

## MAKE BEAUTIFUL MUSIC

a 10-session interactive online course  
with Markand Thakar  
for instrumentalists and conductors

- Fridays 8:00-10:00pm (20:00-22:00) US ET; UTC-5  
or
- Saturdays 1:00-3:00pm (13:00-15:00) US ET; UTC-5

### Reading

pages 1-32 of *Counterpoint: Fundamentals of Music Making*. (Yale University Press, 1990)

Currently out of print (it occasionally shows up on [Amazon](#) for less than an outlandish price)  
Download pages 1-32 [HERE](#).

excerpts from *On the Principles and Practice of Conducting*. (University of Rochester Press, 2016)  
Download assigned reading passages [HERE](#); also available on [Amazon](#)

excerpts from *Looking for the “Harp” Quartet: An Investigation into Musical Beauty* (University of Rochester Press, 2011)  
Download assigned reading passages [HERE](#); also available on [Amazon](#)

Recommended reading: Chapters 2 and 4, publisher’s proof available [HERE](#).

I understand there is an ebook edition to which some libraries have access.  
If your library has access to JSTOR, you can access it [HERE](#)

NB. If you have a hard copy, or the JSTOR file, download the corrections [HERE](#)

### Technology

Computer and internet access.

Zoom application, Basic (free) plan. Download [HERE](#).

NB. The program is frequently upgraded, so even if you have it you’ll want to download it again.

Recommended: Sibelius music notation software

You will receive assignments for Sessions II – III in a Sibelius file. It will be convenient – but not necessary - for you to use the software to complete those assignments.

Sibelius is an extremely intuitive program. It is currently available on a subscription basis, with a 1-month activation available for US \$12.99. Download [HERE](#).

NB. The \$9.99 is for full year contract, paid monthly.

### Before session I

- watch YouTube video (39 minutes) [Markand Thakar on Music & Conducting](#)
- read Chapter 1, pp. 1-32 of *Counterpoint: Fundamentals of Music Making*
- **assignment: AFTER READING THE CHAPTER, compose one major-key cantus firmus**
- **email your cantus to me at [markandthakar1@gmail.com](mailto:markandthakar1@gmail.com)**
- also recommended: read Chapters 2 and 4 of *Looking for the “Harp” Quartet*

## Part I • Fundamentals of Beautiful Music

### Session I • single line (cantus firmus)

- **dynamic structure of the single line**
- **discussion of cantus assignments**
- **structure of energy of an unaccompanied folk song**  
 Clementine  
 She'll be Comin' Round the Mountain

#### assignment

- fix the cantus firmi
- dynamic analysis of one of four folk songs  
 Nobody Knows  
 Amazing Grace  
 Home on the Range  
 I've Been Workin' on the Railroad
- read Chapter 1, pp. 7-14 of *On the Principles and Practice of Conducting*
- read the excerpt from *Principles* on Tempo - pp. 22-28.



### Session II • simple phrase & finding an ideal tempo

- **presentation & discussion of the folk song analyses**
- **structure of energy of a simple piece or phrase**  
MENDELSSOHN Symphony no. 4 mvt 2 theme  
ELGAR Enigma Variations: Theme
- **an ideal tempo: what it is and how to find it**

#### assignment

- fix the folk song dynamic analysis
- a dynamic analysis of one of these four simple pieces or phrases  
 MOZART Symphony no. 38, Andante opening theme  
 CHOPIN Prelude Op. 28 no. 7  
 DVOŘÁK Symphony no. 9; Largo, English Horn theme (bars 7-21)  
 ELGAR Serenade, mvt 2, 2<sup>nd</sup> theme
- go YouTube scouting for one tempo that's too fast and one that's too slow.  
 Find one performance of a work (any work!) in which you think the tempo would have been good had we been in the hall, and one performance of that work that we would have experienced as too fast.  
  
 Find one performance of a different work in which you think the tempo would have been good had we been in the hall, and one performance of that work that we would have experienced as too slow.
- read Harp Quartet pp. 157-58: Theme and Variations  
 (p. 158 in the downloaded file)

Session III • dynamic structure by rhythmic density

- **presentation & discussion of the tempo assignments**
- **presentation & discussion of the simple phrase/piece dynamic analyses**
- **discussion of rhythmic density**
- **Theme & Variations movements**

