MS 302 MUSIC SURVEY: CLASSICAL ERA TO THE 20TH CENTURY
IES Abroad Vienna

DESCRIPTION:
A survey of the history of Western music from 1750 to the present. Special emphasis will be placed upon Austrian composers and music composed in Vienna, a central site in the development of Western musical style.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: Ability to read music and familiarity with basic elements of harmony

ADDITIONAL COST: Students share the costs of attending opera and concert performances

METHOD OF PRESENTATION: Lectures, discussions, audio-visual musical selections

REQUIRED WORK AND FORM OF ASSESSMENT:
- Class participation - 10%
- Quiz - 5%
- Midterm exam - 25%
- Event reports (2) - 10%
- Concert review - 10%
- Opera review - 10%
- Final exam - 30%

Reading: Selected excerpts from the Norton History of Western Music (7th ed.; abbreviation: HWM) as well as source readings focused on topics for discussion in class will be assigned for each week. Listening: Approximately 80 Minutes of listening per week – excerpts from pieces discussed in class, but not necessarily played in class – will be stored on CDs on reserve in the library. Listening identification will be on both the midterm and final exam. 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 texts performed, if any. We will discuss this assignment on the first day of class.

LEARNING OUTCOMES:
By the end of the course students will be able to:
- Discern characteristics of the development of musical style in Western art music traditions and of Viennese musical styles in particular
- Understand basic methods of musical analysis
- Participate in discourse pertaining to Vienna’s cultural legacy and current musical culture

ATTENDANCE POLICY:
IES Abroad Vienna requires attendance at all class sessions, including field study excursions, internship meetings, scheduled rehearsals, and exams. Attendance will be monitored and unexcused absences will affect the student’s grade via the “Participation” component of each course’s final grade.

Excused Absences
- Excused absences are permitted only when a student is ill, when class is held on a recognized religious holiday traditionally observed by the particular student, or in the case of a grave incident affecting family members.
• To be granted an excused absence, the student must write an email to his/her professor in a timely manner stating the reason for the absence (and, if appropriate, how long they expect to be away) with a cc to Center administrative staff. In an emergency, the student may call Student Services or the Front Desk. If the student is unable to send an email (too sick, no computer), he/she may call the Student Assistant at the front desk (01/512 2601-11) who will then write the email described above and send it to said parties as stated above, with a cc to the student.
• If a student is absent 3 consecutive days or more, he/she will need to obtain a doctor’s note and then submit this to the Registrar’s office.

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<th>Week</th>
<th>Content</th>
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<tr>
<td>Week 1</td>
<td>Introduction: Viennese musical culture Music in Europe around 1750 Performance practice</td>
<td>HWM pp. 457-464; 470-484; 490-497; 514-518. W/T 62-64</td>
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<td>Week 2</td>
<td>Haydn: String Quartet Op.33 No.2 (“The Joke”) Sonata form; Gluck’s Opera Reforms</td>
<td>HWM pp. 485-490, 497-500; 506-514; 524-536; 541-552. W/T 81, 82, 85</td>
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<td>Week 3</td>
<td>Mozart: Le Nozze di Figaro</td>
<td>HWM pp. 519-523; 536-541; 552-565; W/T 86-88</td>
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<td>Week 4</td>
<td>Piano Concerto No.23 in A Major, K.488; Symphony No. 41 (“Jupiter”) Listening Quiz Excursion to the Mozarthaus.</td>
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<td>Week 5</td>
<td>Early Romanticism: Beethoven’s “Eroica” Symphony, Schubert Lieder; Berlioz’s Symphonie Fantastique</td>
<td>HWM Chapter 23 (pp. 568-595); Chapter 24; W/T 90-93, 97</td>
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<td>Week 6</td>
<td>MIDTERM EXAM</td>
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<td>Week 7</td>
<td>Beyond Vienna: Schumann’s Dichterliebe; Chopin’s Preludes Italian Opera: Rossini’s Barbiere di Siviglia; Verdi’s La Traviata</td>
<td>HWM pp. 638-649, 659-668; W/T 94, 101-104, 106, 108-110</td>
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<td>Week 8</td>
<td>Wagner: Tristan und Isolde The Austrian Empire and Fin de siècle Vienna: Brahms, Bruckner and Mahler</td>
<td>HWM pp. 683-698; Chapter 28 (pp. 714-736); W/T 116-118, 120, 121</td>
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<td>Week 9</td>
<td>Parisian Modernism: Debussy, Ravel, and Stravinsky’s Rite of Spring The Second Viennese School: Schoenberg and Berg; Strauss’s Salome</td>
<td>HWM pp. 758-765; 771-786; 819-829; 801-819; W/T 129, 122, 125-127</td>
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<td>Week 10</td>
<td>National Socialism and World War II Shostakovich, Messaïen, Ullmann, Orff</td>
<td>870-880, 909-914; W/T 134</td>
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<td>Week 11</td>
<td>High Modernism: American Music; Postmodernism: Minimalism and Divergent Trends</td>
<td>pp. 917-938; Chapter 35 (941-965); W/T 149</td>
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<td>Week 12</td>
<td>FINAL EXAM</td>
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REQUIRED READINGS:

RECOMMENDED READINGS:

In the IES Abroad Vienna Library, there are also Cambridge Companions to Berg, Bruckner, Chopin, Handel, Liszt, Mendelssohn, Mozart, Shostakovitch, Schubert and Sibelius, as well as on topics such as the Concerto, Grand Opera and Twentieth-Century Opera.