MUSIC of the CLASSICAL ERA

MUS 523 – Spring 2019

Tuesday – 7:00 pm – 8:30 pm

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Office Hours by Appointment

Required Texts:

Music in the Eighteenth Century by John Rice (W.W. Norton, 2013)
Anthology for Music in the Eighteenth Century, John Rice, Editor (W.W. Norton, 2013)
The Classical Style: Haydn, Mozart, Beethoven, Expanded Edition, by Charles Rosen (W.W. Norton, 1997)
Music in the Western World A History in Documents , Weiss Taruskin, 1984

Course Description:

Styles, forms, and composers from the pre-classic school to the death of Beethoven, with particular emphasis on understanding the music of this period within the social and political context of the Age of Enlightenment.

Student Learning Outcomes:

After successful completion of the course, the student should be able to:

- Aurally identify certain compositions by significant European composers of the Classical Era.
- Describe the compositional styles of the major composers of the Classical Era.
- List significant contributions to the Western musical canon from the major composers of the Classical Era.
- Describe in some detail the major stylistic trends common to the music of 18th-century Europe.
- Provide an overview of the biographies of the major European composers of the Classical Era.

Course Elements:

Examinations will consist of both short answer and essay questions and will be administered during class sessions.

Listening Quizzes will be drawn from the class Listening List, which is based largely on the required Anthology, but may include additional selections. Excerpts of approximately 1-2 minutes in length will be played. A correct answer will include both the name of the composer

and the name of the work (both the larger composition and the movement when appropriate). Correct answers should also include the Opus number or date of the composition. It may be possible for quizzes to include multiple examples from the same composition.

Additional Credit for Listening Quizzes may be earned throughout the semester through attendance at major performances of works relevant to this course: examples of such performances include the TAMUC Department of Music and the upcoming Dallas Symphony performances of music written by composers of the classical era. To receive this credit, the student will hand in a one-page document detailing the historical origins of the performed work along with a ticket stub.

Each student will give a 20-min **Presentation** on a topic related to material covered in class and pre-approved by the instructor. The presentation should include visual and/or audio elements. Additional information will be provided during the semester.

Evaluation:

Exams:	50%
Listening Quizzes	30%
Research Project:	20%
Class Participation:	10%

Attendance Policy: The University Catalog states, "Students are expected to be present for all class meetings of any course for which they are enrolled." Sporadic attendance is a waste of your intellectual and financial resources. Regular attendance, while always important, is particularly so in a course which meets only once a week. Unless they are the result of a medical or family emergency, excused absences (as defined by the Catalog) need to be arranged beforehand with the instructor. **If an absence results in a missed examination there will be no make-up scheduled.**

Cell Phone/Laptop Policy: During class all cell phones should be turned off or silenced. *Accepting a call, reading a text message, or responding to a text message during class* ***is rude*** *to both your instructor and your classmates.* As a graduate class with small enrollment, laptops may be helpful for note-taking and listening. However, unless there is an obvious reason to be using one they should not be left open during class.

The following statements are required by either University policy, state, or federal law:

University Mission Statement:

Texas A&M University-Commerce nurtures and educates for success through access to academic research, and service programs of high quality.

Music Department Mission Statement:

The Music Department of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

Disability Resources Statement:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
Gee Library, Room 132
908.886.5150, or 903.886.5835, phone
903.468.8148, fax
StudentDisabilityServices@tamuc.edu

Non-Discrimination Statement:

A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained

Behavioral Statement: All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment (Student's Guide Handbook, Policies and Procedures, Conduct.)

