

## *The Hebrew University of Jerusalem*

### *Syllabus*

## *HISTORY OF MUSIC: CLASSIC STYLE IN 18TH CENT. - 23352*

*Last update 07-10-2015*

*HU Credits: 3*

*Degree/Cycle: 1st degree (Bachelor)*

*Responsible Department: musicology*

*Academic year: 0*

*Semester: 1st Semester*

*Teaching Languages: Hebrew*

*Campus: Mt. Scopus*

*Course/Module Coordinator: Dr. Bella Brover-Lubovsky*

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*Coordinator Office Hours: Tuesday 12:30-13:30*

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Teaching Staff:

Dr. Bella Brover-Lubovsky

Course/Module description:

The course is a part of the historical survey of Western music. It explores various aspects of art music in broad social and cultural context during a hundred-year period that spans from 1730 up to the death of Beethoven and Schubert in 1827-28. The course examines aspects of musical life in various European centers (Naples, Milan, Parma, Mannheim, Potsdam); giving a special emphasis to the Viennese school.

Course/Module aims:

The course main purposes are as follows:

- 1) To discuss with the students the social, cultural and aesthetic aspects of 18th-century Western music (including the "canonic" works by Haydn, Mozart, Beethoven, Gluck, Pergolesi, as well as of less-known composers)
- 2) To inculcate in the students the historical approach to the 18th-century repertoire and to advance their "historical mood" in listening and understanding this music.
- 3) To learn modern cultural, historical and analytic theories concerning this repertoire.

Learning outcomes - On successful completion of this module, students should be able to:

The course endows the student various approaches (historical, cultural, theoretical and analytic) to the music in the age of the Enlightenment and the French Revolution.

Attendance requirements(%):

80%

Teaching arrangement and method of instruction: 1) Lectures are accompanied with detailed Power Point presentations, live movies, educational channel movies, listening to musical excerpts in recorded and live presentation  
2) Workshop conducted by teaching assistant, in which musical and historical texts will be thoroughly analyzed.

Course/Module Content:

1. The "long eighteenth century" as a historical period. The stylistic categories of

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"Baroque", "Galant", Classical". Social and Cultural aspects of musical life in the age of Absolutism.

2. Italian opera: Opera seria and opera buffa. Pergolesi: "La serva padrona"

3. Instrumental music in the mid-century Europe: schools, social function, genres and style.

4. Empfindsamkeit Stil. Keyboard music of Carl Philip Emanuel Bach.

5. Music at the Mannheim Court. Symphony.

6. Reform tendencies in the opera seria. Christoph Willibald von Gluck: Orfeo ed Euridice

7. Vienna as "the musical capital". Stylistic components of the Viennese classicism.

8. Joseph Haydn's life and service. Chamber music (String quartet). Symphony at the end of the 18th century (London SYmphony nu. 98)

9 Wolfgang Amadeus Mozart and dramma giocosa. Don Giovanni. Piano concerto K. 453. "Jupiter" symphony.

10. The music of the French Revolution. Ludwig van Beethoven: Symphonies no. 3 (Eroica) and 9. Piano sonata no. 17 (Tempest)

#### Required Reading:

1. JOHANN-JOACHIM QUANTZ, *On Playing the Flute*, transl. And introd. by Edward R. Reilly, (any edition) Chapter 18

2. JEAN-JACQUES ROUSSEAU, *Essai sur l'origines des langues*. In Edward Lippman, ed. *Musical Aesthetics: a historical reader* (New York: Pendragon Press, 1986-90), vol. I: 323- 328.  
ML 3845 M87

3. JEAN PHILIPPE RAMEAU, *Traité de l'harmonie réduite à ses principes naturels*. (Paris: Ballard, 1722); Engl. trans. Philip GOSSET, *Treatise on Harmony*. (New York: Dover, 1971), 206-218.

4. JEAN-PHILIPPE RAMEAU, *Observation sur notre instinct pour la musique*, Lippman, 339-66.

5. JOHANN GEORG SULZER, "Aesthetics", "Emotion", "Expression in Music" from *Allgemeine Theorie der schönen Tonkuns.*, In Peter LE HURAY and James DAY, *Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries*. (Cambridge: Cambridge University Press, 1981), 96-102.

