Carleton University
College of the Humanities
Humanities Program
HUMS 3102 (Western Music: 1000–1850) Fall Term 2010
and
HUMS 3103 (Western Music: 1850-2000) Winter Term 2011

Two half-courses that review the major musical genres in Western music from medieval times to yesterday. Students will gain familiarity with significant musical works of this period as well as an understanding of the techniques that were used in their composition.

Lectures three hours a week.

Instructor
Professor David Gardner
Email: david_gardner@carleton.ca

Required Text
Wright, Craig, *Listening to Music*, 6th Edition, Wadsworth, 2004. (ISBN-13: 978-1-4390-8345-1)
Contains an Introductory CD which you will be expected to master (see also pages 14 & 15 of this outline).

These two half courses will be treated as one whole course (note HUMS 3103 has the pre-requisite of HUMS 3102). **It is expected that students will register for both half courses in the same academic year**. The course is split into two halves to allow students with less usual registration requirements to complete their academic programs in a timely manner. Such cases will be approved on a one-by-one basis.

Aims and Objectives

The aim of this course is to provide you with a survey of the history of Western classical music from the medieval period to the late twentieth century.

For HUMS 3102 the lecture topics (one 3-hour lecture/week) will be (starting Wednesday **September 15th, 2010**):

1. Physics of Music (why a cello and piano sound so very different - with live examples)
2. Form & Harmony in Music (why tension and release is central to Classical harmony)
3. Medieval & Renaissance: Machaut Josquin Palestrina Monteverdi Gabrielli Praetorius
4. Purcell Handel
5. Vivaldi J.S. Bach
6. C.P.E. Bach Haydn
7. J.C. Bach Mozart
8. Beethoven
9. mid-term exam Schubert
10. Schumann Brahms
11. Liszt
12. 19th Century French & Italian Opera: Gluck Cherubini Meyerbeer Bizet Rossini Donizetti Bellini Verdi Puccini

For HUMS 3103 (**Prerequisite HUMS 3102**) the lecture topics (one 3-hour lecture/week) will be (starting Wednesday **January 5th, 2011**):

1. **Nationalists: Chopin Glinka Grieg Smetana Sibelius Bartok**
2. **Wagner**
3. **Mahler**
4. **R. Strauss**
5. **Russia: Mussorgsky Tchaikovsky Shostakovich**
6. **France: Berlioz Debussy Messiaen**
7. **Stravinsky Varèse**
8. **Schönberg Berg Webern Gerhard Boulez**
9. **mid-term exam Elgar**
10. **Britain: Vaughan Williams Holst Britten**
11. **USA: Ives Gershwin Copland Bernstein Rochberg**
12. **Canada: Willan Macmillan Weinzweig Somers Freedman Schafer**

Although a previous musical background is helpful, it is not essential. A limited amount of musical analysis (and its attendant jargon) will be encountered. However, theoretical concepts will be explained in plain language and it is sufficient for you to grasp the larger principles of musical form and style, if not always the detailed analytical processes used to determine these larger musical principles. In the main, the emphasis is on the history rather than the theory of music, inasmuch as the two can be separated.

The first and second lectures will be devoted to the "nuts and bolts" of music to provide an understanding of "sound", to examine the timbre of various instruments, to review music notation as applied to melody, rhythm and harmony, etc. The concept of scales and the various forms used in music will also be reviewed. **Please make sure you attend *both* of these lectures** as everything that follows assumes an understanding of this material. (I take a different approach from the text). Throughout the course, music examples will be played in class from my CD collection to illustrate points in the lectures.

Student Examinations for EACH half course

1. One research paper worth **50%** of the final grade.

2. One mid-term examination worth **50%** of the final grade.

The mid-term examination is designed to test knowledge of specific musical works and general musical style as well as the historical and practical aspects of music. The examination will include one short essay question requiring synthesis and/or comment on material covered in lectures, a series of short-answer questions devoted to brief definitions of names and terms used during lectures (and included in the Glossary of the textbook), and a series of questions based on the listening identification of musical works.

With respect to the listening identification questions, it cannot be stressed enough the importance of regular, concentrated, and intelligent listening to the assigned musical works. Do not leave listening to the week before the examinations. It is suggested you consider spending a minimum of one to two hours each week listening to the required musical examples. So again I urge you NOT TO LEAVE LISTENING TO THE LAST MINUTE. IT SIMPLY WILL NOT SINK IN. You are required to listen to many examples of music covering a wide diversity of types and styles and it is important to listen to each example carefully and frequently with a view to placing it in the context of the lectures.

Listening cannot be crammed in at the last minute. Not only does a one hour CD take precisely sixty minutes to hear – no more, no less – it is generally true that for most people the aural memory is less reliable than the visual memory. Students taking a Music course for the first time tend to have the greatest difficulty in the area of the listening requirements. To this end, a set of five CDs (which do not circulate and cannot be copied because of copyright restrictions, and which are produced to complement the course textbook by Craig Wright) is available to you for study in the St. Patrick's Building, Audio-Visual Library, Room 460 (tel. 520-2600, ext. 8399)."

