



MS 402 MUSIC FROM THE CLASSICAL PERIOD TO THE 20TH CENTURY

IES Abroad Vienna

DESCRIPTION: An overview of musical style and its intersections with the culture of Late Modern Europe and the Americas (ca. 1750 to present). Topics include sonata form, Romanticism, dodecaphony, and the development of such vocal and instrumental genres as the symphony, opera, chamber music, and the Lied. In-depth study of such central composers as Beethoven, Wagner, and Schoenberg.

CREDITS: 4 credits

CONTACT HOURS: 60 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: Music major or equivalent skills in analysis and listening.

METHOD OF PRESENTATION:

- Lectures
- Musical Listening
- Discussions

REQUIRED WORK AND FORM OF ASSESSMENT:

Reading and listening assignments for each lecture are listed below. Copies of the reading assignments and CDs of the listening assignments are on reserve in the library. There will be a midterm, a final exam, journal assignments, as well as two listening quizzes. The course is graded as follows:

- Class participation, Study Guide - 20%
- Listening quizzes (2 x 10%) - 20%
- Midterm exam - 20%
- Final Paper – 20%
- Final exam - 20%

LEARNING OUTCOMES:

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

- Understand the musical developments during the Classical, Romantic, and 20th Century periods
- Place these developments within a wider historical, cultural, and aesthetic context.

ATTENDANCE POLICY: See the IES Abroad Handbook.

CONTENT:

The following is a list of class meetings by week giving topics, major works, readings, and listening assignments. For full reference on the readings, see the Required Readings list below.

Week	Content	Assignments
Week 1	<ul style="list-style-type: none"> • Course Introduction • Music and Society in Late Modern Europe: Enlightenment, Revolution, and Temporality • Music and the 18th-Century Court I: Opera seria and buffa 	<p>Reading Assignment</p> <ul style="list-style-type: none"> • HWM, 472-500 • WT #73, 76, 77 <p>Writing Assignment</p> <ul style="list-style-type: none"> • SLG, 20/1-5, 10, 16, 17, 28, 29

	<ul style="list-style-type: none"> • Expression, Style, and Rhetoric 	<p>Listening Assignment</p> <ul style="list-style-type: none"> • Various examples (in class)
Week 2	<ul style="list-style-type: none"> • Music and the 18th-Century Court II: The Symphony • The Burgeoning Public Sphere • Sturm und Drang, Empfindsamkeit • Haydn, Mozart 	<p>Reading Assignment</p> <ul style="list-style-type: none"> • HWM, 506-565 • WT #80, 81, 88 <p>Writing Assignment</p> <ul style="list-style-type: none"> • SLG, 21/1-5, 12, 22/1, 3, 21-23, 31, 37 <p>Listening Assignment</p> <ul style="list-style-type: none"> • Haydn: Symphony No. 92 in G major (CD 7: 52-79) • C.P.E. Bach, Sonata in A major, H. 186, Movement II (CD 7: 26-27) • Mozart: Piano Concerto in A major, K. 488, Movement I (CD 8: 6-23)
Week 3	<ul style="list-style-type: none"> • Beethoven 	<p>Reading Assignment</p> <ul style="list-style-type: none"> • Taruskin History, 641-655 • WT #90-94 • Lockwood, 51-77 <p>Writing Assignment</p> <ul style="list-style-type: none"> • SLG, 23/3, 4, 11, 12, 32, 33 <p>Listening Assignment</p> <ul style="list-style-type: none"> • Beethoven: Piano Sonata op. 7, Movements I and III • Beethoven: Symphony No. 3 (Sinfonia Eroica), Movement I (CD 8: 41-45) • Beethoven: String Quartet op. 131, Movements I and II (CD 8: 62-71) <p>Term Paper Proposal Due</p>
Week 4	<ul style="list-style-type: none"> • Romanticism: German Lieder and Song Cycles • Piano Music: Poetry and Virtuosity 	<p>Reading Assignment</p> <ul style="list-style-type: none"> • HWM, 595-630 • WT #97, 103-106 <p>Writing Assignment</p> <ul style="list-style-type: none"> • SLG, 24/5, 6, 9, 18, 19, 38, 39, 45 <p>Listening Assignment</p> <ul style="list-style-type: none"> • Schubert: Gretchen am Spinnrade (CD 8: 72-77) • Schumann: Im wunderschönen Monat Mai (CD 8: 82)