קריאה - מקורות משניים

6. DONALD JAY GROUT, CLAUDE PALISCA, *A History of Western Music* (New York/London: Norton), Chapters 13-16

7. JAMES WEBSTER, "The eighteenth century as a music-historical period?"

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*Eighteenth-Century Music*, Cambridge University Press, 1/1 (2004), 47-60.

8. NEAL ZASLAW, "Music and Society in the Classical Era." In Neal Zaslaw, ed. *Music & Man: The Classical Era from the 1740s to the End of the 18th Century* (London: Macmillan, 1989)

9. LEONARD MEYER, *Style and Music: Theory, History, and Ideology* (Philadelphia: University of Pennsylvania Press, 1989), 3-37  
ML 430 M49

10. LEONARD RATNER, *Classic Music - Expression, Form and Style* (New York, Schirmer, 1980), 1-30, 48-51, 217-231.  
ML 195 R 38

11. RICHARD TARUSKIN, *The Oxford History of Western Music* (New York: Oxford University Press, 2005), vol. II, Chapters 11-12: 589-690.  
ML 160 T18 2005

12. DANIEL HEARTZ, *Music in European Capitals: The Galant Style, 1729-1780* (New York: Norton, 2003), 3-60.  
ML 240.3 H43 2003

13. JOHN NEUBAUER, *The Emancipation of Music from Language*, (New Haven and London: Yale University Press, 1986) Ch. 4: 60-75, "Problems in Musical Imitation" (60-75).  
ML 3849 N48

14. ROBERT O. GJERDINGEN, *Music in the Galant Style*, New York: Oxford University Press, 2007; Introduction, 3-24.

15. JOEL LESTER, *Compositional Theory in the Eighteenth Century* (Cambridge, Mass.: Harvard University Press, 1996), Chapter 10 "Riepel on Melody and Phrases", 258-272

16. REINHARD STROHM, *Dramma per Musica. Italian Opera Seria of the Eighteenth Century* (New Haven and London: Yale University Press, 1997) 1-33.  
ML 1733 S87

Additional Reading Material:

Listening assignment:

1. GIOVANNI BATTISTA PERGOLESI (1710-1736), *Stabat mater*
2. GIOVANNI BATTISTA PERGOLESI, *La serva padrona* (libretto by Gennarantonio Federico), OMD 1139
3. DOMENICO SCARLATTI, *Sonata for pianoforte in D major, K.97-L.465*, OMD

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378-379

4. GIOVANNI BATTISTA SAMMARTINI (c. 1700-1770), *Sinfonia in D major*, J-C 15, OMD 1092 (tracks 6-8)
5. CARL PHILIP EMANUEL BACH (1714-1788), *Rondo in C minor from Für Kenner und Liebhaber*, III/6 (Wq. 59/6), OMD 1177-4
6. JOHANN STAMITZ (1717-1757), *Symphony in E-flat major*, *La melodia germanica*, Op. XI no. 3, I movement, OMD 610 vol. 2/1
7. CHRISTOPH WILLIBALD VON GLUCK (1714-1787), *Orfeo ed Euridice* (libretto by Raniero Calzabigi), OMD 189, OSV 1271, 1636
8. JOSEPH HAYDN (1732-1809), *String Quartet in C major*, Op. 20 no. 2, OMD 447
9. JOSEPH HAYDN, *Symphony in B-flat major*, no. 98, OMD 495
10. WOLFGANG AMADEUS MOZART (1756-1791), *Don Giovanni* (libretto by Lorenzo Da Ponte), OMD 004, 141, OSV 260, 681, 1146, 1190, 1460
11. WOLFGANG AMADEUS MOZART, *Piano Concerto in G major*, K. 453, OMD 1034
12. WOLFGANG AMADEUS MOZART, *Symphony in C major*, *Jupiter*, K. 551, OMD 492
13. LUDWIG VAN BEETHOVEN (1770-1827), *Piano Sonata in D minor*, Op. 31 no. 2, *Tempest*, OMD 1353
14. LUDWIG VAN BEETHOVEN, *Symphony no. 3 in E-flat major*, Op. 55, *Eroica*, OMD 216 (3), 1395
15. LUDWIG VAN BEETHOVEN, *Symphony no. 9 in D minor*, Op. 125, OMD 216

Course/Module evaluation:

End of year written/oral examination 60 %

Presentation 0 %

Participation in Tutorials 20 %

Project work 0 %

Assignments 20 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information: