



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. Central issues include defining style, formal analysis, and the question of influence. Prime consideration will also be given to the social and musical setting of Vienna during this period.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: Upper level skills in music analysis

METHOD OF PRESENTATION: Lectures & discussions

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation - 20%
- Essays - 20%
- Mid-term exam - 30%
- Final exam - 30%

Reading and listening assignments are listed below. CDs of the required listening and copies of the required readings are on reserve in the library. There will be a mid-term and a final exam as well as (3-5) short essay assignments relevant to the topic at hand; participation in class discussions is also evaluated.

LEARNING OUTCOMES:

By the end of the course, students will have an understanding of the development of the symphony from its origins through the beginning of the nineteenth century, as well as the historical, social and aesthetic contexts that fostered and nurtured its growth.

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.



CONTENT:

Week	Content	Readings
Week 1	Class introduction	Defining the Classical Style <ul style="list-style-type: none"> Listening: Assorted musical examples (Haydn, Mozart, Beethoven, et al.)
Week 2	Emergence of the Genre	Early Viennese School <ul style="list-style-type: none"> Reading: EW, Grove Listening: Monn, Symphony in G major
Week 3	Theme and Structure	Course-related trip: Haydn House <ul style="list-style-type: none"> Reading: CR 19-100 Listening: Haydn, Symphony No. 92
Week 4	The Classical Ideal	Course-related trip: Figaro House <ul style="list-style-type: none"> Reading: NZ 510-44, NS1 83-112 Listening: Mozart, Symphony No. 40
Week 5	The Motivic Cell	<ul style="list-style-type: none"> Reading: NS2, 3-16, 143-63, 185-91 Listening: Beethoven, Symphony No. 5
Week 6	Other Classical Schools	<ul style="list-style-type: none"> Reading: Grove Listening: Stamitz, Sinfonia a 8 in E-flat major, op. 11 No. 3 C. P. E. Bach, Sinfonia in C, Wq 182 No. 3; Sinfonia in e minor, Wq 178
Week 7	Music and Revolution	<ul style="list-style-type: none"> Course-related trip: Pasqualati House Reading: TS (all) Listening: Beethoven, Symphony No. 3, 1st movement
Week 8	The Artist as Hero	<ul style="list-style-type: none"> Reading: SB 3-28 Listening: Beethoven, Symphony No. 3, movements 2-4 Beethoven, Symphony No. 7, 2nd movement
Week 9	The Rise of Romanticism	<ul style="list-style-type: none"> Reading: BN 179-207 Listening: Schubert, Symphony No. 8 ("Unfinished")
Week 10	Beyond Classicism	<ul style="list-style-type: none"> Listening: Brahms: Symphony No. 4, 4th movement; Bruckner, Symphony No. 9, 2nd movement Mahler: Symphony No. 9, 3rd movement

REQUIRED READINGS:

- Broder, Nathan. *Mozart: Symphony in G Minor K.550*. New York: Norton, 1967. (NS1)

- Burnham, Scott. *Beethoven Hero*. Princeton: Princeton Univ. Press, 1995. (SB)
- Forbes, Elliot. *Beethoven Symphony No. 5 in C Minor*. New York: Norton, 1971. (NS2)
- Newbould, Brian. *Schubert and the Symphony*. London: Toccata Press, 1992. (BN)
- Rosen, Charles. *The Classical Style*. New York: Norton, 1972. (CR)
- Sipe, Thomas. *Beethoven: Eroica Symphony*. Cambridge: Cambridge Univ. Press, 1998. (TS)
- Wolf, Eugene. Title, *Function, and the Concept of Genre: The Earliest True Symphonies*. Unpublished paper, presented at IMS, August 1997. (EW)
- Zaslav, Neal. *Mozart's Symphonies*. Oxford: Clarendon Press, 1989. (NZ)

RECOMMENDED READINGS:

- Brown, Clive. *Classical and Romantic Performing Practice, 1750-1900*. Oxford: Oxford University Press, 2002.
- Hopkins, Antony. *The Nine Symphonies of Beethoven*. London: Pan, 1982.
- Landon, H. C. Robbins, and David Wyn Jones. *Haydn: His Life and Music*. Bloomington: Indiana University Press, 1988.
- Matthews, Denis. *Beethoven*. London: Dent, 1990.
- Newbould, Brian. *Schubert: The Music and the Man*. London: Victor Gollancz, 1997.
- Solomon, Maynard. *Beethoven Essays*. Cambridge, MA: Harvard University Press, 1988.
- Till, Nicholas. *Mozart and the Enlightenment*. New York: Norton, 1993.