TENTATIVE COURSE SCHEDULE

Week - Date	Topics & Chapters	Exams and Quizzes
I – 1/15	Course Intro, Intro the 18th C. – Rice 1&2	
II – 1/22	Origins - Form and Style of the 18th C. – Rosen I.1-3	
III – 1/29	The Classical Style Rosen II.1-2	
IV – 2/5	Italy and Spain Rice 3-5	Listening Quiz No. 1
V – 2/12	**(NO CLASS TMEA)**	
VI – 2/19	Paris and London Rice 6-7	
VII – 2/26	Vienna, Leipzig, Berlin, & Central Europe - Rice 8-10 St. Petersburg, Paris, Vienna – Rice 12-14	
VIII – 3/5	Prague, London, & Vienna Rice 15-17 **(Gala)**	Exam No. 1
IX – 3/12	Haydn: The String Quartets – Rosen III.1	
3/19 - ----------	**SPRING BREAK**	----------
X – 3/26	Haydn: The Symphonies Rosen III. 2	Listening Quiz No. 2
XI – 4/2	Mozart: The Concertos Rosen V.1	
XII – 4/9	Mozart: The String Quartets – Rosen V.2	
XIII – 4/16	Haydn: After Mozart Rosen VI.1-3	
XIV – 4/23	Beethoven Rosen VII.1-2	
XV – 4/30	Project Presentations	Listening Quiz No. 3
XIV – FINAL	-----	Exam No. 2

LISTENING QUIZZES and the ANTHOLOGY for
MUSIC IN THE EIGHTEENTH CENTURY

Each of the selections below can be found in the Anthology. Listening quizzes may also include additional examples drawn from those studied in class, but not without prior notification from the instructor.

Listening Quiz No. 1

- Giovanni Battista Pergolesi, *Sabat Mater: Sabat mater dolorosa* p.1
- Giovanni Battista Pergolesi, *La serva padrona: A Serpina penserete* p.7
- Johann Adolf Hasse, *Artaserse: Per questo dolce amplesso* p.14
- Lodovico Guistini, Piano Sonata No. 1 in G minor, Mvt. 2 p.18
- Domenico Scarlatti, Sonata in C Major, K. 421 p.21
- Joseph Boulogne, Chevalier de Saint-Georges, Violin Concerto in D Major Op. 3, No.2, Mvt. 2 p.27
- Domenico Gallo, Trio Sonata No. 1 in G Major: Mvt.1 p.32
- Johann Christian Bach, Sonata in D Major, Op.5, No.2: Mvt.1 p.37

Listening Quiz No. 2

- Christoph Gluck, *Orfeo ed Euridice:* Act 2, Scene 1, to end of chorus *Misero giovane* p.43
- Johann Baptist Vanhal, *Missa Pastoralis*: Agnus Dei p.58
- Carl Phillipp Emanuel Bach, Fantasia in C minor, Wq.63/6, H.75 p.70
- Johann Stamitz, Symphony in D Major, Op.3, No.2: Mvt.1 p.75
- Anna Bon, Keyboard Sonata in F Major, Op.3, No.3: Mvt. 1 p.84
- Tomassio Traetta, *Antigona: Piangi, o Tebe* p.109
- Giovanni Paisello, *Il barbiere di Siviglia:* Finale of Act. 4 p.114
- Wolfgang Amadeus Mozart, Piano Concerto No. 17 in G Major, K.453, Mvt.2 p.130
- Joseph Haydn, Symphony No. 8 in G Major, (*Le soir*), Mvt. 1 p.88
- Joseph Haydn, String Quartet in E-flat Major, Op.33, No.2 ("The Joke"), Mvt.4 p.141

Listening Quiz No. 3

- Wolfgang Amadeus Mozart, String Quartet in A Major, K.464: Mvt.2 p.149
- Wolfgang Amadeus Mozart, *Cosi fan tutte: Fra gli amplessi in pochi istanti* p.153
- Wolfgang Amadeus Mozart, Symphony No.38 in D Major, K.504 (*Prague)*:Mvt.1 p.165
- Wolfgang Amadeus Mozart, *Don Giovanni: Madamina, il catalogo e questo* p.188
- Joseph Haydn, Symphony No. 97 in C Major: Mvt.2 p.201
- Joseph Haydn, Piano Sonata No. 52 in E-flat Major, Hob.XVI-52: Mvt.1 p.216
- Joseph Haydn, *The Seasons: Hier treibt ein dichter Kreis* and *Hort das laute Geton* p.236
- Ludwig van Beethoven, Piano Sonata in A Major, Op.2, No.2: Mvt.4 p.225
- Ludwig van Beethoven, Symphony No.3 in E-flat Major (*Eroica*): Mvt. 2, *Marcia funebre* p.258
- Ludwig van Beethoven, String Quartet in C Major, Op.59, No.3 ("Razumovsky"): Mvt.4 p.297