



MUS 206, From Mozart to Mahler
Department of Art History and Visual Culture, Fall 2018

Instructor: Dr. Hrisanta Trebici-Marin

Office hours: by appointment

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Tuesday and Friday, 2:30.p.m. - 3:45 p.m.

Classroom No. MV1, Kaletsch Campus

I. Course Description and Purpose

This course combines an introduction to Music Listening and Appreciation with an overview of the Classic and Romantic periods in European Music History. Dedicated to all students, no musical background is required. It will promote better understanding of the major musical genres and styles by using the chronology of significant composers. The student-friendly approach and treatment of the subject will help understand how music fits in the everyday lives of people. Connecting culture, performance and technology, we will learn how to get inside music in order to enjoy it. The course also includes a live concert and/or opera attendance.

II. Student Learning Objectives

Through guided listening, students will acquire familiarity with fine arts music, its fundamental genres, instruments and terminology. By developing their cultural awareness, students can achieve a life-long learning technique and improve their social skills. As possible future concert and opera goers, students will have acquired a basic familiarity with the real world of fine arts performance and modern society.

III. Readings, Listenings, Online resources

Texts: Burkholder, Grout, Palisca – *A History of Western Music*, 9th or 10th ed. (New York, Norton, 2014) .

Taruskin, Gibbs – *The Oxford History of Western Music*, College ed., (New York, Oxford University Press, 2013).

Specific pages of text from the above mentioned works will be assigned during classes.

Listenings: A Listening Guide will be distributed with the detailed Classes Schedule.

Informational listening prior to each lecture is highly recommended.

In addition to the in-class auditions, students will be provided in advance with playlists for downloading. Personal research for comparative listening is encouraged.

Web resources: Use of the free online resources is welcomed within the Academic Integrity frame.

IV. Evaluation and Assignments

Criteria of evaluation will be based upon class attending, individual progress, active participation and discussions. Occasional quizzes and listening quizzes shall be done in class. A Response to Listening paper will be assigned (e.g. personal impressions of a music piece or a virtual concert critique.) There will be one Midterm Examination and one Final. The Final Exam will be cumulative, involving multiple choice questions plus a few identifications and an essay.

Grade Distribution:

Participation and Discussion: 25%

Quizzes and Listening Quizzes 15%

2 Written Assignments (3 Pages) 20% (10% each)

Midterm 15%

Final 25%

Grading Scale:

A (100-93) A- (92-90) B+ (89-87)

B (86-83) B- (82-80) C+ (79-77)

C (76-73) C- (72-70) D+ (69-67)

D (66-63) D- (62-60) F (59-0)

V. Attendance

Due to the intensity of the course, attendance of all the classes is essential. Perfect attendance will be rewarded with 10 bonus points. If you must miss a class session for religious observance, illness, or a family emergency, please bring me a note from a doctor or your advisor. More than two (2) unexcused absences will cause the lowering of your final grade.

VI. Academic Integrity

Throughout all personal research, students are expected to acknowledge appropriately the work of others, distinctly from their own. It is the student's responsibility to be familiar with the University policies and Student Code of Conduct.

A student whose actions are deemed by the University to be out of sympathy with the ideals, objectives or the spirit of good conduct as fostered by the University and Swiss community, may be placed on Disciplinary Probation or become subject to dismissal from the University. Cheating is a dishonest action out of sympathy with the ideals, objectives and spirit of the University.

Furthermore, cheating reflects negatively on one's personal integrity and is unjust to those students who have studied.

See the Academic Catalog for full statement (page 215):

https://www.fus.edu/images/pdf/FUS_ACADEMIC_CATALOG_2016_2018_web.pdf

VII. Proposed Schedule MUS 206

- # 1. August 28 Introduction
- # 2. August 31 How to Listen to Music 1: The Basic Components – *Melody and Rhythm*,
- # 3. Sept. 4 How to Listen to Music 2: The Basic Components – *Harmony, Texture and Form*
- # 4. Sept. 7 How to Listen to Music 3: *Musical Instruments and the Human Voice*
- # 5. Sept. 11 Introduction to the Classical period – *From Origins to the Enlightenment*
- # 6. Sept. 14 **Mozart** and the Musical Genres 1: *Sonatas and Chamber Music*
- # 7. Sept. 18 **Mozart** and the Musical Genres 2: *Concertos and Symphonies*
- # 8. Sept. 21 **Mozart** and the Musical Genres 3: The Vocal Music – *Opera, Sacred Music*
- # 9. Sept. 25 **Beethoven** and the Romantic Revolution: *Piano and Chamber Music*
- # 10. Sept. 28 **Beethoven** and the Romantic Revolution: *Concertos and Symphonies*
- # 11. Oct. 2 The Early Romantics: **Schubert, Schumann, Chopin** – *The Art Song and the Piano Miniatures*
- # 12. Oct. 5 The Early Romantics: **Schubert, Mendelssohn** - *Symphonic Works*
- # 13. Oct. 9 **Midterm**
- # 14. Oct. 12 Romantic Music 1: **Berlioz, Liszt, Tchaikovsky** – *The Tone Poem and the Program Symphony*
- # 15. Oct. 16 Romantic Music 2: **Mussorgsky, Grieg, Smetana, Dvorak** - *The National Schools*
- # 16. Oct. 19 Romantic Music 3: **Brahms, Bruckner** – *Orchestral Music*
- # 17. Nov. 6 A Night at the Opera 1: The Belcanto Opera: **Rossini, Donizetti, Bellini, Verdi**
- # 18. Nov. 9 A Night at the Opera 2: Italian and German Romantic Opera: **Verdi and Wagner**
- # 19. Nov. 13 A Night at the Opera 3: The French and Russian Opera – **Bizet, Mussorgsky, Tchaikovsky**
- # 20. Nov. 16 The Late Romantics: **R. Strauss, Rachmaninoff, Scriabin**
- # 21. Nov. 20. **Gustav Mahler** – The Last Romantic - *From the Orchestral Song to the Epic Symphony*

