

**MUSIC 3602a - Chromatic Harmony
Fall 2022.**

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.

Course Times and Rooms:

Monday 2:30-3:20PM TC201
Thursday 1:30 - 3:20PM TC201

Instructor: Troy Ducharme, TC231
(519)661-2111, ext. 87716
e-mail: tducharm@uwo.ca

Office Hours: By appointment, in-person and/or virtual. The instructor will circulate his schedule and times may be booked by e-mail.

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 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) Regular attendance and participation in class meetings
- 2) Completion of preparatory exercises in-class and/or online
- 3) Three (3) assignments.
- 4) A Final Project in Analysis or Composition.

Required Texts and Materials:

- 1) Scores as posted to OWL or made available through library reserves;
- 2) Handouts detailing topics and posted to OWL;
- 3) Assignment Solutions and Commentary as 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) Scanner or camera for electronic submission of materials may be required.

Evaluation:

Exercises [Pre- and Post-Lesson Work]	15%
Assignments (3)	25%
Final Project	60%

Details of Evaluation:

Exercises will be completed at the beginning, during, and/or the end of each in-class lecture. They may also be completed outside of class time. These will be submitted either in class on paper or using 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. Each exercise will close – no further submissions allowed – (a) 3 weeks after the lecture of which they were a part, or (b) the final day of classes: **Thursday, 8 December**; whichever is later. 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 4% (total of 11%).

Due dates for assignments are as follows:

- Assignment 1. Thursday, 22 September
- Assignment 2. Thursday, 13 October
- Assignment 3. Thursday, 10 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:

- i. **Course Prerequisites: 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.
- ii. **Grading scale:** A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.
- iii. **Academic Consideration for Student Absence & Missing Work (≥10%):** Students are responsible for making up any missed classes or assignments as soon as possible. The University recognizes that a student's ability to meet their academic responsibilities may, on occasion, be impaired by medical illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The University further recognizes that medical situations are deeply personal and respects the need for privacy and confidentiality in these matters. However, in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet their academic responsibilities.

Documentation shall be submitted, as soon as possible, to the Office of the Associate Dean, Undergraduate (TC210), together with a request for relief specifying the nature of the accommodation being requested. Students are directed to read the Senate policy on accommodation for medical illness at the following website for further details regarding requirements and procedures for the supporting documentation: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf

Whenever possible, students who require academic accommodation should provide notification and documentation in advance of due dates, examinations, etc. Students must follow up with their professors and their Academic Counselling office in a timely manner.

- iv. **Academic Consideration for Missing Work (<10%):** In cases where students miss work that is worth less than 10% of the total course grade (ie. two or fewer assignments) due to medical illness or compassionate grounds, if documentation is voluntarily submitted to the Associate Dean's office and the Associate Dean grants an accommodation, then the missed assignment(s) or quiz(zes) will be discounted in the calculation of the final grade for the

course. If documentation is not voluntarily submitted then the missed assignment(s) will receive a grade of zero. Students who have been denied accommodation by an instructor may appeal this decision to the Associate Dean's office but will be required to present appropriate documentation.

- v. **Academic Offences:** 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_undergrad.pdf
- vi. **Mental Health & Wellness:** 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.**
- vii. **Gender-Based and Sexual Violence:** Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at https://www.uwo.ca/health/student_support/survivor_support/get-help.html. To connect with a case manager or set up an appointment, please contact support@uwo.ca or call 519 661-3568.
- viii. **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
- ix. **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>
- x. **Contingency Plan:** Although the intent is for this course to be delivered in-person, the changing COVID-19 restrictions may necessitate some or all of the course to be delivered 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 assessments affected will be conducted online as determined by the course instructor.

Select Bibliography

Cohn, Richard. "Neo-Riemannian Operations, Parsimonious Trichords, and their *Tonnetz* Representations", *Journal of Music Theory*, 41/1 (1997), 1–66 [online](#)

_____. *Audacious Euphony: Chromatic Harmony and the Triad's Second Nature*. New York: Oxford University Press, 2012.

Harrison, Daniel. *Harmonic Function in Chromatic Music: A Renewed Dualist Theory and an Account of Its Predecessors*, Chicago: University of Chicago Press, 1994. ML444.H376 1994

Klumpenhouwer, Henry. "Dualist Tonal Space and Transformation in Nineteenth-Century Musical Thought," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen. Cambridge: Cambridge University Press, 2002. ML3800.C165 2002 and [online](#)