		<ul style="list-style-type: none"> • Schumann: Carnival, op. 9, excerpts (CD 9:1-3) • Chopin: Mazurka op. 7/1 (CD 9: 4-6) • Chopin: Nocturne op. 27/2 (CD 9: 7-13) • Liszt: Un sospiro (CD 9: 14-19)
Week 5	<ul style="list-style-type: none"> • Symphony and Symphonic Poem to the mid-1800s • Italian and French Opera 	<p>Reading Assignment</p> <ul style="list-style-type: none"> • HWM, 631-645, 657-658, 659-672, 683-689 • WT #96, 100-102, 118 <p>Writing Assignment</p> <ul style="list-style-type: none"> • SLG, 25/1, 2, 12; 26/7, 10; 27/11 <p>Listening Assignment</p> <ul style="list-style-type: none"> • Berlioz: Symphonie Fantastique, Movement V (CD 9: 29-42) • Rossini: Il barbiere di Siviglia, “Una voce poco fa” (CD 9: 77-83) • Verdi: La traviata, Act III, scene und duet (CD 10: 46-54) <p>LISTENING QUIZ 1</p>
	MIDTERM EXAM	
Week 6	<ul style="list-style-type: none"> • German Romantic Opera • The Wagnerian Music Drama • Nationalisms • Developments in Post-Revolutionary France 	<p>Reading Assignment</p> <ul style="list-style-type: none"> • HWM, 673-675, 690-698, 679-683, 698-711, 737-747, 780-786 • WT #108, 109, 112, 119, 122 <p>Writing Assignment</p> <ul style="list-style-type: none"> • SLG, 26/12, 14; 27/1-2, 13-15, 19, 25; 30/19 <p>Listening Assignment</p> <ul style="list-style-type: none"> • Weber: Der Freischütz, Act II Finale (Wolf’s Glen Scene) (CD 10: 17-30) • Wagner: Tristan und Isolde, Prelude (CD 10:31-37) • Debussy: Nuages (CD 12:9-16) <p>First version of term paper due</p>
Week 7	<ul style="list-style-type: none"> • Brahms and Late Romanticism • Strauss, Mahler, and the Turn of the Century 	<p>Reading Assignment</p> <ul style="list-style-type: none"> • HWM, 714/736, 770-780, 786-800 • WT #110, 116, 117, 120, 121 <p>Writing Assignment</p> <ul style="list-style-type: none"> • SLG, 28/1, 2, 10, 11; 30/13