A list is supplied on pages 14 & 15 of this outline indicating which tracks you will be expected to recognize for the **mid-term exams in both half courses**, which I anticipate will be **November 10th, 2010 and March 9th, 2011**. I hope, however, that you will listen to **all** the tracks on all the CDs before concentrating on the tracks indicated on the list. You can expect questions on the mid-term examinations related to the tracks noted on this list. I will cover many of the examples in the lectures, but not all – so *make sure you read the relevant part of the text-book for **all** the tracks listed as required listening*.

Research Project

The required essay should be in the region of 3000 to 4000 words (i.e., approximately twelve to fifteen double-spaced word-processed pages).

You must bear in mind the necessity of choosing a narrow, specialized topic that can be dealt with in a precise manner devoid of "padding" and extraneous detail. The essay should develop a line of argument which is then defended and documented with hard evidence culled from primary and secondary sources. Ideas for suitable topics invariably arise from extensive reading. Beyond standard monographs, you can consult scholarly journals, contemporary newspapers and magazines, musical scores, recordings, and other relevant materials.

The essay may be on a topic of your choice (see suggestions below) relating to any aspect of **Western European serious (classical) music**. In order to assure a suitable topic, you are required to clear your topic with me **well in advance of the due date**, that is, preferably by the end of the third week of classes and no later than the end of the **FOURTH** week of classes. My email address is given above. Although I will be happy to help you refine a topic and may offer bibliographic suggestions, the onus is on **you** to present a workable topic and explore the relevant literature. THE ESSAYS ARE DUE ON **December 1st, 2010 for HUMS 3102** and **March 30th, 2011 for HUMS 3103** (**both to be handed-in during the last class for each half-course**).

What Research Means

(an outline prepared by Prof. Alan Gillmor)

"Research involves much more than just locating a group of relevant quotations and stringing them together in a paper, even if the writer includes quotation marks and appropriate footnotes. Reporting what authorities have said about a topic may be a useful way to begin a paper, but this step does not fulfil the researcher's responsibility. Research in any field must have a creative, personal side, especially in the arts, where we study the products of the human imagination and artistic vision. Even research in the natural sciences involves more than merely measuring and quantifying phenomena. In any field of research, facts of themselves are useless unless they lead to ideas. One must have a hypothesis and a conclusion. After the writer has quoted this authority and that authority, the reader wants to know what *you* the writer thinks. Too often, students think their work is done if they have summarized what everyone else has written. A review of the literature may be useful or necessary, but true research involves much more than that.

Research, then, involves more than stringing quotations together. What should happen at some point is that all the information you have gathered, both from primary and secondary sources, begins to coalesce around one central point, the main idea of your paper. The reader wants to know what you think. Do you agree with the

secondary sources? Does your analysis of the problem lead you to side with one opinion rather than another or to disagree with them all? Your hypothesis and conclusion need not be world-shaking. The reader does expect, however, to see your informed opinion based on the research you have done. Too many papers stop abruptly after reporting on the secondary literature and the analysis process, as if the last page or two were inadvertently left out. As a scholar and/or musician, even as an apprentice in one or both fields, you have a responsibility to follow the research process to the conclusion, to risk taking a position, and to communicate your informed ideas and opinions about your topic."

A Note on Plagiarism

Stringing quotations together, adding the appropriate quotation marks and foot-notes, is one thing; stringing quotations together without quotation marks and footnotes is another question altogether – as is "dressing-up" articles copied from the Internet. Some students are apparently not aware that copying uncredited quotations from books or articles, giving the impression that the copied words or paragraphs are the student's own words, constitutes plagiarism, a serious breach of academic ethics. Copying uncredited quotations is equivalent to cheating on an examination and raises serious questions about whether the student should be allowed to continue pursuing a degree. At Carleton, a proven case of plagiarism will result in a failing grade for the course and can result in expulsion from the University. You should acknowledge in an appropriate manner your reliance on the work of others, whether the sources are published or unpublished, oral or written, in print form or electronic (e.g., the Internet). Although it is difficult to provide an iron-clad definition of plagiarism, the following guide will be helpful:

Plagiarism is the use of another person's ideas or expressions without acknowledging the source. The most blatant form of plagiarism is reproducing someone else's sentences, more or less verbatim, and presenting them as your own. Other forms include repeating another's particularly apt phrase without appropriate acknowledgement, paraphrasing someone else's ideas, and failing to cite the source for a borrowed thesis or approach (whether in electronic or print form). Thus, Plagiarism is a serious instructional offence. **The statement on Instructional Offences in the Undergraduate Calendar explains that plagiarism is "to use and pass off as one's own idea or product work of another without expressly giving credit to another". This includes material found on the Internet. All cases of plagiarism will be forwarded to the Dean's Office.**

The sad thing about most cases of plagiarism is that they are so transparent. Generally, students resort to these tactics because writing is difficult for them or because the student has not provided sufficient time to complete the project. Occasionally, a student will get away with plagiarism, but in the long run it is the student's loss. It is much better to submit an honest paper and take the consequences than to try to pass off someone else's writing as your own work.

