MUSIC 3602a - Chromatic Harmony
Fall 2020.

Course Information: This course comprises a study of the chordal vocabulary, voice-leading procedures, and harmonic syntax in music of the late-nineteenth and early-twentieth centuries. Building on harmonic concepts introduced in core (1st and 2nd year) theory courses, this course will explore harmonic procedures on the local level and in large-scale relationships through detailed consideration of harmonic function and the relationship between function and aspects of voice-leading and transformation. Detailed analysis as well as written exercises in class and on assignments will form the basis of this study.

This is an online course.

The following times - as per the official timetable - are set aside for various synchronous activities to support learning, but attendance during these times is not required:

Monday 2:30-3:20PM; Thursday 1:30 - 3:20PM

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Office Hours: Online only. Office hours will vary. Make an appointment by e-mail or look for an announcement via OWL regarding available times for each week. The class times listed above may also serve as general office hours when not taken up with course-specific activities.

Note: The prerequisite for this course is Music 2651A/B or the former Music 2650A/B. Unless you have either the prerequisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Learning Objectives:

1. The student will become familiar with and learn to draw conclusions about harmonic usage and structure using a variety of models for harmonic relationships, including models of harmonic function, progression, and prolongation, as well as models of transformation.

2. The student will come to understand the relationship between voice-leading and transformation in abstract models and as realized in excerpts and entire pieces from the repertoire.

3. The student will undertake reconsideration of a variety of harmonic materials - chord types, chord usages, sequences, and other idioms - studied in earlier courses for the sake of review and to achieve a deeper understanding of the potential in those materials.
4. The student will develop this knowledge in short exercises accompanying each online lecture, and in a collection of short assignments that serve as practice. They will demonstrate their independent grasp of the concepts and the ability to apply them in a final project consisting either of a detailed analysis of a significant work or of an original musical work of substantial proportions and complexity that makes deliberate and thoughtful use of the harmonic concepts studied in the course.

Course Requirements:

1) Completion of Online Modules
   Including Pre- and Post-Lecture Exercises (Quizzes (ca. 20))
2) Four (4) assignments.
3) A Final Project in Analysis or Composition.

Required Texts and Materials:

1) Scores as posted to OWL.
2) Handouts detailing topics and posted to OWL as part of lesson modules.
3) Assignment Solutions and Commentary will be posted after each assignment is completed.
4) Manuscript Paper, sharp pencils, ruler, and eraser - or the equivalent of these in electronic equipment - will be required to complete assignments and projects.
5) A computer or laptop for accessing online materials and participating in virtual meetings (Zoom)

Evaluation:

Exercises [Pre- and Post-Lesson Work] 10%
Assignments (4) 30%
Final Project 60%

Details of Evaluation:

Exercises will be completed at the beginning and end of each online learning module - These use the Tests and Quizzes tool on OWL. These exercises will alternate between and/or combine voice-leading exercises, analysis exercises, and concept comprehension questions. Feedback will be provided by the instructor, but only a grade for participation (satisfactory completion and submission) will be recorded, since solutions for most exercises will be provided as part of lecture materials.

The exercises will be graded and returned as they are submitted, but all of them will remain open for submission until the final day of classes: Wednesday, December 9. With two such exercises (on average) per lesson, but with some of them being duplicated as pre- and post-lecture exercises, the student will be expected to complete approximately 20 of them.
Assignments will be completed individually and will combine part-writing, analysis, and commentary. Work towards the Final Project will also be submitted as part of each assignment. Each assignment is worth 7%, but with the assignment on which the student achieves the highest grade being worth an additional 2%.

Due dates for assignments are as follows:
- Assignment 1. Monday, 5 October
- Assignment 2. Thursday, 22 October
- Assignment 3. Thursday, 12 November
- Assignment 4. Thursday, 26 November

The Final Project, worth 60% of the final grade, will be developed in consultation with the instructor and will present either:

a) an in-depth harmonic analysis of a significant piece of late Romantic music, approved by or provided by the instructor. The analysis will include an annotated score, musical examples including voice-leading reductions and models as appropriate, tables, graphs, and explanatory prose.

or

b) a composition for an appropriate ensemble (String Quartet, Piano Trio, etc.) in a 'large-form' (Sonata, Compound Ternary, Sonata-Rondo, etc.) utilizing harmonic principles and materials discussed throughout the term.

Notes:

1) a) It is the assumption of this course that the thoughtful attempt, in analysis and written assignments, to apply the concepts studied in class is critical to the understanding of those concepts. Thus careful completion of the assignments and study of the instructor’s comments on written work will prove a valuable resource.

b) Academic Offences: It should then go without saying that all work must be done independently, except where collaboration has been explicitly required. Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_un

2) Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (https://www.uwo.ca/health/) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green “I Need Help Now” button on the Health and Wellness page above.

3) Academic Consideration for Student Absence.

Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student’s final grade. Students are expected to contact their instructors within 24 hours of the
end of the period of the self-reported absence, unless noted on the syllabus. Students are not able to use the self-reporting option in the following circumstances:

- for exams scheduled by the Office of the Registrar (e.g., December and April exams)
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student’s final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf, and for the Student Medical Certificate (SMC), see: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

4) Academic Considerations for Missing Work

In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean’s office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assessments will receive a grade of zero.

5) Accommodation for Students with Disabilities.

Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

6) Religious Accommodation: Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar. http://multiculturalcalendar.com/ecal/index.php?s=c-univwo

7) Attendance

Completion of the online learning modules, evidenced by the completion of the associated exercises, is deemed equivalent to classroom attendance for the purposes of this online course.

The university’s policy on attendance may be found at: http://www.uwo.ca/univsec/pdf/academic_policies/exam/attendance.pdf

When an undergraduate student’s attendance is considered inadequate by the instructor, the student may be barred from submitting a final project for grade assessment. This decision rests with the Dean, on recommendation of the Department and following a warning from the instructor.
8) **Contingency Plan:** In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining course content will be delivered entirely online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will **not** change. Any remaining assessments will also be conducted online at the discretion of the course instructor.

9) All learning materials created for this course are the property of the instructor and should not be disseminated in any form.

**Select Bibliography**


Selected Repertoire:

Beethoven, Ludwig van. Symphony no.3: I.
___ Symphony no.5: II.

Berg, Alban. Vier Lieder, op.2: “Schlafend trägt man mich”

Brahms, Johannes. String Quartet in c minor, op.51, no.1.
___ Symphony no.4 in e minor, op. 98.

Chopin, Frédéric. Mazurka no.43, op. posth. 67, no.2
___ Four Characteristic Waltzes, op.22

Coleridge-Taylor, Samuel. Clarinet Quintet, op.10.

Franck, Cesar. Sonata in A major for Violin and Piano.
___ Symphony in D minor: I. [Introduction]

Liszt, Franz. “Vallées d’Obermann” from Années de Pelerinage.
___ “Mignon's Song”

Mendelssohn-Hensel, Fanny. "Im Herbste,” op.10, no.4

Ravel, Maurice. Valses nobles et sentimentales, no.1

Reger, Max. String Quartet, op.109.

Schoenberg, Arnold. String Quartet no.2, op.10

Schubert, Franz. Winterreise (selected songs)
___ Schwanengesang, D.957 (selected songs)

Schumann, Clara. Piano Trio, op.17

Schumann, Robert. Dichterliebe (Selected songs)

Sibelius, Jean. Violin Concerto

___ Piano Sonata no.5, op.53: I.
___ Prelude, op. 74, no.3

___ Der Rosenkavalier (Excerpts)

Mahler, Gustav. Kindertotenlieder.

Mozart, W.A. Symphony no.40: I and IV. [Development Sections]

Wagner, Richard. Tristan und Isolde: Overture and Excerpts

• “Das verlassene Mägdlein”
• “An den Schlauf”
• “In der Frühe”
Appendix 1: Virtual Meetings.

I. Online etiquette and responsibility

Some components of this course involve synchronous online interactions (Zoom meetings). To ensure the best experience for both you and your classmates, please honour the following rules of etiquette:

- Use your computer and/or laptop if possible (as opposed to a cell phone or tablet)
- “Arrive” to class on time
- Ensure that you are in a private location to protect the confidentiality of discussions in the event that a class discussion deals with sensitive or personal material
- To minimize background noise, kindly mute your microphone for the entire class until you are invited to speak, unless directed otherwise
- Unless invited by your instructor, do not share your screen in the meeting
- Be prepared to turn your video camera off at the instructor’s request if the internet connection becomes unstable

The course instructor will act as moderator for the class and will deal with any questions from participants. To participate please consider the following:

- If you wish to speak, select the blue “raise hand” function and wait for the instructor to acknowledge you before beginning your comment or question.
- Kindly remember to unmute your microphone and turn on your video camera before speaking.
- Self-identify when speaking.
- Kindly remember to select the “raise hand” function again to lower your hand, mute your mic and turn off your video camera after speaking (unless directed otherwise).

General considerations of “netiquette”:

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and composers whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of Zoom-bombing a class or of other serious online offenses may be subject to disciplinary measures under the Code of Student Conduct.

Also note that the expectations of and requirements for courteous and respectful online behaviour hold for meetings that will be arranged to collaborate on group work without the instructor’s presence. Please report any indiscretions or abuses to the instructor or, if necessary, to appropriate authorities.
II. Recording of Online Meetings.

The online meetings led by the instructor in this course are not for delivery of content and therefore will not be recorded. If this changes, the instructor will explicitly ask for each individual's consent before proceeding to record the meeting. *Students are not allowed to record online meetings.* If a student requires a recording as part of an approved accommodation, the instructor will provide the recording, after notifying all participants and providing them with options should they wish not to be recorded.

Any recordings made are for course use only and may **not** be distributed through any public channel under any circumstances.