oxford Music Online

(<http://www.oxfordmusiconline.com>) which incorporates Grove Music, Oxford Companion to Music, and Oxford Dictionary of Music. See eResources in Music.

Hard Copy: *The New Grove Dictionary of Music and Musicians, 2nd edition (2001)* in Paddock Music Library.

Repertoire

Brahms: Symphony No. 1 in C minor, op. 68 and Symphony No. 2 in D major, op. 73; Double Concerto for Violin and Cello in A minor, op. 102; *Ein deutsches Requiem*, Op. 45, solo piano music (Sonata in F minor, op. 5, *Variations and Fugue on a Theme by Handel*, op. 24, *Fantasien*, op. 116), string and/or wind chamber music (Sextet No. 1 in B-flat major, op. 18; Piano Quintet in F minor, op. 34; Trio in A minor for piano, clarinet and violincello, op. 114); selected *lieder*; selected *a cappella* choral works; and accompanied choral works.

Berlioz: *Les franc-juges* Overture, *Symphonie fantastique*, *Grande symphonie funèbre et triomphale*, *La damnation de Faust*, *Grande messe des morts*, *Roméo et Juliette*, *Les Troyens* (excerpt), selected *mélodie* and choral works.

Resources and Assignments: a separate bibliography of written materials accompanies this syllabus. Selected materials from this bibliography will be on reserve in Paddock Music Library and in eResources. Assignments for reading and listening are posted by week on Blackboard. All readings not in required texts will be posted as pdfs in Blackboard. *Assignments are to be completed by the class hour on the day listed, regardless of any changes in schedule or topics.*

Academic Honor Principle: <http://www.dartmouth.edu/~uja/honor/>

Sources and Citations: <http://dartmouth.edu/writing-speech/learning/materials/sources-and-citations-dartmouth>

Course Objectives/Learning Outcomes

- Identify aurally selected music repertoire by Berlioz and Brahms – “know” the literature by acquired familiarity.
- Cultivate “deep listening” perception of music as demonstrated by observing both technical and “emotional” traits in music examples and how composers and performers have made them perceivable.
- Demonstrate knowledge of genres employed: symphony, concerto, opera, choral works (with orchestra, with piano, *a cappella*), song (*lieder*, *mélodie*), chamber music.
- Demonstrate knowledge of structure as per repetition and development and use of theme or motive in various forms, e.g. strophic, sonata, rondo, theme and variation, etc.
- Articulate the properties understood as Romanticism in music in relation to prior and following eras.
- Identify the salient traits of each composer’s personality and his place and legacy within the age of Romanticism and beyond.
- Think critically and compose well-researched, coherent, and persuasive essays.
- Communicate effectively in well-organized oral presentations.

Assessment

As this is a seminar-style course, attendance, preparation for and participation in class discussion is important. Final grade will be based on:

- Class attendance and in-class participation (10%)
- Four listening quizzes (5% each, total 20%)
- Two written papers each 10 pages in length with an in-class presentation prior to due date (5% oral, 20% written; 25% each, total 50%)
- Attendance and journal entries for four concerts (10%)
- One in-class seminar oral report on self-selected reading (10%)

Important Dates

- Paper I is due Monday, October 28 with topic and resources approved by October 7; presentation for class on October W23, Th24, F25).
- Paper II is due Monday, November 25 with topic and resources approved by November 6; presentation for class on November W13, Th14, F15).
- Listening Quizzes: September 30, October 14, November 1, and November 15.
- Concert attendance with journal entries: September 21 (Boston), October 6 (Lebanon), November 1 (Hop) and November 9 (Hop).
- In-class oral report on self-selected reading on November F8 (5-8 minutes)

Schedule

Reading and listening assignments, posted on Blackboard, are to be completed by beginning of class on the day indicated, regardless of changes in schedule or topics. It is recommended that listening assignments be started ahead of schedule. ctb = class textbook; pdf = available in Blackboard's Course Materials. Schedule is subject to change.

Week I

M September 16 Introduction

W September 18 Origins of Romanticism in Literature and Music; guest Prof. John Kopper, Comparative Literature

F September 20 Origins of Romanticism (cont'd), Prof. Kopper

CONCERT: Saturday, September 21 at 8:00pm, Brahms Double Concerto for Violin and Cello in A minor, Op. 102 and Symphony no. 2 in D major, op. 73; Boston Symphony Orchestra at Symphony Hall, 8:00. Transportation and tickets provided. Depart Hanover 2:30, return at 1:30am. Program notes located on this website and in course materials online: <http://www.bso.org/Performance/Detail/52469>.

Week II

M September 23 Commonalities, Two Distinct Paths: Genres – song (*lieder*, *mélodie*), chamber music, choral works, symphony, and opera.

W September 25 Brahms's Chamber Music

F September 27 Brahms's Chamber Music and *Lieder* – Guest Performers Erma Mellinger *mezzo soprano*, Evelyn Zuckerman *piano*, Linda Galvan *cello*, vocal solo and chamber music of Brahms

Week III

M September 30 15 minute Listening Quiz 1; Berlioz *Mélodie*

W October 2 Brahms *Ein deutsches Requiem*, Op. 45

F October 4 Berlioz *Grande messe des morts* (Requiem)

Designate self-selected readings topics/passages; reports on F November 8.

CONCERT: Sunday, October 6 at 3pm, Sacred Heart Church, Lebanon. Brahms Sextet, Op 18 in f minor, Piano Quartet, Op. 34 in Bb major, selected *Lieder*, presented by Camerata New England. <http://www.cameratanewengland.org/>.

Week IV

M October 7 Brahms Symphony No. 1

W October 9 Brahms Symphony No. 2

F October 11 Berlioz *Symphonie fantastique*

Week V

M October 14 15 minute Listening Quiz 2; Berlioz *Symphonie fantastique* (cont'd)

W October 16 Romanticism in 19th-c art. Guest Prof. Katherine Hornstein, Art History

F October 18 (cont'd) Prof. Hornstein

Week VI

M October 21 Brahms's piano music, Guest Prof. Steve Swayne, Music

W October 23 PRESENTATIONS on paper topic I

Thurs October 24 X-Hour October 24 PRESENTATIONS on paper topic I

F October 25 PRESENTATIONS on paper topic I

PAPER I due Monday, October 28 beginning of class.

Week VII

M October 28 Brahms Symphony No. 4 Guest Conductor Anthony Priniciotti (tbd)

W October 30 *Les franc-juges* Overture, Berlioz *Roméo et Juliette*, *Grande symphonie funèbre et triomphale*

F November 1 15 minute Listening Quiz 3; Brahms *a cappella* choral works

X-Hour Thursday October 31 Carmen Flores's String Quartet (tbd)

CONCERT: Friday November 1 at 8pm, Spaulding. Dartmouth College Wind Ensemble: Berlioz *Grande Symphonie funèbre et triomphale*

Week VIII

M November 4 Berlioz *La damnation de Faust*

W November 6 Berlioz *La damnation de Faust* (cont'd)

F November 8 Writings by Brahms and Berlioz
Individual oral reports on self-selected readings (5-8-minutes)

CONCERT: Saturday November 9 at 8pm Dartmouth Symphony Orchestra.
Schumann Piano Concerto and Brahms Symphony No. 4, op. 98

Week IX

M November 11 Berlioz *Les Troyens*. Guest Prof. Steve Swayne

W November 13 PRESENTATIONS on Paper II
Thurs November 14 X-Hour PRESENTATIONS on Paper II
F November 15 15 minute Listening Quiz 4; PRESENTATIONS on Paper II

Week X

M November 18 Performance Traditions and Historical Performance Practices.

Paper II due Monday, November 25 at 5:00pm or before.

There is no final exam.

Opera (Music 11)

Spring 2014 @ 2A (Tuesdays and Thursdays, 2:00–3:50 P.M.; x-hour, Wednesdays, 4:15–5:20 P.M.)

Faulkner Hall, Hopkins Center

Prof. Steve Swayne

General information

This course looks at the history of Western opera over the past 400 years. We start from the perspective of our modern American culture, one that has developed a bemused respect for an art form that strikes many as very European and very antiquated. The intersections of popular American culture and opera, however, are considerable and provide a point of departure to examine opera for what it was for much of its history: an art form for and about the people. Our survey is part chronological, part linguistic. Our focus will begin with opera in Italian and then will encompass other language groups and countries, with a final destination of the United States in the early twentieth-first century. Throughout the course, connections will be drawn across language groups and across decades and centuries, showing similarities and divergences from the various times and places where opera occurs.

Texts and materials

The required textbooks are:

Richard Somerset-Ward, *The Story of Opera* (New York: Harry N. Abrams, 2006)

Piero Weiss, ed., *Opera: A History in Documents* (Oxford: Oxford University Press, 2002)

Other books that contain required reading are on reserve in Paddock Library. Please check the attached bibliography for the long titles and call numbers for other readings listed in the syllabus. The required viewing for the course, which is considerable, has also been put on reserve.

The schedule for the coursework is constructed with the idea that you will *do the reading prior to the class meeting and the listening and viewing after the class meeting*. Each quiz covers the materials for the class dates preceding the due date of the quiz; they do not cover materials listed on the same day as the quiz itself.

Grades for the work in this course

Your grade will be determined by your performance on quizzes, a final, your three viewing reports, and your attendance and participation in class. The relative weight of these assignments is:

Quizzes (8 @ 50 pts. each)	400 pts.
Final (100 points)	100 pts.
Viewing reports (3 @ 150 pts. each)	450 pts.
Class attendance and participation	100 pts.

I do not assign letter grades until the very end of the course. I will, however, keep all students informed about their individual progress relative to their peers. In my experience of teaching this class, students with extensive musical knowledge have no immediate advantage over students with little or no musical knowledge. The students who tend to do the best are the students who tend to work the hardest.

The course website

Nearly all of the documents that you will need for the course can be found at on the course's Canvas website. 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 <Canvas.Support@Dartmouth.edu> and copy me.

All listening and viewing assignments are available through the course website.

On the website you will find a sample quiz as well as a survey about your exposure to opera. Please take both the quiz and the survey. (This quiz will not count toward your final grade.) The weekly quizzes will be given only through the website. It is expected that you will take the quizzes as closed-book, closed-note assessments. With the exception of the first quiz, all quizzes for the course will be posted on the website on Tuesdays by 10 P.M. and must be taken before Thursday at 2 P.M. After that time, the quiz will require a password in order for you to gain access. **IT IS YOUR RESPONSIBILITY TO TAKE THE QUIZZES IN THE TIMEFRAME SPECIFIED FOR EACH QUIZ.**

Some personal words

The single most difficult aspect of studying music is that music is fundamentally an aural art. One cannot "speed up" hearing a piece; such an activity would distort both the piece and one's understanding of the piece. Neither can studious listening be treated as a background activity that accompanies other tasks. Many, if not all, of these pieces may require more than one hearing for you to be able to remember them or to talk knowledgeably about them. The serious student will allocate both the necessary time and concentration not only to the reading but also to the listening.

Fundamental to this emphasis on listening is a *commitment* to remain attentive. Music in our society functions as a background activity; we are socialized to talk when we hear music. I have discovered that students often have a difficult time remaining attentive to listening, especially when examples are played in class. Because of this, I have adopted the following guidelines for in-class listening:

1. When music is played in class, it is expected that there will be no talking.
2. If there is talking while music is playing (or while a video is being viewed), I will stop the music and wait for the talking to cease.
3. If, when the music begins again, there continues to be talking, I will ask the parties who are talking to leave the room.
4. If any student is asked more than once to leave the room, I will meet with that student and counsel him/her to consider withdrawing from the class.

I recognize that this is a strong stance, but I know of no other way to stress the importance of *active attentive listening*, and I invite all students to engage in active, attentive listening with me.

In the same vein, I ask you to give careful consideration to how you listen to and view your assignments outside of class. You and I live in a world that is supersaturated with music and video. For many of you, music has become an inseparable part of your life, serving as sonic and visual wallpaper to your everyday activities. All of us will be tempted to treat the assignments less seriously than we would treat reading assignments in a history course or a laboratory experiment in chemistry. In many ways, however, the assignments closely parallel these other study efforts. At a minimum, they require your focused attention. You may need to listen to/watch some things more than once to capture the salient musical moments. And you may need temporarily to limit or eliminate entirely your other listening and viewing in order to keep your ears and eyes “fresh” for this class. I cannot police your activity outside of the classroom. I can only recommend study strategies that I know will enhance your learning experience. Caveat auditor.

Our primary focus in this class is on the music. Opera is a dramatic form, and much can be learned from watching it. But great acting and singing and staging and costumes rarely redeem a flimsy score. Our goal in this class is to learn to hear and respond to the music first and to allow our imaginations to provide many of the visual images that the music elicits, even — and sometimes especially — when the visual component is present.

My office is in the Hop down the narrow hallway near the entrance to Paddock Library; my regular office hours are Tuesdays, 9–noon. While I hope to be in my office during these times, it is best to contact me via BlitzMail before you drop by. If you are not available at that time, we can schedule an appointment that is mutually convenient. I will answer your BlitzMail 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 11 — Opera

Spring 2014, 2A, Faulkner

Oxford — Roger Parker, ed., *The Oxford Illustrated History of Opera* (Oxford: Oxford University Press, 1994) (on reserve)

SW — Richard Somerset-Ward, *The Story of Opera* (New York: Harry N. Abrams, 1998, 2006)

Weiss — Piero Weiss, ed., *Opera: A History in Documents* (Oxford: Oxford University Press, 2002)

Crosten — William L. Crosten, *French Grand Opera: An Art and a Business* (New York: Da Capo Press, 1972) (on reserve)

Dizikes — John Dizikes, *Opera in America: A Cultural History* (New Haven: Yale University Press, 1993) (on reserve)

Dates	Topic	Reading assignment	Listening assignment (I = Act I; II = Act II, etc.)	Other assignments
Week 1				
3/25	introduction and class mechanics; “Why opera?”; opera and the popular imagination	Oxford , 450–82		
<i>Opera in Italian</i>				
3/27	opera’s birth; Monteverdi and the Venetians; codification of conventions	Weiss, sec. 1–7; SW, 13–36	Monteverdi, <i>L’incoronazione di Poppea</i> , III Handel, <i>Giulio cesare</i> , I	
Week 2				
4/1	from Handel to Mozart (<i>seria</i> and <i>buffa</i>)	Weiss, sec. 13–15 & 18; SW, 43–50; 53–81	Pergolesi, <i>La serva padrona</i> (all) Gluck, <i>Orfeo ed Euridice</i> , II	
4/3	the Mozart/da Ponte operas	Weiss, sec. 22 & 23; SW, 68–75	Mozart, <i>Le nozze di Figaro</i> , I & II; <i>Don Giovanni</i> , II	Quiz 1 completed
4/5	Opera at the Met: <i>La bohème</i> (Puccini) (see 4/17), Loew Auditorium, 12:55 P.M.			
Week 3				
4/8	Rossini and the beginning of <i>bel canto</i>	Weiss, sec. 27; SW, 83–103	Rossini, <i>Il barbiere di Siviglia</i> , I	
4/10	Bellini, Donizetti, and early Verdi	Weiss, sec. 30, 31; SW, 103–117	Donizetti, <i>Lucia di Lammermoor</i> , II; Verdi, <i>Nabucco</i> , sinfonia and III & IV	Quiz 2 completed

Week 4								
4/15	Verdi (cont.)	Weiss, sec. 37	Verdi, <i>La traviata</i> , I & III; <i>Aïda</i> , IV; <i>Otello</i> , IV; <i>Falstaff</i> , II					
4/17	<i>Il giovane scuola</i> (Puccini and his confrères)	Weiss, sec. 38 & 39; Dizikes, 337–44; SW, 199–215	Puccini, <i>La bohème</i> , III & IV; <i>Turandot</i> , III (to Liù's death)	Quiz 3 completed				
Week 5								
<i>Opera in French</i>								
4/22	from Lully to the Revolution;	Weiss, sec. 8–10, 16, 17, 19, 21 & 25; SW, 37–43, 147–71	Rameau, <i>Hippolyte et Aricie</i> , I & II	First viewing report due				
4/23 (x-hour)	grand opera	Crosten, 41–69	Gounod, <i>Faust</i> , IV & V					
4/24	grand opera (cont.); from <i>Faust</i> to <i>Pélleas and Dialogues</i>	Weiss, sec. 29, 40 & 50	Bizet, <i>Carmen</i> , II Massenet, <i>Werther</i> , III & IV Debussy, <i>Pelléas et Mélisande</i> , II & III	Quiz 4 completed				
4/26	Opera at the Met: <i>Così fan tutte</i> (Mozart) (see 4/3), Loew Auditorium, 12:55 P.M.							
Week 6								
<i>Opera in German</i>								
4/29	<i>Singspiele</i> and Mozart; <i>Fidelio</i> and the emergence of German Romantic opera; Wagner before 1850	Weiss, sec. 20, 24 & 28; SW, 119–26	Beethoven, <i>Fidelio</i> , II Weber, <i>Der Freischütz</i> , II; Wagner, <i>Lohengrin</i> , III					
5/1	Wagner (cont.)	Weiss, sec. 32, 33 & 36; SW, 126–45	Wagner, <i>Tristan und Isolde</i> , II; <i>Die Walküre</i> , I; <i>Parsifal</i> , III	Quiz 5 completed				
Week 7								
5/6	Strauss; Berg and Schoenberg; modern German opera	Weiss, sec. 41, 43, 45 & 46; SW, 239–59	R. Strauss, <i>Der Rosenkavalier</i> , II; R. Strauss, <i>Elektra</i> , first 30 min.; Berg, <i>Wozzeck</i> , II					

<i>Opera in Slavic languages</i>				
5/8	Russian and Czech opera	Weiss, sec. 34, 35 42, 44 & 47; SW, 183–97	Musorgsky, <i>Boris Godunov</i> , prologue and IV Tchaikovsky, <i>Yevgeny Onegin</i> , I	Quiz 6 completed
5/10	Opera at the Met: <i>La Cenerentola</i> (Rossini) (see 4/8), Loew Auditorium, 12:55 P.M.			
Week 8				
5/13	Russian and Czech opera (cont.)		Janacek, <i>Kata Kabanova</i> , I Shostakovich, <i>Lady Macbeth of the Mtsensk District</i> , I & II	Second viewing report due
<i>Opera in English</i>				
5/15	Purcell and the hiatus; Britten; on the road to <i>Porgy</i>	Weiss, sec. 11 & 12; SW, 43–45, 259–66	Britten, <i>Peter Grimes</i> , I; <i>A Midsummer Night's Dream</i> , I	Quiz 7 completed
Week 9				
5/20	American opera and opera in America	Weiss, sec. 48, 49, 51 & 52; Dizikes, 382–94, 448–61 & 546–54; SW, 230–37 & 266–83	Gershwin, <i>Porgy and Bess</i> , II; Beeson, <i>Lizzie Borden</i> (all)	
5/22	NO CLASS		Ashley, <i>Perfect Lives</i> (TBA) Glass, <i>Satyagraha</i> , I	Quiz 8 completed
Week 10				
5/27	summary; the future of opera		Heggie, <i>Moby-Dick</i> (all)	
5/29 @ 5:00 P.M.				Third viewing report due
6/2 @ 1:00 P.M.				Final completed

14. Music and Science: “Music, Information and Neuroscience” (Identical to Music 102)

11W: Arrange

This course covers theory and practice of music information systems with an emphasis on applications. Topics include information theory, audio feature extraction methods, metric spaces, similarity methods, mathematical and computational models of music, probability and statistics of music feature spaces, machine learning and decision support systems, links between surface-levels and deep structure in music, comparative analysis of music collections, audio and multimedia search engines, scalability to large audio collections, and modeling of human music cognition using fMRI data. Casey.

Location: Hallgarten Hall, Bregman Music and Audio Research Studio

Text: M. Casey "Music, Information, and Neuroscience: The Measurement of a Cultural Phenomenon"

ASSESSMENT

Weekly Lab/Homework Assignments: 35%

Mid-Term Presentation: 25%

Final Project: 40%

SYLLABUS

Week 1

Session 1: Introduction

- Music in 21st-Century Western Culture
- Music Information Systems
- Music Text
- Symbolic Music Description
- Signal-Derived Music Descriptions
- Music and Neuroscience
- Bibliography

Session 2: Listening to Music: A Scientific Perspective

- Types of Sound
- Psychoacoustics
- Music Perception and Cognition
- Music and Emotion
- Information Dynamics of Music

Week 2

Session 3: Everyday Listening

- Ecological Acoustics
- Mixtures and Auditory Scenes
- Musical Scenes
- Computational Approaches to Auditory Scene Analysis
- Audio Source Separation

Session 4: Symbolic Systems

- Music Notation
- Machine-Readable Formats
- Symbolic Music Information Retrieval
- Music Text

Week 3

Session 5: Machine Listening

- Low-level Audio Features
- Mid-Level Audio Features
- Feature Spaces and Manifolds
- Latent Features
- Deep Structure

Session 6: Machine Learning

- Neural Networks
- Non-Parametric Learning
- Bayesian Learning
- Margin and Kernel Classifiers
- Latent Semantic Indexing

Week 4

Session 7: MIR Systems

- Music Brainz: Web of Music
- OMRAS2: An Open MIR Framework
- The Echo Nest: Music Information Web Services

Session 8: Robust Identification and Audio Forensics

- Fingerprinting
- Approximate Near Neighbours
- Audio Forensics

Week 5

Session 9: Similarity

- Similar Melody and Rhythm
- Similar Harmony and Rhythm
- Similar Groove
- Self Similarity and Form

Session 10: Versions

- Multiple Performances
- Remixes and Edits
- Cover songs

Week 6

Session 11: Music Classification

- Audio Quality
- Genre Labels
- Tag Prediction
- Mood Prediction

Session 12: Recommenders

- Collaborative Filtering
- Playlist Generation
- Social Networks

Week 7

Session 13: Musical Brain Imaging

- fMRI
- Population Codes
- Predicting fMRI Images
- Neuroscience and MIR

Session 14: Creative MIR

- Score Following
- Concatenative Synthesis
- Reverse Orchestration

Week 8

Session 15: Scaling MIR to the Web

- Complexity of Music Search
- Improving Time Complexity
- Oct Trees
- Locality Sensitive Hashing
- Parameter Self-Tuning
- Analysis of Minimum Distances

Session 16: Music Visualization

- Spectrum-Based Visualization
- User Interaction Design
- Feature Visualization
- Corpus Visualization

Week 9

Session 17: Future Applications of Music Information Retrieval

- User Generated Music
- Adaptive Sound Tracks
- Audio-Visual Information Systems
- Brain-Music Interface

Session 18: Student Project Presentations

- Individual Student Projects
- 20mins Each including Questions

Week 10

Session 19: Student Project Presentations

- Individual Student Projects
- 20mins Each including Questions

Sonic Landscapes

CoCo 8/Music 17.1/Film & Media Studies 47.2

Winter 2014

Instructors: Carlos Casas (Film & Media Studies) and Ted Levin (Music and AMES)

Teaching Assistant: Sarah Wang

Office: 62A Hopkins Center (adjacent to Paddock Music Library)

Office Hours: by appointment

Course Description:

This experimental interdisciplinary course explores the intersection of ethnography and art as means of documenting how humans interact with landscape and soundscape in some of the earth's most extreme environments. Examples are drawn from music and sound art, field recordings, film, photography, writing, and emerging multimedia practices, with a focus on the "cross-breeding" of documentary media and methodologies that are mutually enriching. In addition to reading, writing, listening, and viewing assignments, students will conduct their own empirical exploration of the interrelationship of landscape and soundscape through a self-designed audiovisual project. Throughout the course, students will be challenged to develop their own critical, creative, and sensorial understanding of the relationship of nature and culture, and of the relevance of artistic practice to the human sciences.

This course satisfies the ART Distributive Requirement and the NW (Non-Western) World Cultures Requirement.

Course Requirements

- Regular class attendance (see attendance policy below)
- Timely completion of reading, viewing, and listening assignments
- Submission of all written work in accordance with the deadlines stated in the syllabus; late submissions may be subject to grading penalties.
- Attendance at the following Hopkins Center concert: Thursday, Feb. 27, 7:00 pm, Rollins Chapel: Phill Niblock (tickets purchased by the Music Dept. will be distributed in class free of charge).

Course Materials:

Viewing, listening, and reading assignments will be made available on Course Reserves with the exception of the three complete books that class members are asked to read: R. Murray Schafer, *The Soundscape*; Bruce Chatwin, *The Songlines*; and Theodore Levin with Valentina Süzükei, *Where Rivers and Mountains Sing: Sound, Music and Nomadism in Tuva and Beyond* (the latter can be purchased through the Music Dept. with accompanying CD-DVD for the discounted price of \$10). Wheelock Books has ordered copies of *The Soundscape* and *The Songlines*.

Sonic Landscapes Blog

The Sonic Landscapes blog will serve as a "virtual blackboard" for the course that provides access to complementary materials, links to issues of interest, and updates to the syllabus. The blog address is:

<http://soniclandscapes.tumblr.com/>

Course Work:

Course work consists of weekly assignments that include a combination of reading, viewing, listening, and writing. A hands-on audiovisual project will be developed in consultation with the instructors beginning early in the term. Work on this project, which may be conducted individually or in a small group, will continue throughout the remainder of the term.

Monday Evening Film Screenings:

Tuesday class meetings will typically be devoted to discussion of film and visual culture, while Thursday class meetings will typically focus on sound, soundscape, and audio culture. Each Monday evening (with the exception of the first and last week of winter term), we will screen one film in the Black Family Visual Arts Center (BFVAC), beginning at 7:00 pm. You are strongly urged to attend these screenings. If you cannot be present, your alternative is to watch the film on CoCo 8 Course Reserves sometime before the class in which it will be discussed. Film screenings are open to the public, and you are most welcome to invite friends.

X-Hours:

X-hours will initially offer instruction in the use of audio and video recording and documentation. Subsequent X-hours will offer group listening sessions. The location and content of each session will be announced in advance.

Attendance Policy

The CoCo 8 attendance policy follows from the general attendance policy of Dartmouth College detailed in the ORC:

“Regular class attendance is expected of all students. Though academic schedules may sometimes conflict with College-sponsored or College-recognized extracurricular events, there are no excused absences for participants in such activities. Students who participate in athletics, debates, concerts, or other activities should check their calendars to see that these events do not conflict with their academic schedules. Should such conflicts occur or be anticipated, each student is responsible for discussing the matter with his or her instructor at the beginning of the appropriate term. Instructors may be accommodating if approached well in advance of the critical date. Such accommodations can be made only when the conflict occurs because of a scheduled College-sponsored or College-recognized event. No participant should expect to be excused in order to attend a team meeting or orientation session, practice session, meal, or other such activity.”

The only excused absences from class are in the event of illness or a family emergency (if you are absent for one of these reasons, please ask your dean or a health service professional to submit a note to the CoCo 8 TA, Sarah Wang, confirming the reason for your absence). Attendance will be taken at random times throughout the term. Unexcused absence from class will affect the class participation component of your course grade.

Evaluation and Grading:

Class members will be evaluated and graded on the following basis:

- Attendance and contribution to class discussions (15%)
- 4 critical response papers on reading, listening, viewing @ 15% (60%)
- Term project (25%)

Criteria for grading are those detailed in the ORC under “Scholarship Ratings”:
<http://dartmouth.smartcatalogiq.com/2013/orc/Regulations/Undergraduate-Study/Requirements-for-the-Degree-of-Bachelor-of-Arts/Scholarship-Ratings>

Grading of papers and exams is numerical. Numerical totals will be converted to letter grades at the end of the term according to the following scheme:

95-100: A	83-86: B	73-76: C	0-59: E
90-94: A-	80-82: B-	70-72: C-	
87-89: B+	77-79: C+	60-69: D	

Laptop Computers in Class

Please refrain from using laptops or other digital devices during class meetings.

Students with Disabilities

Students who may require special arrangements for completing assignments on account of a documented disability are invited to discuss their needs with the course instructor.

Distributive and World Culture Requirement

This course satisfied the ART or INT Distributive Requirement and the NW (Non-Western Cultures) World Culture Requirement. CoCo 8/Music 17.1/Film & Media Studies 47.2 cannot be used to satisfy other distributive or world culture requirements.

Application of Dartmouth’s Academic Honor Principle to Coursework in CoCo 8

The general terms of the Academic Honor Principle apply to all coursework in CoCo 8. Unless otherwise specified, assignments submitted for evaluation are presumed to represent exclusively your own work. The single exception is that, subject to approval by the instructors, 2-3 students may undertake a final term project collaboratively. In this case, the project will be evaluated as the work of the group, and it will be assumed that students working collaboratively will contribute in equal measure.

Syllabus

Jan 7 (Tues) Introduction: Concepts of landscape and soundscape

Indigenous representations of landscape and soundscape among the Aynu
Visiting artists: Aynu musicians (Japan)

Jan 8: X-Hour: Listening Room: John Cage and 4'33"

Jan 9 (Thurs) Artistic Representations of Landscape and Soundscape: A Brief History

Viewing: (in class)

Slide show: A Brief History of Landscape in Art.

