



Franklin University Switzerland

MUS 216 A History of Opera: From Orpheus to West Side Story

Spring 2019, January 22 through May 3

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

Classroom No. MV1, Kaletsch Campus

Final Exam: May 8

Professor: Dr. Hrisanta Trebici-Marin

Office hours: by appointment

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SYLLABUS

I. Course Description and Purpose

The course's objective is to familiarize students with opera as an unique art form. It contributes to enlarge the cultural horizon through a historic prospective from its origins to present day, overcoming the largely diffused pre-concept that opera is only for connoisseurs.

Based on extensive listenings and discussions, the course emphasizes the musical and theatrical aspects of opera history, as well as its literary, architectural and political context. It presents students with the essential elements needed to attend a performance, the variety of singing voices and the complexity of preparation and staging of an opera. It encourages students to comparative listening of different versions. No previous musical training is required.

II. Student Learning Objectives

Through lectures, guided listening and discussions, students become familiar with opera as genre, its components and different styles. Audition and analysis of key repertory works, will help students develop a personal opinion and improve their social ability. As potential future opera goers, students achieve the necessary means to understand the role of music culture in modern day 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 a note from a doctor or from 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 216

- # 1. *January 22* **Introduction** - What is Opera?; How does one go to the Opera?
- # 2. *January 25* **Voices and Instruments**
Categories of Voices; Behind the Curtain – Costumes, Scenes, Lights;
In the Pit – The Orchestra; The Libretto
- # 3. *January 29* **The Early Opera**
Greek Drama; Medieval Dramatic Music; The Florentine Camerata; Aria and Recitativo; The Castrati; Intermedio, and Balletto.
Claudio Monteverdi
- # 4. *February 1* **The Baroque Opera**
Opera Seria and Opera Buffa; Public Opera vs. Court Opera- Venice, Naples, Rome; Italian Opera in Europe.
Händel, Pergolesi, Schütz, Lully, Rameau
- # 5. *February 5* **Reform and Enlightenment**
The Singspiel; The Evolvment of the Opera Seria; Metastasio;Il Damma Giocoso.
Gluck, Mozart
- # 6. *February 8* **Between two ages**
The New Opera Buffa – Lorenzo da Ponte
Mozart
- # 7. *February 12* **The French Revolution**
From The Magic Flute to Fidelio
Mozart, Beethoven
- # 8. *February 15* **The Belcanto 1**
Development of the Vocal Technique; Diversification of the Libretto.
Rossini
- # 9. *February 19* **The Belcanto 2**
The Early Romantics - *Donizetti, Bellini*
- # 10. *February 26* **The Italian Romantic Opera 1** - The Historic Inspiration - *Giuseppe Verdi*
- # 11. *March 1* **The Italian Romantic Opera 2** – The Literary Inspiration - *Giuseppe Verdi*
- # 12. *March 5* **Midterm Review**

# 13. March 8	Midterm
# 14. March 26	The German Romantic Opera The Nordic Hero and its Mythology <i>Carl Maria von Weber, Richard Wagner</i>
# 15. March 29	The French Romantic Opera From Opéra Comique to Grand Opéra <i>Berlioz, Bizet, Meyerbeer, Massenet</i>
# 16. April 2	The National Opera and Ballet 1 <i>Glinka, Smetana, Tchaikovsky, Dvorak</i>
# 17. April 5	The National Opera and Ballet 2 <i>Mussorgsky, Rimsky-Korsakov</i>
# 18. April 9	The Realistic Opera <i>Puccini, Mascagni, Leoncavallo</i>
# 19. April 12	Late Romanticism to Modernity <i>Richard Strauss, Claude Debussy</i>
# 20. April 16	Opera in the Twentieth Century <i>Schönberg, Berg, Britten</i>
# 21. April 19	The Dance Theater in the Twentieth Century <i>From Diaghilev to Béjart</i>
# 22. April 23	Opera in America <i>George Gershwin, Leonard Bernstein, John Adams, Philip Glass</i>
# 23. April 26	From Vienna to Broadway 1 The Operetta <i>Johann Strauss, Franz Lehár</i>
# 24. April 30	From Vienna to Broadway 2 The Musical <i>Loewe, Cole Porter, Andrew Lloyd Weber</i>
# 25. May 3	Review for Final Exam
# 26. May 8	Final Exam

VIII. 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.

Evaluation and Assignment Dates

February 8 – Multiple Choice Quiz

February 12 - Paper Assignment (3 Pages)

February 19 - Paper due

March 8 - Midterm

April 5 - Paper Assignment (3 Pages)

April 12 - Listening Quiz

April 16 - Paper due

May 8 - Final Exam