Kopp, David. *Chromatic Transformations in Nineteenth-century Music*. Cambridge University Press, 2002. MT50.K84 2002 and [online](#)

Lerdahl, Fred. *Tonal Pitch Space*. Oxford University Press: New York, 2001. MT6.L36T66 2001

Lewin, David. *Generalized Musical Intervals and Transformations*. Yale University Press: New Haven, CT, 1987. ML3809.C39 2007 and [online](#)

_____. "Amfortas's Prayer to Titurel and the Role of D in Parsifal: The Tonal Spaces of the Drama and the Enharmonic C \flat /B," *19th-Century Music* 7.3 (1984); reprinted in Lewin, *Studies in Music with Text*. New York: Oxford University Press, 2006 ML1400.L48 2006 and [online](#)

Mooney, Michael Kevin. "The 'Table of Relations' and Music Psychology in Hugo Riemann's Chromatic Theory" Ph.D. dissertation, Columbia University, 1996. ML3836.M66 1996a

Rehding, Alexander and Edward Gollin. *The Oxford Handbook of Neo-Riemannian Music Theories*. New York: Oxford University Press, 2011.

Rings, Steven. *Tonality and Transformation*. New York: Oxford University Press, 2011. MT6.R682 2011

Yellin, Viktor Fell. *The Omnibus Idea*. Warren, MI: Harmonie Park Press, 1998

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

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

____. Four Characteristic Waltzes, op.22

Debussy, Claude. String Quartet in G minor, 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*

Scriabin, Alexander. *Poem of Ecstasy*.

____.Piano Sonata no.5, op.53: I.

____. Prelude, op. 74, no.3

Strauss, Richard. *Metamorphosen*.

____. *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

Wolf, Hugo. *Morike-Lieder*.

- "Das verlassene Mägdlein"
- "An den Schlaf"
- "In der Frühe"

3602B Schedule 2022. *Schedule subject to change.*

	Date	Topic	Work Due
01	Th 8 Sept	Introduction: Chromatic and Diatonic Pitch Space.	
02	M 12 Sept	Basics of Harmonic Function, Progression, and Prolongation: Theoretical frameworks and analytical tools	
03	Th 15 Sept	[Materials 1a] Diatonic and Chromatic Triads: Secondary Dominants, Mixture, and Function – Chromatic Triads in Diatonic Spaces	
		[Materials 1b] Diatonic and Chromatic Triads: Voice-leading and Transformation Chromatic Triads in Chromatic Spaces	
04	M 19 Sept	Analytical Applications 1: Fanny Mendelssohn-Hensel, “Im Herbst” op.10, no.4	
05	Th 22 Sept	[Structure 1] Tonicization, Extended Tonicization, Modulation: Review and Expansion	Assignment 1.
*	M 26 Sept	[Structure 1, cont’d]	
06	Th 29 Sept	[Materials 2] Dominant 7 th Chords and Enharmonic Equivalents: (a) Review of Functional Implications; (b) Transformations; (c) Other Uses (IV ^{b7} ; Plagal (“c.t.”) Resolutions; Non-standard resolutions)	
*	M 3 Oct	[Materials 2, cont’d]	
07	Th 6 Oct	Analytical Applications 2: Brahms, op.51, no.1: I.	
Monday 10 October: Thanksgiving Holiday (No Class Meeting)			
08	Th 13 Oct	[Materials 2d] Half-Diminished 7 th Chords: Review and Expansion.	Assignment 2.
09	M 17 Oct	[Structure 2] Sequences and Quasi-Sequential Voice-Leading: (a) "Real" and "Mixed" Sequences; (b) Omnibus progression and related procedures	
*	Th 20 Oct	[Structure 2, cont’d]	

10	M 24 Oct	[Materials 3] Diminished 7 th chords: Review and Expansion	
11	Th 27 Oct	Analytical Applications 3: TBA	
31 October – 6 November: Fall Reading Week			
*	M 7 Nov	TBA	
12	Th 10 Nov	[Materials 4] Altered Chords and Added Dissonance.	Assignment 3
*	M 14 Nov	[Materials 4, cont'd]	
13	Th 17 Nov	[Structure 3] Incidental and Referential Sonorities	
*	M 21 Nov	[Structure 3, cont'd]	
14	Th 24 Nov	Analytical Applications 4: TBA	
15	M 28 Nov	[Materials 5] Augmented Triads Review and Expansion	
*	Th 1 Dec	[Materials 5, cont'd]	
16	M 8 Dec	Review and Summary	Final Project Due