Reading:

R. Murray Schaefer, *The Tuning of the World*, Introduction (3-12)

John Brinckerhoff Jackson, *Discovering the Vernacular*, "The Word Itself" (3-8);
"A Pair of Ideal Landscapes" (9-55)

Henry David Thoreau, *The Journal of Henry David Thoreau 1837-1861*(excerpts: see
Sonic Landscapes blog)

Jan 13 (Mon) 7:00 pm: Film Screening in BFVAC screening room:
Robert Flaherty, "Nanook of the North"

Jan. 14 (Tues) The North: Boreal Landscapes and Soundscapes in Film

Reading:

R. Murray Schafer, *The Soundscape*, Chapter 1: "The Natural Soundscape";
Chapter 2: "The Sounds of Life"

William W. Fitzhugh and Igor Krupnik, "Introduction" (1-3) and Douglas Cole, "'The Greatest Thing Undertaken by Any Museum'? Franz Boas, Morris Jesup, and the North Pacific Expedition." (29-38 and Appendix A). In Igor Krupnik and William W. Fitzhugh, eds, *Gateways: Exploring the legacy of the Jesup North Pacific Expedition, 1897-1902* (Arctic Studies Center, National Museum of Natural History, Smithsonian Institution, 2001) [Excerpts compiled in Course Reserve]

Viewing: (in class):

Zacharias Kunuk, "Atanarajuat (The Fast Runner)" (2001)
Carlos Casas, "Hunters Since the Beginning of Time" (2009); "Borealis" (2011)
Markku Lehmuskallio and Anastasi Lapsui, "7 Chants for the Tundra" (2007)
Ariane Michel, "Les hommes" (2006)

Jan 15 (Wed) X-Hour + additional 1 hour for those who can stay:
Introduction to audio field recording: Joel Gordon (tentative)

Jan 16 (Thurs) The North: Representing Boreal Landscape and Soundscape in Music and Narrative Sound Art

Viewing: (view on your own)

John Luther Adams, “A Sonic Geography of Alaska” (<http://vimeo.com/3019076>)

Reading:

Schafer, *The Soundscape*, Chapter 3: “The Rural Soundscape”

John Luther Adams, *The Place Where You Go to Listen: In Search of an Ecology of Music*: Forward by Alex Ross (ix-xii); “In Search of an Ecology of Music” (1-10)

Steven Schick, “Strange Noise, Sacred Places.” In *The Farthest Place: The Music of John Luther Adams*, ed. Bernd Herzogenrath (2012) (77-106)

Listening:

John Luther Adams, “Inuksuit”

In-class listening and discussion: indigenous vocal genres: Inuit *katajak* and Sami *jojk*

**Audiovisual term project assignment sheet distributed and discussed in class
(due: Jan 23)**

Jan 20 (Mon) 7:00 pm: Film Screening in BFVAC screening room:

Sergei Dvortsevoy, “Tulpan”

Jan 21 (Tues) The Steppe: The Steppe and Steppe-Dwellers in Film

Reading:

Schafer, *The Soundscape*, Chapter 4: “From Town to City”; Chapter 5: “The Industrial Revolution”

Viewing: (in class)

Akira Kurosawa, “Derzu Uzala” (1975)

Ulrike Ottinger, “Taiga” (1992)

Nikita Mikhalkov, “Urga” (1991) (released in the USA as “Close to Eden”)

**Critical Response Paper #1 (“Nanook of the North” or “Inuksuit”) due by 10:00 am
(email to TA Sarah Wang)**

Jan 22 (Wed) X-Hour: Introduction to video documentation (Carlos Casas)

Jan 23 (Thurs.) Sound Mimesis in South Siberia

Reading: Theodore Levin with Valentina Süzükei, *Where Rivers and Mountains Sing: Sound, Music, and Nomadism in Tuva and Beyond*: Introduction and Chapters 1-5 (with CD-DVD)

Jan 24: Audiovisual term project proposal due: email to Sarah Wang by the end of the day

Jan 27 (Mon) 7:00 pm: Film Screening in BFVAC screening room:
Robert Gardner, “Dead Birds”

Jan 28 (Tues) Rainforests: Visual Representations of the Rainforest

Reading:

Schafer, *The Soundscape*, Chapter 6: “The Electric Revolution”; Chapter 7: “Music, the Soundscape and Changing Perceptions”

Viewing: (in class)

John Boorman, “Emerald Forest” (1985)
Johan Söderberg and Erik Pauser, “Lucky People Center International” (1998)

Listening: (Course Reserves)

David Tudor, “Rainforest” (1968 and 1973 versions)
Francisco Lopez, “La selva”
Chris Watson, “Cima Verde”

Jan 29 (Wed) X-Hour: Listening Room: Francisco Lopez, “La Selva” (1998)

Jan 30 (Thurs) Rainforests: Rainforest Soundscape as Symbol and Metaphor; the rainforest as musical instrument and sonic environment; nature recording and bioacoustics.

Reading:

Schafer, *The Soundscape*, Chapter 8: “Notation”; Chapter 9: “Classification”

Steven Feld, *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*, Chapter 2

Bernie Kraus, *The Great Animal Orchestra: Finding the Origins of Music in the Earth’s Wild Places* (chapters 1 and 4)

Viewing: (view on your own): Bernie Kraus, “The Great Animal Orchestra”: (http://fora.tv/2009/09/22/Dr_Bernie_Krause_The_Great_Animal_Ochestra)

Listening: (Course Reserves)

“Music of the Rainforest Pygmies: Historic recordings made by Colin M. Turnbull” (Lyricord) [excerpts]

“Echoes of the Forest: Music of the Central African Pygmies,” Recordings by Colin M. Turnbull, Jean-Pierre Hallet, and Louis Sarno [excerpts]
Bayaka vocal polyphony (selections from OCORA CDs)

Critical Response Paper #2 (Sound Mimesis) due by 2400

Feb 3 (Mon) 7:00 pm: Film Screening in BFVAC screening room:
Nicolas Roeg, “The Walkabout”

Feb 4 (Tues) Plains and Deserts: Representations of Aboriginal Culture in Film

Reading:

Bruce Chatwin, *The Songlines*

Viewing: (in class)

Nicolas Roeg, “The Walkabout” (1972)

Peter Weir, “The Last Wave” (1977)

Wim Wenders, “Until the End of the World” (1992)

Feb 5 (Wed) X-Hour: Listening Room: Chris Watson, “In St. Cuthbert’s Time” (2013)

Feb 6 (Thurs) Mapping Land through Song: Aboriginal “Songlines”

Reading:

Bruce Chatwin, *The Songlines* (continued)

Listening:

Journey compositions for solo didgeridoo. By William Barton.

FEB 10 (Mon) 7:00 pm: Film Screening in BFVAC screening room:

Carlos Casas, “Avalanche” (2009-2013)

Feb. 11 (Tues) Mountains: Documenting landscape, soundscape, and expressive culture in the Pamir Mountains of Tajikistan

Reading:

Schafer, *The Soundscape*, Chapter 10: “Perception”; Chapter 11: “Morphology”

Theodore Levin, “Music and Culture in Badakhshan”; Chorshanbe Goibnazarov,

“Qasā‘id-khānī in the Wakhan Valley of Badakhshan”; Benjamin Koen, “The

Maddoh Tradition of Badakhshan.” In S. Daukeyeva, E. Köchümkulova, and T. Levin, eds, *The Music of Central Asia*.

Listening:

Music of Badakhshan (Tajikistan): “The Badakhshan Ensemble: Music and Dance from the Pamir Mountains.” (2006), Vol. 5 of *Music of Central Asia*, Smithsonian Folkways Recordings.

Critical Response Paper #3 (*The Songlines*) due by 2400

Feb 12 X-Hour: Listening Room: Douglas Quin, *Antarctica* (released by Wild Sanctuary) (1998)

Feb 13 (Thurs) Landscapes of Disaster: Artistic depiction of zones of exclusion or disaster zones.

Reading:

Schafer, *The Soundscape*, Chapter 12: “Symbolism”; Chapter 13: “Noise”

Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (Excerpts}

Viewing: (in class)

Carlos Casas and Saodat Ismailova, “Aral: Fishing in an Invisible Sea”

Edward Burtynsky “Manufactured Landscapes”

Listening: (Course Reserves)
Peter Cusack “Sounds from Dangerous Places”
Jacob Kierkegaard “4 Rooms”

FEB 17 (Mon) 7:00 pm: Film Screening in BFVAC screening room:
Herbert Ponting “The Great White Silence”

Feb 18 (Tues) The South: Antarctica

Reading:
Schafer, *The Soundscape*, Chapter 14: “Listening”; Chapter 15, “The Acoustic Community

Sir Ernest Shackleton, *South: the Last Antarctic Expedition of Shackleton and the Endurance*. Foreword by Tim Cahill. First published in 1919 by William Heinemann. The Lyons Press, 1998. Excerpts: Foreword (vii-ix); Preface (xi-xix), Chapter 1, “Into the Weddell Sea” (1-18); Chapter 2, “New Land” (19-37); Chapter 3, “Winter Months” (38-62); Chapter 4, “Loss of the *Endurance*” (63-85)

Viewing: (in class)
Werner Herzog, “Encounters at the End of the World” (2007) (excerpts)
Pierre Huyghe “A Journey That Wasn’t” 2011 (excerpts)

Listening: (Course Reserves)
Chris Watson, Field Recordings inside cabin of Captain Scott

Feb 19 (Wed) X-Hour: Listening Room.

Feb 20 (Thurs) The South: Patagonia

Reading:
Schafer, *The Soundscape*, Chapter 16: “Rhythm and Tempo in the Soundscape”
Bruce Chatwin, *In Patagonia* (excerpts)

Viewing: (in class)
Carlos Casas, “Solitude at the End of the World” (2005) (excerpts)
Anne Chapman, “Homage to the Yaghans: The Last Indians of Tierra del Fuego and Cape Horn” (1990) (excerpts)
Anne Chapman, “The Ona People: Life and Death in Tierra del Fuego” (1977)
Alberto Agostini, “Patagonia” (1928) (excerpts)

***Audiovisual term project first presentation due**

Feb 24 (Mon) 7:00 pm: Film Screening in BFVAC screening room:
Werner Herzog, “Fata Morgana”

Feb 25 (Tues) Nature as Subject: Early Examples of Nature in Documentary

Reading:
Schafer, *The Soundscape*, Chapter 17: “The Acoustic Designer”; Chapter 18: “The Soniferous Garden”

Viewing: (in class)

Ralph Steiner, "H2O"

Pare Lorentz, "The Plow That Broke the Plains" (1936)

Alexander Dovzhenko, "Earth" 1935

Feb 26 X-Hour: Listening room: Annea Lockwood, "Thousand Year Dreaming" (1990)

Feb. 27 (Thurs) The Music of Phill Niblock and its Artistic Genesis

Phill Niblock's Environments and THIR series (1975)

Phill Niblock's "The Movement of People Working" Series (1972-1988)

Reading: Schafer, *The Soundscape*, Chapt. 19: "Silence"; Epilogue "The Music Beyond"

Viewing: (in class)

Phill Niblock "THIR"

Feb. 27, 7:00 pm: Concert in Rollins: Phill Niblock "The Movement of People Working"

Critical Response Paper #4 (Phill Niblock) due March 2 by 2400

March 3 (Mon) Film Screening: James Benning, "Landscape Suicide" (1995)

March 4 (Tues) Cityscapes: Sounds of the City

Reading:

Pierre Schaefer "In Search of a Concrete Music" (1952) [excerpts]

Luigi Russolo "Art of Noises" [excerpts]

Listening:

Pierre Schaeffer, "Cinq études de bruits"

Viewing: (in class)

Dziga Vertov, "Enthusiasm" (1931)

Walter Ruttman, "La melodie du monde," "Weekend" (1924)

Ralph Steiner, "Mechanical Principles" (1930)

Godfrey Reggio, "Powaqqatsi: Life in Transformation" (1988)

Michael Glawogger, "Megacities" (1998)

Feb 26 (Wed) X-Hour: preparing the exhibition.

March 6 (Thurs) Etherscape, Land Art, and Beyond

Reading:

Douglas Kahn, *Earth Sound Earth Signal*, Introduction (pp. 1-24)

Viewing: (in class)

James Benning, "casting a glance" (2007)

Robert Smithson and Nancy Holt "Spiral Jetty" (1970)

Cyprien Gaillard, "The New Picturesque" (2007-)

Final version of term projects due on March 7 (presentation to class members to be arranged during the weekend of March 8-9

Music 20 - Harmony

Date	Topic	Listening	Reading and Assignments
Week 1			
Class 1	Course Introduction <i>Review of basic harmonic principles including progression vs. regression, and voice leading</i>	Beethoven, <i>Symphony No. 1 first movement</i>	<u>Reading:</u> Oliver Strunk: <i>Source Readings in Music History</i> , pp. 564-576. Rameau – <i>From the Traité de l'harmonie</i>) <u>Reading:</u> Richard Franko Goldman: <i>Harmony in Western Music</i> . pp. 1-12
Class 2	Introduction to Schenkerian Analysis <i>Brief overview of philosophy and constructs</i>		<u>Reading:</u> Preface and Chapter 1 from David Neumayer and Susan Tepping: <i>A Guide to Schenkerian Analysis</i> .
Week 2			
Class 1	Neopolitan Sixth Chords	Schubert <i>String Quartet in D-minor, D. 810, no. 1</i>	<u>Reading:</u> Stephan Kostka and Dorothy Payne: <i>Tonal Harmony</i> , 6 th edition, pp. 381-394 Identify three examples in Paddock Library of works written for your applied instrument or voice that include the Neopolitan.
Class 2	Neopolitan Sixth Chords	Bowie <i>Life on Mars</i> Verdi <i>Il Trovatore, Act. II, no. 8; Azucena's aria</i>	Listen to recordings of the three examples from assignment 1 and compare with examples from in-class. Write a summary of how the N6 chord is used, and its effect on the listener.
Class 3	Secondary Functions	Beethoven <i>Symphony No. 1, Introduction</i>	<u>Reading:</u> Kostka: pp. 277-301
Week 3			
Class 1	Secondary Functions		QUIZ #1: Basic Harmonic Review, Neopolitan Sixths, Secondary Functions

	Topic	Listening	Reading and Assignments
Class 2	Introduction to Modulation		<u>Reading:</u> Schoenberg: <i>Structural Functions in Harmony</i> , pp. 4-34
Class 3	Harmonic Implications of Single Melodies (monophonic tonal references and modulations)	Bach <i>Gigue</i> from <i>Partita no. 2 for Solo Violin</i> Chant: <i>Missa Pange Lingua</i>	<u>Reading:</u> Warburton, Thomas, An Edition, with Notes for Performance and Commentary: Des Pres <i>Missa Pange Lingua</i> (pp. 46-62)
Week 4			
Class 1	Renaissance Polyphony and the Emergence of Harmonic Progression	Polyphonic cantus firmus Mass setting by Des Prez <i>Missa Pange Lingua</i> Monteverdi <i>Cruda Amarilli</i>	<u>Reading:</u> G.M. Artusi from "Lartusi, ovvero Delle imperfezioni della moderna musica" (Strunk, p. 393-404) <u>Reading:</u> Monteverdi <i>Foreward</i> from <i>Il quinto libro de' madrigali</i> (1607)
Class 2	Tonicization	Beethoven <i>Symphony No. 5, first movement</i>	<u>Reading:</u> Tovey, Shaw on Beethoven Analysis #1 Due: Mozart Piano Sonata No. 16 in C-Major, K. 545
Class 3	Modal Alterations & Mixtures		<u>Reading:</u> Kostka, pp. 365-380
Week 5			
Class 1	Sequential modulation	Bach <i>Erbarme dich</i> from <i>St. Matthew Passion</i> Brahms: <i>Symphony No. 4, 1</i>	<u>Reading:</u> Kostka, p. 319-334
Class 2	Modulations involving common chords	Dvořák <i>String Quartet, Op. 51, IV</i>	Locate three-works from chamber music that use common-chord modulation
Class 3	Common-tone modulations	Mozart <i>Fantasia, K. 475</i> Fauré <i>Agnus Dei</i> from <i>Requiem</i>	
Week 6			
Class 1	Modulation to Closely Related Keys	Brahms <i>Quintet, op. 115</i>	<u>Composition Assignment 1:</u> Draft a blueprint for a 32-bar composition that reflects Classical composition traits and modulates to a closely related key using devices presented through Week 5.

	Topic	Listening	Reading and Assignments
Class 2		Saint-Saëns <i>Carneval des Animaux</i> , <i>Le Cygne</i>	
Class 3	MIDTERM EXAMINATION: Structural and Harmonic Analysis		
Week 7			
Class 1	Modulation to Distant Keys	<i>Beethoven Piano Sonata in C# minor: Op. 27, no. 2, first movement</i>	<p>Introduction of Composition Final Project</p> <p><i>Write the short composition in the Classical or Romantic style for piano and solo instrument and voice.</i></p>
Class 2			
Class 3			
Week 8			
Class 1	Harmonic Architecture	Bach: <i>St. Anne Fugue</i>	Composition Design Proposals Due
Class 2		<i>Mozart Ave Verum Corpus</i>	<p>"The Conductor's Preparation of the Musical Score," in <i>Choral Conducting: A Symposium</i>.</p> <p>QUIZ #2: Structural Analysis</p>
Class 3			
Week 9			
Class 1	Post-Romantic Scales and Harmonies	Rimsky-Korsokov <i>Scheherezade</i>	Kostka, p. 495-520
Class 2			
Class 3			
Weeks 10 & 11			
Class 1	Extended Tertian Harmony	Porter <i>Night and Day</i>	First draft of composition due
Class 2		Milhaud <i>Four Sketches for Piano</i>	
Class 3			
Class 1	Compositions due		Compositions due.
Class 2	Final Examination Review		
8:00-10:00a.m.	FINAL EXAMINATION		

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.)

Steve Swayne, instructor (office: 603-646-1204; home: 802-296-5939; cell: 802-299-8879)

Zeviel Kane, TA (314-956-3023)

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		
9/18	Defining a melody Motive, theme, subject, and melody Rhythm, pulse, meter and proportion The fundaments of melody: 2nds, 3rds, pentatonicism Defining counterpoint Voice against voice Contrapuntal traces in the music we listen to	<i>Bolling, "Sentimentale"</i> <i>from Suite for Flute and Jazz Piano;</i> <i>Mozart, Symphony no. 41 in C major, KV 551,</i> <i>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.
9/20		<i>Brahms 4th, 1st mvt.;</i> Schoenberg, "Brahms," III–V	Short essay and discussion: What makes the Brahms melody work?
Week 2			
9/23	Melodic considerations		Assignment #2: Write five more melodies.
9/25	Sequences and characteristic rhythms The problem of parallel intervals and similar motion Harmonic implications Two-voice exercises and the pitfalls to avoid Review of non-harmonic tones	Schoenberg, Fundamentals, I & II <i>Haydn, Symphony no. 8 ("Le soir");</i> <i>Stravinsky, "Dumbarton Oaks" Concerto</i>	Short essay and discussion: Do songwriters "write" melodies today?
9/27			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 Discuss Bach's use of counterpoint in his inventions	<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>			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.; Kennan, 8–9</i>	Assignment #5: Write three motifs.
10/9	What is “invertible” about invertible counterpoint Writing invertible counterpoint		Short essay and discussion: Do folks still sing rounds?
10/11			NO CLASS
Week 5			
10/14	Back to Bach Understanding structure as an outgrowth of counterpoint and harmony	<i>Bach, Inventions (complete); Kennan, 10–11</i>	Assignment #6: Write your own canon.
10/16			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. Write out a Bach fugue by hand and provide an analysis.		Short essay and discussion: Bach is a melodist (T/F).
10/25			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; Kennan, 12–13</i>	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		

Melody and Rhythm (Music 21)

Winter 2013 @ 10 (Mondays, Wednesdays, and Fridays, 10:00–11:05 a.m.; lab at x-hour, Thursdays, 12:00–12:50 p.m.)
Prof. Steve Swayne, instructor (office: 603-646-1204; home: 802-296-5939; cell: 802-299-8879)

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.

Text and materials

There will be one required text and one recommended text:

Kennan, *Counterpoint* (fourth edition): REQUIRED
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Other readings will be made available online. You should also bring ample music paper and pencils 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

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. Devote one hour of practice a week to aural drilling using *Practica Musica*. All music majors and all students enrolled in Music Theory courses have access to this software. Each time you log in, data pertaining to your session will be logged into your student

file. Students devoting 1.5 hours PER WEEK to aural drilling using *Practica Musica* will automatically raise the lab portion of their grade by 15%.

Faculty will review both the time you are spending and the progress you are making using *Practica Musica* and may recommend ways to improve your performance.

All music majors and all students enrolled in Music Theory courses have access to this software through a site license. Each time you log in, data pertaining to your session will be logged into your student file. Faculty will review both the time you are spending and the progress you are making using *Practica Musica* and may recommend ways to improve your performance.

Your work and progress both within the lab and from using *Practica Musica* will constitute 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.

Assignments = 100 pts. ea. (thirteen assignments total)

Midterm = 300 pts.

Final project – 500 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.

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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.

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 Blackboard website (accessible through the main Dartmouth screen). 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 Blackboard. 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 <Blackboard.Support@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 Fridays, 3:00-5:00. While I hope to be in my office during these times, it is best to contact me via BlitzMail 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 BlitzMail 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			
1/7	Course intro	<i>Porter, "You Do Something to Me";</i>	
1/9	Defining a melody Motive, theme, subject, and melody Rhythm, pulse, meter and proportion The fundaments of melody: 2nds, 3rds, pentatonicism	Schoenberg, Fundamentals, XI; Kennan, 1	
1/11			Assignment #1: Write a melody of between 4 and 8 bars.
Week 2			
1/14	Melodic considerations Sequences and characteristic rhythms	<i>Brahms 4th, 1st mvt.;</i>	Discussion: What makes the Brahms melody work?
1/16	The problem of parallel intervals and similar motion Harmonic implications	Schoenberg, "Brahms," III-V;	Assignment #2: Write five more melodies.
1/18	Two-voice exercises and the pitfalls to avoid Review of non-harmonic tones	Schoenberg, Fundamentals, I & II; Kennan, 2-4	Discussion: Do songwriters "write" melodies today?
Week 3			
1/21	More on writing two-part harmony	<i>Finn, "Venice"; Bach, Inventions (complete);</i>	NO CLASS
1/23	The importance of voice leading Chromaticism and modulation Discuss the arrangement of Finn's song	Schoenberg, Fundamentals, III; Kennan, 5-7 (10)	Assignment #3: Write three examples of first-species counterpoint.
1/25	Discuss Bach's use of counterpoint in his inventions		Discussion: What distinguishes a melody from a motif?

Date	Topic	Listening and Reading	Assignments
Week 4			
1/28	Canons and rounds Augmentation and diminution	<i>Stravinsky, Greeting Prelude; Franck, Sonata in A major for Violin and Piano, 4th mvt.; Mozart, Symphony no. 41 in C major, KV 551, 4th mvt.</i>	Assignment #4: Write three motifs.
1/30	What is “invertible” about invertible counterpoint Writing invertible counterpoint	<i>Kennan, 8-9</i>	Discussion: Do folks still sing rounds?
2/1			Assignment #5: Write more first-species counterpoint.
Week 5			
2/4	Back to Bach Understanding structure as an outgrowth of counterpoint and harmony	<i>Bach, Inventions (complete); Kennan, 10-11</i>	Discussion: What's on the midterm?
2/6	MIDTERM		MIDTERM (includes take-home analysis of your favorite invention)
2/8			NO CLASS
Week 6			
2/11	Preparing our own inventions Listening log	<i>Bach, WTC, Bks. I & II</i>	Assignment #6: Write three melodies.
2/13	Keep a log of your listening. Write out a Bach fugue by hand and provide an analysis.		Assignment #7: Write your own canon, and bring in a canon to share with the class.
2/15			
Week 7			
2/18	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; Kennan, 12-13</i>	Discussion: Is there a difference between writing music by hand and using music notation software?
2/20			Assignments #8-10: Turn in two-part invention, listening log, and handwritten fugue and analysis.
2/22			Keyboard exam: Be ready to play a portion of the “Moonlight” Sonata

Date	Topic	Listening and Reading	Assignments
Week 8			
2/25	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 #11: Write a short three-part work, using one of your motifs.
2/27			Discussion: What's so cool about a fugue?
3/1			Assignment #12: 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			
3/4	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.
3/6			Assignment #13: Write two melodies.
3/8			Final project, pt. 2: Turn in the corrected fugue along with a suggested form for the remainder of the work. Discussion: Re-read Kennan, p. 1. Agree or disagree?
Week 10			
3/11			Final project, pt. 3: Turn in final compositions.
3/11 @ 3 P.M.	FINAL CLASS RECITAL		

Music 022: Harmony and Rhythm 14W: 10

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This course focuses on musical literature of the eighteenth, nineteenth (and some of the twentieth) centuries, and examines the harmonic principles and implications of counterpoint and orchestration. Course work includes score analysis of a variety of musical genres, readings from theoretical treatises, written critiques of musical compositions, directed composition exercises, and in-class performances of musical works.

Prereq.: Music 20, a combined score of 5 on the Music AP Examination, or the successful completion of the Music Placement Examination. Lab. X-Hour: Duff. Dist: ART

Learning Outcomes: At the end of this course you will be obtain:

1. The ability to perform harmonic analysis on music from the 17th Century to the Present.
2. Proficiency in the identification and sequencing of tonal harmonic progressions for composition, arranging, and pedagogy.
3. A historical context for functional and nonfunctional harmony extant today.

Textbook(s)

The required textbook for reference in Dartmouth's theory sequence is Stefan Kostka & Dorothy Payne, *Tonal Harmony* (6th ed.). Additional readings will be taken from source materials, and will be posted to the course's Canvas system. You should also bring ample music paper and pencils as well as writing paper for taking notes. (See either the course Blackboard website or <http://www.musicsheaf.com/> for free music paper.) Reserve materials related to this course can be found in Paddock Library under Music 22 reserve. *N.B.: Assignments will be completed mostly by hand, but I will allow use of Finale or Sibelius (Sibelius is best as Dartmouth has an institutional license) for final assignment work*

On Reserve: Mathieu, Harmonic Experience, 1st edition.

Assessment

A significant portion of Music 20-23 is 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. Devote one hour of practice a week to aural drilling using *Practica Musica*. All music majors and all students enrolled in Music Theory courses have access to this software. Each time you log in, data pertaining to your session will be logged into your student file. Students devoting 1.5 hours per week to aural drilling using *Practica Musica* will automatically raise their musicianship score by 15%.

Faculty will review both the time you are spending and the progress you are making using *Practica Musica* and may recommend ways to improve your performance.

All music majors and all students enrolled in Music Theory courses have access to this software through a site license. Each time you log in, data pertaining to your session will be logged into your student file.

Faculty will review both the time you are spending and the progress you are making using *Practica Musica* and may recommend ways to improve your performance.

Music 022: Harmony and Rhythm 14W: 10

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Your work and progress both within the lab and from using *Practica Musica* will constitute 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.

Assessment Breakdown

Final Piece + Paper Project	30%
Musicianship Lab	25%
Weekly Assignments (composition & analysis)	20%
Mid-Term Evaluation	15%
Participation in class, weekly reading/listening discussions	10%

Attendance

As mentioned above, 10% of your grade will comprise attendance and participation. **Please note:** more than *three* absences from class or *one* absence from a design critique day, (see below,) will result in a zero! Since this class involves performance practice, it is vitally important that you are present and engaged with the tasks and materials.

Laptop Policy

There will be both appropriate and inappropriate times when you should be using your laptop. Certain sections of lectures and discussions may require all or some laptops to be closed, i.e. not in use.

Statement on Physically and Learning Disabled Students

Students with disabilities enrolled in this course who may need disability-related classroom accommodations are encouraged to make an appointment to see me before the second week of the term. All discussions will remain confidential, although the Student Accessibility Services office may be consulted to discuss appropriate implementation of an accommodation requested.

Student Religious Observances

Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.

Office Hours

Office hours are one hour prior to each class unless otherwise noted, according to student's schedules. I strongly recommend setting an appointment on Google calendar, (link on Blackboard and in email,) in advance, because I may or may not be in my office otherwise. This method guarantees that we will see each other. My office is on the first floor of Hallgarten Hall. Hallgarten is between New Hampshire and Topliff dorms. Please ring the doorbell when as it remains locked at all times.

Honor Principle

It is generally assumed that you adhere to Dartmouth College's *Academic Honor* policy outlined in the ORC. This means that you must acknowledge sources---in any format---whether it be audio samples, written text, etc. Furthermore, given the collaborative nature of an ensemble, you may be asked at the end of the course to provide a statement of contribution to the final collaborative project, which may impact your final grade. Failure to accurately report your sources and contributions may result in serious academic action by the Associate Dean of Students.

Music 022: Harmony and Rhythm 14W: 10

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week 1. 01/06	Exercises/Listening	Readings/Assignments
<p>Course introduction, review of basic harmonic principles, including progression, sequences, harmonic cells, and voice leading</p> <p>A brief historical narrative of tonality, and the resulting ‘crisis’ of Western Music.</p> <p>Introduction to Reduction-Based Analysis Brief overview of philosophy and constructs</p>	<p>J.S. Bach <i>Complete Chorales</i></p> <p>R. Wagner, <i>Tristan und Isolde, Liebestod.</i></p> <p>A. Schoenberg, <i>Six Short Pieces for Piano, Five Pieces for Orchestra</i></p>	<p><u>Reading:</u> Kostka and Payne: <i>Tonal Harmony</i>, 6th edition, Chapter 27-28.</p> <p>Chapter 14 leading-tone sevenths</p>
week 2 . 01/13		
<p><i>Neopolitan Sixth Chords part I</i></p> <p><i>Neopolitan Sixth Chords part II</i></p> <p>Secondary Functions</p>	<p>Schubert <i>String Quartet in D-minor, D. 810, no. 1</i></p> <p>Beethoven <i>Symphony No. 1, Introduction</i></p> <p>Schubert <i>String Quartet in D-minor, D. 810, no. 1</i></p>	<p><u>Reading:</u> Kostka and Payne: <i>Tonal Harmony</i>, 6th edition, Ch. 21</p> <p>Kostka and Payne: <i>Tonal Harmony</i>, 6th edition, Ch. 22</p> <p>Kostka and Payne: <i>Tonal Harmony</i>, 6th edition, Ch. 16-17</p>
week 3. 01/21		
<p>Introduction to Modulation</p> <p>Harmonic Implications of Single Melodies (monophonic tonal references and modulations)</p>	<p>Bach <i>Gigue from Partita no. 2 for Solo Violin</i></p> <p>Chant: <i>Missa Pange Lingua</i></p>	<p>QUIZ #1: FRI Basic Harmonic Review, Neapolitan Sixths, Secondary Functions</p> <p>Kostka and Payne: <i>Tonal Harmony</i>, 6th edition, Ch. 18-19</p>

Music 022: Harmony and Rhythm 14W: 10

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week 4. 01/27	Exercises/Listening	Readings/Assignments
Renaissance Polyphony and the Emergence of Harmonic Progression Tonicization Modal Alterations & Mixtures	Polyphonic cantus firmus Mass setting by Des Prez <i>Missa Pange Lingua</i> Monteverdi <i>Cruda Amarilli</i> Ravel: Alborada del gracioso	<u>Reading:</u> G.M. Artusi from "Lartusi, ovvero Delle imperfezioni della moderna musica" (Strunk, p. 393-404) Analysis #1 Due: Mozart Piano Sonata No. 16 in C-Major, K. 545, first mvt.
week 5. 02/03		
Sequential modulation Modulations involving common chords Common-tone modulations	Bach <i>Erbarme dich</i> from <i>St. Matthew Passion</i> <i>Brahms: Symphony No. 4, 1</i> <i>Dvořák String Quartet, Op. 51, IV</i> <i>Mozart Fantasia, K. 475</i> <i>Fauré Agnus Dei</i> from <i>Requiem</i>	<u>Reading:</u> Kostka, p. 319-334 Locate three-works from chamber music that use common-chord modulation and identify passages. Modulatory exercises: Class drill on modulating in 4-voice texture applying voice leading principles
week 6. 02/11		
Modulation to Closely Related Keys MIDTERM EXAMINATION: Structural and Harmonic Analysis	<i>Brahms Quintet, op. 115</i> <i>Saint-Saëns Carneval des Animaux, Le Cygne]</i>	Composition Assignment 1: Draft a blueprint for a 32-bar composition that reflects traits and modulates to a closely related key using devices presented through Week 5. MIDTERM EXAMINATION: FRI: Structural and Harmonic Analysis

Music 022: Harmony and Rhythm 14W: 10

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week 7. 02/17	Exercises/Listening	Readings/Assignments
No Class Monday No X-Hour <i>Harmonic elisions, expansions and compressions</i>	<i>Beethoven Piano Sonata in C# minor: Op. 27, no. 2, first movement</i> <i>Bach St. Anne Fugue</i>	Introduction of Composition Final Project Analysis #2 Due: Write a short essay on the structure and tonal centers of your assigned piece. Composition Design Proposals Due FRI
week 8. 02/25		
Modulation to Distant Keys Harmonic Architecture In-class conferences regarding composition	<i>Bach Bach St. Anne fugue</i> <i>Mozart Ave Verum Corpus</i> <i>Haydn Symphony #100 ("Military"), No. 2</i>	QUIZ #2: MON Structural Analysis
week 9. 03/03		
Post-Romantic Scales and Harmonies Extended Tertian Harmony Polyharmony	<i>Debussy Prelude à L'après midi d'une faune</i> <i>Milhaud Four Sketches for Piano</i>	<u>Reading:</u> Kostka and Payne: <i>Tonal Harmony</i> , 6 th edition, Chapter 29 + Ch. 27-28 (revisited) Compositions due on 03/07 at 5p.m.
week 10. 03/10		
FINAL EXAMINATION PERIOD: Performance of Piece + Papers		

Music 25: *Introduction to Sonic Arts*

This course provides an introduction to the study of music with sound technology, using notable examples in music, sound art, intermedia, and installation. Starting with the birth of electricity, Futurism, and Dada, students will examine the practices and innovations that led to the most current ideas about Sonic Art, and from here develop analytical methods for exploring music of more distant times and places. Students will be expected to develop a rounded 21st-century musicianship through the weekly Tonmeister labs, and the culmination of this course will be the creation of a basic original sonic arts composition using the technique and aesthetic principles learned throughout the course.

