

HUM 304 - MAJOR WORKS OF CLASSICAL MUSIC

COURSE SYLLABUS, FALL 2021-2022

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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
- Opera as Drama - Verdi, La Traviata, Rigoletto, Othello

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.), and 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, the students will 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.

WEEKLY COURSE SCHEDULE

WEEK	DATE	COURSE SUBJECT	ASSIGNMENTS
1	29/09/2021	Vivaldi	
2	06/10/2021	Bach	
3	13/10/2021	Mozart I	
4	20/10/2021	Mozart II	
5	27/10/2021	Beethoven I	
6	03/11/2021	Beethoven II	
7	10/11/2021	MIDTERM	Announcement of the <i>1st Concert Review</i>
8	17/11/2021	Schumann	
9	24/11/2021	Chopin	Due date for the <i>1st Concert Review</i>
10	01/12/2021	Brahms	
11	08/12/2021	Tchaikovsky	Announcement of the <i>2nd Concert Review</i>
12	15/12/2021	Verdi	
13	22/12/2021	Strauss	Due date for the <i>2nd Concert Review</i>
14	29/12/2021	T.B.A.	

LECTURES

The lecture time is provided as Wednesdays 10:40-12:30 for this course. Most of the lectures will be conducted asynchronously, and the students are expected to watch the weekly lecture videos and any additional videos assigned by the instructor every week during that time period. We might also have an online zoom meeting during the class hours in some weeks. The attendance will be compulsory for such meetings, and the links for these meetings will be announced on the SUCourse+. Additionally, there might be several readings for some lectures. The weekly lecture videos and any other required course material will be provided to the students via SUCourse+.

DISCUSSION SECTIONS (Live on Zoom)

The discussion sections will be held on Wednesdays at 13:40-14:30 (HUM 304D-A), and Wednesdays at 14:40-15:30 (HUM 304D-B).

These discussions will be conducted synchronously online, and they will be recorded. The students are obliged to attend the discussion section that they are registered to. Attendance to the discussions are strictly required, and failure to attend the discussions may result in a deduction in your grades. Please see the *ATTENDANCE* section of this document below for the attendance policy of this course.

Please see below for the zoom link, the meeting ID, and the password for your discussion section.

HUM 304D-A Discussion

Time: Wednesdays 13:40 - 14:30

<https://sabanciuniv.zoom.us/j/99139505556?pwd=UndLRHpCd2FjVjFZcjJQN09pN2QrZz09>

Meeting ID: 991 3950 5556

Passcode: 962960

HUM 304D-B Discussion

Time: Wednesdays 14:40 - 15:30

<https://sabanciuniv.zoom.us/j/99012234960?pwd=bFdwc1Q2TGp2bk42V294S1ZDRDZNdz09>

Meeting ID: 990 1223 4960

Passcode: 973925

OFFICE HOURS (on Zoom)

Office hours will be held on Zoom by appointment with the students. Please send an email to kaan.biyikoglu@sabanciuniv.edu to schedule an office hour on Zoom.

TIME-CONFLICT POLICY

Time Conflict requests will not be accepted for HUM courses.

GRADING SCHEME

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

Your letter grade as well as exam grades are based on your individual performance. Requests for extra work or other compensation will not be accepted. E-mails concerning such requests will not be replied.

Letter grades are calculated according to the following letter grade scale, and are not open to negotiation.

min.	min.	min.	min.	min.	min.	min.	min.	min.	min.
59	64	68	72	76	80	84	88	92	96
D	D+	C-	C	C+	B-	B	B+	A-	A

ATTENDANCE

Attendance is compulsory in this course.

Attendance is taken on an hourly basis during all discussion sessions. Failure to attend more than one hour requires points to be taken off the overall grade. Students who miss two hours will lose 1 point in their grade, and every following missed session will result in a deduction of 2 points from their overall grade.

Students who miss 9 hours (regardless of medical reports) in total will automatically receive 0 for their attendance grades.

Attendance follow-up starts at the end of the add-drop period. You must attend the synchronous Zoom discussions and real-time online exams with your SU email account.

Please keep your cameras on during all live sessions.

MID-TERM AND FINAL EXAM REGULATIONS

The mid-term and final exams for this course will be conducted in campus as regular written exams. The mid-term exam will be conducted during the class hours (10:40-12:30) on 10/11/2021. The time of the final exam will be organized by the student administration and that will be announced in the upcoming weeks.

The make-up exams will be given only to the students with a medical report approved by the Health Center. The make-up exams will be aural exams, and will be conducted on zoom and will be recorded.

ACADEMIC HONESTY POLICY

Major Works courses do not tolerate dishonesty and plagiarism. Plagiarism is an ethical and academic offense.

Papers with plagiarism issues will be graded F, and your semester grade may be F depending on the severity of the offense.

The offense may also be referred to as the University Ethics Committee.

STUDENTS WITH SPECIAL NEEDS

It is the policy of Sabancı University to accommodate students with special needs and disabilities.

To determine accommodations and/or academic adjustments, please let us know and contact the Disabled Students Support Unit of CIAD (specialneeds@sabanciuniv.edu).

SUPPLEMENTARY READING AND LISTENING LIST

Johann Sebastian Bach: "Johannes Passion

Ø 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/beaumarchais001.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

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

Franz Liszt: "Faust Symphony" 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

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

Ø 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

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

Ø www.greekmythology.com