

## **HUM 304**

### **MAJOR WORKS OF CLASSICAL MUSIC**

**Fall 2020**

#### **Course Description and Goals**

The aim of Major Works of Classical Music course is to provide the tools for a basic understanding of music, especially western classical music.

The course concentrates on the development of an attentive style of listening, the introduction and enhancing awareness of the main musical styles of selected works.

The history of music presents a close relationship with the history of art and social history. In this course, the historical progression and the movements of art history are examined in order to draw a parallel with the history of music.

Such as the influence that politics, social structure, religion and other factors had on music and other art forms. According to this, the elements of music, terminology and the styles of selected works are discussed with their historical context.

Topics include:

- Reformation and Counter Reformation - Bach, 6 Brandenburg Concertos
- The Age of Enlightenment - Mozart, Le nozze di Figaro (Marriage of Figaro) and Don Giovanni
- French Revolution - Beethoven, "Eroica" Symphony and 9th "Choral" Symphony
- Romanticism - Chopin, Piano Works
- Literature and Music - Schumann, "Carnaval" and "Frauen liebe und leben"
- Romantic Orchestra and Chamber Music- Brahms, Double Concerto for violin and cello, Clarinet quartet
- Symphonic Poem and Virtuosity- Liszt, Faust Symphony and Piano Works
- July Revolution of 1830 - Berlioz, Fantastic Symphony
- Opera as Drama - Verdi, La Traviata, Rigoletto, Othello
- German Mythology - Wagner, Der Ring des Nibelungen

In addition to these subjects, students are expected to realize how to identify the major periods of classical music (including Baroque, Classical, and Romantic, etc.),

to understand the fundamentals of musical forms, and the relationships of the composer to society.

#### **Structure of the Course**

This course is designed to provide the fundamental knowledge concerning the history of classical music in general.

The course is not theory intensive and can be completed by any student with no musical background.

During the classes students find the opportunity to listen to and study classical music through audio-visual recorded material.

For the successful completion of the course, the student must be able to listen to the musical examples and for this reason attendance of the classes is important for all students.

The course is examined and graded by course-work submissions, a mid-term exam and a final exam.

Students are expected to prepare two concert review papers during the term and are required to take a mid-term exam and a final exam at the end of the fall semester.

**Attendance is REQUIRED and NOT OPTIONAL. There will be attendance taken at the beginning of each lecture starting after the Add/Drop period.**

### Marking Scheme:

- **Attendance and Participation 15%**
- **Two Concert Reviews (900-1000 words) %15**
- **Mid-term Exam 30%**
- **Final Exam 40%**

### Reading and Listening List:

Johann Sebastian Bach: "Johannes Passion" [www.baroquemusic.org/bqxjsbach.html](http://www.baroquemusic.org/bqxjsbach.html)  
Ø Bettmann, Otto L. Johann Sebastian Bach, As his World Knew Him.  
A Birch Lane Press Book, 1995  
Ø Wolff, Christoff. Bach: Essays on his Life and Music. Harvard University Press, 1991

Joseph Haydn: "Paris" and "London" Symphonies

Ø Stendhal, (Henri Beyle). Lives of Haydn, Mozart and Metastasio. London, Calder & Boyars Ltd, 1972  
Ø Landon, H.C. Robbins. Haydn: Chronicle & Works: Haydn at Eszterhaza. 1766-90. New York, Thames & Hudson, 1995

Wolfgang Amadeus Mozart: "Le nozze di Figaro (Marriage of Figaro)"

Ø Anderson, Emily, ed. The Letters of Mozart and Family, New York, 1985  
Ø Dent, Edward J.: Mozart's Operas, New York, London, 1947  
Ø Pestelli, Giorgio: The Age of Mozart and Beethoven, Cambridge University Press, 1984  
Ø [www.theatrehistory.com/french/beamarchais001.html](http://www.theatrehistory.com/french/beamarchais001.html)  
Additional research on Mozart's librettist Lorenzo da Ponte and the French Revolution.

Ludwig van Beethoven: "Eroica" Symphony, No: 3, E flat, op.55

Ø Knight, Frida. Beethoven and the Age of Revolution. London, Lawrence & Wishart, 1973  
Ø Dahlhaus, Carl. Ludwig van Beethoven: Approaches to his Music. Oxford, Clarendon Press, 1991

Ø Landon, H.C. Robbins. Beethoven: His Life, Work and World, New York, Thames & Hudson, 1993

Frederick Chopin:

Piano Works

Etude op.10, No. 1, C major "Arpeggio"  
Etude op.10, No. 12, C minor "Revolutionary"  
Etude op.25, No. 6 G sharp minor "thirds"  
Etude op.25, No. 10, B minor "octave"  
Etude op.25, No. 12, C minor "Revolutionary"

Ø [www.chopin.pl](http://www.chopin.pl)

Ø Szulc, Tad. Chopin in Paris: The Life and Times of the Romantic Composer. Da Capo Press, 1998

Robert Schumann: "Carnaval" and "Frauen liebe und leben"

Ø Fischer-Dieskau, Dietrich. Robert Schumann. Amadeus Press, 1989

Ø Todd, Larry R. Schumann and His World. Princeton University Press, 1994

Johannes Brahms: Double Concerto for violin and cello

Ø Swafford, Jan. Johannes Brahms. Knopf, 1997

Ø [www.johannesbrahms.de/indexe.htm](http://www.johannesbrahms.de/indexe.htm)

Franz Liszt: "Faust Symphon"y and Piano Works

Ø Watson, Derek. Liszt. Oxford University Press, 2000

HectorBerlioz: "Fantastic Symphony"

Ø Holoman, Kern D. Berlioz. Harvard University Press, 1989

Ø [www.hberlioz.com](http://www.hberlioz.com)

Giuseppe Verdi: La Traviata, Rigoletto, Othello

Ø Berger, William. Verdi With a Vengeance : An Energetic Guide to the Life and Complete Works of the King of Opera, Vintage Books, 2000

Ø Heilman, Robert. Magic in the Web: Action and Language in Othello. Lexington: University of Kentucky Press, 1956

Ø Rosenberg, Marwin. The Masks of Othello. Berkeley, University Of California Press, 1961.

Ø [www.geometry.net/authors/dumas\\_alexandre\\_page\\_no\\_2.php](http://www.geometry.net/authors/dumas_alexandre_page_no_2.php)

Ø [www.kirjasto.sci.fi/vhugo.htm](http://www.kirjasto.sci.fi/vhugo.htm) for Le rois'amuse-Rigoletto

## Richard Wagner: Der Ring des Nibelungen

Ø Gutman, Robert W.: Richard Wagner the Man, His Mind and His Music, Harcourt Brace, 1990

Ø [www.utexas.edu/courses/wagner/home.html](http://www.utexas.edu/courses/wagner/home.html)

### Essential Reading:

Ø The Holy Bible: Old and New Testament

Ø The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie

Ø Hanning, Barbara Russano. Concise History of Western Music, W.W.Norton & Company, Ltd., London 1998.

Ø Hamilton, Edith. Mythology: Timeless Tales of Gods and Heros. New York, Mentor, 1940.

Ø [www.pantheon.org](http://www.pantheon.org)

Ø [www.greekmythology.com](http://www.greekmythology.com)