

BOSTON COLLEGE

MUSIC DEPARTMENT

MUSA 310003 Chromatic Harmony Spring 2022
Lyons 409 MWF's at 1pm
Instructor, T.O. Lee
Office hours TBD

Week		Topics
1:	Jan. 19, 21	Review of four-part harmony
2:	Jan. 24, 26, 28	Bach chorale analysis
3:	Jan. 31 Feb. 2, 4	Chorale harmonization – add alto, tenor and bass
4:	Feb. 7, 9, 11	Modal mix - Modulation using modal mix chords
5:	Feb. 14, 16, 18	Augmented-sixth & Neapolitan-sixth chords
6:	Feb. 21, 23, 25	Sonata mvt. by Beethoven
7:	Feb. 28, Mar. 2, 4	Sonata mvt. by Haydn
	March 7-12	Spring break
8:	March 14, 16, 18	Mozart: Fantasy in C Minor, K. 475
MID-TERM EXAM (take-home due Monday March 21)		
9:	March 21, 23, 25	Franz Schubert song cycles.
10:	Mar. 28, 30, April 1	Robert Schumann song cycles.
11:	April 4, 6, 8	Chopin: Preludes, opus 28.
12:	April 11, 13	Chopin: Preludes, continued.
	April 14-18	Easter and Patriot's Day
13:	April 20, 22	Brahms, Intermezzi and Lieder
14:	April 25, 27, 29	Wagner, Tristan und Isolde, Prelude
15:	May 2, 4	Hugo Wolf and review

FINAL EXAMINATION: TBD

There are no textbooks for this course.

Therefore regular attendance is compulsory. See absenteeism below.

All the necessary music scores required for the course can be found at IMSLP – International Music Score Library Project. A home printer would be useful.

Grade Distribution: **40% final exam**; 20% mid-term exam; 20% homework; 20% keyboard skills.

I will expect regular attendance. **Excessive absenteeism will not be tolerated.** A total of **three** absences, or increments thereof, will result in the lowering of your final letter-grade.

All homework assignments and take-home exams are to be done by yourself, **alone**.

All cases of cheating or plagiarism will be reported to the Dean of the College of Arts and Sciences.

<http://www.bc.edu/offices/stserv/academic/integrity.html>

Objectives of this course:

1) MUSA 2100 Harmony dealt with the Western European art music of the baroque and some early classical periods. MUSA 3100 continues in our exploration of this type of music into the Romantic period pioneered by the late works of Beethoven. Chromaticism, i.e., the extensive use of notes foreign to the diatonic scale, or modulations to remotely related keys, is prominent in the compositions of this period. Early examples of chromaticism are found also in the works of Haydn, Mozart and Bach, among others. For example, the first movement of Haydn's Sonata in C-sharp minor moves quickly into the relative major of E, which is the normal procedure. The development section follows and quickly goes to the dominant of C-sharp, making you think the recapitulation will occur in the next measure. But Haydn throws in a surprise. The theme appears instead in the key of G-sharp minor.

In the Mozart C Minor Fantasy, the music begins in the key of C minor. But, it moves away almost immediately - going through B major and minor, and just when it seems as if C may return, Mozart presents us with a most delightful melody in the key of D major. Perhaps the title, Fantasy, allows him to be whimsical ... it is a tour-de-force of wild modulations and extreme use of chromaticism to date (in Mozart's day, that is).

2) **All music majors are required to sign up for Advanced Ear Training/Sight Singing.** Ear training is an important component to understanding music, aesthetically and intellectually. Sight singing is an important skill for all musicians.

3) Keyboard harmony is also essential to the understanding of the principles of voice-leading and tonal harmony. Every week you will learn with an instructor how to apply to the keyboard all the theories and rules of harmony you learned in the classroom. There will be a keyboard skills examination at end of the semester and keyboard grade will be 20% of your final grade.

Due to Covid 19 BC has implemented protocols to keep the students and BC community safe and healthy. Please keep up with the latest BC guidelines regarding masks and other safety measures.

If you are a student with a documented disability seeking reasonable accommodations in this course, please contact Kathy Duggan, (617) 552-8093, dugganka@bc.edu, at the Connors Family Learning Center regarding learning disabilities and ADHD, or Paulette Durrett, (617) 552-3470, paulette.durrett@bc.edu, in the Disability Services Office regarding all other types of disabilities, including temporary disabilities. Advance notice and appropriate documentation are required for accommodations.

Selections for study with music from IMSLP – International Music Score Library Project

Haydn, *Sonata No. 36 in C-sharp minor*, 1st mvt. – John McCabe.
Haydn, *String Quartet in G-minor, opus 74 No. 3* - Amadeus Quartet
Haydn, *String Quartet in D-minor, opus 76 No. 2* - Amadeus Quartet
Mozart, *Piano Sonata in B-flat K. 333, 1st mvt.* – Mitsuko Uchida
Mozart, *Fantasia in C minor, k. 475* – Glenn Gould.
Beethoven, *Piano Sonata No. 1 in F minor, Op. 2, No. 1*, 1st movement - Alfred Brendel
Beethoven, *String Quartet Opus 95 in F minor*, 1st movement – Amadeus Quartet
Schubert, "Ständchen" from *Schwanengesang* – Jan Kobow & Kristian Bezuidenhout
Schubert, "Der Doppelgänger" from *Schwanengesang* - Peter Schreier & Andras Schiff
Schubert, "Der Atlas" from *Schwanengesang* – Jan Kobow & Kristian Bezuidenhout
Schumann, "In der Fremde" from *Liederkreiss, opus 39* – Felicity Lott & Graham Johnson.
Schumann, "Im wunderschönen Monat Mai" from *Dichterliebe, op. 48* – Ian Bostridge & Julius Drake.
Schumann, "Ich grolle nicht" from *Dichterliebe, op. 48* – Ian Bostridge & Julius Drake.
Schumann, "Am leuchtenden Sommermorgen" from *Dichterliebe, op. 48* – Ian Bostridge & Julius Drake.
Chopin, Preludes, op. 28, nos. 1 - Maurizio Pollini
Chopin, Preludes, op. 28, nos. 2 - Maurizio Pollini
Chopin, Preludes, op. 28, nos. 4 - Maurizio Pollini
Chopin, Preludes, op. 28, nos. 6 - Maurizio Pollini
Chopin, Preludes, op. 28, nos. 7 - Maurizio Pollini
Chopin, Preludes, op. 28, nos. 9 - Maurizio Pollini
Chopin, Preludes, op. 28, nos. 18 - Maurizio Pollini
Chopin, Preludes, op. 28, nos. 20 - Maurizio Pollini
Brahms, "Wie Melodien zieht es mir," Opus 105, No. 1 - Hermann Prey & Helmut Deutsch
Brahms, Intermezzo in A minor, opus 76, No. 7 - Richard Goode
Wagner, Tristan und Isolde Prelude to Act One – Carlos Kleiber & Staatskapelle Dresden
Wolf, *Das verlassene Mägdlein* - Barbara Bonney & Geoffrey Parsons
Wolf, *Vorborgenheit* - Barbara Bonney & Geoffrey Parsons
Wolf, *In der Frühe* - Dietrich Fischer-Dieskau & Daniel Barenboim.