



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS - MUSIC
Music 417 Advanced Harmonic Analysis
Fall 2015

Instructor	Geoffrey Wilson
Office	Craigie Hall 211B
Email	geoffrey.wilson@ucalgary.ca
Office Hours	By appointment (before class period only)
Day(s), Time(s) and Location of Class	MWF, 14:00-14:50, Craigie Hall 214
Out of Class Activities	N/A, although regular concert attendance is recommended
Learning Resources: Required Readings, Textbooks and Materials	<p>All course readings and public domain scores will be available for download via D2L. Score excerpts for analysis should be printed and brought to the relevant class(es). Readings can be kept in electronic form if convenient. The following books are supplemental texts (not required but useful):</p> <p>Cohn, Richard. <i>Audacious Euphony: Chromatic Harmony and the Triad's Second Nature</i>. Oxford: Oxford University Press, 2012.</p> <p>Kopp, David. <i>Chromatic Transformations in Nineteenth-Century Music</i>. Cambridge: Cambridge University Press, 2002.</p> <p>Tymoczko, Dmitri. <i>A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice</i>. Oxford: Oxford University Press, 2011.</p> <p>N.B. The university library provides fulltext access to all three of these excellent books. Your library account will allow you to read the entire text, and to print a limited number of pages for personal use. Should you choose to purchase your own copy, the books are between \$35 and \$50 on Amazon and well worth it.</p>
Prerequisites	Music 313 or Music Theory and Composition 303
Supplementary Fees	None.
Course Description	Investigation of the expanded harmonic resources and analytical systems used by composers from the late 19th Century to the present.
Course Overview	<p>The kind of harmonic analysis typically taught in the undergraduate theory sequence relies heavily on Roman numerals. These Roman numerals both identify the scale-step of the harmonic root in the local tonic and suggest a harmonic function for the chord. In labeling a harmony as ii6, for example, we claim both that the chord is best understood as rooted on the second scale degree of the local tonic and that the chord likely functions as a pre-dominant harmony that will move to V. This approach to harmonic analysis conflates two very different kinds of harmonic thinking—functional theory and <i>stufen</i> or scale-step theory—and may have been blended with additional models in your experience.</p> <p>In eighteenth and some nineteenth-century music, this kind of Roman numeral analysis has considerable explanatory power. It can provide insight into the compositional process, promoting greater understand of tonal music itself and of the</p>

styles and habits of individual composers. It can also be a useful guide to performers, modeling both what composers may have intended and what audiences will likely perceive, suggesting ways of interpreting passages that bring out certain features.

However, much of the tonal music written from the 1820s onward contains passages, sections or entire movements whose compositional logic and affective properties seem to elude Roman numeral analysis. Chromaticism is prominent in most of these passages, and several other analytical systems have been developed to compensate for this. Schenkerian analysis, both in the form advocated by Schenker himself and in extensions by Carl Schachter and William Benjamin, have provided many insights into the voice-leading properties of nineteenth and twentieth century music. This approach often minimizes the importance of harmonies themselves, representing chords as surface elaborations of more fundamental diatonic lines and thereby explaining away chromatic pitches as decorative.

More recently, several theorists inspired by the work of David Lewin have returned to harmonic theories of the nineteenth century, particularly the ideas of Hugo Riemann. These so-called Neo-Riemannian approaches focus on a series of transformations that map triads to one another based on efficient voice-leading rather than scale-step or harmonic function. Transformational approaches have shed considerable light on the harmonic organization of chromatic music from the nineteenth and twentieth centuries. In this course, we will consider various approaches to transformational theory and apply those theories to a variety of chromatic passages. Our methodology will take as central the transformational approach of Richard Cohn, but we will also consider important alternatives by Dmitri Tymoczko and David Kopp, plus scholarly work by selected other transformational theorists.

Why does this matter? It matters because the kinds of stories we tell ourselves about the music have an enormous impact on our playing and understanding. If Schubert's more adventurous modulations are irrational or illogical in your system of understanding, it promotes performances full of rupture and disjunction and a view of Schubert as a composer coloured by that understanding. If, on the other hand, you see an underlying logic between seemingly disjunct surfaces, that will promote a different kind of playing and a different understanding of the artist. The point is not that one perspective is necessarily better than another, but that our point of view (which is often rather invisible to us) has a profound impact on what we see as normal, typical, allowable, etc. Ultimately, I hope to provide you with a set of useful analytical tools that will supplement those you have already developed, and that will lead you to a fuller understanding of much of the central repertoire in the Western tradition.