[MOZART Clarinet Quintet – Allegretto con Variazioni](#)

assignment

- For each of [these two Theme & Variation movements...](#)
  1. Identify the progression of rhythmic density from variation to variation.
  2. Identify the climax of the movement.  
 You will find it helpful to note of the climax of each variation, keeping in mind that the climaxes will likely be at a similar point in each.  
[SCHUBERT String Quartet no. 14 “Death & the Maiden,” mvt 2 Andante con moto](#)  
 NB. Mistake in the score: there is a *mf* printed in the bar after the final 2<sup>nd</sup> ending (bar 2 on page 276 of this downloaded score). It should in fact be *fff*.  
[BRAHMS Variations on a Theme by Haydn](#)

Download the Template (MS Word or PDF) [HERE](#)

- read Harp Quartet pp. 147-53: Tonicization (pp. 147-154 in the downloaded file)



Session IV • structural harmony: tonicization

- **discussion of the variation movement structure**
- **tonicization requirements**
- **[examples of tonicizations](#)**

assignment

- From the first movement of [BEETHOVEN Symphony no. 1, mvt 1](#), identify one example of...
  - a full tonicization
  - a partial tonicization missing the 4-7 tritone
  - a partial tonicization absent the full operational pitch field of the new key
  - a partial tonicization missing the subsequent tonic harmony
  - a partial tonicization that occurs over a pedal
  - an otherwise full tonicization “partialized” by a step-wise tonicization

Download the Template (MS Word or PDF) [HERE](#)

- read Harp Quartet pp. 153-57: Structural Harmonic Motion and Dance Form (pp. 154-157 in the downloaded file)

Session V • structural harmony: expansion by fifth

- **discussion of the tonicization examples**
- **global structure by fifth tonicizations**

[mode chart \(Diana Economou\)](#)

[BACH Air on a G string](#)

[MOZART Symphony no. 29, mvt 3](#)

assignment

- identify the structural harmony and the climax of each of the dance movements from [BACH Orchestral Suite no. 1 in C major](#).
  - (a) identify the tonicized harmonies,
  - (b) notate the succession of fifth tonicizations, and
  - (c) mark the climax of the movement.
- Download the Template (MS Word or PDF) [HERE](#)
- read *Harp Quartet* pp. 158-61: Sonata-form Movements
- read the excerpt from *Principles* on Balance, pp. 14-18



Session VI • sonata form structural harmony & ensemble balance

- **presentation & discussion of the dance movement analyses**
- **sonata form**
  - [MOZART Divertimento K 136 mvts 1, 2, and 3](#)
- **ensemble balance**

assignment

- identify the structural harmonic activity and the climax of one of the following sonata-form movements:
  - [HAYDN String Quartet Op. 76 no. 2 \(mvts 1 & 4\)](#)
  - [MOZART Symphony no. 29, \(mvts 1, 2, & 4\)](#)
  - [BEETHOVEN Symphony no. 5 \(mvts 1 & 4\)](#)
- Download the Template (MS Word or PDF) [HERE](#)
- do the exercises for balance on pp. 17-18 of *Principles*
- go YouTube scouting for two bad balances of different kinds.

Session VII • Comprehensive dynamic analysis

- presentation of the sonata-form analyses
- presentation of balances
- comprehensive analysis for performance of [MOZART Divertimento K 136 mvts 1, 2, and 3](#)

assignment

In the final three weeks we put everything together: identifying how performances could achieve the most beautiful music-making.

- **FIRST:** Do a comprehensive dynamic analysis of [HAYDN String Quartet Op. 76 no. 2](#). Study the work to reach an understanding of how the tones can come to life in the most magical, most transcendent, most beautiful way, in terms of *optimal dynamic structure* on every level of the hierarchy from the local level up to the whole movement; of *balance* of simultaneously sounding tones, and of *tempo*.
- **THEN:** Listen to [this performance](#) by the Cleveland String Quartet, identifying what might be improved. Consider that you are the coach, responsible for the quality of the quartet’s music-making, and this performance is their initial run-through for you. What can be improved?
- **FINALLY:** Note six issues that can be improved for each movement.

Download the Template (MS Word or PDF) [HERE](#).

**Part II • Performance Reviews**

You’re responsible! In these sessions we consider the performance implications of our comprehensive analyses, with the help of YouTube performances.

Session VIII • HAYDN String Quartet Op. 76 no. 2

- performance review

assignment

- as in the assignment for Session VIII, study comprehensively one movement of [MOZART Symphony no. 29](#).
- considering [this performance](#) conducted by James MacMillan, what do they do well, and what might be improved?



Session IX • MOZART Symphony no. 29

- **performance review**

assignment

- study comprehensively one movement of [BEETHOVEN Symphony no. 5](#)
- considering [this performance](#) by the Vancouver Symphony conducted by Otto Tausk, what do they do well, and what might be improved?



Session X • BEETHOVEN Symphony no. 5

- **performance review**