ESSAY TOPICS

For HUMS 3102: choose a topic from the period 1000 to 1850

For HUMS 3103: **choose a topic from the period 1800 to 2000**

Here are some suggestions to get your creative juices flowing regarding a Research Essay topic:

For the historians:
Choose, substantiate and discuss the most important seminal works from about 1000-1850 or 1800-2000 which changed the course of music history. This could also be structured as a discussion of the development of the symphony, concerto, chamber music, opera, church music, etc.

For the poets:
Discuss the relationship between text and music.

For the philosophers:
Discuss the interactions between philosophy and music.

Or discuss with me other possibilities that interest you in the first four weeks of each term.

An Editorial Comment

I do not mind whether you opt for the American (e.g., Webster's Dictionary) or the British (e.g., Oxford Dictionary and Fowler's *Modern English Usage*) system of spelling and punctuation as long as you consistently use one or the other system throughout your chosen assignment.

References

(prepared by Prof. Alan Gillmor)

The following sources may be helpful for the **research essay**:

The New Grove Dictionary of Music and Musicians, 2nd edition, Stanley Sadie, ed. (London: Macmillan Publishers Limited, 2000), twenty-nine volumes. Call Number: REF MLl OO.N48.

This is the standard music encyclopedia in the English language. It is often an excellent place to begin one's research in order to obtain both an overview of a subject and a working bibliography (up to 2000). There are also specialized Grove Dictionaries of American Music, Jazz, Musical Instruments, and Opera.

The Music Index: A Subject-Author Guide to Music Periodical Literature (1949-). Call Number: REF MLll8.M84.

The Music Index is an annual catalogue, with authors of articles, proper names, and subjects in an alphabetical listing. This resource indexes the contents of approximately 350 music periodicals in many languages. For example, if you wish to find articles written on Franz Liszt within a given period of time, locate **Liszt, Franz** in the volume. If you wish to do a literature search on a subject area, such as The History of the Piano, locate **Piano, History** in the volume. For example, under Liszt, Franz for Volume 37-38 (1985-1986) (see p. 774) the listed items are broken down into the following categories: **General, Festivals, General Works, Works.** The eighteenth entry in the third column reads: Liszt – 100 years on (works which anticipated later generations). N. Cook. MUS T 227:372-3+ Jul 1986. To find the source, turn to the front of the volume and locate (alphabetically) MUS T (see p. xx) where the full name of the journal, *The Musical Times*, is cited. Locate the call number for *The Musical Times* in the CUBE (SER ML5.M66), then locate Volume 127 (1986) on the shelves, then turn to page 372 for the beginning of Cook's article. Similarly, the heading **Piano** for Volume 37-38 (1985-1986) (see pp. 970-73) lists articles and book reviews on that general subject and is further broken down into sub-categories, including **History** (see p. 971).

RILM Abstracts of Music Literature (1967-). Call Number: REF MLllB.AlR2.

The RILM Abstracts (RILM stands for *Répertoire International de Littérature Musicale*) is more inclusive than *The Music Index* in that, in addition to listing journal articles, it lists books and dissertations on music topics. The *Author and Subject Index* is placed in the back of each volume. Longer entries are broken down into sub-categories which give some clue as to the content of an article or book. For example, under **Liszt, Franz** for Volume 26 (1992) (see pp. 975-76) one of the sub-categories is "Works, piano music, survey", followed by a number, 4219. Turning to the front of the book, which lists items chronologically by number, locate 4219 (p. 255) and you will find a listing of the following:

4219: Pesce, Dolores. **Expressive resonance in Liszt's piano music,**
Nineteenth-century piano music (New York: Schirmer, 1990) 355-411.
See RILM/91/4219. This is a chapter (pp. 355-411) in a book.
For further information on the book, the entry instructs you to consult the 1991 volume of RILM entry 4219. There, in Volume 25 (1991), under 4219 (see p. 255) you will find the following:

Todd, R. Larry, ed. **Nineteenth-century piano music: Studies in musical genres and repertories** (New York: Schirmer,1990) xvi, 426 p.
This is a book, edited by R. Larry Todd, containing a collection of essays by various authors.

Note that each entry in *RILM Abstracts*, whether an article or a book, also provides a brief abstract, in English, of the content or principle thesis of the article, book, or dissertation.

Humanities Index (1974/75-). Call Number: REF AI3.R4912.

An international index which includes the following subjects: archaeology, classical studies, fine and performing arts, folklore, history, language and literature, philosophy, religion, and related subjects.

A perusal of the Reference section of the MacOdrum Library in the music area (call letters ML) will reveal numerous other sources of many types: specialized bio-graphical dictionaries, bibliographies, catalogues, discographies, etc. In the stacks you will find biographies of composers, scores, and books on various aspects of music – which can be discovered by browsing through the stacks and by using the *Title* and *Author* search functions on CUBE (The Carleton University Library Index).

