MUSIC, MUSIC APPRECIATION (MUSI1-CE)

MUSI1-CE 9001  The Classical Music of Great Britain  (0 Credits)
The classical repertoire of music is filled with masterworks by English composers. Influenced by a rich native culture as well as by French, Italian, Indian, German, and American sources, these symphonies, songs, operatic works, concertos, and chamber music continue to delight. From medieval times to today, the English countenance; expressed by master composers such as Morley, Sullivan, Holst, Elgar, Delius, Britten, and Tavener is a fascinating study of tone, texture, and human endeavor. Historical recordings, Internet resources, and relevant video will supplement lectures. No musical knowledge is necessary for the enjoyment of this class.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9002  The Musical World of Johann Sebastian Bach  (0 Credits)
Composer, conductor, kapellmeister, organist, renowned improviser, and pedagogue, Johann Sebastian Bach is lauded as one of the supreme masters of Western classical music. His monumental achievements are considered the crowning glory of the baroque era and form the bedrock for musical developments to come. In this course, explore Bach’s renowned music in its cultural context, as well as in the context of Bach’s long and brilliant career, which took him from Cöthen to Weimar and Leipzig. Works to be explored include Toccata and Fugue in D minor; The Well-Tempered Clavier; solo violin and cello suites; Jesu, Meine Freude; the Brandenburg Concertos, the St. Matthew Passion; and the Mass in B minor. No musical knowledge is needed for the enjoyment of this class.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9003  The Viennese School: Hayden, Mozart, and Beethoven  (0 Credits)
During the classical era (1750-1820), a trio of musical geniuses formed the Viennese Classical School and forever changed the face of music. Each of these artists took existing conventions and reworked them into his own inimitable style. This course traces the artistic contributions of these master composers in chamber, symphonic, and operatic repertoire. Through discussion and recorded musical examples, investigate the important characteristics of style, genre, and social dynamic in the classical era.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9004  Puccini’s Women  (0 Credits)
It is evident from Giacomo Puccini’s operas that he loved women. He conveyed this love to his audience by creating memorable female roles in each of his operas. Each opera contains believable plots and memorable arias, along with local color. The female characters change from the vulnerable women in his early operas to the strong, more mature women in his later ones. This course will compare the soft, tragic character of Mimi from La Bohème with the tough, capable Minnie from The Girl of the Golden West. We will discuss how Puccini used plot and music to establish these unique heroines as his musical style evolved.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9005  Aaron Copland: The Soundtrack of America  (0 Credits)
Native New Yorker Aaron Copland was a multi-faceted artist: composer, pianist, conductor, author and educator. He is best known for the music he penned in the 1930s and his Populous period. We will explore these works including the Ukelele Serenade, Appalachian Spring, Billy the Kid, Rodeo, Fanfare for the Common Man, Clarinet Concerto, El Salòndacut;n Mexico, Lincoln Portrait, and the Third Symphony as well as Hollywood film scores to The Heiress and Of Mice and Men. In an arc that spanned his native Brooklyn, Paris, and a return to New York, Copland tapped his Jewish roots, Jazz, Folk, Blues, and French Classical Music to create musical tapestries no one had heard before. Along the way, he collaborated with such luminaries as Martha Graham, Leonard Bernstein, Carlos Chavez, Nadia Boulanger, Serge Koussevitzky, Igor Stravinsky and Isamu Noguchi, blazing a path in American music as an influencer and a role model. No musical knowledge is necessary for the enjoyment of this class.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9006  Interpreting the Beethoven Symphonies  (0 Credits)
Many elements of Beethoven’s nine symphonies, such as the four notes that begin Symphony Number Five and the “Ode to Joy” that concludes Symphony Number Nine are instantly recognizable. Explore the rest of his incomparable body of music to understand how the composer’s writing for orchestra evolved from the classicism of Symphonies Number One and Two, which are reminiscent of Mozart, to the full-blown romanticism of the Ninth. Delve into what makes a Beethoven symphony recognizable and what makes his work timeless. No prior knowledge of music theory is necessary.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9007  Master Composers of the Late Baroque Era: Vivaldi, Handel, and Bach  (0 Credits)
The Baroque Era was a rich musical epoch that brought innovation in form and aesthetic to the Western musical canon. When we consider the musical glory of the Baroque Era, the names that come immediately to mind are Vivaldi, Handel, and Bach, three composers who wrote masterpieces that still resonate today. Survey the works of Vivaldi, Handel, and Bach in such genres as the sonata, cantata, opera, oratorio, suite, and concerto, with attention to musical influences, historical circumstances, and social dynamics.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes
MUSI1-CE 9008 Modern Dance Appreciation: From Merce Cunningham to Pina Bausch (0 Credits)