Prereq.: None

Offered: 15W, 16W; 3B

Learning Outcomes: At the end of this course you will be able to:

1. Acquire basic literacy in sonic and musical notation.
2. Understand key concepts pertaining to audio signals, technology, and acoustics.
3. Program / create music using common tools for music production and analysis.
4. Describe Sonic Arts in broader historical and cultural frameworks.
5. Compose and perform original sound art.

Assessment

Class participation, reading, and discussion	10%
Tonmeister Lab [Sunny Nam, Instructor]	25%
6 x weekly lab assignments @ 2% each	12%
2x Assignment Projects	10%
Take-Home Midterm Part I and II	18%
Final Laptop Ensemble Concert	25%

Music 25: Introduction to Sonic Arts

Required Texts

Ableton, LIVE (see required software)

Everest, Frederick Alton. *Critical listening skills for audio professionals*. Thomson Course Technology, 2007.

Tonmeister Lab

Grades for the work in this course A significant portion of Music 24-27 will be devoted to building fundamental aural skills specific to production and sonic arts. The ability to recognize, identify, notate, replicate, and evaluate what you experience 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 *Tonmeister* lab (x-hour, Thursday 12:00-12:50p.m. in Studio One)
2. Devote one hour of practice a week to aural drilling using the listening component of *Audio Production and Critical Listening: Technical ear Training*. All music majors and all students enrolled in Sonic Arts courses have access to this software. Faculty will review both the time you are spending and the progress you are making using and may recommend ways to improve your performance.

Your work and progress both within the weekly lab and from using *Audio Production and Critical Listening: Technical ear Training*. will constitute **25%** of your grade in **Music 25-28**. The remainder of your grade will be determined by your performance on the various assignments and on your attendance and participation.

Required Software

Ableton LIVE is the software for this course. It is critical that you get this software installed, purchased, and operating properly within the first week of class since the majority of labs, production, and performance will happen using this program. That said, this course is not about LIVE, but about music! You will be responsible for learning to master the tools within this program as it relates to musical problems and questions. If you require additional help with this program beyond what can be provided by T.A.'s, office hours, or online tutorials, then you should consider carefully whether this course is appropriate for you.

Attendance

As mentioned above, 10% of your grade will comprise attendance and participation. **Please note:** more than *three* absences from class or *one* absence from a laptop rehearsal day, (see below,) will result in a zero! Since this class involves performance practice, it is vitally important that you are present and engaged with the tasks and materials.

Laptop Policy

In this course, your laptop is a musical instrument. There will be both appropriate and inappropriate times when you should be using your laptop. Certain sections of lectures and discussions may require all or some laptops to be closed, i.e. not in use.

Statement on Physically and Learning Disabled Students

Students with disabilities enrolled in this course who may need disability-related classroom accommodations are encouraged to make an appointment to see me before the second week of the term. All discussions will remain confidential, although the Student Accessibility Services office may be consulted to discuss appropriate implementation of an accommodation requested.

Student Religious Observances

Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.

Office Hours

M.W.F. Replace this information with relevant times and contact information per Instructor availabilities.

Honor Principle

It is generally assumed that you adhere to Dartmouth College's *Academic Honor* policy outlined in the ORC. This means that you must acknowledge sources---in any format---whether it be audio samples, written text, etc. Furthermore, given the collaborative nature of an ensemble, you may be asked at the end of the course to provide a statement of contribution to the final collaborative project, which may impact your final grade. Failure to accurately report your sources and contributions may result in serious academic action by the Associate Dean of Students.

Music 25: Introduction to Sonic Arts

week 1. --- What is Sonic Art?	Assignments/Readings
The confluence of art, technology, and music at the beginning of the 20th Century, and the birth of a new form of sonic expression. [Lecture] Basic tools for sound and music production. [Lab] When the recording is the score / waveform literacy. [Tutorial]	<i>Introduction to Electroacoustic Music (IEM) Ch.1-3, 8.</i> Lab I Digital Sampling Basics.
week 2 . --- Electricity as Music	
Influences of electricity on music, communication, and our understanding of sound. [Lecture] Early Electronics: The phonograph, electrical telegraph, early synthesizers and amplification. [Demo] Quantitative and qualitative evaluation methods for sonic art. [Tutorial]	<i>IEM Ch. 4,6,7</i> Lab II Digital Audio and Envelope

week 3. --- Techniques of Sonic Arts I	Assignments/Readings
<p>Concepts relating to audio signals, media formats, spaces, and production. [Lecture]</p> <p>Patch-Based Electronics: Moog Synthesizer. [Demo]</p> <p>General Techniques: microphones, speakers, amplification, recording, processing. [Lab]</p>	<p><i>IEM Ch. 5, Supplemental Reading 24.1</i></p> <p>Lab III Form, Transition, and Transfer</p>
week 4. --- Historical Contexts	
<p>Historical contexts for electronic music [Lecture]</p> <p>Institutional: (e.g. GRM, Elektronische Musik, Mark II)</p> <p>Inventor: (e.g. Theremin, Moog, Buchla)</p> <p>Corporate: (Yamaha, Roland, Audio Technica)</p> <p>Emergent Installation, sound art, concerted installation, multimedia arts. [Lecture]</p>	<p><i>IEM Ch. 10</i></p> <p>Take-Home Midterm Part I</p> <p>Assignment I Defining Your Sound World</p>
week 5. --- Notations of Sonic Arts I	
<p>piano roll-notation, sequencers, automation functions, and control signals cont.</p> <p>Graphs as musical notation: waveforms, spectrograms,, and other basic representations of sound and music.</p>	<p><i>Supplemental Reading 24.2</i></p> <p>Take-Home Midterm Part II</p>

Music 25: *Introduction to Sonic Arts*

week 6.	---	Minimalism, and Electronic Dance Music	Assignments/Labs
From classical to trance: looping, permutations, process music, and groove. [Lecture]			<i>IEM Ch. 9, 11</i> Lab IV Tone, Noise, Timbre Assignment of Laptop Ensembles
The rediscovery of sounds synthesis in contemporary EDM and contemporary minimalist composers. [Demo]			
Laptop orchestras background, SLORK, PLORK, assignment of laptop ensemble groups. [Rehearsal]			
week 7.	---	Notations of Sonic Arts II	
Introduction to pureData ChUcK, generative sound art, computer audio analysis, and off-line audio processing. [Lecture]			<i>Supplemental Reading</i> 24.3
Improvisation and performance strategies in recent works for laptop ensemble [Demo/Rehearsal]			Lab V Making Music with Code
Laptop ensemble open rehearsal 1 [Rehearsal]			Assignment I DUE
week 8.	---	Techniques of Sonic Arts II	
Basics in AM and FM synthesis, reverberation, convolution, granular synthesis and other non-fourier techniques. [Lecture]			<i>Supplemental Reading</i> 24.4
Laptop ensemble open rehearsal 2 [Rehearsal]			Lab VI Working with Sound Samples
Laptop ensemble project updates [Rehearsal]			
week 9.	---	Live Electronics vs. Living Environment	
Laptop ensemble open rehearsal 3 [Rehearsal]			<i>IEM Ch. 12, 13</i> Assignment II Your Contributions
Laptop ensemble open rehearsal 4: In-class group laptop ensemble show and tell. Evaluation of technology, sound quality, performance clarity, and musical ideas.[Rehearsal]			
week 10.	---	Final Laptop and Electronic Ensemble Performance	
A presentation of your final projects, which should consist of a laptop ensemble performance with classmates in Music 025.			Assignment II DUE

Music 28: Sonic Space and Form

Description

An exploration of mixing, shaping, and controlling musical sound, textures, and form in recorded, electronic, and live music contexts. Through weekly listening, production, and composition exercises, students will learn to read, understand, and manipulate mixes, filter and spatialization effects, and more advanced audio processing techniques. Topics to be covered include control over timbre, range, spaciousness, and musical structure, through filtering, mixing, spatialization, imaging, and other key aspects of recording and production technologies.

Prereq.: Music 25 or permission of the instructor. X-Hour: Tonmeister Lab.

Offered: 15F, 17S; 3A or 3B

Learning Outcomes

By the end of this course students will be able to:

1. master mixing, production, and aspects of orchestration.
2. arrange, sequence, and transcribe music for any number of sources.
3. understand, conceptually, sonic forms and how to de-construct and critically appraise mixes of art and popular music.

Assessment

<input type="checkbox"/> Tonmeister Lab	25%
<input type="checkbox"/> Participation in class, weekly reading/listening, lab exercises.	15%
<input type="checkbox"/> Assignment 1 (2-3 Sources)	20%
<input type="checkbox"/> Assignment 2 (4-6 Sources)	20%
<input type="checkbox"/> Assignment 3 (7+ Sources)	20%

Texts and Materials

Required:

Corey, J. *Audio Production and Critical Listening: Technical ear Training* (1st Edition)

Supplemental Reading Set 27.1 - 27.5:

A compilation of articles, chapters, and unpublished texts supplied by the instructor.

Required Software

Logic Pro X is the required software for this course. It is critical that you get this software installed, purchased, and operating properly within the first week of class since the majority of labs, production, and performance will happen using this program. You will be responsible for learning to master the tools within this program as it relates to musical problems and questions. If you require additional help with this program beyond what can be provided by T.A.'s, office hours, or online tutorials, then you should consider carefully whether this course is appropriate for you.

Tonmeister Lab

Grades for the work in this course A significant portion of Music 25-28 will be devoted to building fundamental aural skills specific to production and sonic arts. The ability to recognize, identify, notate, replicate, and evaluate what you experience 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 *Tonmeister* lab (x-hour, Monday 5:00-5:50pm in Hartman)
2. Devote one hour of practice a week to aural drilling using the listening component of *Audio Production and Critical Listening: Technical ear Training*.

All music majors and all students enrolled in Sonic Arts courses have access to this software. Faculty will review both the time you are spending and the progress you are making using and may recommend ways to improve your performance.

Your work and progress both within the weekly lab and from using *Audio Production and Critical Listening: Technical ear Training*. will constitute **25%** of your grade in **Music 25-28**. The remainder of your grade will be determined by your performance on the various assignments and on your attendance and participation.

Attendance

As mentioned above, 15% of your grade will comprise attendance and participation. **Please note:** more than *three* absences from class or *one* absence from a design critique day, (see below,) will result in a zero! Since this class involves performance practice, it is vitally important that you are present and engaged with the tasks and materials.

Laptop Policy

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Office Hours

M.W.F. Replace this information with relevant times and contact information per Instructor availabilities.

Honor Principle

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Syllabus

week 1.	Exercises/Listening	Readings/Assignments
Shaping Sounds in music, recording, and production. Spectral balance, form, and timbre. The production chain and general aspects of context in mixing and mastering, the production chain,	Charpentier, M.A. <i>Messe de Minuit pour Noël</i> Eno, B. <i>Music for Airports</i> <i>Filter / E.Q. identification.</i>	<i>Audio Production and Critical Listening:</i> 1.2, 2.1, 2.2 Supplemental Reading 27.1
week 2 .		
2-3 Source mixing and production, timbral separation, masking, and analysis of perceived spatial attributes, basic audio imaging in stereo configuration. Auditory Scene Analysis (ASA), extended listening, auditory illusions, phase interference, and other music psychoacoustic concepts.	Anon: <i>In Seculum Viellatoris, Bamberg Manuscript (Codex) c. 1300.</i> Amacher, M. <i>Synaptic Island</i> Dirty Projectors, "Bitte Orca" POGO: <i>Wishery.</i> <i>Stereo and Multi-Channel Imaging.</i>	<i>Audio Production and Critical Listening:</i> 3.1, 3.2, 3.7 Supplemental Reading 27.2 ASSIGNMENT 1: 2-3 Sources
week 3.		
Compression and other dynamic range controls in recording, recorded music, live sound reinforcement, and album curation. Reverberation models and their applications in sound design, reinforcement, mixing, and timbre manipulation. Mid-Side processing.	Vivaldi, A. <i>Vivaldi Concerti</i> Tafelmusic, Sony Classical. Murray, M. <i>Complete Recordings</i> , St. John Divine. Telac Digital. Zedd, Steve Angello, Swedish House Mafia.	<i>Audio Production and Critical Listening:</i> Ch. 4 Assignment 1 DUE
week 4.		

Mistake or Virtue? distortion, noise, glitch, digital vs. analog noise, information noise, randomness.	Beethoven, L.V. <i>Écossaise for Winds</i> in D Major. Subochev, D. <i>Hex</i> . EMD: Skrillex, Congarock, and Aphex Twin. Glitch Mob, <i>Drink the Sea</i> .	<i>Audio Production and Critical Listening: Ch. 5</i> Supplemental Reading 27.3
Audio RX, noise removal, artifacts, information compression, format transfer, and remastering.	Beatles <i>Soldier of Love</i> (<i>remastered</i>)	

week 5.	Exercises/Listening	Readings/Assignments
Live sound reinforcement and recording, improvised mixing, microphone selection and placement. Recording session basics, multi-track recording, planning techniques, and post-production in live recording settings.		Supplemental Reading 27.4 ASSIGNMENT 2: 4-6 Sources
week 6.		
Analysis of Sound Part I: Overall Bandwidth, Spectral Balancing, auditory Image. Effects and analysis chains in audio analysis for mix and production.	Listening/Analysis: Stravinsky, I. <i>Rite of Spring</i> , L.A. Philharmonic, Salonen, E.P. Sheryl Crow, Peter Gabriel,	<i>Audio Production and Critical Listening:</i> 7.1.1, 7.1.2, 7.1.3, 7.2.1, 7.2.2 Supplemental Reading 27.5
week 7.		
Analysis of Sound Part II: Spectral Impression, Reverb, etc., Dynamic Range and Changes in Level, Noise and Distortion, Balance of Components within the Mix	Listening/Analysis: Lyle Lovett,	<i>Audio Production and Critical Listening:</i> 7.1.4, 7.1.5, 7.1.6, 7.1.7, 7.2.3 FINAL PROJECT ASSIGNMENT 3: 7+ Sources
week 8..		
Graphic analysis of sound, imaging, and special application tools, including ARC system, SPEAR, the Huddersfield Impulse Toolbox, and the FLUX plugins. Album front-matter, liner notes, credits and the production process for recorded media, (including	Listening/Analysis: Sara McLachlan, John Randall	<i>Audio Production and Critical Listening:</i> 7.2.4, 7.2.5, 7.3

the EP, LP, and boxset).		
week 9.		
Graphic analysis of sound, imaging, and special application tools, including ARC system, SPEAR, the Huddersfield Impulse Toolbox, and the FLUX plugins. Album front-matter, liner notes, credits and the production process for recorded media, (including the EP, LP, and boxset).		<i>Audio Production and Critical Listening:</i> 7.5, 7.6, 7.7, 7.8
week 10.		
STUDENT PERFORMANCES OF FINAL PROJECTS		FINAL PROJECTS DUE

Tentative schedule for Composition Seminar Winter 2013**Kui Dong**

Project I: Expansion of one-minute piece to various lengths

Project II: Free form composition

Week 1 Group meetings

01/8 Discussion on musical form, Rhythm and Sound scope I (Music analysis: solo works)

Group composition exercise I: write 10 “Motif” together in 30 minutes

01/10 Discussion on musical form, Rhythm and Sound scope II (Music analysis: small Ensemble)

Extend two of the most favorite motif in to one- minute piece in class (45 minutes)

Assignment I: 1) Create a 3-4 minute piece using the chosen collective motif from the class Due Week 4

2) Create another one-minute piece using your OWN material

Week 2 Group meetings

01/15 Discussion on musical form, Rhythm and Sound scope III (Music analysis)

Making the one-minute piece into a 3-4 minute piece in class

01/17 Discussion on Assignment I

Week 3

01/22 Music to Image

01/24 Music to Image exercise, scoring for silent film

Week 4 Individual meetings with Professor on project (20min each)

02/05

02/07

Week 5 Professor on tour (NO CLASS-Writing period)

02/12

02/14

Week 6 Individual meetings with Professor on project (20min each)

02/19

02/21

Week 7 Group meetings

02/19 Project reading in class

02/21 Project reading in class

Week 8 Group meetings

02/26 Guest visiting

02/28 Guest visiting

Week 9 Concert week

03/02 Preparation/Rehearsal for the final concert

03/04 Preparation/Rehearsal for the final concert

Music 30: Composition Seminar 2A Winter 2014

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This course is for those intending to pursue compositional studies of any genre, style, or type of music at either the basic, intermediate, or advanced levels. Students will engage in extended creative projects designed in conjunction with the instructor during which they will receive intensive private instruction and participate in composition seminars. Projects may be undertaken in any of the following musical domains: acoustic, avant-garde, culturally-grounded, experimental, folk, inter/multi-media, jazz, popular, rock, and traditional, or any other creative interest of the students enrolled. The term's work will include composing original music, analyzing literature pertinent to current practices, and writing program notes.

ART S. Topel

Class Location: Hartman, Hopkins Center

Learning Outcomes: At the end of this course you will be able to:

1. Develop and refine original music compositions in different contexts and instrumentations.
2. Analyze your own and other music within a compositional framework.
3. prove proficiency in copyist and engraving practices relevant to contemporary musics.

Assessment

1. Composition III + Paper* (multi-instrumental OR proposal)	30%
2. Composition II (with two-violin residency)	25%
3. Composition I (solo instrument project)	20%
4. Weekly Exercises	15%
5. Class Participation (i.e. attendance, listening log, readings, etc.)	10%

**Includes a presentation evaluation of your written analysis, presented to your peers.*

Required Text

high-quality music notation paper, in a spiral notebook or tear-sheets:

Passantino Manuscript Paper (one of the best)

Mel Bay (cheap, but OK for sketching)

[DYI solution is fine for most sketching](#)

Other Texts

I will provide additional readings from other sources in the 'Readings' category on Canvas. Please check ahead to make sure you can access the documents properly. In the event that we use other software, those links will be posted on Blackboard under the 'Software' category.

Music 30: Composition Seminar 2A Winter 2014

Laptop and Mobile Policy

There will be both appropriate and inappropriate times when you should be using your laptop and mobile technologies. Most lectures, sections, or discussions will require all laptops to be closed, i.e. not in use so as not to distract your classmates. In labs where we experiment with software and technology, it is understood that only relevant applications or software is active on your device.

Statement on Physically and Learning Disabled Students

Students with disabilities enrolled in this course who may need disability-related classroom accommodations are encouraged to make an appointment to see me before the second week of the term. All discussions will remain confidential, although the Student Accessibility Services office may be consulted to discuss appropriate implementation of an accommodation requested.

Indicative Texts

While there is no explicit required texts, the following sources are very helpful, and always stay close by when I am composing music:

Composition Tools

http://jeremiahgoyette.com/calc/set_class/

http://www.mta.ca/faculty/arts-letters/music/pc-set_project/calculator/pc_calculate.html

<http://www.jaytomlin.com/music/settheory/>

Orchestration

<http://andrewhugill.com/manuals/intro.html>

Instrument Resources (many more searchable on the internet)

FLUTE <http://www.sfz.se/flutetech/>

CLARINET <http://www.clarinet-multiphonics.org/>

PIANO <http://www.lunanova.org/PianoET/>

HARP <http://www.jpharp.com/composition.html>

VIOLIN <http://extendedtechniques.blogspot.com/>

CELLO <http://lunanova.org/CelloET>

Student Religious Observances

Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.

Office Hours

Office hours are always **4PM Tue / Thu**. I strongly recommend setting an appointment on Google calendar, (link on Blackboard and in email,) in advance, because I may or may not be in my office otherwise. This method guarantees that we will see each other. My office is on the first floor of Hallgarten Hall. Hallgarten is between New Hampshire and Topliff dorms. Please ring the doorbell when as it remains locked at all times.

Honor Principle

It is generally assumed that you adhere to Dartmouth College's *Academic Honor* policy outlined in the ORC. This means that you must acknowledge sources---in any format---whether it be audio samples, written text, etc. Furthermore, given the collaborative nature of an ensemble, you may be asked at the end of the course to provide a statement of contribution to the final collaborative project, which may impact your final grade. Failure to accurately report your sources and contributions may result in serious academic action by the Associate Dean of Students.

Attendance

As mentioned above, 10% of your grade will comprise attendance and participation. **Please note:** more than *three* absences from class or **one unexplained absence*** from a design critique day, (see below,) will result in a zero for your class participation grade. Since this class involves studio work and critique, it is vitally important that you are present and engaged with the tasks and materials.

**unexplained absence is an absence where it was not prior reported or approved by the professor.*

Music 30: Composition Seminar 2A Winter 2014

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TUE 7: Class Overview Introduction to Creating Music	Composition I OUT
WED 8 (x-hour):	
THU 9: Tech 1 composer as generalist: considerations, managing parameters, aesthetic considerations	
week 3. 01/14	
TUE 14: Tech 2 through-composition vs. systematic approaches	Composition II OUT
WED 15: <i>listening hour</i>	
THU 16: Artist Set 2 recursion, reflection, and reflexive observation in compositional practices	
week 4. 01/21	
TUE 21: Tech 3 tone vs. noise: understanding extended techniques	Composition I DUE TUE 21 @ 12PM, 6x copies of the score printed.
WED 22: <i>reading of composition I projects</i>	
THU 23: Tech 4 Artist Set 3	
week 5. 01/28	
TUE 28: Artist Set 4 Tech 5 (ELLIOT SCHWARTZ VISIT)	Composition III OUT
WED 29: <i>reading of composition I projects (if needed)</i>	
THU 30: Tech 6 mediating technology and composition	

Music 30: Composition Seminar 2A Winter 2014 (Page 5/8)

week 6. 02/04

Assignments/Labs

TUE 04: Artist Set 5 Composition Critiques (start)	Composition II DUE TUE 04 @ 2PM , 6x copies of the score printed.
WED 05: <i>listening hour</i>	
THU 06: Composition II Critiques Front matter + program order	
week 8. 02/11	
TUE 11: Artist Set 6 Extended analysis techniques for compositional materials	
WED 12: Composition II Critiques (end)	Residency Reading Session
THU 13: STRING NOISE Residency Reading Session (recorded)	
week 9. 02/18	
TUE 18: Visiting Composer Lecture	Composition III DUE THU 20 @ 2PM , 6x copies of the score printed
WED 19: No X-Hour	
THU 20: Composition III Critiques (start)	
10. 02/25 Crits Week 2	
TUE 25: Composition III Critiques (cont.)	
WED 26: Composition III Critiques (cont.)	
THU 27: Composition III Critiques (end)	
10. 03/04 Review & Final Concert	
TUE 4: Piece + Paper Lectures WED 5: Piece + Paper Lectures (cont.) THU 6: Dress Rehearsal (class period) and Final Concert @ 8:00PM FAULKNER AUDITORIUM	Composition III Paper Component DUE TUE 4 @ 2PM , 6x copies of the score printed

Music 30: Composition Seminar 2A Winter 2014
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Presentation Overview

New to this course is a series of presentations on technique and artistic topics. In the first few weeks, the instructor will present the material, but as the course progresses, every student will take responsibility for presenting different topics, either individually or in teams. The aim being to encourage more active learning and collaboration amongst the group. The topics listed below are guidelines and are subject to change by the instructor.

Technique Presentations (Tech 1- 6)

Tech 1: Introduction to the process and decorum of music notation

Tech 2: Sketching, pre-composition, and revision

Tech 3: Advanced counterpoint

Tech 4: Advanced harmony

Tech 5: Determinacy vs. indeterminacy

Tech 6: Overview of algorithmic composition

Artist Presentations (Artist Set 1- 5)

Artist Set 1 Germanic Expressionism & Serialism

Artist Set 2 French Impressionism & Musique Spectrale

Artist Set 3 Eastern European Constructivists

Artist Set 4 English Eclecticism

Artist Set 5 American Minimalism, Maximalism, and Experimental Music

Artist Set 6 Futurism, Electricity, and Algorithms

Music 30: *Composition Seminar 2A Winter 2014*

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Listening List **on reserve in library

Germanic Expressionism & Serialism

Richard Strauss *das Lied von der Erde*
Arnold Schoenberg *Pierrot Lunaire*
 Op. 11
 Five Pieces for Orchestra
Anton Webern *String Quartet*
Igor Stravinsky *Rite of Spring*
 Firebird
Alban Berg *Violin Concerto*
 Wozzek
Wolfgang Rihm *Violin Concerto*

Eastern European Constructivists

Bela Bartok *Quartet Nos. 4-5*
Gyorgi Ligeti *Etudes Books 1 & 2*
 Atmospheres
Witold Lutoslawski
 Concerto for Orchestra
 Venitian Games
 Partita

French Impressionism & Musique Spectrale

Claude Debussy *La Mer*
 Violin Sonata
Maurice Ravel *Le Tombeau de Couperin* (both orchestra and piano versions)
 Bolero
 Violin Sonata
Pierre Boulez *Anthemes 2*
Henri Dutilleux *Cello Concerto*
Gerard Grisey *Partiels*
 Vortex temporum (1995 vers.)
Claude Vivier *Lonely Child*
Magnus Lindberg *Piano Concerto*
Kaija Saariaho *Sept Papillons*

English Eclecticism

George Benjamin *Three Inventions*
Thomas Ades *Asyla*
 Powder Her Face
 Arcadia
Peter Maxwell Davies *Eight Songs for a Mad King*
Mark-Anthony Turnage *Blood on the Floor*

Music 30: Composition Seminar 2A Winter 2014
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American Minimalism, Maximalism, and Experimental Music

Charles Ives *Unanswered Question*

John Cage Sonatas and Interludes
Philip Glass *Einstein On the Beach*
John Adams *Short Ride in Fast Machine*
 Nixon in China
Christopher Rouse *Trombone Concerto*
 Gorgons
John Zorn *Cobra*
Miles Davis *Bitches Brew*

Futurists, Electricity, and Algorithms

Luigi Russolo *The Art of Noises*

Edgard Varèse *Ionization*

Density 21.5

Arcana

Iannis Xenakis *Metastasis*

Idmen A

Lichens

ST/4

James Tenney *Phases*

Prelude and Toccata

Music 32

Improvisation

Prof. Kui Dong

Course Description

“Improvisation” describes a wide variety of musical practices around the world through which musicians at least partially extemporize a musical performance. This course aims to develop skills in improvisatory music-making both through practical experimentation and exercises, and by analyzing approaches to improvisation in selected musical styles, traditions, and works, with a focus on pieces by contemporary composers and avant-garde free improvisation. For a final project, students will prepare and present a concert of improvised works. *Dist: ART*

Prerequisite: Music 1, or exemption from Music 1.

Syllabus

Week 1: Basic study of gestures, sounds and idea development

Listening: Classic Northern Indian Music

1. Raga: Suha-Kanara
2. Tala: Tintal

Reading: Stephen Slawek, (1998). "Keeping it Going: Terms, Practices, and Processes of Improvisation in Hindustani Instrumental Music." *In the Course of Performance: Studies in the World of Music Improvisation*, edited by Bruno Nettl with Melinda Russell, 335-368. Chicago & London: University of Chicago Press.

Week 2: Guest lecture: Don Glasgow on Jazz improvisation

Listening: Lab study: Barbara Coast rehearsals

Reading: Octavio Paz, "The Poem: Rhythm" 46-55

John Cage, "Silence" (1961) 41-56

Week 3: Study of short session- Free Improvisation

Practicing:	Solo/duet/trios and larger ensemble
Listening:	Pauline Oliveros (20 March 2001). "Deep Listening." A Program of the Pauline Oliveros Foundation. http://www.deeplisten.org
Reading:	Wassily Kandinsky (1977 edition; first published 1914) <i>Concerning the Spiritual in Art.</i> Trans. M.T.H. Sadler. New York: Dover Publications.
Project (Solo vs. Ensemble)	Students are encouraged to use non-musical media such as silent film, poetry, or painting as a starting point for the improvisation project. Each student also develops a set of ideas that shape the solo part of the improvisation.

Week 4: Christian Wolff: Indeterminacy

Analysis:	"Exercise" by Christian Wolff
Guest Lecture:	Christian Wolff
Listening:	Christian Wolff, "Exercises" (1973-1975)

Week 5: Workshop with Christian Wolff

Listening:	Derek Bailey: Free Improvisation
Reading:	Christopher Hatzis, (1998). "Ritual Versus Performance: The Future of Concert Music." <i>Harmony</i> , Forum of the Symphony Orchestra Institute, no. 7:80-90.

Week 6: John Zorn's Early Composition: Game Pieces

Listening:	John Zorn: "Cobra" for group of improvisers and a promoter (conductor)
Reading:	Stephen Nachmanovitch (1990), <i>Free Play: Improvisation in Life and Art.</i> New York: Jeremy P. Tarcher/Putnam.