Interlibrary Loans

Frequently during your research you will discover to your annoyance that the local libraries (Carleton, University of Ottawa, Ottawa Public) do not hold a certain book or periodical you wish to consult. In certain cases, back issues of periodicals may not be on the shelves in hard copy but may still be available on microfiche or microfilm (check the information in the CUBE carefully). If the item cannot be found locally, then it may be requested through Carleton's Interlibrary Loans department, located in Room 220 in the MacOdrum Library. Here you may obtain a pamphlet, *Interlibrary Loans at Carleton University Library*, which explains the system in detail. Bear in mind that borrowing material from other libraries should be a last resort; for most research topics the Carleton Library will have ample resources. The service is available to graduate students and fourth-year honours students; service to undergraduates is more restricted. There is also a charge for this service, ranging from a few dollars for a xerox copy of a periodical article to upwards of twenty dollars (or more if it comes from abroad) for a book loan. Finally, you should be aware that materials may take anywhere from two to six weeks to arrive.

GUIDELINES FOR AURAL ANALYSIS

(by Prof. Alan Gillmor)

Among the most frequently asked questions in music history courses – which of course involve a great deal of what we might call active or perceptive listening – are: "But what are we listening *for*?" or, "*How* do we listen?" These are legitimate questions, for listening to music has various dimensions. Although there are a number of avenues leading to intelligent listening, no single approach is exclusively desirable; rather a combination of approaches should be sought. But above all, what the potentially perceptive listener must avoid is *purely passive hearing*. Although this kind of musical encounter is very pleasant – music to read by, music to study by, music to drink by, etc. – in all probability the music is not often absorbed for hearing and listening are two different things.

Most listeners first come to enjoy the **sensuous** effects of the musical sounds, primarily through the psychological associations that accompany various kinds of musical movement and sound. Such purely emotional responses to sound, though genuine and therefore valid, are not entirely durable because the sensuous experience in itself usually merely arouses surface emotions; it cannot do full justice to the music nor to the listener's mental capacities. The **intellectual** approach on the other hand, presupposes a perceptive listener, one who consciously strives to use his or her innate faculties to extract meaning from what is heard, to achieve a responsive experience through mental awareness and inquisitiveness. But to approach a piece of music in a purely cerebral fashion – assuming that were possible – is an exercise in sterility. So we arrive at the classic dichotomy: intellectual/sensuous, cerebral/emotional, mind/body. Ultimately the two come together, and when they do the total effect of music – any music – is revealed. As sheer sound, music is delightfully diverting; in its total *perceptive-emotional* context it can be exquisite and profoundly meaningful.

The real roles that intelligence and education play in the appreciation of music are not in determining whether or not you will listen to it, but in determining how you listen to it. Intelligence comes into the matter in allowing you to listen to music cerebrally – as well as emotionally, kinaesthetically, viscerally, and erotically. Education gives you the tools to listen to music intelligently, not merely through learning about music history or music theory but through the many parallels it enables you to draw with other artistic, scientific, and related experiences, and through the greater perceptions you then have about what is really going on in music. Although you need to go beyond the purely visceral level of musical experience, it is not necessary to adopt the trained musician's highly technical approach to listening, for it is possible to cultivate the art of listening learning to hear music in terms of those basic elements of musical expression that are understandable to everyone regardless of musical background. Part of the problem in listening to music is that it is by and large an abstract medium of expression. That is to say by itself and without a text, music is difficult to decode in terms of its socio-aesthetic "message", it operates on a deeper level of signification. Precisely because music is an abstract language without immediate concrete associations, its "meaning" occurs on several levels simultaneously, some of which may be obvious and others only dimly perceived. We may even be consciously aware of some of the most significant ways in which a piece of music moves us or appeals to us, but we respond intuitively.

As a general rule, you should look first for what a piece of music *itself* expresses –melody, rhythm, timbre, form – and not merely search for extra-musical meaning. Just as a painting need not look like a tree or a waterfall, so music need not sound like ocean surf or galloping horses in order to convey meaning. It is, then, primarily because music is an abstract medium of expression that you must learn to deal with abstract principles such as repetition, texture, tonality, design, and movement. To aid in this process here are some *Guidelines for Aural Analysis:*

A. General:
- dynamic range
- medium
- formal organization
- register
- tempo

B. Textural qualities:
- Monophony: one line of sound only – may be solo or more than one voice producing identical line (unison)
- Homophony: more than one voice, using different pitches but the same rhythm
- Polyphony: more than one voice, with independence of both pitch and rhythm

C. Listening with a focus on timbre (the quality of the sound itself):
- as a result of medium
- as a result of the method of sound production
- as a result of texture

D. Listening with a focus on tonal relationships:
- tonal – atonal – modal
- harmonic rhythm
- harmonic progression

E. Listening with a focus on rhythmic elements:
- beat or non-beat
- metre
- accents and / or syncopation
- shifting metre

F. Listening with a focus on melody:

range
intervals used
direction or shape of the melodic line
motifs
repetitions – exact or with variation, either in the melody or in the accompaniment
phrasing – is the melody divided into phrases? How are the phrases marked? What is the relationship of the phrases? Are there sequences in the melody?

G. Listening with a focus on inflection (the continuous movement of a parameter of sound):

as a result of timbre
as a result of pitch
as a result of rhythm

H. Geo-cultural location:

the cultural group or region to which the music belongs

I. Genre:

folk song, jazz, rock, symphonic music, opera, tribal music, electro-acoustic music, blues, country music, etc.

