



**MS 207 MUSIC IN PERFORMANCE**  
IES Abroad Vienna

**DESCRIPTION:** An introduction to opera and concert music that focuses upon Western art music of the 18<sup>th</sup>, 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> centuries, with special emphasis on Vienna's unique musical history. The various cultural offerings in Vienna have informed the selection of works on which we will focus.

**CREDITS:** 3 credits

**CONTACT HOURS:** 45 hours

**LANGUAGE OF INSTRUCTION:** English

**PREREQUISITES:** None

**METHOD OF PRESENTATION:**

- Lectures
- Discussions
- Audio and audiovisual musical examples

**REQUIRED WORK AND FORM OF ASSESSMENT:**

- Class participation - 10%
- Quiz - 5%
- Midterm exam- 30%
- Event report - 5%
- Event reviews (2) - 20%
- Final exam - 30%

**Class Participation Grading Rubric**

<b>A</b>	<b>Excellent participation</b> The student's contributions reflect an active reading of the assigned bibliography. Skillfully synthesizes the main ideas of the readings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that he or she has been capable of relating the main ideas in the readings to the other information discussed in the course, and with his or her own life experience. The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons. He/she respectfully states his/her reactions about other classmates' opinions, and is capable of contributing to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.
<b>B</b>	<b>Very good participation</b> The student's contributions show that the assigned materials are usually read. Most of the time the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. The student is able to construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. He/she is respectful of others' ideas. Regularly involved in the activities but occasionally loses concentration or energy.
<b>C</b>	<b>Regular participation</b> The participant evidences a regular reading of the bibliography, but in a superficial way. He/she tries to construct over others' ideas, but commonly provides comments that indicate lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.



<b>F</b>	<b>Insufficient participation</b> Consistently, the participant reads in a shallow way or does not read at all. Does not participate in an informed way, and shows lack of interest in constructing over others' ideas.
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### Quiz

3 examples will be tested; identify the composer, title, approximate date and one significant feature.

### Midterm Exam

Short answer, Multiple choice, True-False, Listening Identification, 2 short essay responses

### Event Report

A brief 350-word report on a live event chosen from the list of selected works in Vienna provided at the first class session.

### Event Reviews (2)

In 750 words, write a review of one operatic performance and one concert. For more information, see the handout attached regarding writing reviews and reports.

### Midterm and Final Exam

Short answer, Multiple choice, True-False, Listening Identification, 2 short essay responses

### Reading

Selected excerpts from the Norton History of Western Music (7<sup>th</sup> ed.; abbreviated HWM) that focus on topics for discussion in class are assigned for each week. It is helpful to do them before class, but not essential prior to participation in class discussion.

### Listening

Approximately one hour of listening per week – excerpts from pieces discussed in class, but not necessarily played in class – will be available for you on reserve in the Library. *Listening identification will be on the quiz, midterm and final exams.*

In addition, preparation is required for your concert and opera reviews: this should include background information about the composer, the historical context of the work(s) performed and consultation of an English translation of the text(s) performed. We will discuss this preparation in the first week of class.

### LEARNING OUTCOMES:

By the end of the course students will be able to:

- developed a greater appreciation and understanding of music
- gained a general understanding of the development of musical styles in Western art music
- become aware of composers central to a “classical canon”
- become familiar with Vienna’s unique musical culture and its wide array of musical institutions, including its opera houses, concert halls and other cultural venues

### 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 the equivalent of a week of 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.

Any other absences are unexcused.