Week 7: Work Study: "Cobra"

Practicing:	Cobra
Reading:	Karlheinz Stockhausen (1968). <i>Aus den sieben tagen (from the seven days) 15 text compositions for intuitive music.</i> Vienna: Universal Edition.

Week 8: Work Study: "15 Text Compositions for Intuitive Music,"
Karlheinz Stockhausen

Week 9-10: Concert Preparation
List of work:
Exercise I, V, and X, Christian Wolff
Cobra, John Zorn
Group improvisation
Solo or smaller ensemble improvisation w/o image

Evaluation:

- 50% Class participation, musical preparation and discussion
- 30% Performance and presentations in Recital Hall
- 15% Solo project
- 5% 2-page Report on your approach to improvisation

CONCERT PRESENTATION: class members produce and perform the concert. You provide playbill with titles, program notes, text and the performance, plus all publicity, setup and breakdown, front-of-house, reception, etc.

Music 34: Advanced Sound Design 2A Fall 2013

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This class explores the interdisciplinary nature of sound and music outside of conventional performance spaces. The course will introduce concepts and technologies relating to mixed media, such as site-adaptive sound art, sound installations, GPS and smartphone installations, performance art, intervention, and environmental sound/sound ecology. Emphasis will be placed on thinking about sound in new ways, and students will be expected to participate in the design, fabrication, and installation of their final projects in the 2nd annual Sound/Unsound show at Dartmouth.

Dist: TAS: S. Topel

T.A.: Carlos Dominguez: Carlos.A.Dominguez.GR@dartmouth.edu

Class Location: Hop Garage Space (RM 130/130A)

X-HOUR: 4:15PM - 5:05PM

Learning Outcomes: At the end of this course you will be able to:

1. demonstrate mastery of a personalized sound-based practice.
2. successfully create and install a sound/multimedia work or demo.
3. develop a perspective on the interdisciplinary boundaries between art, architecture, music, technology, and space.
5. acquire knowledge in alternative sound capture/reproduction methods.

Assessment

1. Final Sound Installation / Non-Traditional Performance	45%
2. Sound Design Labs (SDL)* at 7% each	35%
3. Documentation of Design Labs and Final Projects	15%
4. Class Participation (i.e. attendance, readings, etc.)	10%

Sound Design Labs

The five course labs comprise the heart of the learning activities in the course. Each SDL consists of a written and in-class component, where hands-on evaluation is assessed. The in-class portion of the lab will be led and administered by either the instructor or the teaching assistant, most often on Wednesdays during the class' x-hour.

Music 34: Advanced Sound Design 2A Fall 2013

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Required Text

Handmade Electronic Music: the Art of Hardware Hacking

by Nicholas Collins

<https://docs.google.com/file/d/0Bw1qGOKk9zxsYIFZWGJPajU4Q0U/edit?usp=sharing>

Other Texts

I will provide additional readings from other sources in the ‘Readings’ category on Blackboard. Please check ahead to make sure you can access the documents properly. In the event that we use other software, those links will be posted on Blackboard under the ‘Software’ category.

Required Software (free programs with paid alternatives)

Arduino Software Package (similar to Processing): <http://arduino.cc/en/main/software>

This will be our main interface for programming the Arduinos. You need to download this and have it working by following our first class.

Audacity (compare with Pro-Tools): <http://audacity.sourceforge.net/download/>

Any general use audio editor/sequencer will work, but it should support 24-bit audio editing.

InkScape (Adobe Illustrator): <http://inkscape.org/>

Useful for creating 2d schematics for laser cutting, auto-lathing, etc.

Laptop and Mobile Policy

There will be both appropriate and inappropriate times when you should be using your laptop and mobile technologies. Most lectures, sections, or discussions will require all laptops to be closed, i.e. not in use so as not to distract your classmates. In labs where we experiment with software and technology, it is understood that only relevant applications or software is active on your device.

Statement on Physically and Learning Disabled Students

Students with disabilities enrolled in this course who may need disability-related classroom accommodations are encouraged to make an appointment to see me before the second week of the term. All discussions will remain confidential, although the Student Accessibility Services office may be consulted to discuss appropriate implementation of an accommodation requested.

Music 34: Advanced Sound Design 3A Fall 2013

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Student Religious Observances

Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.

Office Hours

Office hours are **TBA**, according to student's schedules. I strongly recommend setting an appointment on Google calendar, (link on Blackboard and in email,) in advance, because I may or may not be in my office otherwise. This method guarantees that we will see each other. My office is on the first floor of Hallgarten Hall. Hallgarten is between New Hampshire and Topliff dorms. Please ring the doorbell when as it remains locked at all times.

Honor Principle

It is generally assumed that you adhere to Dartmouth College's *Academic Honor* policy outlined in the ORC. This means that you must acknowledge sources---in any format---whether it be audio samples, written text, etc. Furthermore, given the collaborative nature of an ensemble, you may be asked at the end of the course to provide a statement of contribution to the final collaborative project, which may impact your final grade. Failure to accurately report your sources and contributions may result in serious academic action by the Associate Dean of Students.

Attendance

As mentioned above, 10% of your grade will comprise attendance and participation. **Please note:** more than *three* absences from class or **one unexplained absence*** from a design critique day, (see below,) will result in a zero for your class participation grade. Since this class involves studio work and critique, it is vitally important that you are present and engaged with the tasks and materials.

*unexplained absence is an absence where it was not prior reported or approved by the professor.

Music 34: Advanced Sound Design 2A Fall 2013

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**Sound Design Labs (SDL) will always go out on Tuesday's and are in (due) the following Tuesday.

week 1. 9/17 Sound Design	Assignments/Labs
TUE 17: Class Overview Introduction to Sound Art and Installation WED 18 (x-hour): Werner Herzog Class Visit	Readings: ; Embedded Hardware Ch.2 (THU) SDL 01: OUT**
THU 19: Tech. 1 SDL 01: Analog Basics, I/O, Resonant Mediums.	
week 2 . 9/25 Perich Residency	
TUE 25: Tristan Perich Visit Part I Tech. 2 WED 26: SDL 02: Arduino, Sensing/Interaction, Digital Processing. THU 27: Tristan Perich Visit Part II Artist Set 1	Readings: ; Handmade Electronic Music Forward, Ch. 4-7. (TUE) SDL 01: IN** SDL 02: OUT
week 3. 10/01	
TUE 1: Tech 3 Thayer Fab Lab Visit WED 2: SDL 03: Design, CAD, Fabrication, 3D Cutting/Printing. THU 3: Artist Set 2 Lecture 2	SDL 02: IN SDL 03: OUT
week 4. 10/08	
TUE 8: Tech 4 Digital Lab Visit (BVAC) and woodshop visit 6PM WED 9: SDL 04: Amplification, Filtering, Feedback. THU 10: Process 1: From Concept to Installation Part 1 Artist Set 3	Readings: ; HEM Ch. 5 and 8. (TUE) SDL 03: IN SDL 04: OUT <i>Final Project Concept/Prototype:</i> OUT
week 5. 10/15	
TUE 15: Tech 5 Process 2: From Concept to Installation Part 2 WED 16: SDL 05: Analog/Digital/Design Synthesis THU 17: Final Project Draft Critiques Artist Set 4	SDL 04: IN SDL 05: OUT <i>Final Project Concept Review (DRAFTS)</i>

Music 34: Advanced Sound Design 2A Fall 2013

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week 6. 10/22	Assignments/Labs
TUE 22: Tech 6 Artist Set 5 WED 23: Curation Space Walkthrough and Assignments THU 24: Open Workshop 1 Open Workshop 2	SDL 05: IN <i>Final Project</i> Concept/Prototype: IN BEGIN FABRICATION
week 8. 10/29	
TUE 29: Open Workshop 3 Open Workshop 4 WED 30: Critiques & Group Discussion THU 31: Open Workshop 5 Open Workshop 6	FABRICATION CONT.
week 9. 11/5 Install Week & Preparation for Sound/Unsound	
TUE 5: Open Workshop 7 Open Workshop 8 WED 6: Preparation of Spaces and Logistics THU 7: INSTALL BEGINS	FABRICATION CONT. INSTALL BEGINS
10. 11/12 Sound/Unsound Show	
MON 11: Show Opens at 12PM TUE 12: Prof. Critique and Walkthrough WED 13: Sound/Unsound Begins THU 14: Sound/Unsound Reception SUN: 17: Show closes to the public	INSTALL ENDS
10. 11/19 Review and Deinstallation	
TUE 19: Final Review and Deinstallation	DE-INSTALL

Music 34: Advanced Sound Design 2A Fall 2013

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Presentation Overview

New to this course is a series of presentations on technical and artistic topics. In the first few weeks, the instructor will present the material, but as the course progresses, every student will take responsibility for presenting different topics, either individually or in teams. The aim being to encourage more active learning and collaboration amongst the group. The topics listed below are guidelines and are subject to change by the instructor.

Technical Presentations (Tech 1- 6)

Tech 1: electronics 101, music I/O, and electricity management.

Tech 2: signal/sensor sampling, interfaces, and control.

Tech 3: audio/music specific electronics, hardware hacking, and alternative I/O.

Tech 4: basic acoustics of instruments, forms, and spaces.

Tech 5: interaction, musical machines, music signal processing.

Tech 6: system stability, interfaces, ‘elegant’ tech.

Artist Presentations (Artist Set 1- 5)

Artist Set 1 Performance-Centric/ Concerted Installations: Luigi Russolo, George Brecht, John Cage, Harry Partch, Harry Bertoia, Meredith Monk, Marina Abramović, Laurie Anderson, Gerhard Trimpin

Artist Set 2 Sound (electric/acoustic) Installation Part 1: Jean Tinguely, Alvin Lucier, Paul DeMarinis, Michael Brewster, Craig Colorusso, Marianna Amacher

Artist Set 3 Sound (electric/acoustic) Installation Part 2: Ed Osborn, Ted Apel, Christoph Haag, Shawn Decker, Christin Kubisch, M.W. Burns, Paula Matthusen.

Artist Set 4 Architectural Installation: Jacob Kirkegaard, Janet Cardiff, Brian Eno, Tonkin Liu Architects, Alvin Curran

Artist Set 5 Multi-Media Installation: Janet Cardiff and George Bures Miller, Ryoji Ikeda, Phil Niblock, Yoko Seyama, Seth Cluett

Music 34: Advanced Sound Design 2A Fall 2013

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Additional Software (the complete list with other suggestions)

Digital Prototyping

Arduino Software Package (similar to Processing): <http://arduino.cc/en/main/software>

This will be our main interface for programming the Arduinos. You need to download this and have it working by following our first class.

Audio Design

Audacity (compare with Pro-Tools): <http://audacity.sourceforge.net/download/>

Any general use audio editor/sequencer will work, but it should support 24-bit audio editing.

Pd (compare with Max 6): <http://puredata.info/downloads>

A rough equivalent to hardware prototyping. You can test and build simple programs that emulate hardware processes or designs exclusive to digital manipulation.

SuperCollider: <http://supercollider.sourceforge.net/>

Closer to actual programming than Pd, supercollider is a dynamic environment for creating synthesis and algorithmic composition/processing.

Visual/Physical Design

InkScape (Adobe Illustrator): <http://inkscape.org/>

Useful for creating 2d schematics for laser cutting, auto-lathing, etc.

Google SketchUp (Autocad, Rhino): <http://google-sketchup.en.softonic.com/>

Standard 3D modeling and architecture tools. Complex to learn, but offers incredible access

to 3D printing, auto-lathing in 3D, and other novel manufacturing tools.

Nineteenth-Century Music (Music 40)

Winter 2013 @ 2 (Mondays, Wednesdays, and Fridays, 1:45–2:50 p.m.; x-hour, Thursdays, 1:00–1:50 p.m.)
Prof. Steve Swayne, instructor (office: 646-1204; home: 802-296-5939; cell: 802-299-8879)

General information

This course, which covers music from 1790 to 1918, will provide the successful student greater aural mastery of the diverse repertoire from this period and a firmer understanding and mastery of the historical facts in order to place the music within a broad political, literary, artistic, scientific, economic, and religious framework. Individual work will be assigned, and the successful student will read and listen widely to become more conversant with this period of history.

Texts and materials

The required textbook is:

Richard Taruskin and Christopher H. Gibbs, *The Oxford History of Western Music (College Edition)*

The required listening for the course, which is considerable, will be on reserve but is freely available online. Ditto the scores.

Grades for the work in this course

The bulk of your grade will be on listening, which will be assessed through twelve online listening quizzes. Each student will also be asked to give a 20-minute presentation during the term on an agreed-upon composer or topic. At the end of the term, students will turn in a comprehensive timeline of significant events during the period of time we are discussing; students are encouraged to assist each other in preparing the timeline, as its thoroughness will depend on the interdisciplinary strengths each of us brings to this class. Lastly, participation in all discussions is expected.

Listening quizzes	1,200 pts.
Classroom presentations and written report	600 pts.
Timeline	600 pts.
Attendance and participation in classroom and online discussions	400 pts.

Two unexcused absences are allowed. A third unexcused absence will reduce the attendance/participation total to a maximum of 300 pts. possible. A fourth unexcused absence will reduce the attendance/participation total to a maximum of 150 pts. possible. After five or more unexcused absences, no points will be given for attendance and participation.

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. As the class progresses, I will hand out point distributions at various times, 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.

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.

The course website

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 Blackboard. 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 <Blackboard.Support@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 Fridays, 3:00–5:00. While I hope to be in my office during these times, it is best to contact me via BlitzMail 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 BlitzMail 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 40 — Nineteenth-Century Music

Date	Topic	Reading	Assignments
Week 1			
1/7	The emergence of Romanticism	Introduction chs. 15 & 16	
1/9	Beethoven		
1/10 (Th)			LISTENING QUIZ 1
1/11	Opera in the Age of Rossini, Bellini, Donizetti, and Weber	ch. 17	
Week 2			
1/14	Private Art: Schubert and Inwardness	ch. 18	
1/15 (Tu)			LISTENING QUIZ 2
1/16			
1/18			
1/19 (Sa)			LISTENING QUIZ 3
Week 3			
1/21	Romantic Spectacles: From Virtuosos to Grand Opera	ch. 19	NO CLASS
1/23			
1/25			
1/26 (Sa)			LISTENING QUIZ 4

Date	Topic	Reading	Assignments
Week 4			
1/28	Literary Musicians	ch. 20	
1/30			
2/1			
2/2 (Sa)			LISTENING QUIZ 5
Week 5			
2/4	Music Imported and Exported	ch. 21	
2/6			
2/7 (Th)			LISTENING QUIZ 6
2/8			NO CLASS
Week 6			
2/11	Musical Politics at Mid-Century: Historicism and the New German	ch. 22	
2/13			
2/14 (Th)			LISTENING QUIZ 7
2/15			ch. 23
Week 7			
2/18	Slavic Harmony and Disharmony	ch. 24	
2/19 (Tu)			LISTENING QUIZ 8
2/20			
2/22			
2/23 (Sa)			LISTENING QUIZ 9

Date	Topic	Reading	Assignments
Week 8			
2/25	The Musical Museum and the Return of the Symphony	ch. 25	
2/27			
2/28 (Th)			LISTENING QUIZ 10
3/1	Dramatic Alternatives: Exoticism, Operetta, and <i>Verismo</i>	ch. 26	
Week 9			
3/4			
3/5 (Tu)			LISTENING QUIZ 11
3/6			
3/8	Early Austro-German Modernism: Mahler, Strauss, and Schoenberg	ch. 27	
Week 10			
3/11 @ 11:30 A.M.	TIMELINE DUE; LISTENING QUIZ 12		

Music 40 — Topics in Music History: The Piano

Winter 2014 @ 2A (Tuesdays and Thursdays, 2:00–3:50 PM; x-hour, Wednesdays, 4:15–5:20 PM)

Faulkner Recital Hall

Prof. Steve Swayne

General information

From shortly after its creation in 1700 to the present day, the piano has occupied a central role in the cultural, socioeconomic, political, and musical life of women and men throughout the world. This class will examine these lives from the perspectives of literature and film, engineering, political science, history, anthropology, and music. Readings include *Vanity Fair*, films include *The Pianist*, and events include a visit to the Steinway factory in Astoria, Queens.

Texts and materials

The required texts are:

James Parakilas et al., *Piano Roles: Three Hundred Years of Life with the Piano* (Yale, 1999)

William Makepeace Thackeray, *Vanity Fair* (Norton Critical Editions, 1994)

Jane Austen, *Emma* (Norton Critical Editions, 4th ed., 2011)

While there are many editions of the two novels we are reading for this course, I have chosen these two editions because of their notes, to which we will have occasion to refer during our exploration of these novels. I will be referring to the pagination in these editions in my lectures and in course materials. I will place these editions on reserve for the course.

Videos and audio for the course will be available online either through Library Reserves or through the course website (Canvas, NOT Blackboard).

Grades for the work in this course

I will be grading you on both the *amount* of work you do for the class and the *quality* of that work. My intent is to give you all clear pathways to achieve the final grade you wish. Those who wish a higher grade will need to do more work at a higher critical level; those who are content with a lower grade may do less work and engage in less criticism.

For grades below a C, students may elect not to do any work outside of class. In the case of all grades above a D, it is expected that students will complete the reading, viewing, and listening assigned in the syllabus AND will listen to, watch, and read about aspects of the piano and its tendrils beyond the readings, viewings, and listening assigned in the syllabus.

E-level work: Failure to show up for class and turn in written work. Critical engagement = non-existent

D-level work: Spend no additional time per week exploring material beyond that presented in class. Critical engagement = non-existent

C-level work: Spend roughly one additional hour per week exploring material beyond that presented in class. Critical engagement = low

B-level work: Spend roughly two additional hours per week exploring material beyond that presented in class. Critical engagement = moderate

A-level work: Spend roughly three additional hours per week exploring material beyond that presented in class. Critical engagement = high

Critical engagement entails drawing together the course readings and viewings, lectures, and class discussions with the external work you do and will be reflected in the biweekly essays that you turn in. Low critical engagement would involve relying principally on easily retrievable information (e.g., websites, short videos) to augment the coursework and reporting on this additional information in your essays. High critical engagement would involve synthesis of coursework and external work that consists mostly of articles, essays, books, and extended audiovisual works (e.g., references from bibliographies, other novels, an exploration of the *Goldberg Variations*, reading from the books placed on reserve for the course, etc.). In all cases, a final essay that synthesizes your engagement with the materials in this course and your external work is required at the end of the course.

While your output may vary from week to week, it is expected that students wishing to achieve higher grades will demonstrate consistency over the course of the term in their external work habits. In addition, much of the class will be built around discussing the reading, viewing, and listening, so it is important for students to keep current with the assignments and to come prepared to contribute to all in-class conversations.

(OPTION 1) A summary of grade weights for the course is:

Short essays (four @ 10% ea.)	40%
Final essay	20%
Class presentation	15%
Peer evaluation	10%
Class attendance and participation	15%

(OPTION 2) Students who wish to write longer papers are encouraged to do so. In this case, a summary of grade weights for the course is:

First paper	25%
Second paper	35%
Class presentation	15%
Peer evaluation	10%
Class attendance and participation	15%

Students are expected to abide by the rules spelled out in “The Academic Honor Principle at Dartmouth College,” and you will be asked at the end of the term whether you have abided by the honor principle.

A note about the syllabus

The topics as listed are guides only and may be varied or altered depending on student interest, available guests, and the like. All reading, viewing, 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.

Some personal words

The single most difficult aspect of studying music is that music is fundamentally an aural art. One cannot “speed up” hearing a piece; such an activity would distort both the piece and one’s understanding of the piece. Neither can studious listening be treated as a background activity that accompanies other tasks. Many, if not all, of these pieces may require more than one hearing for you to be able to remember them or to talk knowledgeably about them. The serious student will allocate both the necessary time and concentration not only to the reading but also to the listening.

Fundamental to this emphasis on listening is a *commitment* to remain attentive. Music in our society functions as a background activity; we are socialized to talk when we hear music. I have discovered that students often have a difficult time remaining attentive to listening, especially when examples are played in class. Because of this, I have adopted the following guidelines for in-class listening:

1. When music is played in class, it is expected that there will be no talking.
2. If there is talking while music is playing (or while a video is being viewed), I will stop the music and wait for the talking to cease.
3. If, when the music begins again, there continues to be talking, I will ask the parties who are talking to leave the room.
4. If any student is asked more than once to leave the room, I will meet with that student and counsel him/her to consider withdrawing from the class.

I recognize that this is a strong stance, but I know of no other way to stress the importance of *active attentive listening*, and I invite all students to engage in active, attentive listening with me.

My office is in the Hop down the narrow hallway near the entrance to Paddock Library; my regular office hours are Monday and Friday, 3-4:30 p.m. While I hope to be in my office during these times, it is best to contact me via BlitzMail 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 BlitzMail 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 40 — Topics in Music History: The Piano

Winter 2014, 2A, Faulkner Hall

Dates	Topic	Reading assignment PR = <i>Piano Roles</i>	Viewings and listening	Papers and presentations
Week 1				
1/7	course introduction; piano autobiographies; tickling the ivories; keyboards before the piano			
1/9	Cristofori; identification with the piano	PR, ch. 1	<i>The Pianist</i> Chopin	
Week 2				
1/14	Haydn, Mozart, Beethoven, Schubert, and the triumph of the piano	PR, ch. 3 <i>Emma</i> , Vol. 1	<i>Note by Note</i> Beethoven	
1/16				
Week 3				
1/21	domestic life and the piano	PR, ch. 2, and 212–36 <i>Emma</i> , Vol. 2	Listening TBA	Essay #1 due (Option 1)
1/23				
Week 4				
1/28	the romantic/Romantic piano	PR, ch. 5 <i>Emma</i> , Vol. 3	<i>The Piano</i> Schumann and Mendelssohn	
1/30				
Week 5				
2/4	setting the piano on fire (figuratively and literally)	PR, ch. 6 <i>Vanity Fair</i> , chs. 1–14	Liszt Annea Lockwood	Essay #2 due (Option 1)
2/6				

Date	Topic	Reading assignment	Viewings and listening	Other assignments
Week 6				
2/11	You're the Piano Man: bringing the piano to a home near you	PR, ch. 4	<i>The Piano Lesson</i> Billy Joel	First paper due (Option 2)
2/13		<i>Vanity Fair</i> , chs. 15–29;		
Week 7				
2/18	The piano speaks in dialect	PR, ch. 7	Debussy and ragtime Tori Amos	Essay #3 due (Option 1)
2/20		<i>Vanity Fair</i> , chs. 30–42		
Week 8				
2/25	The making and unmaking of the piano and pianists; pianos with an ethnic dialect	PR, ch. 8	<i>Hangover Square</i> Art Tatum and Fats Waller Kapustin Lang Lang	
2/27		<i>Vanity Fair</i> , chs. 43–56		
Week 9				
3/4	The end of the piano era?	PR, ch. 9 and afterword <i>Vanity Fair</i> , chs. 57–67	Cage and Stockhausen Keith Jarrett and others	Essay #4 due (Option 1)
3/6	student presentations		TBA	
Week 10				
3/12 @ 5 P.M.				Final essay/paper due

Ethnomusicology

Musical Intersections between Judaism and Islam

Music 45/AMES 45/Jewish Studies 57

Winter 2014

Instructors: Theodore Levin (Music) and Edwin Seroussi (Jewish Studies)

Teaching Assistant: Sarah Wang

Office Hours: by appointment

Course Description

Ethnomusicology is the study of music—particularly that outside the Western classical tradition—in its social and cultural context. In 2014, the course focuses on the musical cultures of one large geographical area: the Middle East, North Africa, and Central Asia, where the interaction of Christianity, Islam, and Judaism has produced both convergence and contrast in the rich array of musical traditions shaped by the Abrahamic belief systems and the social practices that have emerged from them.

Course Requirements

- Regular class attendance (see attendance policy below)
- Timely completion of reading, viewing, and listening assignments.
- Submission of all written work in accordance with the deadlines stated in the syllabus; late submissions may be subject to grading penalties.

Course Materials:

Viewing, listening, and reading assignments will be made available on Course Reserves.

Course Work:

Course work consists of weekly assignments that include a combination of reading, viewing, listening, and writing.

Attendance Policy

The Music 45/AMES 45/Jewish Studies 57 attendance policy follows from the general attendance policy of Dartmouth College detailed in the ORC:

“Regular class attendance is expected of all students. Though academic schedules may sometimes conflict with College-sponsored or College-recognized extracurricular events, there are no excused absences for participants in such activities. Students who participate in athletics, debates, concerts, or other activities should check their calendars to see that these events do not conflict with their academic schedules. Should such conflicts occur or be anticipated, each student is responsible for discussing the matter with his or her instructor at the beginning of the appropriate term. Instructors may be accommodating if approached well in advance of the critical date. Such accommodations can be made only when the conflict occurs because of a scheduled College-sponsored or College-recognized event. No participant should expect to be excused in order to attend a team meeting or orientation session, practice session, meal, or other such activity.”

The only excused absences from class are in the event of illness or a family emergency (if you are absent for one of these reasons, please ask your dean or a health service professional to submit a note to the Music 45 TA, Sarah Wang, confirming the reason for your absence). Attendance will be taken at random times throughout the term. Unexcused absence from class will affect the class participation component of your course grade.

Evaluation and Grading:

Class members will be evaluated and graded on the following basis:

- Attendance and class participation (ability to offer informed comments on weekly reading and listening assignments) (15%)
- 3 quizzes (@5%)
- 1 critical listening exercise (15%)\\
- 1 essay assignment (15%)
- Recording review (15%)
- Research Paper or Project (25%)

Criteria for grading are those detailed in the ORC under “Scholarship Ratings”:

[http://dartmouth.smartcatalogiq.com/2013/orc/Regulations/Undergraduate-](http://dartmouth.smartcatalogiq.com/2013/orc/Regulations/Undergraduate-Study/Requirements-for-the-Degree-of-Bachelor-of-Arts/Scholarship-Ratings)

[Study/Requirements-for-the-Degree-of-Bachelor-of-Arts/Scholarship-Ratings](#)

Grading of papers and exams is numerical. Numerical totals will be converted to letter grades at the end of the term according to the following scheme:

95-100: A	83-86: B	73-76: C	0-59: E
90-94: A-	80-82: B-	70-72: C-	
87-89: B+	77-79: C+	60-69: D	

Laptop Computers in Class

Please refrain from using laptops or other digital devices during class meetings.

Students with Disabilities

Students who may require special arrangements for completing assignments on account of a documented disability are invited to discuss their needs with the course instructor.

Distributive and World Culture Requirement

This course satisfied the ART Distributive Requirement and the NW (Non-Western Cultures) World Culture Requirement. Music 45/Jewish Studies 57 cannot be used to satisfy other distributive or world culture requirements.

Application of Dartmouth’s Academic Honor Principle to Coursework in CoCo 8

The general terms of the Academic Honor Principle apply to all coursework in Music 45/AMES 45/Jewish Studies 57. Unless otherwise specified, assignments submitted for evaluation are presumed to represent exclusively your own work. For all writing assignments, you are welcome to show a draft of your work to other Dartmouth students for critique as long as the writing is your own, both in the initial and final draft. In a footnote or Acknowledgments section, please note the name of anyone who has offered advice or critique, just as would be done in a scholarly article or book.

SYLLABUS

Jan 7 (Tues) Introduction: Ethnomusicology and the Study of Music in the Middle East, North Africa, and Central Asia

Jan 9 (Thurs) Islam, Music, and “The Art of Sound”: Qur’anic Cantillation and the Call to Prayer

Reading:

Seyyed Hossein Nasr, “Islam and Music: The Legal and the Spiritual Dimensions,” in Lawrence E. Sullivan, ed., *Enchanting Powers: Music in the World’s Religions* (Harvard Univ. Press/Harvard Center for the Study of World Religions, 1997), pp. 219-236.

Kristina Nelson Davies, “The Qur’an Recited,” in *Garland Encyclopedia of World Music*, Vol 6 (*The Middle East*), pp. 157-163 [online through Dartmouth Library: <http://glnd.alexanderstreet.com/View/330061>]

Bernard Lewis, *The Middle East: A Brief History of the Last 2,000 Years* (Scribner, 1995) Part II, “Antecedents”: Chapter 1, “Before Christianity” (21-32); Chapter 2, “Before Islam” (33-47); Part III, “The Dawn and Noon of Islam”: Chapter 3, “Origins” (51-74); Chapter 4: “The ‘Abbasid Caliphate” (75-85).

[Please read this material by Jan. 14]

Listening/Viewing:

Go to youtube.com and search for “Quran recitation.” Listen to some of the most popular reciters and as you do so, note both similarities and distinctions of recitation style. Be prepared to discuss these in class, with reference to your source.

Jan 14 (Tues) “Classical” Music in the Muslim World: *maqam* and the concept of melodic mode

Reading:

Will Sumits and Theodore Levin, “Maqam Traditions of the Tajiks and Uzbeks,” in *The Music of Central Asia*, chapter 19.

Listening:

Listen to the three music examples embedded in the reading assignment [available on Course Reserves]

Jan 16 (Thurs) Maqam and Modal Improvisation
Guest musician (by Skype): Kinan Azmeh

Critical Listening Exercise #1 assigned; due Jan. 21 by 10 am

Quiz #1 in class

Jan. 21 (Tues): Jews under Islam: Introduction; attitudes towards Music

Reading:

- Bernard Lewis, *The Jews of Islam*, Chapter 2, “The Judeo-Islamic Traditions” (Princeton University Press, 1984)
- Edwin Seroussi, “Music” in *Encyclopedia of Jews in the Islamic World*, Introduction, pp. 498-501
- Henry George Farmer, “Maimonides on Listening to Music,” *Journal of the Royal Asiatic Society of Great Britain and Ireland*, No. 4 (Oct., 1933), pp. 867-884 (Emphasis on pp. 878-884)
- Paul Fenton, “A Jewish Sufi on the Influence of Music,” *Yuval* 4, 124-130 (1984)

Jan 23 (Thurs) Contexts of Musical Performance: Synagogue and Home

Concepts: Cantillation, Psalmody, Prayer modes and Makam, Piyut

Reading: Edwin Seroussi, “Music,” in *Encyclopedia of Jews in the Islamic World*, pp. 503-505: “The Synagogue as a Musical Microcosm.”