<p>Course Learning Outcomes</p>	<p>By the completion of this course, successful students will be able to:</p> <ol style="list-style-type: none"> 1. Understand the basic transformations of Neo-Riemannian theory and how they have been developed into analytical tools 2. Understand the basic kinds of graphs that most transformational theorists use to represent analytical insights, including both pitch-based graphs like the <i>Tonnetz</i>, chord-based graphs and geometrical models 3. Have read and responded critically to the work of several prominent theorists, including book chapters and journal articles 4. Have applied these techniques to a variety of short passages from the literature 5. Propose, research, draft and revise a substantial analytical paper (12-15 pages) that applies one or more transformational approach to a complete composition, a significant excerpt of a symphonic or operatic work, or a collection of passages that illustrate various aspects of the transformational approach. Your final paper should be suitable to propose at a professional conference and possibly even to submit for publication in an appropriate venue. 6. Be more able to follow scholarly discussions that include transformational insights
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<p>Course Schedule:</p>	<p>The following course schedule is an ideal one that is based on students having an adequate mastery of traditional analytical methods. I reserve the right to alter the following schedule if it becomes pedagogically necessary.</p> <p>September 9-11: Orientations - Harmonic theory in the nineteenth century Reading: Kopp 2002 Chapter 3</p> <p>September 14-18: David Lewin and the origins of transformational theory Reading: Lewin 1987, 2004; Cohn 1998, Kopp 2002 Chapter 4</p> <p>September 21-25: Efficient Voice Leading, Musical Spaces and Common-tone relations Reading: Cohn 2012 Chapters 1-2</p> <p>September 28 2015: Proposal for the final paper due in class</p> <p>September 28-October 2: Augmented Triads in the Foreground and Background Reading: Cohn 2012 Chapters 3-4</p> <p>October 5-9: Cohn's Model of Triadic Voice-leading Space Reading: Cohn 2012 Chapter 5</p> <p>October 14 2015: Thesis, outline and bibliography for the final paper due in class (hard copy only)</p> <p>October 14-16: Modeling Dissonance Reading: Cohn 2012 Chapter 7</p> <p>October 19-21: Integrating Transformational Theory and Tonal Theory Reading: Cohn 2012 Chapter 8 (Chapter 9 is optional but recommended)</p> <p>October 23: Midterm Exam</p> <p>October 26-30: A Geometric Model of Triads Reading: Tymoczko 2011 Chapter 3</p> <p>November 2-9: Scales and Collections Reading: Tymoczko 2011 Chapter 4</p> <p>November 9: First draft of the final paper due. Prose draft (hardcopy required)</p> <p>November 11-15: Reading Days – no classes</p> <p>November 16-20: The Extended Common Practice Reading: Tymoczko 2011 Chapter 6</p> <p>November 23-27: Chord geometries, functional tonality and chromaticism Reading: Tymoczko 2011 Chapters 7-8 (this is a lot of reading, so plan carefully)</p> <p>November 30-December 4: Class presentations (signups available starting November 16)</p>
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	<p>December 7: Catch-up and review</p> <p>December 14: Final draft of final paper due by 14:00 in Craigie Hall D100</p> <p>Passages and pieces for analysis will be assigned for virtually every class. The excerpts will provide opportunities to use the analytical skills we are developing and to explore the interaction of various approaches and their relative merits.</p>								
<p>Assessment Components</p>	<table data-bbox="451 363 1495 567"> <tr> <td>Reading responses/analyses</td> <td>30%</td> </tr> <tr> <td>Midterm Exam</td> <td>10%</td> </tr> <tr> <td>Final Exam</td> <td>20%</td> </tr> <tr> <td>Final Paper</td> <td>40%</td> </tr> </table> <p>(Proposal – 0%; Thesis, outline and bibliography 15%; First draft – 25%; Final draft – 40%; Final Presentation – 20%)</p> <p>All assignments will receive letter grades (A through F).</p> <p>Reading responses/analyses (30%)</p> <p>Three times during the term, you will be required to act as a respondent to the assigned reading for that class. You will need to be prepared to provide a brief overview of the main arguments and to offer a reflection on the analytical result produced. You will be graded on the clarity of your presentation, the insight shown in the questions and criticisms that you raise and on your willingness to lead class discussion.</p> <p>Additionally, you will be expected to come to every class having listened to and prepared analyses of the pieces or excerpts to be discussed. You are encouraged to volunteer your analyses in class, but I will occasionally call on people to provide their understanding of a passage. From time to time, and without warning, I will collect analyses to be more formally graded, so please be prepared to turn in something every class. Late assignments will not be accepted (ie. they must be turned in during class time)</p> <p>Midterm Exam (10%)</p> <p>The midterm exam will be dominated by analytical excerpts in which you will need to demonstrate an understanding of the techniques we have studied. There may also be a small section on terminology, but it will represent no more than 20% of the material. The exam will take place on October 23, 2015.</p> <p>Final Exam (20%)</p> <p>The final exam will be similar in its content, but the excerpts will be longer or more complex, and you will be asked to make more sophisticated arguments that reflect both your increased familiarity with the material and the greater time allowed. The final exam will be scheduled by the registrar</p> <p>Final paper (40%; due December 14, 2015)</p> <p>Your analytical paper must be an in-depth exploration of one or more transformational approaches, preceded by a short exegesis of the analytical technique(s) that you will employ. In most cases, the paper will be an extended analytical argument about a</p>	Reading responses/analyses	30%	Midterm Exam	10%	Final Exam	20%	Final Paper	40%
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Midterm Exam	10%								
Final Exam	20%								
Final Paper	40%								