**CONTENT:**

Week	Content	Assignments
<b>Week 1</b>	Introduction: Entering Vienna's musical culture  Writing about music. Research methods, Writing Reviews and Reports	<ul style="list-style-type: none"> <li>Reading: Figaro excerpt; selected scenes from Libretto</li> </ul>
<b>Week 2</b>	Mozart's <i>Le Nozze di Figaro</i>	<ul style="list-style-type: none"> <li>Reading: HWM Chapter 22, pp. 546-53 &amp; 556-65</li> </ul>
<b>Week 3</b>	Mozart, Haydn and the Viennese Classical Style.  <u>Listening Quiz.</u>	<ul style="list-style-type: none"> <li>Reading: HWM Chapter 22, pp. 525-43</li> </ul>
<b>Week 4</b>	<u>Course-related trip to the Mozarthaus.</u>  Event Report due in class Monday.	<ul style="list-style-type: none"> <li>Reading: HWM Ch. 23, pp. 568-84</li> </ul>
<b>Week 5</b>	Haydn's <i>Missa in Tempore Belli</i> Beethoven's 3 <sup>rd</sup> (the "Eroica") and 9 <sup>th</sup> Symphonies	<ul style="list-style-type: none"> <li>Reading: HWM Chapter 23, pp. 584-94.</li> </ul>
	MIDTERM EXAM	
<b>Week 6</b>	Early Romanticism in Vienna: Schubert Lieder Italian Opera I: <i>Bel canto</i> : Donizetti's <i>L'Elisir d'Amore</i>	<ul style="list-style-type: none"> <li>Reading: HWM Chapters 24, pp. 595-613 and 26, pp. 659-68</li> </ul>
<b>Week 7</b>	German Romanticism: Schumann's <i>Dichterliebe</i> ; Chopin's Preludes Wagnerian Opera: Prelude to <i>Tristan und Isolde</i>	<ul style="list-style-type: none"> <li>Reading: HWM Chapters 24, pp. 621-25 and 27, pp. 690-98</li> </ul>
<b>Week 8</b>	Italian Opera II: Verdi's <i>Otello</i> Late Romanticism in Vienna: Johann Strauss and Mahler <u>Review #1 due by end of week</u>	<ul style="list-style-type: none"> <li>Reading: HWM Chapters 27 pp. 683-89, Ch. 28 pp. 714-27, Ch. 30, pp. 772-74</li> </ul>
<b>Week 9</b>	Modernism in Paris: Satie, Debussy, Stravinsky, Ravel Listening Quiz #2 on Monday (no credit, no make-ups)	<ul style="list-style-type: none"> <li>Reading: HWM Chapters 28 pp. 733-35, Ch. 29 pp. 780-84, Ch. 31 819-25</li> </ul>
<b>SPRING BREAK</b>		
<b>Week 10</b>	World War II and its repercussions High- and Post-Modernism: Minimalism <u>Review #2 due by end of week</u>	<ul style="list-style-type: none"> <li>Reading: HWM Chapter 33 pp. 865-67 &amp; 870-80, Chapter 34 pp. 909-17, 931-36.</li> </ul>
	FINAL EXAMS (date TBA)	



**COURSE-RELATED TRIPS:**

- Excursion to the Mozarthaus (exact date will be announced in class).

**REQUIRED READINGS:**

- Burkholder, J. Peter and Claude Palisca. *Norton History of Western Music*, 7<sup>th</sup> Edition. New York: Norton, 2006.

**RECOMMENDED READINGS:**

- de Beaumarchais, Pierre-Augustin Caron. *The Marriage of Figaro*. Trans. Bernard Sahlins. Chicago: Ivan R. Dee, 1994.
- Buch, Esteban. *Beethoven's Ninth: A Political History*. Chicago: The University of Chicago Press, 2003.
- Crittenden, Camille. *Johann Strauss and Vienna: Operetta and the Politics of Popular Culture*. Cambridge: Cambridge University Press, 2000.
- Hanson, Alice M. *Musical Life in Biedermeier Vienna*. Cambridge: The University of Cambridge, 1985.
- Hartz, Daniel. *Haydn, Mozart and the Viennese School 1740-1780*. New York: Norton, 1995.
- Hartz, Daniel. *Mozart, Haydn and Early Beethoven, 1781-1802*. New York: Norton, 2009.
- Lever, Maurice. *Beaumarchais: A Biography*. Trans. Susan Emanuel. (New York: Farrar, Straus and Giroux, 2009.)
- Schumann, Robert. *Schumann on Music: A Selection from the Writings*. Ed. and trans. Henry Pleasants. New York: Dover, 1965.
- Schorske, Carl E. *Fin-de-siècle Vienna: Politics and Culture*. New York: Vintage Books, 1980.
- Weiss, Piero and Richard Taruskin, eds. *Music in the Western World: A History in Documents*. New York: Schirmer Books, 1984.