



MS 461 THE CLASSICAL SYMPHONY
IES Abroad Vienna

DESCRIPTION:

Tracing the development of the symphony from its emergence as a genre through the Vienna School to Schubert. Individual works will be heard from multiple perspectives — stylistic, formal, expressive — and their historical reception discussed. Special focus will be on social, commercial, and performance contexts in late-18th-century Vienna.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: Upper-level skills in musical and formal analysis

METHOD OF PRESENTATION: Lectures, discussions, close listening, short presentations

REQUIRED WORK AND FORM OF ASSESSMENT:

Reading and listening assignments, listed below, are expected to have been completed in advance of the class period in which it is to be discussed. Required readings and listening are placed on reserve in the library. There will be a mid-term and a final exam as well as short writing assignments relevant to the topic at hand. Discussions and short presentations are also evaluated. The course is graded as follows:

- Class participation/presentations 20%
- Wiki projects 20%
- Mid-term exam 30%
- Final exam 30%

Course Participation

Success hinges on full engagement with the content, especially during the class period. Students are expected to remain actively engaged throughout the period and to give full attention to lectures, presentations by classmates, and music listening/analysis. Excessive spells of absence — either physical or mental — will result in a reduced participation grade. Since class discussion only thrives when everyone participates, all students are strongly encouraged to make their voice heard.

Midterm Exam

There will be a take-home exam with essays touching upon the content of Week 1 to Week 5.

Final Exam

The final exam will be in two parts. The first, which will take place in class, will be a comprehensive listening exam of all of the works on the syllabus. The second part will be a take-home exam touching upon the content of Week 6 to Week 10.

Presentations/Wiki Projects

Students will each be involved with writing two Moodle-based Wiki pages, one due the week before Mid-Term and the other the week before Finals, which will be the written result of group and/or individual presentations given during class time. These assignments will be fully explained as they occur.



LEARNING OUTCOMES:

By the end of the course students will:

- be aware of the diverse array of 18th-century styles, forms, and expressive practices that converged in the symphonic genre;
- become sensitized to historical modes of listening;
- understand the complex reasons behind the symphony's elevated prestige in the 19th century and beyond.

ATTENDANCE POLICY:

IES Vienna requires attendance at all class sessions, including field study excursions, internship meetings, scheduled rehearsals, and all tests and exams. Attendance will be taken for every class. If a student misses more than two classes without an excuse, the final grade will be reduced by one-third of a letter grade (for example, A- to B+) for every additional unexcused absence.

Excused absences are permitted only when:

- 1) a student is ill (health issues),
- 2) when class is held on a recognized religious holiday traditionally observed by the particular student, or
- 3) in the case of a grave incident affecting family members;
- 4) Exceptions may be made for conflicting academic commitments, but only in writing and only well in advance of missed class time.

Please refer to IES Vienna Attendance Policy for details on how to get your absences excused.

CONTENT:

Week	Content	Readings and Assignments
Week 1	Class introduction, The Rise of the Symphonic Genre Listening: 1. Assorted musical examples (Sammartini, Haydn, Mozart, Beethoven, etc.)	
Week 2	The Symphony in the 18th Century I: Style and Expression Listening: 1. Johann Anton Filtz, Symphony in G minor 2. C.P.E. Bach, Symphony in E-flat Major, Wq 179 (1757)	MSM 40-52, LR 1-30 Class presentations I (part one)
Week 3	The Symphony in the 18th Century II: Forms and Functions Listening: 1. Joseph Martin Kraus, Symphony in C minor (1782) 2. Joseph Haydn, Symphony No. 45 in F# minor ("Farewell") EXCURSION: Mozart House	MSM 75-99 Class presentations I (part two)

Week 4	Wolfgang Amadeus Mozart Listening: 1. Mozart, Symphony No. 41 in C major, K. 551	CR 43-53, NZ 440-442 and 526-544, ES TBA
Week 5	Joseph Haydn's Late Symphonies Listening: 1. Haydn, Symphony No. 93 in D major	CR 329-350, ML 133-163 Wiki Project I due
Week 6	Midterm Exam Due The Symphony in Times of War Listening: 1. Paul Wranitzsky, Symphony in C ("La Paix") Op. 31 (1797) 2. Étienne Méhul, Symphony No. 1 in G minor (1808)	DJ TBA
Week 7	Ludwig van Beethoven I Listening: 1. Beethoven, Symphony No. 3 in Eb major, Op. 55 ("Sinfonia eroica")	TS TBA, SB 3-28, LL 51-77 Class presentations II (part one)
Week 8	Ludwig van Beethoven II Listening: 1. Beethoven, Symphony No. 6 in F major, Op. 68 ("Pastoral")	LL 121-143 Class presentations II (part two)
Week 9	Ludwig van Beethoven III Listening: 1. Beethoven, Symphony No. 9 in D minor, Op. 125 EXCURSION: Beethoven Museum Heiligenstadt	DL 5-19, 145-173; EB TBA
Week 10	"The Footsteps of a Giant" – The Symphony in the 19th Century Listening: 1. Schubert, Symphony No. 8 in B minor ("Unfinished"), First Movement 2. Brahms, Symphony No. 4 in E minor, Fourth Movement	BN 179-207 Wiki Project 2 due
Week 11		
Week 12	Final Exam	



COURSE-RELATED TRIPS:

- Mozart House
- Beethoven Museum Heiligenstadt

REQUIRED READINGS:

- Buch, Esteban. *Beethoven's Ninth Symphony: A Political History*. Chicago: Chicago Univ. Press, 2003. **(EB)**
- Burnham, Scott. *Beethoven Hero*. Princeton: Princeton Univ. Press, 1995. **(SB)**
- Jones, David Wyn. *The Symphony in Beethoven's Vienna*. Cambridge: Cambridge Univ. Press, 2006. **(DJ)**
- Levy, David. *Beethoven's Ninth Symphony*. New Haven: Yale Univ. Press, 1995. **(DL)**
- Lockwood, Lewis. *Beethoven's Symphonies: An Artistic Vision*. New York: W.W. Norton, 2015. **(LL)**
- Morrow, Mary Sue and Bathia Churgin (ed.). *The Symphonic Repertoire, Vol. 1: The Eighteenth-Century Symphony*. Bloomington and Indianapolis: Indiana U Press, 2012. **(MSM)**
- Newbould, Brian. *Schubert and the Symphony*. London: Toccata Press, 1992. **(BN)**
- Ratner, Leonard. *Classic Music: Expression, Form, and Style*. New York: Schirmer, 1980 **(LR)**
- Rosen, Charles. *The Classical Style*. New York: Norton, 1972. **(CR)**
- Sipe, Thomas. *Beethoven: Eroica Symphony*. Cambridge: Cambridge Univ. Press, 1998. **(TS)**
- Sisman, Elaine. *Mozart: The "Jupiter" Symphony*. Cambridge: Cambridge Univ. Press, 1993 **(ES)**
- Zaslaw, Neal. *Mozart's Symphonies*. Oxford: Clarendon Press, 1989. **(NZ)**