	<p>single piece or sections of a single large work. However, it would also be possible to write a paper that looked at a single composer’s use of a particular technique across a range of pieces, or to show how a particular technique has structural significance for a variety of pieces by different composers, even from different historical eras You will use scholarly sources (including assigned readings and other publications) to provide footnotes for the exegesis. If the piece or pieces you plan to analyze have been the subject of scholarly work in the past, these must be reflected in your bibliography. When your analysis concurs with or differs from the work of other scholars, this must be noted. All references must be made using Chicago-style footnotes (consult the Chicago Manual of Style 16ed.). The paper will be 12-15 pages long (longer is fine but shorter is unacceptable), exclusive of musical examples, graphs, charts and other illustrations. These must be presented in an appendix—they must not appear in the body of your paper, despite the fact that you will see this done in other published sources. Wherever possible, illustrations, charts and graphs will be created with computer. Only pristine, legible hand-written examples will be accepted. While there is a research component in which you explain the analytical approach you are taking, and account for alternative published analyses where relevant, the bulk of the work here is to be based on your original analytical insights, and critical or interpretive insights that flow from them. A paper that simply summarizes the work of others without offering commentary or alternatives will not receive a passing grade.</p> <p>The proposal will be a one-paragraph summary of the piece(s) you wish to analyze. You must include the names of specific composers and specific pieces, or specific techniques that interest you. If you have done any research, attach a preliminary bibliography.</p> <p>The thesis, outline and bibliography will be a thorough outline (your choice of physical format) that lists the specific analytical observations you have made thus far, indicated the kinds of musical examples, charts and graphs you plan to include and footnotes for citations. Prose is note necessary, but the outline must present a specific plan from which a paper could be written. It will be evaluated on that basis.</p> <p>The first draft of the final paper must be at least a 50% prose realization of the outline (if your outline has changed substantially, please include a new one). No musical examples or diagrams are necessary, but please include even sketches if you have them. The draft must be double-spaced and single-sided and the prose should represent your best effort at academic writing.</p> <p>The final draft of the paper must be prepared in accordance with the Chicago Manual of Style. It will be evaluated on content, organization, writing strength, effectiveness of figures and diagrams and physical layout (margins, etc.)</p> <p>During the final week of classes, you will present a 10-15 minute summary of your paper to your colleagues. Your presentation will be graded on clarity, effective communication and persuasiveness. Use of audio-visual aids is welcomed but their presence of absence will not be a decisive factor in your grade.</p>
<p>Assessment Expectations</p>	<p>Expectations for Writing: Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.</p>

Expectations for Attendance and Participation:

I expect that barring illness, family emergency or religious observance, you will be in class. All students are allowed 2 unexcused absences. These absences do not need to be justified in any way. All other absences will result in your grade being lowered by half a letter grade. For the excusable absences listed above, I expect to be informed in a reasonable time. Documentation of illness may be requested. Students should also be aware that repeated absences will certainly affect their grade for Reading responses/analyses.

