Course Information:
Instructor: Megan Kaes Long  mklong@wesleyan.edu
Class time: M/W 1:10-2:30  Office hours: W 2:30-4:00 (or by appointment)

Course Description:
This course is an investigation of the tonal system as it functions in extreme situations: selected highly chromatic passages in Mozart, Beethoven, and Schubert; the more adventurous compositions of Chopin and Liszt; Wagnerian opera-drama; and late 19th-century works in which the tonal system approaches collapse (Hugo Wolf, early Schoenberg). Recently developed models from the music-theoretical literature will be introduced. Chromatic harmony will be considered from both technical and expressive points of view.

In this course, you will learn how to
• listen to and analyze the advanced chromatic techniques used by many 19th-century composers
• read and respond to scholarly music-analytical writing
• distinguish between compositional norms and deviations from these norms, and consider the ways in which these deviations have expressive purposes
• write fluently about your analytical observations, emphasizing the ways in which composers manipulate chromatic harmony in the service of musical meaning

Course Pre-Requisites:
You must have completed MUSC 202 to enroll in MUSC 203.

Course Requirements:
• weekly assignments: usually, these will involve listening and analysis to prepare for in-class discussion; alternately, I may ask you to do a reading and provide a short response paper
• occasional quizzes
• two analytical papers (a 3-4 page paper on a Schubert song for the midterm, and a 5-6 page paper on a keyboard work of your choice—approved by me in advance—for the final)

Texts:
In this course, we will be building on your knowledge from MUSC 201 and MUSC 202. Consequently, you do not need to purchase a new textbook, though you should refer to your copy of Kostka/Payne (or any other mass market textbook, such as Laitz or Aldwell/Schachter) for reference. Most scores are available on IMSLP and will be provided for you; however, you should purchase a copy of the following scores, available in the bookstore:
  Franz Schubert (ed. Mandyczewski), Complete Song Cycles (Dover, 1970) ($16.95)
  Frederic Chopin (ed. Paderewski), Complete Preludes and Etudes (Dover, 1989) ($12.00)
**Policies and Grading:**

*Attendance and participation.* This is not a lecture class, so your participation is essential! Consequently, attendance is mandatory. I permit each student one no-questions-asked excused absence; subsequent absences will result in a deduction of 1% from your final grade. In a typical class, you should expect to ask questions and comment on musical examples, perform analytical work and guided composition tasks, do group work with other students, and give short presentations. Often I will ask you to read a short article and/or listen to and analyze a piece of music—this is part of your preparation for class and in addition to the weekly homework assignments.

*Homework and lateness policy.* Written homework assignments will be handed out on Wednesday and due at the beginning of class each Monday. If you are going to be absent, please submit your assignment to me via email or arrange for another student to deliver it to class. Because life can get busy, I will accept one late homework assignment, which may be turned in at the beginning of the following class period.

Your final grade will be based on the following factors:

- Weekly Assignments and Quizzes: 50%
- First Analytical Paper: 15%
- Second Analytical Paper: 25%
- Class Participation: 10%

**Schedule of Topics**

*(subject to change!)*

Unit 1: Chromatic Harmony Review and Diatonically-Conceived Chromaticism (Weeks 1-4)
Focus Repertoire: Schubert, *Die schöne Müllerin*
- a closer look at modulation, leading-tone seventh chords, modal mixture, the Neapolitan chord, and augmented sixth chords
- sequences with applied chords and chromatic sequences
- introduction to text setting and song forms; musical meaning in texted music

Paper #1: Schubert Song Analysis (First Draft Due 2/19, Final Due 3/7)

Unit 2: Global Chromaticism and Modulatory Techniques (Weeks 5-8)
Focus Repertoire: Chopin Preludes and selected 19th-century highlights
- modulation to distantly-related keys and enharmonicism
- extended triadic harmony
- hermeneutics and analysis in instrumental music
- metric dissonance

Unit 3: Tonal Spaces, Mediant Relationships, and Parsimonious Voice Leading (Weeks 9-11)
Focus Repertoire: Selected works by Chopin and Liszt
- common tone techniques and mediant relationships
- special scales and equal divisions of the octave
• 19th-century tonal spaces, the Tonnetz, and introduction to Neo-Riemannian theory
• pantriadicism

Paper #2: Analysis of Late 19th-Century Instrumental Music (Proposal Due 4/9, First Draft Due 4/23, Final Due at your convenience during Finals Week)

Unit 4: The Beginning of the End of Tonality (Weeks 12-13)
Focus Repertoire: Selections from Wagner, Wolf, Berg, and Schoenberg
• the Tristan prelude and the ends of tonality
• early Schoenberg and preview of atonal music