Listening:

Genesis, Chapter 1; Psalm 84; Sabbath prayer in Maqam Ajam, Ahot qetannah

Jan 28 (Tues) Yemen: Past/Present/Future

Reading: Bahat-Ratzon, Naomi and Avner Bahat, Introduction to *With songs they respond: The diwan of the Jews from central Yemen* [Jerusalem: The Jewish Music Research Centre, 2006]

Listening:

Im nin’alu (Traditional versions from Central Yemen)

Ofra Haza, Im nin’alu

<http://www.youtube.com/watch?v=O2xNTzlFSk0> (Earliest)

<http://www.youtube.com/watch?v=pkrlV9RZpi8> (Disco version)

http://www.youtube.com/watch?v=ZRnzTTYk7_Q (Late disco version for MTV)

Tzion Golan – Bint al Yaman

<http://www.youtube.com/watch?v=m3dSPYAXTR4>

Yemen Blues (Ravid Kahalani): Um min al Yaman

http://www.youtube.com/watch?v=vEG2SQ_BIAU

Jan. 30 (Thurs) Iraq: Baghdadi *maqam* and the modern song

Reading: Neil Van den Linden, “The Classical Iraqi *Maqam* and its Survival.” In *Colors of Enchantment: Theater, Dance, Music and the Visual Arts of the Middle East*, ed. Sherifa Zuhur, pp. 321-335. [Cairo: American University in Cairo Press, 2001]

Esther Warkow, “Revitalization of Iraqi-Jewish Instrumental Traditions in Israel, The Persistent Centrality,” pp. 9-31. *Asian Music* 17/2 (1986)

Yeheskel Kojaman, “Jewish Role in Iraqi Music” (unpublished paper)

Edwin Seroussi, “Music,” *ibid*, pp. 509-510.

Listening:

Iraqi maqam Segah (part I) performed by Yusuf Omar and al-Chalghi al-Baghdadi, c. 1960.

http://www.youtube.com/watch?v=C_22ALT2SSk

Continuation (part II) of the previous performance by Yusuf Omar

<http://www.youtube.com/watch?v=y1ItQTPcoZc>

Iraqi maqam Segah performed by Rashid al-Qundarchi and al-Chalghi al-Baghdadi that included several Jewish musicians. 78 rpm studio recording for a German label in 1930. For comparison with the previous version.

Yusuf Omar, “Afaqi, afaqi”

http://www.youtube.com/watch?v=PqAUSbkMzYc&feature=PlayList&p=40004F4306B2BD80&playnext_from=PL&playnext=1&index=14

Iraqi singer Salima Murad (1905-1974) sings Yahamami, composed by Saleh al-Kuwaiti. Murad was the wife of the popular Iraqi singer Nathem al-Ghazali.

Feb. 4 (Tues) Maghreb (Morocco and Algeria)

Reading: Edwin Seroussi, “Music,” pp. 511-512.

Listening:

« Anenu » <http://www.youtube.com/watch?v=rGwbBmGcH5k&feature=related>;

Qaddish: two versions

Yedid nefesh from the Bakkashot repertoire and its Algerian source

<http://www.youtube.com/watch?v=-RQvcc-LvO0>

Rabbi Haim Louk performing with the great Moroccan singer Abdelrahim Souiri the song “Ana mani fiyash” made famous by Abdesadek Chekara (1931-1998).

<http://www.youtube.com/watch?v=8PpDfx3Orag&feature=related>

Original performance of “Ana mani fiyash” by Abdesadek Chekara (1931-1998).

http://www.youtube.com/watch?v=_sDb03nxp_c&feature=related

Sammy Elmaghrabi and the Orchestra of Oudja,

http://www.youtube.com/watch?v=EWT_WpNeVc&feature=related

Tushiya Sikka, Edmond Yafil

<http://www.youtube.com/watch?v=37fh2cckSzs&feature=related>

Israel Andalusian Orchestra with the singer Shimon Iluz singing a string of *piyyutim* in the lighter Dziji (“Algerian”) Andalusian style, maqam “Sika spaniyol”

Feb. 6 (Thurs) The Ottoman Space

Reading: Edwin Seroussi. 2001. “From Court and *Tarikat* to Synagogue: Ottoman Art Music and Hebrew Sacred Songs,” pp. 81-96 in *Sufism, Music, and Society in the Middle East*, ed. Anders Hammarlund, Tord Olsson and Elisabeth Özdalga [Transactions vol.10. Istanbul: Curzon Press, pp 81-96]

Listening: Avinu malkenu, Hebrew prayer for the High Holidays performed by Isaac Algazi in makam Hüsseyni.

Yeheme levavi and Yismah har tzyyon (sung by Samuel Benaroya);

Pesrev makam segah (Yusuf Pasha) http://www.youtube.com/watch?v=81I24i-qW-A&feature=PlayList&p=48A98A732C9E73F7&playnext=1&playnext_from=PL&index=60;

Nihavent şarkı by the Jewish composer Misirli Udi Avraham Ibrahim Effendi (1872-1933);

Beyati şarkı by the Turkish composer Şevki Bey performed by Isaac Algazi

Quiz #2 in class

WRITING ASSIGNMENT #2 DUE BY 10:00 am

Feb. 11 (Tues) Modern Egyptian Music in Stage and Synagogue

Reading: Joel Beinin, *The Dispersion of Egyptian Jewry: Culture, Politics, and the Formation of a Modern Diaspora*. Berkeley: University of California Press, 1998. <http://ark.cdlib.org/ark:/13030/ft2290045n> (**Layla Murad: Popular Culture and the Politics of Ethnoreligious Identity**)

Edwin Seroussi, “Music,” Sections 5 & 6 (pp. 512-517: Modernity; Postmodern Processes”)

Listening:

<http://www.youtube.com/watch?v=XXQpPYSAKmw>

Layla Mourad sings “Ana albi dalili” (My Heart Is My Guide), one of her most famous songs, composed by the Egyptian composer and ‘ud virtuoso Muhammad al Qassabji (محمد القصبي). Born at 1892, al Qassabji is considered as one of the leading composers of Egypt in the 20th century. He was the mentor for numerous giants of the golden age of Arabic music such as Ri’ad al Sunbati, Farid al Atrache, and Muhammad Abdel Wahab.

<http://www.youtube.com/watch?v=zeoxm-xJp7I>

Faiza Rujdi - a Jewish singer of Iraqi origin sings in 1976 accompanied by the Arabic Music Orchestra of Radio Israel, in the Egyptian style.

Cantor Moshe Habousha singing the Hebrew *piyyut* ‘El lakh el yahid’ set to the melody of the Egyptian song “al-Wardi Jamil” (Roses are beautiful) composed by the great composer Zakariya Ahmad to a text by Bayram al-Tunsi in *maqam* Huzam. This *ughniyah* (lit. song) premiered in the 1946 Egyptian musical *Fatima*, starring the Egyptian diva Umm Kulthum. Habousha is accompanied by an ensemble of young Israeli-born musicians.

<http://www.youtube.com/watch?v=q9bIlk5q-0&feature=related>

An old Arabic recording of “al-Wardi Jamil” performed by the composer:

<http://www.youtube.com/watch?v=qUq1qgHWAw0&feature=related>

For *maqam* Huzzan see: <http://www.maqamworld.com/maqamat/sikah.html#huzam>
Um Kulthum’s version: <http://www.youtube.com/watch?v=F-qwkZJM1So>

Feb. 13 (Thurs) Post-Colonialism: The Modern Franco-Arab Song

Reading: Swedenburg, Ted. 2005. Against Hybridity: The Case of Enrico Macias/Gaston Ghrenassia, *Palestine, Israel, and the Politics of Popular Culture*, ed. Rebbecca L. Stein & Ted Swedenburg, Duke University Press, pp. 231-258.

Listening:

<http://www.youtube.com/watch?v=Tgoh9JSwEf4>

Reinette l'Orainsse (1918-1998), the great Jewish singer from Oran in Western Algeria.

http://www.youtube.com/watch?v=SHtO_90gRO0

The legendary Algerian Jewish singer Raymond Leyris, aka Cheikh Raymond.

<http://www.youtube.com/watch?v=XfndAriojx8&feature=related>

The Jewish singer Lili Boniche (Eliyahu Bonichou, 1921-2008), star of the chanson Franco-Arab sings from France a song of longing for his mother town Algiers.

<http://www.youtube.com/watch?v=Dm-aK3rYUOY&feature=related>

Maurice El Medioni, master of Algerian-Andalusian piano crossovers.

<http://www.youtube.com/watch?v=4HeBFtbiqUM>

Enrico Macias and his father.

Feb. 18 (Tues) Jewish and Muslim Musicians in Bukhara

Reading: Theodore Levin, “Music in the City of Bukhara,” in *The Music of Central Asia* (Chapter 26)

Feb. 20 (Thurs) Jewish and Muslim Musicians in Bukhara and Queens, New York

Reading: Theodore Levin, *The Hundred Thousand Fools of God: Musical Travels in Central Asia (and Queens, New York)* [excerpts]

REVIEW/CRITIQUE OF RECORDING DUE

Feb. 25 (Tues) Sufism and Music

Reading and Listening:

Kudsi Erguner, *Journeys of a Sufi Musician* (London: Saqi, 2005), Appendix 1: “The Ney in the Mevlevi Tradition” (125-136) and Appendix 2: “The Ceremony of the Whirling Dervishes (137-140).

Annemarie Schimmel, “The Role of Music in Islamic Mysticism,” in *Sufism, Music, and Society in Turkey and the Middle East* (Swedish Research Institute in Istanbul, 2001), pp. 9-17.

Viewing: Mahmoud Ben Mahmoud, “Les mille et une voix: terres et voix de l’Islam/un voyage musical de Mahmoud ben Mahmoud” [Course reserves]

Feb. 27 (Thurs) Sufism and Music
 Visiting Lecturer, Prof. Kevin Reinhart (Dept. of Religion)

March 4 (Tues) Text and Music in the *Mugham* Tradition of Azerbaijan
Quiz #3 in class

March 6 (Thurs) The Diversity of Central Asian Music
 Presentation by Sirojiddin Juraev (*dutar, tanbur*) and Professor Richard Wolf
 (Harvard University)

March 7: Final Research Papers/Projects due by 2400

Readings for Prof. Seroussi's classes – January 21 to February 13

Basic Text (required)

Seroussi, Edwin. 2010. Music. *Encyclopedia of Jews in the Islamic World*, general editor Norman Stillman. Brill.

General Historical and Social Background (optional)

Biale, David. 2002. *Cultures of the Jews: a new history*. New York: Schocken Books.

Menocal, Maria Rosa. 2002. *The ornament of the world: how Muslims, Jews, and Christians created a culture of tolerance in medieval Spain*. Boston: Little, Brown.

Shenhav, Yehouda A. 2006. *The Arab Jews: a postcolonial reading of nationalism, religion, and ethnicity*. Stanford, CA, Stanford University Press. [DS113.8.S4 S5413 2006](#)

Simon, Reeva S., Michael M. Laskier, and Sara Reguer. 2003. *The Jews of the Middle East and North Africa in modern times*. New York: Columbia University Press.

Stillman, Norman A. (1979) 1991. *The Jews of Arab lands in modern times*. Philadelphia: The Jewish Publication Society. 2 vols.

Udovitch Abraham L. and Lucette Valensi. 1984. *The last Arab Jews: the communities of Jerba, Tunisia*, photographs by Jacques Perez. Cur: Harwood Academic Publishers.

Selection of Overviews of Selected Jewish Musical Cultures and Case Studies (optional)

Brinner, Benjamin. 2009. *Playing across a Divide: Israeli-Palestinian Musical Encounters*. Oxford University Press.

Davis, Ruth F. 1999. *Piyyut* melodies as Mirrors of Social Change in Hara Kebira, Jerba, *From Iberia to Diaspora*, ed. Y. K. Stillman and N. A. Stillman. Leiden, Boston, Köln, 477-495

Eliyahu, Peretz. 1999. *The Music of the Mountain Jews* (Yuval Music Series V). Jerusalem

Kligman, Mark. 2008. *Maqam and Liturgy*. Wayne State University Press.

- Lachmann, Robert. 1940. *Jewish Music and Cantillation in the Island of Djerba*. Jerusalem: Hebrew University. (2a. ed., *Gesänge der Juden auf Insel Djerba*, ed. E. Gerson-Kiwi, Jerusalem: Magnes Press, 1978)
- Levin, Theodore. 1996. *The Hundred Thousand Fools of God: Musical Travels in Central Asia (and Queens, New York)*. Bloomington and Indianapolis: Indiana University Press.
- Shelemay, Kay Kaufman. 1998. *Let Jasmine Rain Down: Song and Remembrance among Syrian Jews*, Chicago and London: Chicago University Press, 1998.
- Shiloah, Amnon. 1993. *The Dimension of Music in Islamic and Jewish Culture*. Aldershot: Variorum Reprints. Berkeley [ML189 .S5 1993](#)
- . 1997. On Muslim and Jewish musicians of the Mediterranean. *Ethnomusicology Online* [United States], vol. 3. <http://www.research.umbc.edu/eol/3/shiloah/index.html>
- . 2007. *Music and its virtues in Islamic and Judaic writings*. Aldershot, England ; Burlington, VT: Ashgate. [ML170 .M835 2007](#)
- Tamari, Salim. 2005. Wasif Jawhariyyeh, Popular Music and Early Modernity in Jerusalem, *Palestine, Israel, and the Politics of Popular Culture*, ed. Rebbecca L. Stein & Ted Swedenburg, Duke University Press, pp. 27-50.

MUSIC 45/AMES 45

Ethnomusicology

Winter 2013

Professor Theodore Levin

Teaching Assistant: Amber Dewey

Office: 62A Hopkins Center (adjacent to Paddock Music Library)

Office Hours: by appointment

Course Description

Ethnomusicology is the study of music, particularly that outside the Western classical tradition, in its social and cultural context. In winter 2013, the course will focus on music in Central Eurasia—the core region of the historical Silk Road—and on musical connections between Central Asia and regions to which it has been historically linked by trade and cultural exchange. Course work includes reading and critical writing as well as listening and viewing assignments.

Course Requirements

- Regular class attendance (see attendance policy below)
- Timely completion of listening and reading assignments.
- Submission of all written work in accordance with the deadlines stated in the syllabus; late submissions may be subject to grading penalties.
- Attendance at the following concerts: (tickets for “New Sounds from the Arab Lands on Feb. 26 will be block-booked through the Hopkins Center; when picking up your ticket, please identify yourself as a class member of Music 45)

Alash: Music of Tuva (Wed, Feb 13, 7:00 pm, Sarner Underground)

New Sounds from the Arab Lands (Tues. Feb. 26, 7:00 PM, Spaulding)

Dünya: Music of Turkey (Tues, March 5, 7:00 pm, Sarner Underground)

Strongly recommended:

Brooklyn Rider (Fri, Jan. 18, 8:00 PM, Spaulding)

Course Materials

Reading Assignments

Most reading assignments will be from a new textbook, *Music of Central Asia: an Introduction*, available exclusively on Course Reserves. You are welcome to download and print your own copy of the textbook (at your own expense). You are asked to purchase one book: *Where Rivers and Mountains Sing: Sound, Music, and Nomadism in Tuva and Beyond*, by Theodore Levin with Valentina Süzükei. Copies of the book will be available for purchase in the Music Department office for \$10.00, or you may acquire your own copy (Amazon sells the paperback for \$24.95).

Listening/Viewing Assignments

Listening and viewing assignments are available on Course Reserves under the track title indicated in the syllabus. A hard copy of the three DVDs with all viewing and listening assignments for *Music of Central Asia* is available from the reserve desk in Paddock Music Library.

Grading

Course grades will be calculated on the basis of the assignments and percentages listed below. Criteria for grading are those detailed in the ORC under “Scholarship Ratings”:

Dartmouth.smartcatalogiq.com/2012/orc/Regulations/Undergraduate-Study/Requirements-for-the-Degree-of-Bachelor-of-Arts/Scholarship-Ratings

Two concert reviews @ 15%

One paper (Tradition-Based Contemporary Music) @15%

Midterm exam: 20%

Research Project @30%

Attendance 5%

Grading of papers and exams is numerical. Numerical totals will be converted to letter grades at the end of the term according to the following scheme:

95-100: A	83-86: B	73-76: C	0-59: E
90-94: A-	80-82: B-	70-72: C-	
87-89: B+	77-79: C+	60-69: D	

Attendance Policy

The Music 45 attendance policy follows from the general attendance policy of Dartmouth College detailed in the ORC:

“Regular class attendance is expected of all students. Though academic schedules may sometimes conflict with College-sponsored or College-recognized extracurricular events, there are no excused absences for participants in such activities. Students who participate in athletics, debates, concerts, or other activities should check their calendars to see that these events do not conflict with their academic schedules. Should such conflicts occur or be anticipated, each student is responsible for discussing the matter with his or her instructor at the beginning of the appropriate term. Instructors may be accommodating if approached well in advance of the critical date. Such accommodations can be made only when the conflict occurs because of a scheduled College-sponsored or College-recognized event. No participant should expect to be excused in order to attend a team meeting or orientation session, practice session, meal, or other such activity.”

The only excused absences from class are in the event of illness or a family emergency (if you are absent for one of these reasons, please ask your dean or a health service professional to submit a note to the Music 45 TA, Amber Dewey, confirming the reason for your absence). Attendance will be taken at random times throughout the term. Unexcused absence from class will affect the attendance component of your course grade.

Laptop Computers in Class

Please refrain from using laptops or other digital devices during class meetings.

Students with Disabilities

Students who may require special arrangements for completing assignments on account of a documented disability are invited to discuss their needs with the course instructor.

Distributive and World Culture Requirement

This course satisfied the ART Distributive Requirement and the NW (Non-Western Cultures) World Culture Requirement. Music 4/AMES 30 cannot be used to satisfy other distributive or world culture requirements.

Learning Goals for the Course

- Develop a broad familiarity with the cultural geography of Central Eurasia
- Learn about the forms, structures, and aesthetic criteria that shape different musical “languages”
- Learn how different societies conceptualize sound and music
- Develop a more sophisticated and precise vocabulary in which to speak about music
- Improve skills in critical writing
- Challenge yourself to step outside your own cultural conditioning to hear sound and music through the ears of listeners from other cultures.

Ten principal questions and themes that run through the course:

- 1) Why is music powerful? What are the sources of its alleged powers?
- 2) How does music represents and reflect broader cultural practices and beliefs?
- 3) How does music serve as a metaphor for social, religious, and political ideas?
- 4) What is musical creativity? What do musicians create music *from*?
- 5) Who is a musician? What kind of training or preparation do musicians undergo?
- 6) What is “tradition” in music? Can “traditional music also be contemporary, and if so, how?
- 7) How do musicians appropriate traditional forms to create new hybrid works?
- 8) How does music abet the construction and articulation of collective identities and cultural boundaries?
- 9) What are the effects of cultural globalization on local musical languages and styles?
- 10) To what extent are responses to music “hardwired”? Do musical universals exist?

Course Syllabus

Jan 8 Introduction: Studying the Music of Others: Sound and Meaning
Tues

Jan 10 An Overview of Central Asia
Thurs Reading:

- *Music of Central Asia: An Introduction* (henceforth: *MCA*), Forward and Preface (pp. v-ix)
- *MCA*, chapter 1: “Music in Central Asia: An Overview” (3-16)
- *MCA*, chapter 2: “An Introduction to Musical Instruments” (17-24)

Jan 15 Central Asia and “World Music”: Tradition, Appropriation, Fusion, and Hybridity
Tues Reading:

- *MCA*, chapter 30: “Revitalizing Musical Traditions: The Aga Khan Music Initiative” (383-402)
- *MCA*, chapter 31: “Cultural Renewal in Kyrgyzstan: Neo-Traditionalism and the New Era in Kyrgyz Music” (403-412)

Jan 17 Contemporary Classical Music as “World Music”
Thurs Guest artists: Brooklyn Rider

Videos of Brooklyn Rider (on YouTube)
“Silent City,” with Kayhan Kalhor (*kamancha*): <http://www.youtube.com/watch?v=8WzIxBeJ78U>

(24:00)

Paper #1: Tradition-Based Contemporary Music
Due: Tuesday, Jan. 22 by 2400 via email to Amber Dewey

Jan 18 (Friday): Brooklyn Rider at the Hop: Spaulding Auditorium, 8:00 PM

Jan 22	The World of Sedentary Dwellers
Tues	<u>Reading:</u> <ul style="list-style-type: none">• <i>MCA</i>, chapter 23: “Religious Music and Chant in the Culture of Sedentary-Dwellers” (284-303)• Seyyed Hossein Nasr, “Islam and Music: The Legal and the Spiritual Dimensions” in Lawrence E. Sullivan, ed., <i>Enchanting Powers: Music in the World’s Religions</i> (Harvard Univ. Press/Harvard Center for the Study of World Religions, 1997) (219-236)• <i>MCA</i>, chapter 24: “Sufism and the Ceremony of <i>Zikr</i> in Ghulja” (304-310)
Jan 24	Music and Culture in Badakhshan
Thurs	<u>Reading:</u> <ul style="list-style-type: none">• <i>MCA</i>, chapter 27: “Music and Culture in Badakhshan” (350-356)• <i>MCA</i>, chapter 28: “The <i>Maddoh</i> Tradition of Badakhshan” (357-369)• <i>MCA</i>, chapter 29: “<i>Falak</i>: Spiritual Songs of the Mountain Tajiks (370-382)
Jan 29	Music in the City of Bukhara
Tues	<u>Reading:</u> Theodore Levin, <i>The Hundred Thousand Fools of God</i> , chapter 2: “Bukhara” <u>Listening/Viewing:</u> <i>MCA</i> , chapter 26 [these tracks are also discussed in <i>The 100K Fools of God</i>]
Jan 31	Classical Music of Central Asia: Maqom
Thurs	<u>Reading:</u> <i>MCA</i> , chapter 19: “ <i>Maqom</i> Traditions of the Tajiks and Uzbeks”
Feb 5	Music in Nomadic Traditions: Oral Epic
Tues	<u>Reading:</u> <ul style="list-style-type: none">• <i>MCA</i>, chapter 3: “Who Are the Nomads of Central Asia?” (27-28)• <i>MCA</i>, chapter 4: “Introduction to Central Asian Epic Traditions” (29-35)• <i>MCA</i>, chapter 5: “The Kyrgyz Epic <i>Manas</i>” (36-59)• <i>MCA</i>, chapter 11: “Oral Epic in Kazakhstan: <i>Ker-Ogly</i> (Son of the Grave) and the Dynasty of the Great <i>Zhyraus</i> (149-157)• <i>MCA</i>, chapter 12: “Two Women’s Voices in Kazakh Music” (158-164)
Wed X-Hour: Midterm Exam	
Feb 7	Music in Nomadic Traditions: Instrumental Music
Thurs	<u>Reading:</u> <ul style="list-style-type: none">• <i>MCA</i>, chapter 13: “Narrative Instrumental Music: Kazakh <i>küü</i> and Kyrgyz <i>küüü</i> (165-187)• <i>MCA</i>, chapter 14: “The Kazakh <i>Qobyz</i>: Between Tradition and Modernity” (188-200)• <i>MCA</i>, chapter 7: “Kyrgyz Jaw Harps” (85-89)
Feb 12	Cultural Revivalism in Siberia: The Case of the Sakha Epic Tradition <i>Olonko</i>
Tues	Guests: Vasili Vasilevich Illarionov, Sergei Efimovich Vasiliev, Eduard Alekseev, Robin Harris <u>Reading:</u> Robin Harris, “Sitting ‘Under the Mouth’: Decline and Revitalization in the Sakha Epic Tradition <i>Olonko</i> ,” Ph.D. dissertation, University of Georgia Athens, 2012 (available on Course Reserves)

Chapter 1: (1-30) Prospectus (skim)

Chapter 2: (31-56) “Olonkho: A Multi-Generic Epic Tradition”

Chapter 3: (57-104) “Olonkho Before and During the Soviet Union” (skim)

Chapter 4: (105-145) “Olonkho After the Soviet Union” (skim, but read carefully pp. 108-116, on inscription of *olонхо* in the UNESCO Masterpiece of the Oral and Intangible Heritage of Humanity convention. For those interested in endangered languages and language revitalization, read carefully pp.129-145

Chapter 5: (146-172), “The Role of UNESCO in Olonkho Revitalization”

Chapter 6: (173-197), “Continuity and Change in Revitalization” (read if you’re particularly interested in this; it’s a bit technical; otherwise, skim).

Chapter 7: (198-219), “Sitting ‘Under the Mouth’ in Changing Contexts”

Chapter 8: (220-230), “Reflections and Recommendations for Paths into the Future (skim)

Feb 13: Tuvan group Alash at Sarner Underground, 7:00 pm

Wed. Concert review due by 15 February at 2400 via email to Amber Dewey

Feb 14 Music of Tuva, Mongolia, and the Altai Region of South Siberia
Thurs Visiting artists: Alash

Reading: Theodore Levin with Valentina Süzükei, *Where Rivers and Mountains Sing: Sound, Music, and Nomadism in Tuva and Beyond*, Chapters 1-3; Chapter 4: pp. 73-99 (top);

Listening: Listen to and view audio and video tracks on CD-DVD in the book as they come up in your reading.

Feb 19 Music of Tuva, Mongolia, and the Altai Region of South Siberia (continued)
Tues

Feb 21 Tradition-based Contemporary Music in the Middle East
Thurs Visiting artists: Kinan Azmeh (Syria/NYC), Basel Rajoub (Syria), Jasser Haj Youssef (Tunisia)
Khaled Yassine (Lebanon):

Reading: “Living Traditions: Discussions on Traditions and Venues in Egypt.” On website “Afropop Worldwide,” posted March 20, 2012

<http://www.afropop.org/wp/2016/living-traditions-discussions-on-traditions-and-venues-in-egypt/>

Following are links to music discussed in the article:

1. Mohammed Mounir - Fi 'Eshq El Banat.mp3 (you can download the song from Amazon)

2. Sayed Rekaby - Nanaa El Genina.mp3 (you can download the song from Amazon)

3. Excerpts Zar Ritual, 4 minute youtube <http://www.youtube.com/watch?v=057A8oi7iQ8>

4. Yasin Al-Tuhami, Sufi singer, speaks a little, 2 minute YouTube
<http://www.youtube.com/watch?v=7bjxDHidr4s>

5. Nuba Nour, music and good discussion, 7 minutes

<http://www.youtube.com/watch?v=FbNmHrdkbIU>

6. Rango: Bride of Zar - Sawakin.mp3 (you can download the song from Amazon)

7. Bedouin Jerry Can Band performing at WOMADelaide 2009 YouTube

<http://www.youtube.com/watch?v=ZB8H17iBwHI>

8. El Tanbura - Hindi Zahra - Sawah project in Egypt YouTube

<http://www.youtube.com/watch?v=WLFUABGcTQI-->

Feb 26 Tradition-based Contemporary Music in the Middle East

Tues Visiting artists: Same as above

Feb 26: New Sounds from the Arab Lands, Spaulding Auditorium, 7:00 pm

Concert Review due by Thurs, Feb 28 at 2400 via email to Amber Dewey

Feb 28 TBA

Thurs

March 5 Music in Turkey

Tues Visiting Musicians: Ensemble Dünya

Reading: Küdsi Ergüner, *Journeys of a Sufi Musician* (London: Saqi, 2005), Appendix 1: “The Ney in the Mevlevi Tradition” (125-136) and Appendix 2: “The Ceremony of the Whirling Dervishes (137-140).

March 5: Dünya, Sarner Underground: 7:00 pm

Tues

March 7 Persian Classical Music

Thurs Visiting musician: Jean During

Reading: Jean During, TBA

Research Projects due on March 8 by 2400 via email to Amber Dewey

Music 023: *Timbre and Form* 13S: 2

(PAGE 1/5)

An exploration of instrumentation and principles of musical form in Western music. Through weekly analysis and scoring exercises, students learn to read scores, understand musical structure, and write for combinations of instruments with attention to timbre, range, performance techniques, and instrumental idioms. Assignments include three arrangements, for small, intermediate, and large ensemble, and several exercises comprising formal analysis of musical works-- the aim of which is to show how composers shape melody, harmony and timbre to create large-scale musical structures.

*Prereq.: Music 20 and one of Music 21 or Music 22, or permission of the instructor. Lab. X-Hour: Duff.
Dist: ART*

Learning Outcomes: At the end of this course you will be obtain:

1. a general mastery of multi-instrumental notation practices.
2. the ability to arrange, orchestrate, and transcribe music for an arbitrary number of instruments.
3. a conceptual understanding of musical form and how to de-construct variants of typical forms found in art and popular music.

Timbre Indicative Texts (in Paddock)

- * Adler, S. *The Study of Orchestration*, 3rd Ed., W. W. Norton & Company, 2002 [Required]
Blatter, A. *Instrumentation and orchestration*, 2nd Ed., Schirmer Books, 1997
Del Mar, N. *Anatomy of the Orchestra*, University of California Press, 1982
Mancini, H. *Sounds and scores; a practical guide to professional orchestration*, Northridge Music, 1973 Russo, W. *Jazz composition and orchestration*, University of Chicago Press, 1968
Forsyth, C. *Orchestration*, 2nd Ed., Macmillan and co., 1967
Wagner, J. *Orchestration; a practical handbook*, McGraw-Hill, 1959
Piston, W. *Orchestration*, W. W. Norton & Company, 1955
Rimsky-Korsakov, N. *Osnovy orkestrovki*. (1922), English, Maximilian Steinberg (Ed.), "Principles of orchestration", Dover, 1964
Berlioz, H. *Grand traité d'instrumentation et d'orchestration modernes*. (1844?), English, Hugh Macdonald (Ed.), Cambridge University Press, 2002

Form Indicative Texts (in Paddock)

- Rosen, C. *The Classical Style, Haydn, Beethoven, Mozart*, 2nd Ed., Faber and Faber, 2005 [Recommended]
Rosen, C. *Sonata Forms*, revised edition, W. W. Norton & Company, 1988
Warburton, A. *Score Reading Form and History*, 4th Ed., Cambridge University Press, 2001
Caplin, W. *Classical form : a theory of formal functions for the instrumental music of Haydn, Mozart, and Beethoven*, Oxford University Press, 1998
Cole, W. *The form of music*, 2nd Ed., Associated Board of the Royal Schools of Music, 1997
Spencer, P. *A practical approach to the study of form in music*, Prentice-Hall, 1988
Green, D. *Form in tonal music : an introduction to analysis*, Rinehart and Winston, 1979
Holst, I. *An ABC of music : a short practical guide to the basic essentials of rudiments, harmony, and form*, Oxford University Press, 1969
Doty, W. *The analysis of form in music*, F. S. Crofts, 1947 Wilm, G. *The appreciation of music; ten talks on musical form*, The Macmillan company, 1928

Assessment

Musicianship Lab	25%
Participation in class, weekly reading/listening discussion, weekly exercises:	15%
Assignment 1 [mixed-chamber Arrangement]	20%
Assignment 2 [Wind/Brass Arrangement]	20%
Assignment 3 [Large Ensemble Arrangement]	20%

Music 023: *Timbre and Form* 13S: 2

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Attendance

As mentioned above, 15% of your grade will comprise attendance and participation. **Please note:** more than *three* absences from class or *one* absence from a design critique day, (see below,) will result in a zero! Since this class involves performance practice, it is vitally important that you are present and engaged with the tasks and materials.