Please refer to the Undergraduate Calendar E.3 Attendance for details.

Guidelines for Formatting Assignments

All analytical assignments must be completed in pencil on the scores provided on D2L. You may print these double-sided to save paper if you wish, but do not change the physical format of the scores themselves. All analytical assignments must use the symbols and systems under consideration. Wherever possible, prose, musical examples of your own design and charts/graphs should be prepared on a computer. The final paper must be prepared on computer, double spaced and single-sided. The Chicago Manual of style should be consulted for all citations, bibliographic entries, musical examples, charts, graphs, etc. See the instructions for the final paper above for further details.

Guidelines for Submitting Assignments

Assignments are to be submitted in class. Exceptions must be cleared with me in advance. The final paper must be turned in to the SCPA office (CHD 100) **by 2:00 on December 14, 2015.**

Late Assignments

Late assignments will not be accepted unless students are absent for a valid reason (see above).

Criteria That Must Be Met To Pass

Students must receive a passing grade on each component of the course grade in order to pass the class. Students who fail the midterm must make arrangements to re-sit the exam before the end of lectures. Students who fail the final exam or final paper will have no opportunity to resubmit.

Grading Scale

For the course as a whole, letter grades should be understood as follows, as outlined in the section F.2 of the Undergraduate Calendar for 2015-2016:

Grade	GPA	Description
A+	4.00	Outstanding.
A	4.00	Excellent-superior performance, showing comprehensive understanding of subject matter.
A-	3.70	
B+	3.30	
B	3.00	Good - clearly above average performance with knowledge of subject matter generally complete.
B-	2.70	
C+	2.30	
C	2.00	Satisfactory - basic understanding of the subject matter.

	<table border="1"> <tr> <td>C-</td> <td>1.70</td> <td>Receipt of a grade point average of 1.70 may not be sufficient for promotion or graduation. (See individual undergraduate faculty regulations.)</td> </tr> <tr> <td>D+</td> <td>1.30</td> <td></td> </tr> <tr> <td>D</td> <td>1.00</td> <td>Minimal pass - marginal performance; generally insufficient preparation for subsequent courses in the same subject.</td> </tr> <tr> <td>F</td> <td>0</td> <td>Fail - unsatisfactory performance or failure to meet course requirements.</td> </tr> </table> <p>The following numerical equivalencies will apply: A+ = 97-100; A = 93-96; A- = 90-92; B+ = 87-89; B = 83-86; B- = 80-82; C+ = 77-79; C = 73-76; C- = 70-72; D+ = 67-69; D = 63-66; D- = 60-62; F = <60</p>	C-	1.70	Receipt of a grade point average of 1.70 may not be sufficient for promotion or graduation. (See individual undergraduate faculty regulations.)	D+	1.30		D	1.00	Minimal pass - marginal performance; generally insufficient preparation for subsequent courses in the same subject.	F	0	Fail - unsatisfactory performance or failure to meet course requirements.
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F	0	Fail - unsatisfactory performance or failure to meet course requirements.											
MIDTERM AND FINAL EXAMINATION SCHEDULING	Final examinations may be scheduled at any time during the examination period (11-22 December for Fall 2015 term; 16-27 April for Winter 2016 term); students should therefore avoid making prior travel, employment, or other commitments for this period. If a student is unable to write an exam through no fault of his or her own for medical or other valid reasons, documentation must be provided and an opportunity to write the missed exam may be given. Students are encouraged to review all examination policies and procedures: ucalgary.ca/registrar/exams/deferred_final												
DEFERRALS OF EXAMS/TERM WORK	It is possible to request a deferral of term work or final examinations for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with your advisor if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines. ucalgary.ca/registrar/exams/deferred_final ucalgary.ca/pubs/calendar/current/g-6.html ucalgary.ca/pubs/calendar/current/g-7.html												
INTERNET AND ELECTRONIC COMMUNICATION DEVICE	elearn.ucalgary.ca/category/d2/ ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app The in-class use of computers may be approved by your Instructor. Cell phones and other electronic communication devices should be silenced or turned off upon entering the classroom. If you violate the Instructor's policy regarding the use of electronic communication devices in the classroom, you may be asked to leave the classroom; repeated abuse may result in a charge of misconduct. No audio or video recording of any kind is allowed in class without explicit permission of the Instructor.												
ACADEMIC INTEGRITY, PLAGIARISM	The University of Calgary is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are referred to the section on plagiarism in the University Calendar (ucalgary.ca/pubs/calendar/current/k-2.html) and are reminded that plagiarism-- Using any source whatsoever without clearly documenting it—is an extremely serious academic offence. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3rd Floor) if you have any questions regarding how to document sources.												
COPYRIGHT	It is the responsibility of students and professors to ensure that materials they post or distribute to others comply with the Copyright Act and the University's Fair Dealing Guidance for Students. Further copyright information for students is available on the Copyright Office web page (library.ucalgary.ca/copyright).												
ACADEMIC ACCOMMODATION	Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/ . Students who												