		<p>Listening Assignment</p> <ul style="list-style-type: none"> • Brahms: Symphony No. 4, Movement IV (CD 11: 18-24) • Mahler: Symphony No. 9, Movement III • Scriabin: Vers la flamme (CD 12:22-30)
Week 8	<ul style="list-style-type: none"> • Schoenberg and the Second Viennese School 	<p>Reading Assignment</p> <ul style="list-style-type: none"> • HWM, 757-64, 801-19 • WT # 125-128, 140, 141 <p>Writing Assignment</p> <ul style="list-style-type: none"> • SLG, 31/1-3, 5, 7, 11, 15 <p>Listening Assignment</p> <ul style="list-style-type: none"> • Schoenberg: Pierrot Lunaire, Nos. 1, 8, 18, 21 • Schoenberg: Piano Suite, op. 25, excerpts (CD 12: 39-42) • Berg: Wozzeck, Act III, scene 3 (CD 12: 43-45) • Webern: Symphony op. 21, Movement I (CD 12: 46-48)
Week 9	<ul style="list-style-type: none"> • European Music Between the World Wars • Music of the Americas in the 20th Century • Jazz and Rock 	<p>Reading Assignment</p> <ul style="list-style-type: none"> • HWM, 819-43, 865-80, 883-96 • WT #124, 142, 143, 145, 148, 152 <p>Writing Assignment</p> <ul style="list-style-type: none"> • SLG, 31/40, 33/32, 34/1 <p>Listening Assignment</p> <ul style="list-style-type: none"> • Stravinsky: Le Sacre du printemps, excerpts (CD 12: 49-58) • Satie: Embryons desséchés No. 3 (CD 12: 31) • Shostakovich: Symphony No. 5, Movement II (CD 13: 17-24) • Varèse: Hyperprism (CD 13: 34-37) • Ives: Piano Sonata No. 2, Movement II • Crawford: String Quartet 1931, Movement IV (CD 13: 39-41) • Duke Ellington: Toot Suite • The Beatles: A Day in the Life
Week 10	<ul style="list-style-type: none"> • Developments after 1945 	<p>Reading Assignment</p> <ul style="list-style-type: none"> • HWM, 916-935 • WT # 148, 153, 155

		<p>Writing Assignment</p> <ul style="list-style-type: none"> • SLG, 34/33, 43 <p>Listening Assignment</p> <ul style="list-style-type: none"> • Babbitt: Philomel, section 1 (CD 14: 7-11) • Boulez: Le marteau sans maître, Bourreaux de solitude (CD 14: 1-3) <p>LISTENING QUIZ 2</p> <p>Final version of term paper due</p>
	<p>FINAL EXAM</p>	

REQUIRED READINGS:

- Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca. A History of Western Music. 7th ed. New York: Norton, 2006. (HWM)
- Burkholder, J. Peter and Claude V. Palisca. Norton Anthology of Western Music, Vol. II. 5th ed. New York: Norton, 2006. (NAWM)
- Burkholder, J. Peter and Jennifer L. King. Student & Listening Guide for a History of Western Music. New York: Norton, 2006.
- Lockwood, Lewis. Beethoven’s Symphonis: An Artistic Vision. New York: Norton, 2015 (Lockwood)
- Taruskin, Richard, Oxford History of Western Music, Vol. 2: Music in the Seventeenth and Eighteenth Centuries. Oxford: Oxford University Press, 2010 (Taruskin History)
- Turabian, Kate. A Manual for Writers. 6th ed. Chicago: University of Chicago Press, 1996.
- Weiss, Piero and Richard Taruskin. Music in the Western World: A History in Documents. New York: Schirmer, 1984.

RECOMMENDED READINGS:

- Berger, Karol. Bach’s Cycle, Mozart’s Arrow: An Essay on the Origins of Musical Modernity. Berkeley, Los Angeles, and London: University of California Press, 2007.
- Bonds, Mark Evan. Music as Thought: Listening to the Symphony in the Age of Beethoven. Princeton and Oxford: Princeton University Press, 2006.
- Hertz, Daniel. Haydn, Mozart and the Viennese School. New York: Norton, 1995.
- Morgan, Robert P. Twentieth-Century Music. New York: Norton, 1991.
- Morrow, Mary Sue and Bathia Churgin (ed.). The Symphonic Repertoire, Volume 1: The Eighteenth-Century Symphony. Bloomington and Indianapolis: Indiana University Press, 2012
- Rosen, Charles. The Romantic Generation. Cambridge, MA: Harvard University Press, 1995.
- Samson, Jim. The Cambridge History of Nineteenth-Century Music. Cambridge: Cambridge University Press, 2002.
- Straus, Joseph N. Twelve-Tone Music in America. Cambridge: Cambridge University Press, 2009.
- Whittall, Arnold. The Cambridge Introduction to Serialism. Cambridge: Cambridge University Press, 2008