J. Date of origin:

medieval, renaissance, baroque, classic, romantic, contemporary, etc.

UNLOCKING THE KEY: HOW MAJOR AND MINOR KEYS WORK

by Prof. Alan Gillmor

Key, tonality, and harmony are three of the most important ideas in Western music. For three centuries they provided a system of building up relationships between groups of notes. Tonality has been the system behind Western classical music from the seventeenth to the twentieth century. Music is said to be tonal if it is in a particular key, which means, in a very simple sense, that it uses the notes of a scale, major or minor, starting on a particular note. That note is called the tonic of that key. If the scale is anything other than C major or A "natural" minor, it will include sharps or flats to preserve the same pattern of tones and semitones. A composer may move from key to key, from scale to scale within a piece, but the tonic is the key the music will ultimately want to return to. Beethoven's *Eroica* Symphony, for example, is in E flat major, which means that while Beethoven may use other notes, scales, or keys within the work as a whole, the piece gravitates around a major scale starting on the note E flat.

Most "tonal" music starts in one key, moves on a "journey" through other keys, then returns to the home key. The opening movement of Mozart's Symphony No. 40 in G minor, for example, may start in G minor – using the notes of a minor scale starting on the note G – but it moves to B flat major and several other keys before returning to G minor at the end. The key of a piece of music, and moments when the key changes, have great importance. Many listeners have great difficulty with this concept, yet most are aware of the thrilling effect of a sudden key change such as the one near the very end of Ravel's *Bolero.* But when it comes to recognizing the return to the home or "tonic" key at the end of a Classical or Romantic work, many ordinary listeners are lost. For three centuries many composers have based the structure of their music on subtle movements and relationships between different keys,

sometimes in a well ordered fashion and sometimes in a deliberately disruptive way. It is this fabric of relationships we will unravel.

There are twelve possible major keys and twelve possible minor ones, twenty-four in all. Sebastian Bach established the fashion for sets of pieces in all the keys; his *Well-Tempered Clavier*, often known as the "forty-eight" Preludes and Fugues, goes through each key twice. When you learn to play a melodic instrument you have to learn how to play major and minor scales in all twenty-four keys if you progress far enough.

Every key contains the same arrangement of tones and semitones in its complete scale, even if some appear more complex than others: it is only a question of which particular note the key begins on. Keys with lots of sharps or lots of flats are in fact often quite closely related, as the circle of keys diagram in Figure 1 shows. This explains why a composer such as Chopin can suddenly move from a very flat key to a very sharp one – apparently miles apart but sisters under the skin.

Despite the rise of modernist music in the early twentieth century, some of which uses atonality (lack of tonality, meaning the music is not in a key), bi- and polytonality (the use of two or more keys simultaneously and serialism (a form of atonality were all twelve notes of the chromatic scale are given equal importance), some composers, especially those loosely known as minimalists, have felt the need to return to the use of some forms of tonality. Tonality now exists as just one of a wide variety of techniques composers can use-frequently all in the same piece!