Laptop Policy

There will be both appropriate and inappropriate times when you should be using your laptop. Certain sections of lectures and discussions may require all or some laptops to be closed, i.e. not in use.

Statement on Physically and Learning Disabled Students

Students with disabilities enrolled in this course who may need disability-related classroom accommodations are encouraged to make an appointment to see me before the second week of the term. All discussions will remain confidential, although the Student Accessibility Services office may be consulted to discuss appropriate implementation of an accommodation requested.

Student Religious Observances

Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.

Office Hours

Office hours are one hour prior to each class unless otherwise noted, according to student's schedules. I strongly recommend setting an appointment on Google calendar, (link on Blackboard and in email,) in advance, because I may or may not be in my office otherwise. This method guarantees that we will see each other. My office is on the first floor of Hallgarten Hall. Hallgarten is between New Hampshire and Topliff dorms. Please ring the doorbell when as it remains locked at all times.

Honor Principle

It is generally assumed that you adhere to Dartmouth College's *Academic Honor* policy outlined in the ORC. This means that you must acknowledge sources---in any format---whether it be audio samples, written text, etc. Furthermore, given the collaborative nature of an ensemble, you may be asked at the end of the course to provide a statement of contribution to the final collaborative project, which may impact your final grade. Failure to accurately report your sources and contributions may result in serious academic action by the Associate Dean of Students.

Music 023: *Timbre and Form* 13S: 2

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week 1.	Exercises/Listening	Readings/Assignments
<ul style="list-style-type: none"> • Timbre: Instrumentation and Orchestration. • <i>Timbre: String instruments, positions, fingering, multiple stops and divisi</i> • <i>Clefs: bass, alto and tenor and string instruments</i> • <i>Timbre: String bowing techniques</i> 	Monteverdi <i>Dido and Aeneas</i> Mussorgsky <i>Pictures at an Exhibition</i> (Piano/Orch.) Clef exercises, transcription for cello, bowing Berlioz, <i>Symphonie Fantastique</i> , movement V	Adler Chapter 1: <i>The Orchestra Yesterday and Today</i> Adler Chapter 2: <i>Bowed String Instruments</i> Zaslaw: <i>Birth of the Orchestra</i> Preface. Adler Chapter 2: <i>Bowed String Instruments</i> (optional: Berlioz: <i>Traite, strings</i>)
week 2.		
<ul style="list-style-type: none"> • Form: Ternary: Repeated A followed by B and A' the effects of rhythmic and intervallic displacement; contrapuntal elaboration of motivic kernels; harmonic hijinks; creating a distinct timbral profile • String harmonics: natural and artificial • Timbre Lab: technique and registration: arranging for strings, alternate bow and pizzicato techniques. • Timbre: foreground, middle-ground, background roles in string quartet texture. Articulation of structure by instrumentation and registration. Form: elaborations of motifs within a single movement and over the course of a larger canvas; the role of the Neapolitan 	Schumann, <i>Melody</i> , op. 68, no. 1 Ravel, <i>Alborada del gracioso</i> Stravinsky, <i>Igor Greeting</i> Adler, <i>Worksheet 3, harmonics</i> Beethoven, <i>Quartet in C# minor, op. 131</i> , mvt. 7 Beethoven, <i>String Quartet in F minor</i> Berg, <i>Lyrische Suite</i> Beethoven, <i>String Quartet Op. 133: Große Fugue</i>	Warburton: Introduction to score reading (handout) Adler Chapter 3: <i>Individual String Instruments</i> ASSIGNMENT 1: mixed-ensemble, variations on a theme Adler Chapter 4: <i>Scoring for Strings</i>
week 3.		
<ul style="list-style-type: none"> • Form: Rondo compound time and its impact on organizing time; Haydn's "messing with our minds" and how expectations are created and defined. • Form: 5-part rondo; A section is a continuous binary theme; B & C sections modulate to vi and IV, while the final A is more extensively treated • Form: Sonata Early entrance of solo piano; scored for 2 hrns, 2 ob, and string; foreshadows Beethoven's 4th and 5th concerti'; Mozart wrote two cadenzas for this mvt. • Form: Rondo ABA'CA"B'A)": a foil to the Mozart above: a work generated by one idea repeated again and again; use of non-harmonic tones; unusual sequential organization (incl. dovetailing sections) 	Haydn, <i>String Quartet in E flat major, op. 33, no. 2</i> , mvt. 4 ("Joke") Beethoven, <i>Piano Sonata, Op. 79, No. 3</i> Mozart, <i>Piano Concerto, KV. 271, 1</i> Schumann, <i>Quintet in E flat major for Piano and Strings, op. 44, mvt. 2</i>	Rosen: <i>Sonata Forms</i> Rosen: <i>Sonata Forms</i> Warburton: <i>Score Reading and Form</i> Assignment 1 DUE

Music 023: *Timbre and Form* 13S: 2

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week 4.	Exercises/Listening	Readings/Assignments
<ul style="list-style-type: none"> • Timbre: WOODWINDS woodwind and string writing • scoring for woodwind instruments, ranges, transpositions, voicings • Lab: Individual woodwind instruments: Flute (piccolo, alto, bass), oboe (cor Anglais, bass), clarinet (basset horn), French Horn, Bassoon, Saxophones • Scoring for woodwinds combined with strings. 	Mozart, Piano Concerto, KV. 271, 1 scored for 2 hrns, 2 ob, and strings; Stravinsky, <i>The Rite of Spring</i> (mm. 40–71) Ligeti, Six Bagatelles, No. 1 Mozart, Piano Concerto, KV. 271, 1 scored for 2 hrns, 2 ob, and strings; Debussy, Prelude à L'après midi d'une faune	Listen and Score exercise: woodwind choir Transcription exercise Voicing woodwinds, wind quintet arrangement (passage) Listen and Score exercise: woodwinds and strings
week 5.		
<ul style="list-style-type: none"> • Orchestration: BRASS • Natural Horns and Trumpets • Individual brass instruments, harmonic series, ranges, techniques, mutes, etc. • Scoring for Brass combined with other instruments 	Copeland, <i>fanfare to the common man</i> Mussorgsky/Ravel, <i>Pictures at an Exhibition</i> Schubert, <i>Nachtgeesang im Walde</i> . Ives, Charles Circus Band Holst, the planets (Mars) Debussy, La Mer Berlioz, Symphony Fantastique Beethoven, Symphony No. 5 (4th movement)	Adler Chapter 9: Brass Instruments Adler Chapter 10: Individual Brass Instruments Listen and Score: Brass choir transcription Adler Chapter 11: Scoring for Brass with other instruments ASSIGNMENT 2: Wind or Brass quintet arrangement (passage)
week 6.		
<ul style="list-style-type: none"> • Orchestration: Percussion • Orchestration: Tuned Percussion Form: extensions to Sonata and Ternary forms • Lab: individual percussion instruments, ranges, techniques • Scoring for percussion, part writing, doubling, tuned percussion 	Varese, Ionisations Berlioz, Symphony Fantastique Bartok, <i>music for strings percussion and celeste</i> Messiaen, La Transfiguration de Notre Seigneur Jésus-Christ part I	Adler: Chapter 12 Percussion arrangement Adler: Chapter 13: tuned percussion

(PAGE 5/5)

week 7.	Exercises/Listening	Readings/Assignments
<ul style="list-style-type: none"> • Timbre: Symphony Orchestra Form: large-scale organization Rhythmic displacement Orchestration: "Voice" and orchestra • Timbre: Organ Registration (electronic music)?? • <i>Sibelius Lab: for score writing and part generation.</i> • Timbre: scoring for combinations of orchestral sections 	<p>Haydn Symphony No. 104</p> <p>Berg, Violin Concerto</p> <p>Bach, Johann Sebastian St. Anne fugue Baroque Saint-Saens: Symphony No. 3</p> <p>Ravel: Young Person's guide to the orchestra.</p>	<p>Adler Chapter 15: scoring for orchestra</p> <p><i>Adler Chapter 16: orchestra as accompanist</i></p> <p>Scoring for full orchestra</p> <p>FINAL PROJECT ASSIGNMENT: Arranging for large ensemble (10+ instruments)</p>
week 8.		
<ul style="list-style-type: none"> • An introduction to "Timbre as Form" • Structure of timbre and representation of nature. • Sibelius Lab: scoring for ensembles • Ensembles: compendium of jazz techniques, from the highly improvisational to the tightly orchestrated, from the tightly structured to the loosely organized 	<p>Messiaen: Turangalila-Symphonie</p> <p>Grisey: <i>Partiels</i></p> <p>Vivier <i>Lonely Child</i></p>	
week 9.		
<ul style="list-style-type: none"> • Ensembles: discussion of what made certain song from the 1900s both popular.. • Intersections of Theatre and Cinema. • Extended techniques in ensemble writing. • Sibelius Lab: scoring for 20th/21st C. music 	<p>Gershwin: <i>American in Paris</i></p> <p>Ellington: Duke Ellington Orchestra</p> <p>Korngold, Hermann, and Williams: Scoring for Film</p> <p>Druckman <i>Aureole</i></p>	
week 10.		
STUDENT PERFORMANCES OF FINAL PROJECT ARRANGEMENTS		
STUDENT PERFORMANCES OF FINAL PROJECT ARRANGEMENTS		

Music 23 Timbre and Form

Spring, 2014

Professor Kui Dong

MWF 10:00-11:05 x-period: Th 12:00-12:50

Office Hour: by appointment

The Book

Samuel Adler "The Study of Orchestration" (recommended)

The course

An exploration of instrumentation and principles of musical form in Western music. Through weekly analysis and scoring exercises, students learn to read scores, understand musical structure, and write for combinations of instruments with attention to timbre, range, performance techniques, and orchestral idioms. Assignments include arrangements, for small and large ensemble, and formal analyses of several musical works whose aim is to show how composers shape melody, harmony and timbre to create large-scale musical structures.

Assignments

Two small and a medium projects and a large final project will be completed in this term. No late projects will be accepted. The score must be prepared and printed neatly, either by hand or by computer score generating software.

***Required Concert Attendance: Arditti Quartet (March 27) Spaulding Auditorium Concert review: 2-page or 500 words**

***Required Musicianship lab by Department. See attached syllabus from Prof. Robert Duff Xhour Thursday**

Evaluation:

15% Musicianship lab

20% class participation and discussion, musical preparation, score preparation and concert attendance

10% Project I due date: April 7 2-3 minute String quartet

10% Project II due date: April 18 2-3 minute SATB chorus

17% Project III due date: April 25 2-3 minute quintet for Flute, Clarinet, Piano, Violin and Cello

28% Final project due date: May 21 5-minute chamber orchestra

Grades are mainly based on the quality of assignments as well as efforts and participations in performing in class and reading session, as well as discussions on each other's project. I recommend that the student do not miss the class due to the large amount of information that is given and the nature of the course.

Statement on Physically and Learning Disabled Students

Students with disabilities who will be taking this course and may need disability-related classroom accommodations are encouraged to make an appointment to see me ASAP. Meanwhile, stop by the Academic Skills Center in 6 College Hall to register for support services

On reserve:

Text book/ Workbook/ CD

Samuel Adler "The Study of Orchestration"

Bela Bartok, String quartet no.4 and 6,

Wolfgang Mozart, Symphony in G minor, K550,

Britten Benjamin, Young person's guide to the orchestra

Igor Stravinsky, Rite of Spring

Ottorino Respighi, Symphonic poems: Pini de Roma, Fontine de Roma

Ligeti, No. 2 string quartet

Shostakovich, Symphony No.7

Debussy, Prelude to An Afternoon Faun

Tentative Schedules

Monday	Wednesday	Thursday	Friday
3/24 <ul style="list-style-type: none"> • Course introduction • History of String Quartet • Individual Strings • Violin • Viola 	3/26 Arditti Quartet Visits	3/27	3/28 <ul style="list-style-type: none"> • Cello • Bass • Score study Hayden <p>Project I: Arrange for string quartet Due 4/7</p>
3/31 <ul style="list-style-type: none"> • Score study Beethoven Bartok No.4 	4/2 <ul style="list-style-type: none"> • Writing for voices • Soprano • Alto • Tenor • Bass 	4/3	4/4 <ul style="list-style-type: none"> • Hands on-Writing for a SATB in class <p>Project II: Arrange for SATB Due 4/18 in class</p>
4/7 <ul style="list-style-type: none"> • In class performance of Assignment I 	4/9 <ul style="list-style-type: none"> • History of woodwinds • Clarinet • Flute • Oboe 	4/10	4/11 <ul style="list-style-type: none"> • Horn • Bassoon <p>Project III arranging for mixed ensemble Due 4/25</p>

4/14 <ul style="list-style-type: none">Score Study Mixed ensemble	4/16 <ul style="list-style-type: none">Score Study Mixed ensemble	4/17	4/18 <ul style="list-style-type: none">In class performance of Project II
4/21 <ul style="list-style-type: none">Individual Brass instrumentsTrumpet and Trombone•	4/23 <ul style="list-style-type: none">Individual Brass instrumentsHorn and Tuba	4/24	4/25 <ul style="list-style-type: none">Score study Final Project Due 5/21
4/28 Project III Reading	4/30 <ul style="list-style-type: none">Percussion/Pluck instrumental writing Nathan Demo	5/1	5/2 <ul style="list-style-type: none">Percussion Music
5/5 <ul style="list-style-type: none">History of Orchestration	5/7 <ul style="list-style-type: none">Orchestration-Score study IMozart and Beethoven	5/8	5/10 <ul style="list-style-type: none">Orchestration-Score study IITchaikovskyRichard Strauss
5/12 <ul style="list-style-type: none">Orchestration-Score study IIIDebussy	5/14 <ul style="list-style-type: none">Orchestration-Score study IIIRavel and Stravinsky	5/15	5/16 Hands on Orchestration
5/19 <ul style="list-style-type: none">Individual meeting (10 min each)	5/21 <ul style="list-style-type: none">Individual meeting (10 min each)	5/22	5/23 <ul style="list-style-type: none">Tentative Reading Session

5/26

**Discussion
Conclusion**

September 29, 2014

Dartmouth College Summer 2014

Professor: Melinda O'Neal

Teaching Assistant: tba

Class 1:45-2:50pm MWF in Faulkner Recital Hall; X-hour Th 1:00-1:50pm, Faulkner

Office: Room 47, Music Department, Hopkins Center

Phone: 603.646.2743 office

Office Hours: drop-in and by appointment

Music 52 Conducting

This course is designed to provide a philosophical basis and practical introduction to the art and discipline of conducting music. Approaches to score preparation (analysis of melodic, harmonic and formal components; study of transposing instruments and clefs), knowledge of historical styles and performance practices, baton technique and rehearsal procedures will be studied and applied. Conducting instrumental and vocal music will be incorporated into in-class daily assignments. A vocal midterm performance project will be rehearsed and presented outside of class with an *ad hoc* ensemble. The course will culminate with each student conducting orchestral excerpts played by two professional pianists (four-hand reductions) followed by conducting those same selections with a professional/student orchestra.

Components (with required resources)

- musicianship exercises for rhythm and melody (Hindemith, on reserve)
- score reading/singing at the piano including reading clefs and instrument transpositions (Melcher and Warch, Green texts, on reserve)
- score analysis, historical perspective and performance practice considerations (Demaree)
- music terminology, including tempi, character terms, articulations, etc. in French, German and Italian (Demaree and Green)
- rehearsal techniques and procedures for vocal and instrumental music (Demaree and Green)
- baton technique (Demaree and Green)
- observation (Tanglewood, Opera North)

Process

- daily class participation: conducting, keyboard playing and singing of exercises and music. Written assignments will include analysis, texts with translations as relevant, and chart analyses.
- weekly individual appointments with instructor for score reading assignments (Melcher and Warch) and musicianship exercises (Hindemith).
- conduct three times during five choral ensemble rehearsals (schedule tbd) for mid-term vocal project.
- two sessions with four-hands piano, one session with professional/student orchestra.
- mid-term and final projects accompanied by written outline rehearsal plans, brief report on rehearsals, chart analyses and accompanying narrative (details below).
- evaluation of colleague conductors' midterm projects; final self-evaluation
- observation of Tanglewood Festival Orchestra (Sheffield, MA) on Saturday August 2, 10:30am-1:00pm dress rehearsal. Depart 6:30am and return by 6:00pm or earlier.

REQUIREMENTS

I: Classes, Individual Appointments, Video

- in-class conducting assignments of exercises and musical excerpts (distributed in class). Readings for class will be assigned tba. Obtain a large-ringed, loose-leaf notebook to assemble distributed music (you will conduct from these scores) and class notes. All assignments are made in class and reiterated on Canvas.

September 29, 2014

- You are responsible for making sure you understand each assignment.
- Everyone plays and/or sings for everyone else.
- You are responsible for being prepared when you conduct.
- You are responsible for making sure you have adequately prepared players to play each time you conduct.
- weekly individual 15-minute sessions with instructor for score reading at the keyboard and Hindemith musicianship assignments. A grade is assigned each week.
- video recordings of each session for each conductor will be posted on Canvas. Instructor-student viewings will be scheduled at midterm and following the final orchestra session.

II: Mid-term Choral Project (schedule tbd)

An *ad hoc* vocal ensemble will be recruited by conductors; all conductors also sing. Each conductor will have three rehearsal sessions between July 9- July 23. Written work turned in July 24 will include: 1) a brief historical perspective on the composer and work; 2) a chart analysis of the music including text and translation; 3) prose narrative describing significant elements of the music – an “illumination” of the chart analysis. Before each conducting session, a detailed rehearsal plans in outline form will be given to the instructor..

III: Final Orchestral Project (special session Saturday, August 16)

The final project will include: 1) individual lesson on score reading and conducting the assigned overture or symphony excerpt; 2) submission of written chart analysis of the music; 3) two sessions of conducting the excerpt with four-hands professional pianists; 4) conducting the excerpt with full instrumentation of professional / student players; 5) a written self evaluation of progress throughout the course.

MARK YOUR CALENDAR

- Confirm approval of midterm project choral selection by Thursday, July 3.
- Music 52 vocal ensemble rehearsals July 9-23, times tbd within 4:00-10:00pm Monday-Thursday in Lower Buck or Hartman; written materials due July 24th.
- Observe a rehearsal of Opera North’s production of Verdi’s *La Traviata* at Lebanon Opera House, date and transportation tba.
- Saturday, August 2 travel by van to Tanglewood Festival (MA) to observe 10:30am-1:00pm dress rehearsal of Boston Symphony Orchestra. Departure 6:30am from front of the Hop; return by 6:00pm. Haydn Symphony No. 6 “Le Matin,” Mozart Violin Concerto No. 4 in D, KV218, Beethoven Symphony No. 2. Conductor tba; Augustin Hadelich, violin.
- Monday, August 11 and Wednesday, August 13, 1:45-3:15, each student conducts two professional pianists in four-hand reductions of assigned overture or symphonic excerpt.
- Thursday, August 14 submit charts (overall and detailed in one) on final project music.
- Saturday, August 16 at 2:00-5:00pm in Hartman conduct an orchestra of professional and student players (15-18 minutes per conductor)
- Monday, August 25 or before, submit a written self-evaluation (1-2 pages max) of strengths and weaknesses, progress throughout the course, reflections on the art of conducting.

Student Assessment

Daily Class Participation	15%
Journal Entries in Canvas	5%
Midterm Project Chart+Paper	15%
Midterm Project Rehearsals (3 of 5)	15%
Score Reading (6)	15%
Final Project Chart	10%
Final Project Rehearsals (3)	20%
Self Evaluation	5%

REQUIRED (*texts on course reserve shelf in Paddock*)

- Demaree, Robert W. and Don V. Moses. The Complete Conductor. New York: Prentice Hall, 1995.
- Mollard baton (14') purchased by direct charge to student accounts, \$25.
- Melcher and Warch. Music for Score Reading. New York: Prentice-Hall, 1971. (Do not purchase; students will xerox individual assignments from reserve in Paddock Music Library.)
- Hindemith, Paul. Elementary Training for Musicians, 2nd edition. New York: Schott, 1949. (Do not purchase; students will xerox individual assignments from reserve in Paddock Music Library.)

RESOURCES

Consideration of harmonic, melodic, structural analysis and historical considerations are necessary for preparation of daily conducting, midterm and final performance project papers. Additional resources on these topics may be located by each individual. Consult the instructor for help identifying sources pertaining to specific composers and compositions; do not rely on internet sources alone.

* *on course reserve shelf in Paddock*

General

New Grove Dictionary of Music and Musicians, 2nd edition, 2001:
http://www.oxfordmusiconline.com/subscriber/book/omo_gmo

Topical

- Adey, Christopher. Orchestral Performance: a Guide for Conductors and Players. Boston: Faber and Faber, 1998.
- *Berlioz, Hector, and Hugh Macdonald. Berlioz's orchestration treatise: a translation and commentary. Cambridge: Cambridge University Press, 2002.
- Boulez, Pierre, and Jean Vermeil. Conversations with Boulez: thoughts on conducting. Portland, Or: Amadeus Press, 1996.
- *Bowen, José Antonio, ed. The Cambridge Companion to Conducting. New York: Cambridge University Press, 2003.
- *Brown, Howard Mayer and Stanley Sadie. Performance Practices after 1600. New York: Norton, 1989.
- Colson, John F. Conducting and Rehearsing the Instrumental Music Ensemble: Scenarios, Priorities, Strategies, Essentials, and Repertoire. Lanham, Md: Scarecrow Press, 2012.
- Conlon, Joan Catoni. Wisdom, Wit and Will: Woman Choral Conductors on their Art. GIA Publications, 2008.
- Decker/Herford. Choral Conducting; A Symposium, 2nd edition. Englewood Cliffs New Jersey: Prentice-Hall, 1986.
- Del Mar, Norman. Conducting Beethoven. Oxford: Clarendon Press, 1992.
- Dickreiter, Michael. Score Reading: A Key to the Music Experience. Portland, OR: Amadeus Press, 1997. (English translation by Reinhard G. Pauly.)
- *Emmons, Shirlee and Constance Chase. Prescriptions for Choral Excellence: Tone, Text, Dynamic Leadership. New York: Oxford University Press, 2006.
- *Galkin, Elliott W. A History of Orchestral Conducting. New York: Broude Brothers, 1969.
- Green, Elizabeth A. H. The Dynamic Orchestra: Principles of Orchestral Performance for Instrumentalists, Conductors, and Audiences. Englewood Cliffs, N.J.: Prentice-Hall, 1987.
- *Green, Elizabeth. The Modern Conductor, 5th edition. New York: Prentice-Hall, 1992.

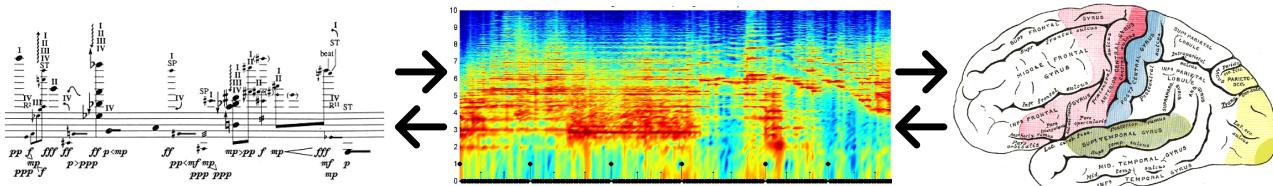
September 29, 2014

- Gritten, Anthony, and Elaine King. New Perspectives on Music and Gesture. Farnham: Ashgate Pub, 2011.
- Holst, Imogen. Conducting a Choir: A Guide for Amateurs. London: Oxford University Press, 1973.
- Jacobson, Bernard. Conductors on Conducting. Frenchtown, NJ: Columbia Publishing Co., 1979. "Introduction", p. 11-26.
- Kendall, Alan. The Tender Tyrant: Nadia Boulanger. Wilton, CT: Lyceum Books, 1976.
- *Koury, Daniel J. Orchestral Performance Practices of the Nineteenth Century. Rochester: University of Rochester Press, 1992.
- Lawson, Colin, ed. The Cambridge Companion to the Orchestra. New York: Cambridge University Press, 2003.
- Lawson, Colin and Robin Stowell, ed. The Cambridge History of Musical Performance. New York: Cambridge University Press, 2012.
- *Moses, Don V and Robert W. Demaree. Face to Face with Orchestra and Chorus. Bloomington: Indiana University Press, 2004.
- Meier, Gustav. The Score, The Orchestra, and the Conductor. New York, NY: Oxford University Press, 2009.
- Morris, R. O. and Howard Ferguson. Preparatory Exercises in Score Reading. London: Oxford University Press, 1931.
- Robinson, Ray and Allen Winold. The Choral Experience: Literature, Materials, and Methods. New York: Harper's College Press, 1976.
- Schuller, Gunther. The Compleat Conductor. New York: Oxford University Press, 1997.
- Shrock, Dennis. Choral Repertoire. New York, NY: Oxford University Press, 2009.
- Slatkin, Leonard. Conducting Business: Unveiling the Mystery Behind the Maestro. Milwaukee, WI: Amadeus Press, 2012.
- *Spitzer, John and Neal Zaslaw. The Birth of the Orchestra: History of an Institution, 1650-1815. New York: Oxford University Press, 2004.
- Summer, Robert J. Choral Masterworks from Bach to Britten. Lanham, MD: Scarecrow Press, 2007.
- *Webb, Guy W. Up Front. Becoming the Complete Conductor. Boston: ECS Publishing, 1993. Article: "Coming to Terms with Performance Practices" by MO'N.
- Weisberg, Arthur. Performing Twentieth-Century Music: A Handbook for Conductors and Instrumentalists. New Haven: Yale University Press, 1993.

DVD

- Films for the Humanities (Firm). Great Conductors. [S.l.]: Films for the Humanities & Sciences, 1998.

Music 102: Music, Information, Neuroscience



Prof. Michael Casey, Dartmouth College, 12F: Tuesdays 2:30-5:30, Seminar Room, Hallgarten Hall.

Course Description

This course covers theory and practice of music audio information systems with an emphasis on creative and emerging applications. Topics include information theory, audio feature extraction methods, metric spaces, similarity methods, mathematical and computational models of music, probability and statistics of music feature spaces, machine learning and decision support systems, links between surface-levels and deep structure in music, comparative analysis of music collections, audio and multimedia search engines, creative systems, scalability to large audio collections, and modeling of human music cognition using EEG and fMRI data.

Assessment

Criteria	Allocation
Weekly Assignments (Analyses / Creative)	25%
Reading/preparedness and participation in group discussions	25%
Mid-term project presentation	10%
Final project presentation and writeup (~4-page conference paper: e.g. ISMIR, NIME, SMC, SMPC)	40%

Final grade: <50% = Fail, 50%-59% = LP, 60%-89% = P,
90%-100% = HP

Syllabus

Week	Date	Title	Topics	Resources
Week 1	09-11-12	Information	Features, Vector/Matrix, Spectrum, Critical Bands, Cepstrum, Timbre/Noise	Slides: Slides 1 Readings: Reading 1 Analysis: Lab 1
Week 2	09-18-12	Similarity	Distance matrix, Identity, Dynamics, Structure, Alignment, Corpus, Creative MIR I	Slides: Slides 2 Readings: Analysis Lab: Lab 2
Week 3	09-25-12	Machine Learning	Regression, SVD, k-NN / Naive Bayes / SVM, MIR Applications	Slides: Slides 3 Readings: Reading (Onset, Beat) Analysis / Creativity Lab: Lab 3
Week 4a	10-02-12	Pulse	Onsets, Beats, Tempo, Synchrony, Creative MIR II, Intro to Projects	Slides: Week 4a Readings: Reading (PLCA) Analysis Lab: Lab 4 (DUE OCT 16th)
Week 4b	10-04-12	Pitch	Chroma, Harmonicity, Dissonance, F0 Melody/Bass, Tonal Dynamics, SMS, Feature-Based Synthesis	Slides: Week 4b Readings: Analysis Lab:
Week 5	10-09-12	Machine Hearing I	Independent and latent components: NMF, PLCA, SI-PLCA, Separated Features, Source Separation	Slides: Week 5 Readings: Analysis Lab:
Week 6	10-16-12	Machine Hearing II	Auditory Scene Analysis, Multi F0, Transcription, Spatial Cues	Slides: Week 6 Readings: Analysis / Creativity Lab:

Week 7	10-23-12	Neuroscience & MIR 1 Prediction and Decoding	Mid-Term Student Presentations. fMRI, MVPA, fMRI + MIR, Neural Decoding of Music	Readings: Analysis Lab:
Week 8	10-30-12	Cognitive-MIR	Cognition of Affect, Emotion, Information Dynamics, Mood, Intent	Readings: Analysis Lab:
Week 9	11-06-12	Neuroscience & MIR 2 Anticipation	EEG, ERPs, Novelty, Musical Applications	Readings: Analysis / Creativity Lab:
Week 10	11-13-12	Neuroscience & MIR 3 Reconstruction	Audio synthesis from fMRI + MIR	Readings: Analysis / Creativity Lab:
Week 11	11-20-12	Student Project Presentations	Final Projects: 15 minute presentation, 5 mins questions	*

Technical Resources

This course will require use of Matlab or Python to complete assignments. No previous experience with these platforms required. Tutorials will be provided.