Unlike traditional forms of dance, like ballet, modern dance doesn’t begin with characters or ideas; it begins with movement. By studying the work of Merce Cunningham and Alvin Ailey to Pina Bausch, gain an understanding of the choreographers who revolutionized dance by emphasizing movement above all else. Watch recordings of the works of seminal choreographers, including Paul Taylor, Martha Graham, and Lester Horton. Learn to identify similarities and differences in composition and performance. Through discussion, examine the impact of each artist’s personal viewpoint and style in his or her expression of a common dance form.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9009 Hammerstein as Mentor to Sondheim (0 Credits)
The American composer and lyricist Stephen Sondheim was only 10 years old when he met Oscar Hammerstein, the father of his childhood friend. Hammerstein would come to serve not only as Sondheim’s surrogate father, but also as a profound influence, fueling his love of musical theatre and shaping his knowledge of how to construct a musical—a debt that Sondheim always has acknowledged. While both composers were major innovators in musical theatre, this one-day seminar will explore the celebrated ideas about lyric writing and dramatic structure that Sondheim gleaned from Hammerstein. Focusing on Rodgers and Hammerstein and Company (Sondheim), we will explore how each composer handled questions of character development and dramatic structure, and how Sondheim’s work builds on what he learned from his close association with Hammerstein.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9010 Norse and Finnish Mythology in Classical Music (0 Credits)
This course will look at music and mythology side by side, exploring the incredible appeal of Norse and Finnish mythology to various composers. We will see how Richard Wagner’s massive operatic cycle, The Ring of the Nibelung, draws upon Norse saga and the <em>Nibelungenlied</em> a Middle High German epic. We will consider Jean Sibelius’s tone poem, <em>Kullervo</em> and his <em>Lemminkäinen Suite</em>, perhaps the best known of his 12 myth-based works. And we will sample some of the many composers who have used material from the Finnish epic, The Kalevala, finishing the course by examining Norse and Finnish elements in recent popular music. In addition to experiencing great music in audio and video formats, we will view reconstructions of the original musical settings. No knowledge of the technical aspects of music is required.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9011 George Gershwin: An American Original (0 Credits)
One of the most intricately crafted and overlooked aspects of a film is its music and sound. This course will teach you the history of film music and sound, while you learn how to listen actively to a film’s score and sound design. You will be able to engage more critically with a specific aspect of an art form that permeates our everyday lives but often goes unnoticed. We will examine the role that music and sound play in cinema by watching one feature-length film per week together, and then discussing its music and sound, beginning with movies from the silent era and ending within the past two decades. At the end of the course, you will be able to discuss film music and sound using proper vocabulary, and you will have gained a new understanding of one of the most important aspects of any film: the soundtrack.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9012 American Musical Theatre of the "Golden Age": From Oklahoma to Fiorello (0 Credits)
The time period from the 1940s through the late 1950s/early 1960s was considered by many to be the "Golden Age" of American musical theatre. This course will look at five of these musicals, beginning with Rodgers and Hammerstein’s <em>Oklahoma!</em> (1943), which created a new model for the musical that integrated music and plot through song furthering the action and that incorporated ballet into the storyline. Then, we will then discuss<em>Carousel</em> (1945), <em>My Fair Lady</em> (1956), <em>West Side Story</em> (1957), and <em>Fiorello!</em> (1959). We will end with a discussion of each composer’s indelible influence on American musicals and popular culture, as well as the emergence of Leonard Bernstein and Stephen Sondheim as icons of modern American musical theatre.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes
MUSI1-CE 9016 More Chamber Music: The Music of Friends (0 Credits)
Chamber music is a vast treasure trove of musical delights. In this second course on chamber music, we explore more masterworks and more composers, including Mozart, Haydn, Beethoven, Boccherini, Schumann, Schubert, Mendelssohn, Brahms, Fauré, Debussy, and Bartók. Performing without a conductor, duos, trios, quartets, and quintets exist in the musical moment. Each performance is a unique conversation between artists in tune with one another, with the composer, and with the listeners. Historically, chamber music was the domain of the rich and powerful. Today, it engages a wide audience who are seeking intimate expression, fine musical detail, and brilliant invention. In this course, we explore the interconnected stories of the pieces, composers, patrons, virtuosi, and performance histories of more great chamber music from the classical and romantic eras. Deepen your knowledge of classical music as you explore this repertoire with us. No musical knowledge is needed for the enjoyment of this class, and students do not need to have taken part one of this course to participate. <em>No musical knowledge is needed for the enjoyment of this class.</em>

Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9036 Master Composers of the Romantic Era (0 Credits)
Romantic music of the 19th century, like other romantic movements in literature, art, and philosophy, is characterized by a belief that essential realities can be reached only through emotion, feeling, and intuition. In this course, we survey the major composers of the movement, artists who increased the emotional range and expression of music: Berlioz, Brahms, Chopin, Dvořák, Mahler, Mendelssohn, Mussorgsky, Schumann, Strauss, Verdi, and Wagner. Through discussion, recordings, and video excerpts, explore the principles of romanticism, the effect of nationalism on music, and the role of the artist in 19th-century society.

Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9060 All About Opera (0 Credits)
This course takes you on an exciting journey through the world of opera past, present, and future. Through lectures, discussions, and audio and video presentations, learn how to listen to opera and what to look for in performances. Among the questions considered are how to distinguish one composer's style from another, how opera reflects society's mores and political views, and why particular voices sing the roles they do. The course answers these questions through an exploration of popular works of Italian, French, German, Russian, and American composers. We conclude with a discussion of what we might expect as opera-goers in the 21st century.

Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9063 Beethoven and His Heroic Period: 1802-1812 (1.5 Credits)
Register for this Fall 2022 course on the new <a href="https://nyusps.gatherlearning.com/events/beethoven-and-his-heroic-period-1802-1812"&gt;NYU SPS Academy of Lifelong Learning</a> website.

Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9065 They Sang to Survive: Music of the Holocaust (0 Credits)
Improbably, some of the most beautiful music ever composed comes from one of the darkest moments of humanity. During the Holocaust Jews raised their voices in song to defy a culture of death and destruction, instead offering hope and comfort. Music offered Jews a way to retain their humanity. Listen to a variety of music, including songs sung in ghettos and concentration camps, such as Theresienstadt, songs sung by partisan fighters, and music written in somber remembrance by master composers Arnold Schoenberg and Dmitri Shostakovich. Discuss the historical context and legacy of this music and how song helped some to survive.

Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes
MUSI1-CE 9101  "The Music of Friends": A History of Chamber Music (0 Credits)
Chamber music is a vibrant form of classical music written for small groups: duos, trios, quartets, quintets, and beyond. Goethe famously described chamber music as a conversation. Indeed, this form known as &ldquo;the music of friends&rdquo; is incredibly social. There is no conductor to manage the flow of ideas, so each musician must listen intently and respond to the dialogue of fellow performers. Historically, chamber music was composed for the entertainment of the rich and powerful and performed in palaces across Europe. Today, it delights a wide audience thanks to its intimacy, subtle colors, and depth of expression. Masters such as Bach, Mozart, Beethoven, Schumann, Schubert, Mendelssohn, Brahms, Tchaikovsky, Ravel, Debussy, Shostakovich, and Copland all have added to the exquisite legacy of this genre. In this course, listen to selections of great chamber music from throughout history, and explore the interconnected stories of the pieces&rsquo; composers, patrons, virtuosi, and performance histories. Deepen your knowledge of classical music as you explore this repertoire with us. <em>No musical knowledge is needed for the enjoyment of this class.</em>
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9110  Great Concertos: From Vivaldi to Corigliano (0 Credits)
The concerto form is a potent mix of virtuosity and musical invention, fueled by the relationship between composer and performer. Derived from the Italian word, &quot;concertare,&quot; to strive together; this venerable genre creates musical drama by matching a soloist or group of soloists with a larger ensemble. Many composers, such as Vivaldi, Mozart, Beethoven, Bart&oacute;k, and Stravinsky, wrote works as vehicles for themselves. Others, such as Brahms and Tchaikovsky, wrote for the concertmaster performers of their day. We will explore this rich narrative as it evolves as a metaphor for personal freedom by including new sounds such as jazz, gypsy, pop, folk, and hip-hop music, and incorporating video, tap dancers, the toy piano, and turntables. Each work surveyed will be placed in historical perspective, noting its unique cultural and artistic components. No musical knowledge is necessary for the enjoyment of this class.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9111  The Art and Theory of Dance (0 Credits)
Examine Western European theatrical dance and modern dance, through videos, writings, lectures, discussions, and visits by guests from companies such as the American Ballet Theatre, the Jos&eacute; Lim&oacute;n Dance Company, and smaller postmodern troupes. Analyze artistic and technical issues, including principles of choreography. Discuss related critical, cultural, historical, and technological issues. One session covers Argentine tango and the difference between salon and theatrical styles.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9112  100 Years of Great Czech Music: Smetana, Dvorak, and Janacek (0 Credits)
In 19th-century European classical music, the spirit of nationalism was a powerful force, enriching the sound, form, and performance practices of the status quo. Bedrich Smetana, Anton&rsquo;n Dvor&rsquo;k, and Leo&rsquo;scaron; Jan&rsquo;acek&rsquo; emphasized their Czech heritage through the use of native language, folk melodies, dances, and characteristic rhythms. Nationalistic topics provided the subject matter for larger works, such as operas, symphonies, and tone poems, as well as smaller genres, including character pieces and sonatas. By recasting Italian, French, and German musical models, they found profound inspiration in their roots. We will explore such works as Smetana&rsquo;s &lt;em&gt;M&amp;acuté;&lt;/em&gt; and &lt;em&gt;The Bartered Bride;&lt;/em&gt; Dvor&amp;acutek&amp;rsquo;s &lt;em&gt;Slavonic Dances, Gypsy Songs,&lt;/em&gt; and &lt;em&gt;Rusalka;&lt;/em&gt; plus his &lt;em&gt;American&amp;acutek;&lt;/em&gt; works including String Quartet in F and the &lt;em&gt;New World Symphony;&lt;/em&gt; and Jan&amp;iacutek&amp;rsquo;&lt;em&gt;Sinfonietta, Jenufa,&lt;/em&gt; and &lt;em&gt;Glagolitic Mass,&lt;/em&gt; to name a few. In tracing the threads of their individual musical journeys, we will travel to Prague, Vienna, Budapest, and even New York. Artistic triumphs and challenges will be further informed by cultural context. &lt;em&gt;&lt;strong&gt;Note:&lt;/strong&gt; No musical knowledge is needed for the enjoyment of this course.&lt;/em&gt;
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9113  Be Your Own Music Critic (0 Credits)
Learn to assess the quality of a musical performance. Develop a cultivated ear by becoming aware of style, the demands made by various forms and genres, and the key expressive devices used in musical performance. Works to be considered are drawn from the major periods in musical history, ranging from Bach and Handel to Stravinsky and Bartok. Listen to a variety of genres from solo, chamber, orchestral, and choral repertories with different recorded performances offered for each work under consideration.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes
Classic Film Music: From King Kong to Spider-Man (0 Credits)