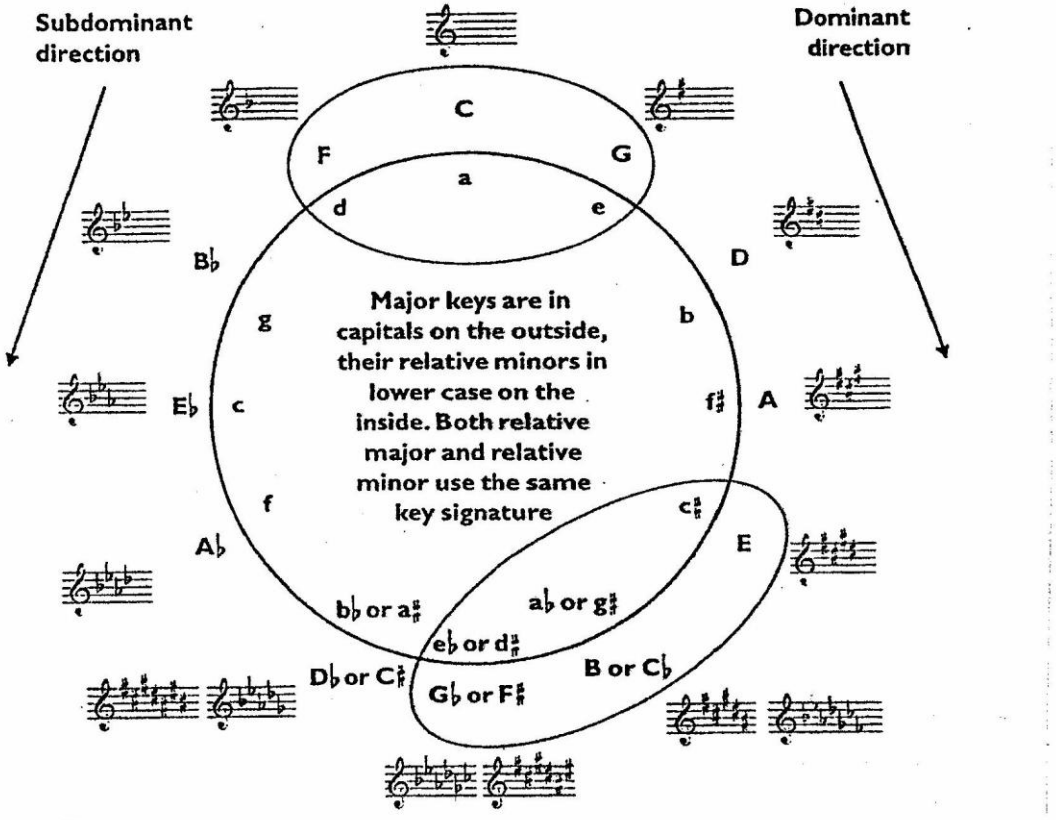


Figure 1

HOW TO MAKE THE SCALES OF G MAJOR AND F MAJOR AND THEIR KEY SIGNATURES

If we try to start a major scale on G, a perfect fifth higher than C, we find we have to change one note to get the right pattern of tones and semitones. The note F has to be sharpened. In fact, if you move from any key to another a perfect fifth higher, the new key will always have one extra sharpened note and this newly sharpened note will always be the leading note (seventh note) of the new scale. Moving from A major (three sharps) up a perfect fifth to E major, for example, the new key requires four sharps and the new sharpened note is the leading note of an E major scale, D sharp.

Similarly, if we write a major scale starting on the note F, a perfect fifth below C, we have to change a different note. B has to be flattened to make the tone and semitone pattern correct. Moving from any key down a perfect fifth, the new key will always have one extra flattened note, and the newly flattened note will always be the leading note of the old scale (A becoming A flat) produces the key of E flat, a perfect fifth below B flat.

To save writing these sharpened or flattened notes every time they occur, they are written at the start of the music, just after the clef and before the time signature, and they tell the performer that those notes (in whatever octave they appear) are to remain sharp or flat throughout the composition, unless the composer marks them to be otherwise (see Figure 2).

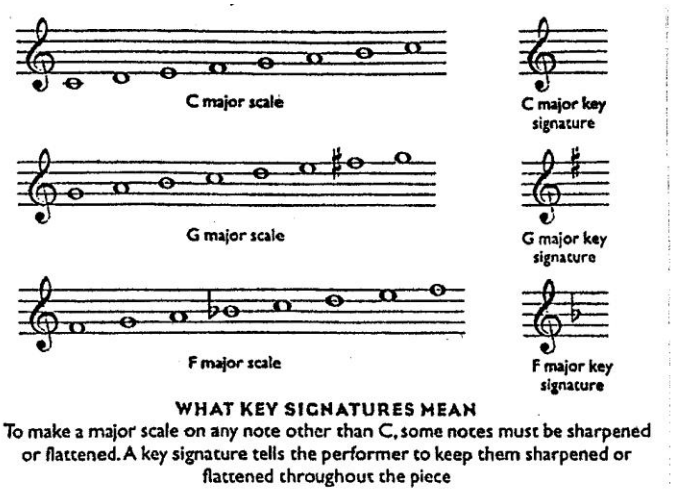
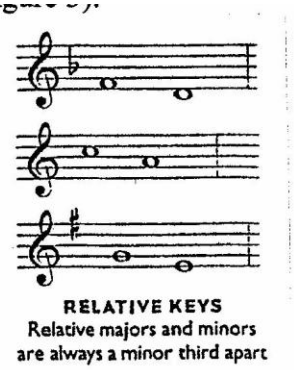


Figure 2

RELATIVE MAJORS AND MINORS

With an F sharp as the key signature we say we are "in the key of G major " With a B flat as the key signature we are "in the key of F major." If we look for scales with the same patterns of tones and semitones, we find that the natural minor scale starting on E also has an F sharp as key signature and the natural minor scale starting on D also has a B flat as key signature. These are the keys of E minor and D minor respectively.

You will note that C major and A minor have the same key signature (no sharps or flats is also a key signature) and these two keys are thus related: A minor is the relative minor of C major and C major is the relative major of A minor. In the same way, E minor and G major are relative minor and major to each other (both have F sharp as key signature), as are D minor and F major (both have B flat as key signature). Every scale has its relative major or minor, and there is always an interval of a minor third between relative majors and minors (see Figure 3).



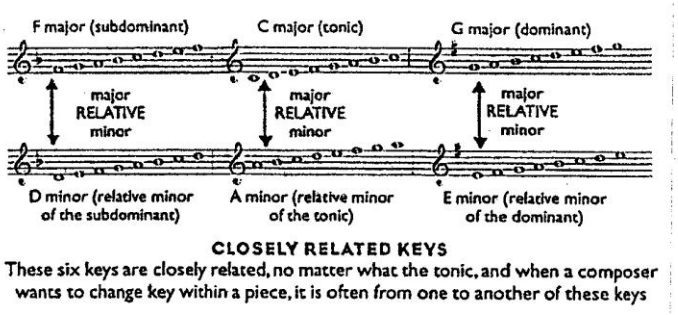
RELATIVE KEYS
Relative majors and minors are always a minor third apart

Figure 3

DOMINANT AND SUBDOMINANT KEYS

Each note of the scale has a special name. The starting note is called the tonic, the fifth note up is the dominant, and the fourth note up the subdominant. The same terminology is applied to keys. Thus from C major, G major is the dominant key and F major is the subdominant key.