- # 22. Nov. 27 The Bridges to Modernism 1: **Debussy, Ravel - Impressionism**
- # 23. Nov. 30 The Bridges to Modernism 2: The Second Vienna School – **Schönberg, Alban Berg, Webern**
- # 24. Dec. 4 The Bridges to Modernism 3: The New National Voices - **Bartok, Enescu, Gershwin**
- # 25. Dec. 7 Review for Final Exam
- # 26. Dec. 11 **Final Exam**

VIII. Listening Guide

- # 6 Mozart – Piano Sonata in C major, KV 545, 1st movement
- # 7 Mozart – Piano Concerto No. 21 in C major, KV 467, 2nd movement
- Mozart – Symphony No. 40 in G minor, KV 550, 1st movement
- # 8 Mozart – **The Marriage of Figaro** (*Le Nozze di Figaro*), Act 1, Aria Figaro, *Non più andrai*
- Mozart – **Così Fan Tutte**, Act 1, Terzetto *Soave sia il vento*
- Mozart – **Don Giovanni**, Act 1, No.7, Duetto *La ci darem la mano*
- Mozart – Requiem in D minor, KV 626, *Lacrimosa*
- # 9 Beethoven – Piano Sonata No.14 in C sharp minor, Op.27 No.2 (*Moonlight Sonata*), 1st mov.
- # 10 Beethoven – Symphony No. 5 in C minor, Op.67, 1st movement
- Beethoven – Symphony No. 9 in D minor, Op.125, 4th movement (*Ode To Joy*)
- # 11 Schubert – Die Forelle (*The Trout*), Op.32, D 550
- Schumann – Träumerei (*The Dream*) from Kinderszenen, Op.15, No.7
- Chopin – Valse in C sharp minor, Op.64, No.2
- Chopin – Prelude in E minor, Op.28, No.4
- # 12 Schubert - Symphony No. 8, in B minor - *The Unfinished*
- Mendelssohn - Symphony No. 4 in A major, Op.90 - *The Italian*
- # 14 Berlioz – Symphonie Fantastique, Op.14, 4th movement

Liszt – Les Préludes, Symphonic Poem No.3, S.97

Tchaikovsky – Romeo and Juliet, Overture-Fantasy

15 Mussorgsky – Pictures at an Exhibition, *The Great Gate of Kiev*

Grieg – Peer Gynt Suite No.1, Op.46, *In the Hall of the Mountain King*

Smetana – The Moldau, Symphonic Poem from the Suite *My Country*

Dvorak – Symphony No. 9 *From the New World* in E minor, Op.95, 2nd movement

16 Brahms – Symphony No. 3 in F major, Op.90, 3rd movement

Bruckner – Symphony No. 4 (*Romantic*) in E flat major, 1st movement

17 Rossini – **Il Barbiere di Siviglia**, cavatina di Figaro “Largo al factotum della città”

Rossini - **Il Barbiere di Siviglia**, aria Don Basilio, “ La Calunnia”

Rossini – **Il Barbiere di Siviglia**, aria Rosina, “Una voce poco fà”

Donizetti – **L'Elisir d'amore** - aria Nemorino “Una furtiva lagrima”

Bellini – **Norma**, Casta Diva

18 Verdi – **Nabucco**, Hebrew Slaves Chorus, “Va Pensiero “

Verdi – **Rigoletto**, aria La Donna è mobile

Verdi – **Traviata**, “Brindisi”

Weber - **Der Freischütz** (The Marksman), Jägerchor (Huntsmen Choir)

Wagner – **Die Walküre** (The Valkyrie) - Ride of the Valkyries

Wagner – **Lohengrin** - Bridal Chorus

Wagner – **Lohengrin** - aria Lohengrin

19 Bizet – **Carmen** - Habanera

Bizet – **Carmen** - Song of the Toreador

Mussorgsky – **Boris Godunov** - Coronation Scene

Tchaikovsky – **Eugene Onegin**: Peasant Chorus

Tchaikovsky – **The Nutcracker**: Dance of the Sugar Plum Fairy

- # 20 R. Strauss – Also sprach Zarathustra (*Thus Spoke Zarathustra*), Op.30, Part I
Rachmaninov - Piano Concerto No. 2 in C minor, Op.18
- # 21 Mahler – Symphony No. 5, 4th Movement Adagietto
Mahler – Symphony No. 1 in D Major “Titan” Funeral March
- # 22 Debussy – Clair de lune (Moonlight)
Ravel – Bolero
Stravinsky – **Firebird** – “Infernal Dance”
- # 23 Stravinsky – Rite of Spring “Sacrificial Dance”
Schönberg – A Survivor from Warsaw Op.46
Alban Berg – **Wozzeck** Act 3 Scene 4
- # 24 Bela Bartok – Concerto for Orchestra Finale
George Enescu – Romanian Rhapsody No.1
George Gershwin – **Porgy and Bess** *Summertime*

Two playlists of the above pieces have been specially created on Youtube:

www.youtube.com – Listening Guide FUS Fall 2018 part 1

www.youtube.com – Listening Guide FUS Fall 2018 part 2

IX. Live Performance

During the semester the class will attend a concert and/or opera performance/rehearsal. The exact dates will be announced in due time. Given the importance of the experience to the course, participation is mandatory and weighed accordingly. Note that attending might involve small extra costs.