- [Matlab V7+ \(Available from Dartmouth\)](#)
- [MIR Toolbox \(Matlab\)](#)
- [Netlab ML Toolbox \(Matlab\)](#)
- [Python / Pylab \(Free\) *Recommended](#)
- [Bregman MIR Toolbox \(Python\) *Recommended](#)
- [PyMVPA ML Toolbox \(Python\) *Recommended](#)
- [PyML Toolbox \(Python\)](#)
- [Supercollider3, SC-MIR Toolbox](#)

Music 103 - Sound Analysis, Synthesis, Perception, and Aesthetics
Prof. Michael Casey - Dartmouth College

Learning outcomes

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At the end of this course students will be able to:

- * critically evaluate historical and contemporary sound research
- * critically evaluate audio and music perception literature
- * critically evaluate use of sound materials in musical compositions
- * apply sound manipulation and synthesis techniques to research/composition
- * synthesize new speculative audio processing techniques in Matlab/C/Python

ASSESSMENT

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1.	Weekly exercises in sound analysis/synthesis	30%
2.	Weekly discussions on reading/listening assignments	15%
3.	A mid-term paper/presentation to the class	15%
4.	An end-of-term project and presentation	40%

== 1 == Wednesday 09/21

Introduction to Signal Processing

Vector representation of signals operations on vectors
Elementary signals: definitions, construction $d[n]$, $u[n]$, $\text{imptrain}[n]$
Implementation in common digital music and programming environments
frequency representation of elementary signals
periodic, quasi-periodic, and inharmonic tones
sampling theorem, sample rate, nyquist frequency, multirate systems
Sinusoids, sums of sinusoids
Vector representation of signals
phasor, amplitude, radian frequency, phase
Applications of simple signals
Beating, difference tones
Additive synthesis
FM synthesis
Waveshaping synthesis
Impulses, pulse trains, canonical signals
Complex exponential representation of signals
Alternate basis functions: wavelets and local support
A Universe of basis functions: sound atoms
Noise, band-limited noise, intro to filters: LP, HP, BP
White noise
Colored noise
Gaussian noise
Perlin noise
Control:
Envelopes
Modulators
Phasors
Lookup tables and interpolation

Excercise: Manipulating and synthesizing signals using basic operations, sinusoids, frequencies, amplitudes, decibel scales

Listening: early computer music, early analogue synthesis, additive synthesis examples, FM synthesis examples

Varese-Edgard-and-Le-Corbusier_Poeme-Electronique_1958

Category:

Xenakis: "Analogique A + B" (1958 1959), cut up sine waves
Music Varese-Edgard Le Corbusier Poeme-Electronique 1958: Oscillators
John Chowning: Stria: FM
Risset: Mutations: FM and Waveshaping

== 2 == Wednesday 09/28

Hearing Science I

=====

Helmholtz's classical view
Application: Bell/Edison early telephony
Dynamic signals / spectral envelopes
Risset and Mathews - dynamic spectral envelopes
Mel / Bark / Constant-Q frequency scales
Decibel representation of amplitude
Fletcher-Munson equal loudness curves
Limits of hearing: JND, thresholds of hearing / pain

Critical bands, critical band masking, non-simultaneous masking
Frequency masking
Temporal masking and the precedence effect
Forward and Backward masking
Psychological effects: linear-dimension rescaling, size, distance confusion

Reading: chapters from:
Helmholtz: On the Sensations of Tone as a psychophysical basis for music theory
H. Fastl and E. Zwicker, Psychoacoustics: facts and models. Springer-Verlag 2007
B. Moore, Introduction to the Psychology of Hearing, 5th Edition

Listening: auditory demonstrations

Excercise: construct a psychoacoustic demos in Max/MSP (shepherd tones, critical band masking, threshold of hearing, ...)

Spectrum, Fourier Transform, Short-time Fourier Transform

Heterodyne analysis
Filterbanks as multi-dimensional systems
Sinusoidal filterbanks
Classic vocoder
Gauss & Cooley & Tukey & IBM
The Fourier Transform: Discrete Fourier Series->Discrete Fourier Transform->Fast Fourier Transform
Short-Time Fourier Transform
Windowing, FFT size, hop size
Phase vocoder and ISTFT re-synthesis
Problem of phase reconstruction / synthesis
Deconvolution of source/filter components to pitch shift
FFT-1 synthesis algorithm
Speculative spectral algorithms

Magnitude-only Inverse Fourier Transform resynthesis (ISTFTM)

Convolution using the FFT
Block convolution as a time-varying filterbank

Critical sampling and polyphase filterbanks

Wavelet filterbanks: pros/cons howto

Time-frequency distributions: spectral and temporal marginals

Implementation in common digital music and programming environments

Excercise: Sound design using filterbanks, modified resynthesis and time-compression/expansion

Aural exercises: transients and the phase vocoder, identifying vocoders / parameters in music

Listening: phase vocoder works, classic vocoder works, granular / spectralism

Exercise: block convolution / phase vocoder / phase vocoder / spectral transformations

==== 3 === 10/10

Hearing II: timbre perception and modeling

Plomp - Perception of vowels - F1/F2 space
John Gray - Multidimensional Scaling of Musical Timbre
De Chevigne - Multi-F0 estimation
McKinney - Spectral Roughness, testing Helmholtz' beating hypothesis
Plomp and Levelt, consonance, dissonance and spectral roughness
Krumhansl - relations between timbre / pitch
Perception of speech: missing phonemes, mcgurk, sinusoidal speech
Perception of Noise / environmental sounds
Cariani - Neural Coding of pitch / timbre
Patel - speech / music perception
Timbre Modeling and control:
Forward models, Inverse models, Kalman filters
Regression, Genetic algorithms
David Wessel's Timbre as a Musical Control Space

Sinusoidal analysis, spectral modeling synthesis (SMS)

Deterministic and non-deterministic signals
Common distributions and their spectral properties
Sums of sinusoids and noise signals
noise suppression and removal
sinusoidal modeling: MQ analysis
spectral modeling synthesis: sinusoids plus noise
noise modeling
noise bandwidth and noise shaping
plosives, sibilants and fricatives in speech
noise in pitched and non-pitched timbres

Cepstrum and Quefrency Alalysis

The Cepstrum, Quefrency, Probability, and Stochastic Signals
The complex and real cepstrum
Timbral uses of the Cepstrum
Quefrency Analysis, Cepstrum Lifting and Saphe cracking
Analysis of timbre using the cepstrum
Comparing cepstrum and LPC as source-filter models
Homomorphic deconvolution
Echo cancellation
Mel-Frequency Cepstral Coefficients
Timbral similarity

Implementation in common digital music and programming environments
Excercise: Sound-design using noise bands, bandwidth and time-varying bands
Reading: William Sertis: Timbre, Tone, Pitch and Scale

Composers' use of timbre in late 20th century

Iannis Xenakis
Pierre Boulez
Jean-Claude Risset
Philippe de Manoury
Gerard Grisey
James Tenney
Gyorgy Ligeti
Helmut Lachenmann
Louis Andriessen
Giacinto Scelsi

==== 4 === Wednesday 10/19

Hearing III: auditory scene analysis, sound textures

Auditory scene analysis and auditory streaming
Matrix decomposition methods
PCA, SVD
ICA, NMF, PLCA
Machine learning decomposition methods
The E-M algorithm and its variants, EM for PLCA
Probability and statistics - Bayes' theorem, distribution theory
Information theory, higher-order statistics, optimization
Convulsive mixtures
Shift-invariant PLCA

Excercise: using LDS and PLCA

Implementation in common digital music and programming environments
Excercise: sound-design using texture analysis, sound unmixing and
re-synthesis

Reading:

Auditory Scene Analysis - Albert Bregman, Steven Pinker, Steve McAdams
Shihab Shamma: Auditory neuroscience
Ellis/Brown/McAdams/Cooke/Smaragdis/Casey - Computational Auditory Scene Analysis
Auditory scene analysis demonstrations

==== 5 === Monday-Friday 10/24-28

GROUP TRIP

I S M I R 2 0 1 1 - Miami, FL

==== 6 === Wednesday 11/2

Linear Systems, Convolution, Filters

Systems, Linearity and Time-Invariant properties
black-box representation of systems
signal->system->signal
Matrix representation of LTI systems
Convolution operator
FIR Systems: systems of delays
Fundamental Properties of LTI systems
IIR Systems: systems of delays with feedback
Cascaded systems: I am sitting in a recursive system
Z-transform and filter design
Filter Implementations
Linear Constant-Coefficient Difference Equations
Form I and Form II digital filter lattices (CSound's filter2 unit generator)

Source-filter models
interpolation methods
Band-limited resampling

Applications:
wavetable synthesis and band-limited interpolation
filters
subtractive synthesis
linear predictive coding (LPC)

Implementation in common digital music and programming environments
Excuse: virtual analogue synthesis, filtering, distortion, instrument modeling and spatial audio
Aural exercises: filters, phase distortions, acoustic properties (linear / non-linear), room acoustics

Virtual acoustics: environment, room acoustics and binaural audio

Basics of room acoustics
Simulation of room acoustics
Ray-tracing model of room acoustics
Manfred Schroeder: allpass filter model of room acoustics
Jean-Marc Jot's models
Perceptual models: subjective parameterization
Binaural audio: head-related transfer functions
Transaural audio: cross-talk cancellation
Exercise: in room acoustics / 3D audio
Karplus strong algorithm
Instrument acoustics
Digital waveguide models: Julius Smith, Perry Cook, Charles Sullivan
Waveguide models: piano, guitar, clarinet, voice (similar to LPC)
The physical model paradox: acoustic tube + reed + no performer

Introduction to real-time analysis / synthesis in C (Unix/Max/PD/VST)

tables, buffers, circular buffers
complex number representation in C/Java
indexing, interpolating, end-point protection
filters: Type-I, Type-II lattice implementation
fftw usage, fft implementation (butterflies, bit-reverse indexing)
block convolution algorithms
control pathways: OSC, MIDI
frameworks:
 Standalone UNIX
 Max/MSP
 PD
 VST

==== 7 === 11/09

Sound Texture Modeling

Dynamical state and stochastic models
Textons - acousticons
Texture vs Noise, Mixture vs Texture
Texture analysis / synthesis
 Wavelets and grains
Linear Dynamical Systems
 Characterization of dynamical systems: differential entropy and embedding theory
 Hidden Markov models, Kalman Filters, Switching state LDS, Markov Random Fields
Control of dynamical systems (for texture synthesis)

Microsound, granularity and wavelets
Gabor vs Fourier
Granular synthesis: Rhodes, Truax, Xenakis, glitch
Curtis Rhodes - Microsound
Barry Truax - Acoustic Communication

==== 8 === 11/16

Hearing IV: everyday/musical listening, ecological acoustics

Ecological acoustics
Everyday listening
The Schaefferian modes of listening and the timbral solfège
Aesthetics and poetics sound manipulation / synthesis
The sound object - Pierre Scaheffer
 Four modes of listening / reduced listening

Timbral sol-fege
Arguments against reduced listening

Spectromorphology - Denis Smalley
Identity and structure - (detectable differences, contexts, structures)
Smalley - spectromorphology
- refining / redefining timbre
Audiovision - Aesthetics of sound and vision

Reading:

Warren and Vebrugge - perception of breaking and bouncing events
J. J. Gibson, Ecological Approach to Perception
W. Gaver - Everyday listening (what in the world do we hear)
Schaeffer - Traites / solfège
Michel Chion - Audiovision
Denis Smalley - Spectromorphology

==== 9 === 11/23

THANKSGIVING - NO CLASS

==== 10 ===== 11/30

Student project presentations (15 mins + 5 mins questions)

Music 105: Interaction in Musical Systems arr. Fall 2013

(PAGE 1/2)

This course examines theories and practices of form, structure, composition, performance and interaction, and deals with their realization in systems for research and artistic purposes. Ideas covered in this class might include: computer-aided composition, non-deterministic algorithms, interaction design, perceptual modeling, bio-musical systems, and machine-learning models. Implementations might include: interactive environments and installations, real-time sound/music generation software, novel musical instruments, and adaptive systems.

Instructor: Topel

GR: S. Topel

Class Location: Hallgarten Hall (Seminar Room)

Learning Outcomes: At the end of this course you will be able to:

1. Describe current interdisciplinary and interactive sound-based practices.
2. Experimentation/Research with Adaptive Time-Based Systems.
3. Develop a personal art-practice incorporating technology
5. Create documentation in a choice of two professional forums.

Assessment

1. Readings	15%
2. Listening	15%
3. Presentations	15%
4. Final Project (in Prix Ars Electronica Documentation or NIME formats)	55%

Presentations

Most weeks we will have opportunities for individuals from the class to present specific topics. The general form of the talks is open, but each presentation should satisfy the following requirements:
1) Did the presenter thoroughly research the topic? 2) Was the material presented clearly and with good examples? 3) Were the citations appropriate and consistent?

Music 105: Interaction in Musical Systems arr. Fall 2013

(PAGE 2/2)

Readings

The main subject areas for our readings is interactivity, music systems, sound art, and soundscape. While this list is by no means exhaustive, it provides good entry points into the subjects. The criterion for selection was a combination of impact (number of citations,) and historical precedent, (were the authors the first to write about an idea). Additional readings will come from presentation bibliographies, and ad hoc from class discussion.

Barrass, S., & Kramer, G. (1999). Using sonification. *Multimedia systems*, 7(1), 23-31.

Butler, T. (2006). A walk of art: the potential of the sound walk as practice in cultural geography. *Social & Cultural Geography*, 7(6), 889-908.

Gaye, L., Mazé, R., & Holmquist, L. E. (2003, May). Sonic city: the urban environment as a musical interface. In *Proceedings of the 2003 conference on New interfaces for musical expression* (pp. 109-115). National University of Singapore.

Koetsier, T. (2001). On the prehistory of programmable machines: musical automata, looms, calculators. *Mechanism and Machine theory*, 36(5), 589-603.

LaBelle, B. (2006). *Background noise: perspectives on sound art*. Continuum International Publishing Group.

Lewis, G. E. (1999). Interacting with latter-day musical automata. *Contemporary Music Review*, 18(3), 99-112.

Miranda, E. R., & Brouse, A. (2005). Interfacing the brain directly with musical systems: on developing systems for making music with brain signals. *Leonardo*, 38(4), 331-336.

Pinch, T., & Bijsterveld, K. (2004). Sound studies: New technologies and music. *Social Studies of Science*, 34(5), 635-648.

Sterne, J. (Ed.). (2012). *Sound Studies reader*. Routledge.
Chion Essay (Chapter 5)

History of Music in Central Europe

Music FSP in Vienna (Music 74)

Spring 2011

Mondays and Thursdays, 10:00-noon

IES Center

1., Johannengasse 7, Vienna

Prof. TBA

Course description

This course takes advantage of the unparalleled access to the city of Vienna and the many sites here and nearby where many of the composers and performers we will study were born, worked and died. Reading and listening assignments will be augmented by day trips and overnight excursions to the various places listed in the weekly digest below. Local guest lecturers who are experts on various aspects of central European musical and intellectual history will join us throughout the course. Assignments will be tailored to the particular interests and strengths of each student. *Dist: ART; WCult: W.*

Texts and materials

The required textbooks are:

- J. Peter Burkholder et al., *A History of Western Music, 8th Edition*
J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music, Volume 2: Classic to Twentieth Century*

The required listening for the course will be placed on reserve, along with scores and recordings for the listening. There may also be additional readings that will be assigned by the guest lecturers. The listening list and readings will be available to students through the course website on Blackboard either as downloadable documents or as links to JSTOR.

Grades for this course

There will be two written essays for this course. Each essay should be about 2,500-3,000 words in length and is due on the day listed below. Your essays must include a bibliography of all the works you have consulted and a list of works listened to and/or looked at as part of your work. These essays will constitute 80% of your grade (40% each).

Regular attendance is expected for all class sessions and constitutes 10% of your grade. Day trips and excursions are considered class sessions, and students are expected to participate in them at the time they are scheduled. You are allowed one unexcused absence. Every unexcused absence thereafter will result in the subtraction of 20% from your overall attendance portion of your grade. Participation in class discussions constitutes an additional 10% of your grade. You may ask me at any time how you are doing in terms of classroom participation and how you may improve this aspect of your overall performance.

History of Music in Central Europe

Music FSP in Vienna (Music 74)

Week 1: Why Vienna?

We provide an overview of the history of Austria in general and Vienna in particular, with a focus on indigenous forms of music in the region. The week includes a day trip to the Melk abbey, in order to better understand the importance of Catholicism in Austrian life.

READING: Burkholder, 399-413; 469-82; 498-502

Grove Music Online (GMO) articles: “Vienna” and “Melk”

LISTENING: Biber, *Missa salisburgensis*

Gluck, *Orfeo ed Euridice*

Week 2: Haydn and Mozart

We focus on the two central figures of the Viennese school of composition in the late eighteenth century, not forgetting to discuss their musical progenitors and contemporaries. The week includes an overnight excursion to Salzburg, Mozart’s birthplace.

READING: Burkholder, 506-65

Julia Moore, “Mozart in the Market-Place,” *Journal of the Royal Musical Association*, 114/1 (1989): 18-42 (JSTOR)

GMO article: “Salzburg”

LISTENING: Haydn: Symphony no. 48 in F-sharp minor (“Farewell”); Symphony no. 92 in G major (“Oxford”)

Mozart: Symphony no. 25 in G minor, KV 183; Symphony no. 41 in C major, KV 441 (“Jupiter”)

Week 3: The Era of Beethoven

We focus on music in Central Europe during Beethoven’s lifetime, taking into account the political upheaval in Europe that was addressed in the Congress of Vienna (1815). The week includes a day trip to Bratislava, the birthplace of Johann Nepomuk Hummel (1778-1837), one of Beethoven’s great contemporaries.

READING: Burkholder, 566-94

John A. Rice, “The Musical Bee: References to Mozart and Cherubini in Hummel’s ‘New Year’ Concerto,” *Music & Letters* 77/3 (August 1996): 401-424 (JSTOR)

GMO article: “Bratislava”

LISTENING: Beethoven: Symphony no. 3 in E flat major, op. 55 (“Eroica”); *Fidelio* (Act 2); Sonata no. 8 in C minor, op. 13 (“Pathétique”)

Hummel: Sonata in E flat major, op. 13; Concerto in E flat major for Trumpet and Orchestra,

Week 4: Schubert and the Romantic Temperament

We focus on the impact of the *Lied* on the musical life of Vienna and consider the rise of other European capitals, especially Paris, at this juncture of musical history.

- READING: Burkholder, 595-660
Maynard Solomon, "Schubert and Beethoven," *19th-Century Music* 3/2 (November 1979): 114-125 (JSTOR)
Susan Youens, "Retracing a Winter Journey: Reflections on Schubert's 'Winterreise,'" *19th-Century Music*, 9/2 (Autumn 1985): 128-135 (JSTOR)
- LISTENING: Schubert: "Erlkönig," "Gretchen am Spinnrade," *Winterreise*; Symphony no. 9

Week 5: The Growth of Nationalism in the Habsburg Empire

We focus on the development of indigenous musical traditions in the nations immediately adjacent to Austria. This week includes an overnight excursion to Prague to explore the music of Bohemia (Fibich, Smetana, Dvorak) in the nineteenth century.

- READING: Burkholder, 685-9; 720-3; 756-8; 799
Michael Beckerman, "In Search of Czechness in Music," *19th-Century Music* 10/1 (Summer 1986): 61-73 (JSTOR)
GMO articles: "Bohemia" and "Prague"
- LISTENING: Fibich: *The Tempest*
Smetana: Overture to *The Bartered Bride*
Dvorak: Trio, op. 90 ("Dumky")
selected Slavonic Dances
Janacek: Sinfonietta

Week 6: Johannes Brahms and Anton Bruckner

After Beethoven, Johannes Brahms was one of the most famous German transplants to Vienna. We review his career and its juxtaposition to the Wagnerian Anton Bruckner. This week includes a day trip to Steyr, where both Schubert and Bruckner were active, and to the St. Florian Priory, where Bruckner's sarcophagus is located under the organ loft.

- READING: Burkholder, 724-49
Arnold Schoenberg, "Brahms the Progressive," in *Style and Idea: Selected Writing of Arnold Schoenberg* (Berkeley: University of California Press: 1975), 398-441 (on website)
Bryan Gilliam, "The Two Versions of Bruckner's Eighth Symphony," *19th-Century Music* 16/1 (Summer 1992): 59-69 (JSTOR)
GMO article: "St. Florian"
- LISTENING: Brahms, *Ein deutsches Requiem*; Symphony no. 4
Bruckner, Mass in F minor; Te Deum; Symphony no. 8

Week 7: Viennese Operetta and Fin de siècle Vienna

We focus on the various artistic, literary, cultural and musical trends that made Vienna the epicenter for the seismic changes the new century initiated, with a special focus on the music of Johann Strauss II and Gustav Mahler.

READING: Burkholder, 770-8; 785-90

Morten Solvik, excerpt from “Culture and the Creative Imagination: The Genesis of Gustav Mahler’s Third Symphony,” (Ph.D. diss.) (on website)

LISTENING: Johann Strauss II, *Der Fledermaus*

Mahler, Symphony no. 3

Richard Strauss, *Salome*

Week 8: The Second Viennese School

We focus on the musical developments inaugurated by Arnold Schoenberg and his disciples Alban Berg and Anton von Webern. We will pay a visit to the Arnold Schönberg Center in Vienna.

READING: Burkholder, 816-29

Joseph Auner, “The Second Viennese School as a Historical Concept,” *Schoenberg, Berg and Webern: A Companion to the Second Viennese School*, ed. B.R. Simms (Westport, CT, 1999), 1–36 (on website)

LISTENING: Berg, *Wozzeck*

Webern, Six Bagatelles for String Quartet, op. 9; Symphony, op. 21

Schoenberg, *Pierrot lunaire*, op. 21; Suite, op. 25; Variations for Orchestra, op. 31

Week 9: The Impact of World War II

Using the reception of the music of Hungarian composer Béla Bartók as a point of departure, we focus on the impact of the post-war division of Europe on musical life in the region. This week includes an overnight excursion to Budapest.

READING: Burkholder, 839-46; 906-9; 930-56

GMO article: “Budapest”

LISTENING: Bartók, Music for Strings, Percussion and Celesta

Kodály, *Psalmus hungaricus*

Week 10: Vienna Today

Using the Haus der Musik in Vienna as a point of departure, we focus on the music scene in Vienna in the twenty-first century and discuss its attempt to balance its past with its future.

READING/LISTENING TBA (dependent on concert opportunities in Vienna)

Essay guidelines

Topical guidelines

The choice of topic is wide open, but you should choose something narrow enough so that you can complete your essay by the due dates given.

You will meet with me to discuss possible essay topics. You are encouraged to begin a preliminary exploration of possible essay topics prior to this meeting.

Deadline information

A proposal describing your paper is due at the end of class on the Thursday of Week 3 (Essay 1)/Week 8 (Essay 2). It must include: 1) a 150-word abstract that summarizes your thesis as you currently understand it; and 2) a bibliography of no fewer than seven sources.

The essay is due at the end of class on the Thursday of Week 5 (Essay 1)/Week 10 (Essay 2).

Technical guidelines

Footnotes and bibliography: You must use footnotes throughout your essay and provide a bibliography that appears on a separate sheet of paper at the end of your essay. The footnotes and the bibliography must conform to the MLA citation style. (N.B.: In MLA citation style, notes differ from bibliographies in the ordering of words, punctuation, and indentation. See *The Chicago Manual for Style*, available through the *Sources* website, for more information.)

Internet sources: There is no limit to the number of Internet sources you may cite, provided that these sources are also available in hard copy (e.g., Internet versions of online books or articles from newspapers, journals, encyclopedias, etc.). You may use no more than four (4) sources that are available only on the Internet. At least eight (8) sources must be non-Internet sources.

Layout: Left and right margins should be 1.25"; top and bottom margins should be 1". Your essay must be double-spaced, with text on only one side of each sheet of paper. Place page numbers in the upper-right-hand corner of each page of the main text (including bibliography).

Music 70 Director's Seminar

Spring, 2013

Professor Kui Dong

Tuesday 10am-12pm

Thursday 2pm-4pm

Office Hour: by appointment

The course

The FSP Director's seminar, which consists of group discussion on internationalism in music composition and issues such as the principles of performance practice, composition/creative process, aesthetics, history and theory in the context of globalization. Today's music world is full of fascinating and compelling repertoires in Western classical and contemporary music and non-classical music genres. The significant changes have been the incorporation of non-Western music traditions into cosmopolitan musical languages, the emergence of varied "cross-over" genres, and the growing visibility of multi-art disciplines as a consequence of globalization and the widespread dissemination of digital technology. In this course, representative works of Western and non-Western classical music as well as theatrical and folk music traditions of China will be discussed. Visits to contemporary art galleries and museums will be programmed as paring events to concerts of contemporary music.

Assignments:

Weekly assignments of preview and review of the concerts, operas and events and a final project of composition or performance recital will be completed in this term in conjunction with the Music 87. No late projects will be accepted. The score must be prepared and printed neatly, either by hand or by computer score generating software.

Attendance to all events is mandatory

Evaluation:

20% Weekly assignments

50% class participation and discussion, musical preparation, score preparation and concert event attendance

30% Final project recital due date: May 28, 2013

Statement on Physically and Learning Disabled Students

Students with disabilities who will be taking this course and may need disability-related classroom accommodations are encouraged to make an appointment to see me ASAP. Meanwhile, stop by the Academic Skills Center in 6 College Hall to register for support service

FSP Event list: BeijingFSP Event.xlsx (attached)

Dartmouth College, Music Department
Foreign Study Program, London
March 24 -- May 28, 2014

Music 70: Perspectives in Music performance
Prof. Sally Pinkas

Syllabus

Description

This course will focus on the experiential study of music performance through intensive concert attendance of 35-40 events throughout the term. Students will be exposed to a wide range of performances, featuring classical, jazz and contemporary music, opera, musical theater, world music, as well as theater and art when relevant. The class will examine works selected from the repertoire, and explore issues relating to performance preparation and perception through individual presentations and class discussion. In addition, the group will have access to UK professionals in related areas such as film music, music publishing and the recording industry through visitors' lectures and attendance in rehearsals and workshops. A hands-on component of the course will be a chamber music class during X-hours, which will focus on collaborative chamber music projects among group members. The repertoire performed in the chamber music x-hours will be presented in the penultimate FSP Concert at the end of the term.

Class Expectation and Assignments

1. Written work: concert reviews, one entry per concert

Each review will consist of succinct commentary on programming, repertoire, quality of performance, program notes, and other pertinent topics. Reviews will be collected mid-term (due Thursday April 17) and at term end (due Monday May 26).

2. Oral presentation on repertoire heard, ca 30 min. long

Presentations should include background material on the composer, the genre, the work in the context of the composer overall output, and the work itself-- structure, challenges etc. Please include as many musical examples (written and heard) as feasible. See attached list of topics for presentation: please sign up for a topic and indicate your desired presentation date. Please try to present close to the time of our hearing the work.

3. Chamber Music Collaboration, for presentation in Chamber Music Concert May 20

Choose a work (or works) of 5-20 min. duration involving two or more players, in collaboration with your FSP colleagues. Rehearsals should begin immediately, and at least one X-hour coaching should be scheduled with the assigned coordinator (Jordana Composto). X-hours will be added as needed.

4. Either a second oral presentation, or a second chamber work to be performed

NOTE: In addition to the above, your participation in discussion, timely attendance, responsible group citizenship, and initiative will all be taken into consideration in determining the final grade.

WEEK 1, March 24-30
[Spotify Listening list, Week I \(compiled R. Herbst\)](#)

1. Monday March 24

Guest talk:

[From Dartmouth to a professional violist's life in London](#)

Carmen Flores '99, principal violist, Royal Ballet Sinfonia

[Carmen Flores Bio](#)

Topics

- A musician's professional life in London
- Musical organizations in London, nature, stature, history
- London Musical Organizations (list)
- Performance venues in London, the macro-economics of the music business
- London Concert Venues (list)
- Baroque performance practice
- Preliminary repertoire discussion:
 - C.P.E. Bach, J. S. Bach, Telemann
 - Shostakovich 5th Symphony
 - Sibelius and Salonen

REPERTOIRE

I.

JS Bach--Orchestral Suite No. 1 in C BWV1066

CPE Bach--String Symphony in B minor Wq. 182/5

Telemann--Concerto in E for flute, oboe d'amore and viola d'amore TWV53:E1

JS Bach--Brandenburg Concerto No. 5 in D BWV1050

[Freiburg Baroque Orchestra](#)

[Glenn Gould with Baker and Chumsky](#)

[Telemann--Suite in Bb from Tafelmusik](#)

II.

Sibelius Pohjola's Daughter

Esa-Pekka Salonen Violin Concerto (UK premiere)

[Salonen interview on concerto](#)

[Orchestra App, Philharmonia Orchestra with Salonen, including Violin Concerto](#)

Shostakovich Symphony No 5 in D minor

[PBS video, M. T. Thomas, Shostakovich 5th](#)

2. Thursday March 27

NOTE earlier start time, 12noon to accommodate travel to David ward's home. Estimated return to London 8:00pm

Topics

- Concert discussion: Baroque program, Shostakovich/Sibelius/Salonen
- Barbican and South Bank (performing venues)
- Solo concerto: Baroque, Salonen, Mendelssohn, Liszt
- Music Criticism, journalism in a digital world
- Mahler 9th (Emily, forthcoming)

[LPO, Mahler 9th/Mendelssohn playbill](#)

--Strauss-- Die Frau Ohne Schatten

[Issues in current production-- ROH](#)

[Fantasy on Die Frau Ohne Schatten, Faletta](#)

[NYTimes article on London production](#)

[Vocal score, Act I PDF](#)

[Libretto Act I](#)

[Libretto Acts II, III, Die Frau](#)

[Symphonic Fantasy, Die Frau Ohne Schatten, Strauss](#)

[ROH-- Extensive background info](#)

[Strauss-- Die Frau Ohne Schatten, Score](#)

[Strauss-- YouTube complete \(Spanish subtitles\)](#)

[Strauss-- Synopsis](#)

--Scriabin, Gergiev and politics (Prajeet, forthcoming)

--English Tea and David Ward

[David Ward](#)

REPERTOIRE

III.

Felix Mendelssohn: Piano Concerto No.1 in G minor, Op.25

Gustav Mahler: Symphony No.9

IV.

Strauss: Die Frau Ohne Schatten

V.

Scriabin Symphony No 1

Liszt Piano Concerto No 2

Scriabin Symphony No 4, The Poem of Ecstasy

Extra events: Tea and Music at David and Elizabeth Ward's home in Chorleywood. Bring instruments and music!

WEEK 2, March 31-April 6
[Spotify playlist \(R. Herbst\)](#)

1. Monday March 31

Presentations:

1. Shostakovich 5th Symphony (heard 3/26)-- Autumn Chuang
2. Tchaikovsky, Sleeping Beauty (4/1)-- Jimmy Ragan
3. Bruckner, Symphony No. 9 (4/5)-- Brian Chalif

Topics, as time allows:

- Scriabin, Strauss, Mahler: stylistic traits, commonalities, distinctions, 'time & place'
- How can we judge a performance of an unfamiliar work?
- Concerto issues-- balance, compositional traits, difference according to solo instrumentation
- The case of Schumann

REPERTOIRE

I.

Tchaikovsky, Sleeping Beauty, ballet (Jimmy)

[Sleeping Beauty: Challenges](#)

[ROH Trailer](#)

[ROH rehearsal](#)

[Sleeping Beauty, ROH info \(scroll down\)](#)

II.