Similarly, from A minor, the relative minor of C major, E minor is the dominant key and D minor is the subdominant key. These six keys-tonic, dominant, and subdominant and their relative majors or minors-are all closely related, because their scales and key signatures are either the same (as with relative majors and minors) or have only one note different from that of the tonic (see Figure 4).



CLOSELY RELATED KEYS
These six keys are closely related, no matter what the tonic, and when a composer wants to change key within a piece, it is often from one to another of these keys

Figure 4

When a composer wants to change from one key to another, it is very often from one of these keys to another. Beethoven's piano piece *Für Elise*, for example, is in A minor but it travels through C major and F major before returning to A minor both keys are part of the group of six closely related keys around A minor. This technique of moving from key to key is called modulation.

THE CIRCLE OF KEYS

As Figure 1 shows, it is possible to make major and minor keys based on all twelve notes of the chromatic scale, so there are twenty-four keys in all. But, as we have seen, they are all related, some more closely than others. If we continue the process of moving to the dominant and adding a sharp each time, and moving in the subdominant direction and adding a flat each time, we end up with all twenty-four possible keys. Figure 1 shows all the keys, their key signatures and the way the sharps and flats are written on the stave in the treble clef.

Moving round the circle in a clockwise direction, each key is the dominant of the previous one. Moving anti-clockwise, each key is the subdominant of the previous one. Relative minors carrying the same key signature are in lower case type on the inside of the circle.

Select any key and the group of six comprising the key, its relative major or minor, its dominant and subdominant and their relatives, make a set of closely related keys (two examples are ringed on the diagram in Figure 1). You can see that some keys with lots of sharps and flats are thus close relatives.

Often musicians have ascribed different feelings, characteristics, colours even, to the different keys. This partly stems from the fact that older tuning methods or temperaments (used in the eighteenth century and earlier) can lead to intervals between some degrees of the scale sounding different in different keys, thus giving each scale its own "character." G minor, for example, is almost always associated with sadness, while C major seems to be a key of blazing affirmation for many, including Beethoven (listen to the Finale of the Fifth Symphony). In eighteenth-century opera, D minor was often used for rage arias, anxiety or yearning would be depicted in G minor, and E flat was used for warm feelings, especially from a heroine. Pastoral movements were often in G major or in F major (the latter the key of Beethoven's *Pastoral* Symphony, No. 6).

CD Tracks for study
(from the 5 CD box set created to accompany
Listening to Music 6th edition by Craig Wright)
(also listen to **all of the Introductory disc** attached to your textbook)

CD	Track	Title	Min
For HUMS 3102:			
1	2	Hildegard: *O rubor sanguinis*	1'21"
1	3	Perotinus: *Viderunt omnes*	2'15"
1	4	Machaut: *Mass of our Lady: Kyrie*	5'37"
1	8	Dufay: *This Month of May*	3'27"
1	9	Josquin: *Ave Maria*	4'35"
1	10	Palestrina: *Mass, Gloria*	2'39"
1	15	Monteverdi: *Orfeo* Toccata	1'47"
1	16	Monteverdi: *Orfeo* Act 2 Recitative and Arioso	3'41"
1	17	Monteverdi: *Orfeo* Act 3 "Powerful Spirit"	3'22"
1	20	Purcell: *Dido and Aeneas,* Dido's Lament	3'08"
1	21	Corelli: Trio Sonata Opus 4 No. 1, I	1'19"
1	25	Vivaldi: Violin Concerto *Spring*	3'44"
1	26	J.S. Bach: Fugue in G minor	4'08"
1	27	J.S. Bach: Brandenburg Concerto No. 5, 1st mov.	9'38"
2	3	Handel: *Water Music* Minuet & Trio	2'52"
2	4	Handel: *Messiah "He shall feed his flock"*	5'12"
2	7	Mozart: *Figaro*, Figaro's aria	2'31"
2	12-13	Haydn: Symphony No. 94 "Surprise", 3rd mov.	4'16"
2	14	Mozart: Horn Concerto K. 495 3rd mov.	3'49"
2	15-17	Mozart: Symphony No. 40 in G minor, K. 550, 1st mov.	6'16"
2	18-19	Haydn: String Quartet Opus 76 No. 3, 2nd mov	7'38"
2	20-22	Mozart: Piano Concerto in A, 1st mov.	11'45"
2	23-26	Mozart: *Don Giovanni* Overture	5'57"
2	27-28	Mozart: *Don Giovanni* Act 1 "Notte e giorno faticar"	5'18"
2	30	Mozart: *Don Giovanni* Act 1 "La Dàrem la mano"	3'13"
3	1-3	Beethoven: *Pathétique* Sonata, 1st mov	8'35"
3	4-6	Beethoven: Symphony No. 5, 1st mov	7'35"
For HUMS 3103:			
3	14	Schubert: *Erlkonig*	4'04"
3	15	Schumann: *The Ring on my finger*	2'32"
3	16-17	Berlioz: *Symphonie fantastique,* 5th mov.	9'47"