	require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf .
FOIP	ucalgary.ca/secretariat/privacy
STUDENT MISCONDUCT	ucalgary.ca/pubs/calendar/current/k.html
ACADEMIC STANDING	ucalgary.ca/pubs/calendar/current/f.html
SAFEWALK	220-5333 anytime. ucalgary.ca/security/safewalk
CAMPUS SECURITY	220-5333. Help phones: located throughout campus, parking lots, and elevators. They connect directly to Campus Security; in case of emergency, press the red button.
EMERGENCY EVACUATION	Assembly points for emergencies have been identified across campus. The primary assembly point for Craigie Hall is the Professional Faculties Food Court. For more information, see the University of Calgary's Emergency Management website: ucalgary.ca/emergencyplan/assemblypoints
FACULTY OF ARTS PROGRAM ADVISING AND STUDENT INFORMATION RESOURCES	<ul style="list-style-type: none"> • For academic advising, visit the Arts Students' Centre (ASC) for answers about course registration, graduation checks, and the 'big picture' on programs and majors. Drop in at SS102, email us at ascarts@ucalgary.ca or call us at 403-220-3580. You can also visit the Faculty of Arts website at arts.ucalgary.ca/undergraduate which has detailed information on common academic concerns. • For academic success support, such as writing support, peer support, success seminars, and learning support, visit the Student Success Centre on the third floor of the Taylor Family Digital Library (TFDL), email them at success@ucalgary.ca or visit their website at ucalgary.ca/ssc/ for more information or to book an appointment. • For enrolment assistance, including registration (add/drop/swap) changes, paying fees, and navigating your Student Centre, contact Enrolment Services at 403-210-ROCK [7625], by email at futurestudents@ucalgary.ca or visit them at the MacKimmie Block 117.
COURSE OUTLINES FOR TRANSFER CREDIT	It is possible that you will be asked for copies of this outline for credit transfers to other institutions or for proof of work done. It is the student's responsibility to keep these outlines and provide them to employers or other universities when requested. Please ensure that outlines of all the courses you take are kept in a safe place for your future reference. Departments/Programs do not guarantee that they will provide copies.
LETTER OF PERMISSION	If you wish to study at another institution while registered at the U of C, you must have a letter of permission. You can submit your request through your Student Centre at MyUofC. Students must have the Letter of Permission before they take the course at another school. Failure to prepare may result in no credit awarded and could result in suspension from the faculty.
STUDENT UNION CONTACT STUDENT OMBUDSPERSON	Student Union: su.ucalgary.ca/about/who-we-are/elected-officials/ Faculty of Arts reps: arts1@su.ucalgary.ca ; arts2@su.ucalgary.ca ; arts3@su.ucalgary.ca ; arts4@su.ucalgary.ca Graduate Student's Association: gsa.ucalgary.ca/executive Student Ombudsman: su.ucalgary.ca/page/quality-education/academic-services/student-rights
UNDERGRADUATE ASSOCIATIONS	DUS: Drama Undergraduate Society, CHC 005 uofcdus@gmail.com MUS: Music Undergraduate Society, CHF 219 undmusic@ucalgary.ca