Beethoven Egmont Overture

Schumann Cello Concerto

Beethoven Symphony No. 6 'Pastoral' (Evan, upcoming)

Class visit: Dress rehearsal, English Chamber Orchestra (concert II)

Wednesday April 2, 4:00pm, Cadogan Hall, 5 Sloane Terrace, London SW1X 9DQ

--4:15--Talk with maestro Daisuke Muranaka, Music Director

--4:30-6:00-- Second half of dress rehearsal, probably Beethoven 6th
(break)

--7:30-- Concert

Additional information:

[Daisuke Muranaka Bio](#)

[ECO event link \(with audio links\)](#)

[Caroline Dale: a different cellist career!](#)

2. Thursday April 3

Guest Speaker: Martin Anderson, writer and publisher, talking about his publishing activities, and about music criticism

[Martin Anderson Bio](#)

[Toccata Press](#)

[Toccata Classics](#)

REPERTOIRE

III.

Elgar: String Quartet Op 83

Delius: String Quartet

Holst: Four Songs for Voice & Violin Op 35

Robert Still: String Quartet No 1 in A minor 4, 2:30-3:30pm

IV.

Beethoven Piano Concerto No 1

Bruckner Symphony No 9 (Brian)

[Bruckner 9th, Sleeve note, Past Masters LP, von Hausegger recording](#)

[Bruckner 9th, 4th movement-- original sketch](#)

[Bruckner 9th, 4th movement-- revision](#)

[Bruckner 9th, Explanation of 4th movement revision](#)

V.

Elgar The Dream of Gerontius

[The dream of Gerontius, Elgar](#)

[The Dream of Gerontius--J. H. Newman Poem](#)

[John Henry Newman](#)

Pertinent links:

[Villiers Quartet](#) -- Concert III

[Program, Concertgebouw, April 5](#) -- Concert IV

[BBC Programs on Elgar: Composer of the week](#) -- Concert V

FIRST X-Hour Chamber Class

Thursday April 3, 12-1pm, Music Room, FSU

Special Class Visit: Friday April 4, 2:30-3:30pm

David Graham, Organist, introducing his instrument and talking about his work

[David Graham Bio](#)

[Farm Street Church Short history and guide](#)

Church of the Immaculate Conception, Farm Street

114 Mount Street, Mayfair, London W1K 3AH

WEEK 3, April 7 -13
[Spotify Week 3 \(R. Herbst\)](#)

1. Monday April 7

Topics:

- Comments on different speakers and speaking styles: Flores, Anderson, Swanston, Graham, Barnes festival commentator
- Comments on general music literacy: important figures in English (Keller, Gal), American (Koussevitsky, Szell, Bernstein), and continental (D'Indy, Messiaen) musical life
- The art of writing program notes: preview of event
[Program note comparison: Barnes and Barbican](#)
- The art of writing concert reviews (and expression of opinion in public): post event
[Guardian review, Scriabin/Gergiev](#)
[Bruckner 9th review](#)
[Bruckner Telegraph review](#)
- approaches to the solo concerto
The cases of Angelich (Mendelssohn), Vogt (Beethoven), Matsuev (Liszt)

Presentation:

Mahler 9th Symphony-- Emily Kong

Topic: putting the last two weeks in perspective

'Romantic' composers: early, late, date vs style

Bruckner--	1824-1896
Tchaikovsky--	1840-1893
Elgar--	1857-1934
Mahler--	1860-1911
Sibelius--	1865-1957
Scriabin--	1872-1915
Strauss--	1894-1949

Presentation:

Beethoven Symphonies VI and VII-- Evan Griffith-Loeb

REPERTOIRE

I.

Beethoven Symphony No. 7 in A major

[Berlioz essay on Beethoven Symphonies](#)

Schubert Symphony No. 9 in C major, Great

Special Class Visit: Club Inégal, Wednesday 4/9, 6:45

180 North Gower Street, London, NW1 2NB, meet Artistic Director Wiegold at lobby)

SECOND X-Hour Chamber Class

Thursday April 11, 12-1pm, Music Room, FSU

2. Thursday April 10

Topics

--Beethoven and Schubert:

Rhythmic control

Bychkov vs. Muranaka, modern vs. period

Composer inspiration--

[Beethoven D major Rondo, Op. 31 no. 1 \(1801\)](#)

[Schubert A Major Rondo, D. 959 \(1828\)](#)

[Beethoven and Schubert](#)

--Review comparison

[Mahler detailed review](#)

[Mahler Rogers review](#)

[Mahler Bachtrack review](#)

[LPO review quotes sheet](#)

Presentation:

Scriabin-- Prajeet Bajpai

--Orchestra sound perspective

--Conductor style perspective

--Venue/seating perspective

Presentation:

Stravinsky, The Rite of Spring-- Robbie Herbst

[Fabulous Beast Dance Company resource pack](#)

Note: Free pre-concert talk Saturday April 12

[LPO program](#)

Royal Festival Hall, 6.15pm-6.45pm

Renowned Górecki expert, Professor Adrian Thomas, discusses the world premiere of Symphony No. 4.

REPERTOIRE

II.

Tallis--Tunes for Archbishop Parker's Psalter (1-4)

Tallis-- Salvator mundi

Morley-- April is in my mistress' face

Gibbons-- The silver swan

Byrd-- This sweet and merry month of May

Macmillan-- Sedebit Dominum Rex

Sheppard-- In manus tuas III

Tippett-- Five Spirituals from A Child of Our Time

Tallis-- O nata luxTallis O sacrum convivium

Tallis-- Loquebantur variis linguis

Macmillan-- Mitte manum tuam

Byrd-- Laudibus in sanctis

Britten-- Choral Dances from Gloriana
Tallis-- Tunes for Archbishop Parker's Psalter (5-8)

III.

Music (jazz quartet) inspired by Oscar Wilde's children's story The Nightingale and the Rose

IV.

Stravinsky: The Rite of Spring

[On current production, Sadler's Wells](#)

[Original Nijinsky choreography, Gergiev version](#)

Stravinsky: Petrushka

V.

Alexandre Tansman: Stèle in memoriam Igor Stravinsky

[Wiki-- Tansman](#)

[Tansman In Memoriam Stravinsky](#)

Igor Stravinsky: Violin Concerto in D

Henryk Górecki: Symphony No.4 (World premiere)

Excursion: Finchcocks Keyboard Museum, Kent, Sunday April 13

Departure 8:30am at the Stay Club, Camden

Return to London ca 8:00pm

Bring lunch, scores to read and instrument where relevant (and garden shoes!)

WEEK IV, April 14-17

1. Monday April 14

Guest: Prof. Peter Wiegold, Brunel University

Talking about his work and his approach to Improvisation: notated and improvised music

Wiegold bio

Wiegold website

Wiegold Youtube interview

REPERTOIRE (this week lighter fare ahead of term break!)

Gaelic music

About the Campbells of GREEPE

The Campbells on YouTube

THIRD X-Hour Chamber Class

Thursday April 17, 12-1pm, Music Room, FSU

2. Thursday April 17

Wrap-up discussion of first half of the term.

THOUGHTS ABOUT ORAL PRESENTATIONS: challenges? talking styles? benefits? when does one 'own' his/her subject? how to prepare?

Discussion Topics:

Period instruments performances:

- Finchcocks recital: sloppiness vs under-preparedness (the bad case)
- Beethoven Symphonies (the good case)
- The Sixteen
- J. S. Bach, C. P. E. Bach, Telemann

Mixed media

- Stravinsky (Russian)-- dance

Stravinsky Laura Peatman review

Stravinsky Hanna Weibye review

Stravinsky Donald Hutera 2013 review

Stravinsky John O'Dwyer review

Education pack: about anger and its dissolution, collective process of creation,

- Gaelic music-- and dance): folk expression, placement, rituals, ballads
- Will Butterworth-- narrative, mixed styles, continuous music?
- Peter Wiegold-- mixed styles, performance modes, esoteric inspirations

The case of Gorecki's 4th Symphony:

LPO Gorecki/Stravinsky quote sheet-- rather thin?

Gorecki Guardian review

Gorecki Telegraph review

Financial Times review below

London Philharmonic Orchestra, Royal Festival Hall, London - review

Financial Times,

<http://www.ft.com/cms/s/2/bedd4934-c3ba-11e3-a8e0-00144feabdc0.html#axzz2z4WyTYGS>

WEEK 5, April 28- May 4

1. Monday April 28

Guest: [Oliver Butterworth](#)

"A talk through (western) classical music in the Middle East"

Co-director, [The Brunel Institute for Contemporary Middle Eastern Music](#)

Links for Mon-Wed repertoire:

[Adams, Glass, Nyman, Cadogan info link \(with audio links\)](#)

[John Adams](#)

[Philip Glass](#)

[Michael Nyman](#)

[Dirty Rotten Scoundrels](#)

[DRT Youtube clip](#)

[Michel van der Aa website](#)

[Michel van der Aa](#)

[London Sinfonietta link \(with van der Aa YouTube interview\)](#)

REPERTOIRE

I.

John Adams-- The Chairman Dances

Philip Glass-- Cello Concerto No. 2 (Naqoyqatsi)

Michael Nyman-- Prospero's Books

II.

Dirty Rotten scoundrels (Jimmy Ragan)

III.

Works by Michel van der Aa (Dutch, b. 1970):

Memo for violin & portable cassette recorder

Clarinet Concerto (Hysteresis) (World premiere)

Here Trilogy (UK premiere of complete work)

(6.15pm at Queen Elizabeth Hall - pre-concert conversation with Michel van der Aa.)

2. Thursday May 1st: NOTE earlier start time, 12noon

Topics:

--About journals

--Minimalism:

Different styles of composition

Performance challenges-- rhythmic, metric

--Michel van der Aa: aesthetic agenda

Mixed media sound-- what is achieved?

Shorter vs longer works

Inability to follow text in dark hall-- diction?
Idea of beauty-- should there be beauty?
--Minimalism's tonality vs. van der Aa's atonality: recognizeability?
--Perspectives in the contemporary music we heard so far:
Salonen, Gorecki, Aa, Adams, Glass, Nyman, contemporary Arab

Presentation:
Dirty Rotten Scoundrels, Musical (Jimmy Ragan)
Discussion

Topic: upcoming events
--Beethoven and Brahms Trios
Beethoven Trio Op. 1 No. 1
[Beethoven Trio Op 1 No 1](#)
[Beethoven Trio Op 1 No 1 PDF](#)
Brahms Trio Op 8 in B Major (version II)
[Brahms Trio Op 8](#)
[Brahms Trio Op 8 PDF](#)

--Jazz and theatre in Brighton preview (see links in Week VI)

--Prokofieff
Presentation:
Prokofieff Film Music (Wesley Wang)

REPERTOIRE
IV.
Prokofiev, Scythian Suite
Prokofiev, Ivan the Terrible arr. Goberman (with film)

V.
Beethoven-- Piano Trio in Eb Op. 1 No. 1
Brahms-- Piano Trio No. 1 in B Op. 8

WEEK 6, May 5-11

1. Monday- Tuesday May 5-6

[Brighton- Stonehenge- Bath Excursion](#) -- Itinerary and info

REPERTOIRE:

I.

Play: Opus No. 7 (on Shostakovich)

II.

Jazz: Snarky Puppy (Big Band)

FOURTH X-Hour

Thursday May 8, 12-1pm, FSU Music Room

2. Thursday May 8th

Topic: post-event discussions

-- Ensemble synchronicity, in chamber music and in jazz

-- Theater and music in "I found my horn", Dirty Rotten Scoundrels, and "Opus No 7":

--Role of music

--'Multi-media' actors/Musicians/dancers

--Visual arts in theater, musical theater, opera

Topic: Julian Anderson, "Thebans"

Sources

[Anderson Bio](#)

[Panel Discussion: Anderson and McGuinness, Thebans](#)

[http://www.eno.org/thebans](#)

Works on YouTube

http://youtu.be/U_LzRv0FZDk Heaven is Shy of Earth Part I

[\(Eden, 2005\)](http://youtu.be/M1lv224AGFO)

Sophocles Tragedies

[Sophocles: the Theban Plays](#)

Presentation:

Schubert Symphonies, No. 9 and No. 8, 'Unfinished', Leif Harder

REPERTOIRE

I.

"Thebans", Julian Anderson

II.

Songs by Astor Piazzolla, Charlie Chaplin, Antonio Carlos Jobim and Michael Jackson

III.

Mendelssohn, Overture, Hebrides

Bruch, Violin Concerto No. 1

Schubert, Symphony No. 8, Unfinished

Fauré, Requiem

WEEK 7, May 12-18

1. Monday May 12

Presentation: Fauré Requiem, Daniela

Topics:

- About Fauré
 - About the PO program construction, problems
 - About concert promoters vs organizational planning
 - Thebans-- [Dingle article about Anderson and Thebans](#)
- (Possibility of Anderson visit, T.B.A.)

Presentation: Christian Wolff*, Yuma

*Note: event is today, Monday at 5pm, close to FSU

REPERTOIRE

I.

Christian Wolff:

Exercises 29 & 30	3 instruments (UK première)
Cello Suite Variation	cello
Duo 10 (Summer Days)	vla, cello (UK première)
In Between Pieces	vla, cello, piano
Pianist: Pieces	piano
Emma	vla, cello, piano (UK première)

II.

Musical: The Book of Mormon

III.

The Tallis Scholars

Monody	L'homme armé
Joaquin	Kyrie from Missa L'homme armé
Guerrero	Gloria from Missa de la batalla escoutez
Arvo Pärt	The Woman with the Alabaster Box
Mouton	Quis dabit oculis nostris
Lobo	Versa est in luctum
Guerrero	Credo from Missa de la batalla escoutez
Victoria	Requiem aeternam from Missa pro defunctis
Guerrero	Sanctus from Missa L'homme armé
Sir John	Tavener Song for Athene
Palestrina	Agnus dei from Missa Papae Marcelli
Victoria	Libera me from Missa pro defunctis

FIFTH (double) X-Hour Chamber Class

Wednesday, May 14, 1:30-3:30pm, FSU Music Room
Class by clarinetist (RCM Faculty) Victor de la Rosa

SIXTH (double) X-hour Chamber Class

Thursday, May 15, 11:30-1:30pm, FSU Music Room
(with Sally P.)

2. Thursday May 15

Topics: Event discussions

- Ébène at Wigmore, crossover-- what does it mean?
- Tallis Scholars and Renaissance music in performance
- The Book of Mormon and Dirty Rotten Scoundrels: comparative

Presentation: Mozart Cosí fan tutte, Jordana

Upcoming event preparation:

- Suk and Dvorak

Philharmonia Orchestra Playbill

Interview with conductor Jakub Hrůša

Topics:

- Beethoven and Schumann Song Cycles, about the special nature of lieder, vs opera
- Harrison Birtwistle, London premiere of "Songs from the Same Earth" (change of artists-- Andrew West instead of Till Fellner)

Birtwistle bio

Birtwistle premieres in 2013-14, 80th celebration

REPERTOIRE

IV.

Dvořák, Cello Concerto

Suk, Asrael Symphony

V.

Beethoven-- An die ferne Geliebte

Harrison Birtwistle-- Songs from the Same Earth (London première)

Schumann-- Dichterliebe

WEEK 8, May 19-26

1. Monday May 19

Chamber Music run- throughs (for works which have not been heard in class)

Topics:

- Dvorák Cello Concerto: comparative to Schumann and Glass, both in terms of work and soloist style
- Suk 'Israel' Symphony-- style
- Philharmonia Orchestra in Fauré, Prokofief, and Dvorák/Suk: under different batons and different presenters
- Voice recital: Birtwistle, Beethoven Schumann

END-OF-TERM PERFORMANCES:

A. FSP Chamber Music Concert at David Ward's home

Tuesday May 20, 5:00 pm, followed by dinner

Note: train departure from Marylebone Station is 1:42pm. Return via train at 9:00pm

B. COLLABORATIVE EVENT AT CLUB INÉGALE:

Performance with students from Brunel University

Address: 180 North Gower street, NW12 NB

Schedule:

- 5:00pm Arrival 5pm for rehearsal
- 6:00pm Masterclass (Pinkas), Brunel student performers
- 7:30 Performance

2. Thursday May 22

Topics:

- Post mortem on Chamber Music concert
- Post mortem on Club Inégale event
- A bit more on Mozart Così
- Advance info on King College's Choir events in Cambridge, upcoming

EXCURSION: Cambridge, departure 9:44am from King's Cross

Schedule:

- 11:15am Walking and boating tour
- 4:00pm Rehersal, King's College
- 5:30 Service, King's College

REPERTOIRE

I.

Cosí Fan tutte, Mozart (ENO)

II.

King's College Choir: SUNG REQUIEM WITH CEREMONY OF ROSES AND LILIES

FINAL WEEK 9, May 26-30

Monday May 26

Wrapping up this term's events:

- Key Concerts
- Key Performers
- New Style discovery
- Duds
- Writing and speaking about music
- London
- Any other business

Ahead of our final concert:

- How to prepare the day of the concert
- How to deal with stage fright

Tuesday May 27

10:30am Organ Presentation by Evan Griffith at the West End Synagogue

Wednesday May 28

3:00pm Dress Rehearsal
6:30pm Final FSP Concert
October Gallery, 24 Old Gloucester Street, Bloomsbury

Friday May 30

7:00pm Final Dinner, location TBA

APPENDIX I:

MUSIC FSP 14 Concerts, programs, performers and links

Updated 5/11/2014

See venue list for abbreviations

WEEK ONE

1. Tuesday 3/25 WIG, The English Concert, 7:30pm

The English Concert, Laurence Cummings, director, harpsichord
Programme

JS Bach--Orchestral Suite No. 1 in C BWV1066

CPE Bach--String Symphony in B minor Wq. 182/5

Telemann--Concerto in E for flute, oboe d'amore and viola d'amore TWV53:E1

JS Bach--Brandenburg Concerto No. 5 in D BWV1050

Telemann--Suite in Bb from Tafelmusik

<http://www.wigmore-hall.org.uk/whats-on/productions/the-english-concert-laurence-cummings-director-harpsichord-33847>

2. Wednesday 3/26, BAR, BBC Orchestra, 7:30pm

BBC Symphony Orchestra

Sakari Oramo conductor

Leila Josefowicz violin

Programme

Sibelius Pohjola's Daughter

Esa-Pekka Salonen Violin Concerto (UK premiere)

Shostakovich Symphony No 5 in D minor

<http://www.barbican.org.uk/music/event-detail.asp?ID=14347>

3. Friday 3/28 RFH , London Philharmonic Orchestra , 7:30pm

London Philharmonic Orchestra

Yannick Nézet-Séguin conductor

Nicholas Angelich piano

Programme

Felix Mendelssohn: Piano Concerto No.1 in G minor, Op.25

Gustav Mahler: Symphony No.9

<http://www.southbankcentre.co.uk/whatson/london-philharmonic-orchestra-71321?dt=2014-03-28>

4. Saturday 3/29 ROH, Strauss, Die Frau Ohne Schatten, 6:00pm

<http://www.roh.org.uk/productions/die-frau-ohne-schatten-by-claus-guth>

5. Sunday 3/30, BAR, London Symphony Orchestra, 7:30pm

Valery Gergiev conductor

Denis Matsuev piano

London Symphony Chorus

Simon Halsey chorus director

Programme

Scriabin Symphony No 1

Liszt Piano Concerto No 2

Scriabin Symphony No 4, The Poem of Ecstasy

<http://www.barbican.org.uk/music/event-detail.asp?ID=14568>

WEEK TWO

6. Tuesday 4/1 ROH Tchaikowsky, Sleeping Beauty, 7:30
<http://www.roh.org.uk/productions/the-sleeping-beauty-by-marius-petipa>
7. Wednesday 4/2, CAD, English Chamber Orchestra, 7:30pm
(Dress rehearsal 3-6 pm, meet Mr. Muranaka)
English Chamber Orchestra, Caroline Dale cello
Daisuke Muranaka conductor
Programme
Beethoven Egmont Overture
Schumann Cello Concerto
Beethoven Symphony No. 6 (Pastoral)
<http://www.cadoganhall.com/event/eco-with-caroline-dale-140402/>
8. Thursday 4/3, Barnes Music Festival, St. Mary's Barnes, Villiers String Quartet, 7:30pm
Villiers String Quartet:
James Dickenson - violin
Tamaki Higashi - violin
Carmen Flores - viola
Nick Stringfellow - cello
Daire Haplin - soprano
Programme
Elgar: String Quartet Op 83
Delius: String Quartet
Holst: Four Songs for Voice & Violin Op 35
Robert Still: String Quartet No 1 in A minor
<http://barnesmusicfestival.com/events/the-end-of-an-era-villiers-string-quartet/>
9. Saturday, 4/5 BAR, Royal Concertgebouw Orchestra , 6:30pm
Royal Concertgebouw Orchestra Amsterdam
Mariss Jansons conductor
Lars Vogt piano
Programme
Beethoven Piano Concerto No 1
Bruckner Symphony No 9
<http://www.barbican.org.uk/music/event-detail.asp?ID=14431>
10. Sunday 4/6 BAR BBC Orchestra, 7:30pm
BBC Symphony Orchestra
Sir Andrew Davis conductor
Sarah Connolly mezzo-soprano
Stuart Skelton tenor
Brindley Sherratt bass
BBC Symphony Chorus
Programme
Elgar The Dream of Gerontius
<https://www.barbican.org.uk/music/event-detail.asp?ID=14349>

WEEK THREE

11. Tuesday 4/8, RFH, Orchestra of the Age of Enlightenment, 7:00pm
Orchestra of the Age of Enlightenment
Semyon Bychkov conductor
Programme
Beethoven Symphony No. 7 in A major
Schubert Symphony No. 9 in C major, Great
<http://www.southbankcentre.co.uk/whatson/orchestra-of-the-age-of-enlightenment-71360>
<http://www.oae.co.uk/category/whats-on/>
12. Wednesday 4/9 CIE, Rant (conversation about music, comedy), 6:45pm
<http://www.clubinegales.com/archives/event/ria-lina-with-notes-inegales>
13. Thursday 4/10 CAD, The Sixteen, 7:30pm
The Sixteen
Harry Christophers, director
Programme
Tallis Tunes for Archbishop Parker's Psalter (1-4)
Tallis Salvator mundi
Morley April is in my mistress' face
Gibbons The silver swan
Byrd This sweet and merry month of May
Macmillan Sedebit Dominum Rex
Sheppard In manus tuas III
Tippett Five Spirituals from A Child of Our Time
Tallis O nata lux/Tallis O sacrum convivium
Tallis Loquebantur variis linguis
Macmillan Mitte manum tuam
Byrd Laudibus in sanctis
Britten Choral Dances from Gloriana
Tallis Tunes for Archbishop Parker's Psalter (5-8)
<http://www.cadoganhall.com/event/the-sixteen-140410/>
14. Friday 4/11 RFH Central Bar, Will Butterworth Quartet (jazz), 1pm
Music inspired by Oscar Wilde's children's story The Nightingale and the Rose.
<http://www.southbankcentre.co.uk/whatson/will-butterworth-quartet-82655>
15. Friday 4/11 SW, Fabulous Beast Dance Theatre, 7:30
Stravinsky: The Rite of Spring & Petrushka
<http://www.sadlerswells.com/whats-on/2014/Fabulous-Beast-Dance-Theatre/>
16. Saturday 4/12, RFH, LPO, 7:30
London Philharmonic Orchestra
Andrey Boreyko conductor
Julian Rachlin violin
Programme
Alexandre Tansman: Stèle in memoriam Igor Stravinsky
Igor Stravinsky: Violin Concerto in D
Henryk Górecki: Symphony No.4 (World premiere)
[http://www.southbankcentre.co.uk/whatson/london-philharmonic-orchestra-71324?
dt=2014-04-12](http://www.southbankcentre.co.uk/whatson/london-philharmonic-orchestra-71324?dt=2014-04-12)

WEEK FOUR

17. Tuesday 4/15 LSO St. Luke, Jerwood Hall, 8:00pm
The Campbells of Greepe , Lorne MacDougall pipes, Nic Gareiss step dancer
<http://lso.co.uk/145/UBS-Soundscapes-Eclectica--Gaelic-Connections/848>
18. Wednesday 4/16, RAH Elgar Room, 9:45pm
LATE NIGHT JAZZ - JULIA BIEL
<http://www.royalalberthall.com/tickets/late-night-jazz/julia-biel/default.aspx>
19. Thursday 5/17, Trafalgar Studios, "I found my Horn", 7:45PM
<http://trafalgar-studios.official-theatre.co.uk/london/i-found-my-horn>

BREAK APRIL 19-27

WEEK FIVE

20. Monday 4/28 CAD, Basel Symphony Orchestra, 7:30
Dennis Russell Davies conductor
Matt Haimowitz cello
Programme
John Adams-- The Chairman Dances
Philip Glass-- Cello Concerto No. 2 (Naqoyqatsi)
Michael Nyman Prospero's Books
<http://www.cadoganhall.com/event/basel-symphony-orchestra-140428/>
21. Tuesday 4/29 Musical, ST, Dirty Rotten scoundrels, 7:30pm
<http://www.savoytheatre.org/dirty-rotten-scoundrels/>
22. Wednesday 4/30 QEH, London Sinfonietta, 7:30pm
Programms: Works by Michel van der Aa (Dutch, b. 1970), fusing electronics with natural sounds.
Memo for violin & portable cassette recorder
Clarinet Concerto (Hysteresis) (World premiere)
Here Trilogy (UK premiere of complete work)
<http://www.southbankcentre.co.uk/whatson/london-sinfonietta-78257>

23. Thursday 5/1 RFH, Philharmonia Orchestra, 7.30pm
Vladimir Ashkenazy conductor
Lilli Paasikivi mezzo soprano
Nathan Berg bass baritone
Philharmonia Voices
Programme
Prokofiev, Scythian Suite
Prokofiev, Ivan the Terrible arr. Goberman (with film)
ASHKENAZY CONDUCTS IVAN THE TERRIBLE (WITH FILM)
http://www.philharmonia.co.uk/concerts/470/london/royal_festival_hall/1_may_2014/ashkenazy_conducts_ivan_the_terrible_with_film

24. Sunday 5/4 WIG, David Trio, 11:30am
Programme
Beethoven-- Piano Trio in Eb Op. 1 No. 1
Brahms-- Piano Trio No. 1 in B Op. 8
<http://www.wigmore-hall.org.uk/whats-on/productions/david-trio-34477>

WEEK SIX

25. Monday 5/5, Brighton Corn Dome Exchange, Dmitry Krymov Lab, 3:00pm
Opus No. 7 (theatre)
http://brightonfestival.org/event/2350/opus_no._7/

26. Monday 5/5, BrightonCoalition, Snarky Puppy, 7:00pm
<http://www.coalitionbrighton.com/gigs/>

27. Thursday 5/8 ENO Thebans, Julian Anderson premiere, May 8, ENO, 7:30
<http://www.eno.org/thebans>

28. Friday 5/9 WIG The Other Ebene (cross-over), 7:00pm
Performers: The Other Ebène
Quatuor Ebène
Stacey Kent singer
Jim Tomlinson saxophone
Richard Héry drums
Fabrice Planchat sound engineer
Songs by Astor Piazzolla, Charlie Chaplin, Antonio Carlos Jobim and Michael Jackson
<http://www.wigmore-hall.org.uk/whats-on/productions/the-other-ebene-33092>

29. Saturday 5/10 RFH, Philharmonic Orchestra, 7:30pm
Philharmonic Orchestra
Jennifer Pike violin
David Kempster baritone
The Bach Choir choir
Mendelssohn, Overture, Hebrides
Bruch, Violin Concerto No. 1
Schubert, Symphony No. 8, Unfinished
Fauré, Requiem
[http://www.philharmonia.co.uk/concerts/560/london/royal_festival_hall/10_may_2014/
faure_requiem](http://www.philharmonia.co.uk/concerts/560/london/royal_festival_hall/10_may_2014/faure_requiem)

WEEK SEVEN

30. Monday 5/12, University of London, Christian Wolff talk and concert, 5:00pm
Chancellor's Hall, in the Senate House of the University of London, on Malet Street (sponsored by the Institute for Musical Research)
<http://events.sas.ac.uk/imr/events/view/15759/Christian+Wolff+discusses+his+music>

31. Tuesday 5/13, Prince of Wales. Theatre, The Book of Mormon, 7:30pm
<http://bookofmormonlondon.com/home.php>

32. Wednesday 5/14 CAD, Tallis Scholars 7:30
The Tallis Scholars
Programme
Monody L'homme armé
Josquin Kyrie from Missa L'homme armé
Guerrero Gloria from Missa de la batalla escoutez
Arvo Pärt The Woman with the Alabaster Box
Mouton Quis dabit oculis nostris
Lobo Versa est in luctum
Guerrero Credo from Missa de la batalla escoutez
Victoria Requiem aeternam from Missa pro defunctis
Guerrero Sanctus from Missa L'homme armé
Sir John Tavener Song for Athene
Palestrina Agnus dei from Missa Papae Marcelli
Victoria Libera me from Missa pro defunctis
<http://www.cadoganhall.com/event/the-tallis-scholars-140514/>

33. Thursday 5/15 RFH, Philharmonia Orchestra, 7.30pm
Philharmonia Orchestra
BOHEMIAN LEGENDS: SUK'S ASRAEL SYMPHONY
Jakub Hruša conductor
Truly Mørk cello
Programme
Dvořák, Cello Concerto
Suk, Israel Symphony
http://www.philharmonia.co.uk/concerts/320/london/royal_festival_hall/15_may_2014/bohemian_legends_suks_asrael_symphony

34. Sunday 5/18 WIG, Padmore and Fellner, 7:30pm
Mark Padmore, tenor and Till Fellner, piano
Programme
Beethoven-- An die ferne Geliebte
Harrison Birtwistle-- Songs from the Same Earth (London première)
Schumann-- Dichterliebe
<http://www.wigmore-hall.org.uk/whats-on/productions/mark-padmore-tenor-till-fellner-piano-34744>

WEEK EIGHT

35. Tuesday 5/20 FSP Chamber concert, 2:00pm--on
David Ward's Home, Chorleywood
36. Wednesday 5/21 CI, Jam, 5:00pm-- on
Collaborative event with notes inégales and students of Peter Wiegold

37. Thursday 5/22 ENO Cosí fan Tutti, Mozart, May 22, ENO, 7:00
<http://www.eno.org/cosi>

38. Friday 5/23 King's Choir, Cambridge, 5:30pm
<http://www.kings.cam.ac.uk/events/chapel-services.html>

SUNG REQUIEM WITH CEREMONY OF ROSES AND LILIES

FINAL WEEK

39. Wednesday 5/28 FSP Final concert, 6:30pm

<http://www.octobergallery.co.uk/spaces>

40. Friday 5/30 Globe Theater 2:00pm

Shakespeare: Anthony and Cleopatra,

<http://www.shakespearesglobe.com/theatre/whats-on/globe-theatre/antony-and-cleopatra-2014>

Friday 5/30 FSP FAREWELL DINNER, EVENING, restaurant TBA