3	18-21	Tchaikovsky: *Romeo & Juliet*	19’11”
4	1	Chopin: *Mazurka* in B flat major	2’39”
4	3	Liszt: *Wild Hunt* (Transcendental Etude No. 8)	4’57”
4	7-9	Verdi: *La Traviata, La follie & Sempre liber*	5’02”
4	10-11	Wagner: *Tristan und Isolde, Liebestod*	6’57”
4	12	Bizet: *Carmen* Habanera	4’33”
4	13	Puccini: *La Boheme Che gelida manina*	4’32”
4	14	Mussorgsky: *Pictures from an Exhibition* Promenade	1’48”
4	15	Mussorgsky: *Pictures at an Exhibition* Polish Ox-Cart	3’25”
4	16	Mussorgsky: *Pictures at an Exhibition* Two Jews	2’13”
4	17	Mussorgsky: *Pictures at an Exhibition* Great Gate of Kiev	5’23”
4	18-20	Dvorak: Symphony No. 9, II	12’12”
4	21-23	Brahms: Violin Concerto; third movement	7’39”
5	1-3	Mahler: Symphony No. 4, IV	9’14”
5	4-6	Debussy: *Prélude à L’après-midi d’un faune*	9’41”
5	7	Debussy: *Voiles* from *Preludes* Bk 1	3’51”
5	9-10	Stravinsky: *The Rite of Spring*	7’00”
5	11	Schönberg: *Pierrot Lunaire (Madonna)*	2’02”
5	12	Schönberg: *Suite for Piano – Trio*	0’55”
5	14-16	Shostakovich: Symphony No. 5, fourth movement	8’53”
5	17	Bartok: *Concerto for Orchestra, IV*	4’22”
5	18-19	Ives: *Putnam’s Camp*	5’17”
5	20	Copland: *Appalachian Spring* I	3’01”
5	24	Varèse: *Poème électronique*	3’31”
5	25	Adam: *Short Ride in a Fast Machine*	4’03”

REGULATIONS COMMON TO ALL HUMANITIES COURSES

COPIES OF WRITTEN WORK SUBMITTED
Always retain for yourself a copy of all essays, term papers, written assignments or take-home tests submitted in your courses.

PLAGIARISM
The University Senate defines plagiarism as *"presenting, whether intentional or not, the ideas, expression of ideas or work of others as one's own."* This can include:

- reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;
- handing in "*substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."*

Plagiarism is a serious offence which cannot be resolved directly with the course's instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course

GRADING SYSTEM
Letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100 (12)	B = 73-76 (8)	C - = 60-62 (4)
A = 85-89 (11)	B- = 70-72 (7)	D+ = 57-59 (3)
A- = 80-84 (10)	C+ = 67-69 (6)	D = 53-56 (2)
B+ = 77-79 (9)	C = 63-66 (5)	D - = 50-52 (1)

F	Failure. Assigned 0.0 grade points
ABS	Absent from final examination, equivalent to F
DEF	Official deferral (see "Petitions to Defer")
FND	Failure with no deferred exam allowed -- assigned only when the student has failed the course on the basis of inadequate term work as specified in the course outline.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean.

WITHDRAWAL WITHOUT ACADEMIC PENALTY
The last date to withdraw from **FALL TERM** courses is **DEC. 6, 2010**. The last day to withdraw from **FALL/WINTER (Full Term)** and **WINTER** term courses is **APRIL 5, 2011**.

REQUESTS FOR ACADEMIC ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at: carleton.ca/equity/accommodation/

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by the last official day to withdraw from classes in each term. For more details visit the PMC website: carleton.ca/pmc/accommodations/

PETITIONS TO DEFER

If you miss a final examination and/or fail to submit a **FINAL** assignment by the due date because of circumstances beyond your control, you may apply a deferral of examination/assignment.
If you are applying for a deferral due to illness you will be required to see a physician in order to confirm illness and obtain a medical certificate dated no later than one working day after the examination or assignment deadline. This supporting documentation must specify the date of onset of the illness, the degree of incapacitation, and the expected date of recovery.
If you are applying for a deferral for reasons other than personal illness, please contact the Registrar's Office directly for information on other forms of documentation that we accept.
Deferrals of assignments must be supported by confirmation of the assignment due date, for example a copy of the course outline specifying the due date and any documented extensions from the course instructor.
Deferral applications for examination or assignments must be submitted within **5 working days** of the original final exam.

ADDRESSES: (Area Code 613)

College of the Humanities 520-2809	300 Paterson
Greek and Roman Studies Office 520-2809	300 Paterson
Religion Office 520-2100	2A39 Paterson
Registrar's Office 520-3500	300 Tory
Student Academic Success Centre 520-7850	302 Tory
Paul Menton Centre 520-6608/TTY 520-3937	501 Uni-Centre
Writing Tutorial Service 520-2600 Ext. 1125	4th Floor Library
Learning Support Service 520-2600 Ext 1125	4th Floor Library