This course will explore how sound became an integral part of our cinematic experience by surveying classic Hollywood film soundtracks. For years after the advent of sound films in the 1920s, film scores were mainly influenced by classical orchestral music. Since the 1950s, however, film scores have come to include all music genres, from jazz, rock and roll, and hip hop to electronic and experimental music. The investigation will begin with notable scores from King Kong, The Big Sleep, and The Sea Hawk. The course will complete a quartet of beloved musicians that includes Haydn, Mozart, Beethoven, Schubert, Mendelssohn, and Brahms, and examine the influences of Bach, Handel, and others. Explore major works by Haydn, Mozart, Beethoven, Schubert, Mendelssohn, and Brahms, and examine how each put an individual stamp on his music while honoring such basic structures as rondo, sonata form, theme and variations, and the dance style typified in the minuet and scherzo. Compare a variety of performances of specific works, and discuss how to evaluate and interpret their relative worth.

Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes
MUSI1-CE 9121 Clara and Robert Schumann: Tragedy and Triumph (2 Credits)

Robert Schumann was a German composer, pianist, and important music critic of the early Romantic Era. Clara Schumann, regarded as one of the most distinguished pianists of her time, published her husband's works and in some cases adapted his songs for piano. Robert Schumann's musical genius was critical to the expressive evolution of piano music, chamber works, lieder, and symphonies in the first half of the 19th century. As we explore the Schumanns' masterworks, we will examine their form, style, and place in history while paying particular attention to their remarkable ability of extramusical literary association. In today's terms, Schumann and his wife Clara were influencers and considered a power couple, even amongst their remarkable contemporaries: Brahms, Chopin, Paganini, Liszt, Berlioz, Weber, and Mendelssohn. With each new work and premiere, there is a human story of challenge, triumph, and sometimes tragedy. Noting social and political trends as well as musical history, we will trace these threads and weave a rich tapestry of inspiration and creativity. No prior musical knowledge is necessary for the enjoyment of this class.

Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9125 Mozart in Vienna: City of Music (0 Credits)

Against his father's wishes, Mozart moved to Vienna in 1781. There he would display his brilliant keyboard skills and compose some of Western Classical Music's most memorable works. He would marry and raise a family, become friends with Haydn, collaborate with librettist Lorenzo Da Ponte and co-exist with court composer Antonio Salieri. We will experience the Symphony in C, The Magic Flute, the Clarinet Concerto, the Prussian string quartets, the Piano Quartet in g minor, the Requiem and other major works while chronicling Mozart's life as an independent musician in Vienna. The &ldquo;City of Dreams&rdquo; and cultural powerhouse of the 18th century. No musical knowledge is necessary for the enjoyment of this course. Fall 2023 tuition is $849.

Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9126 The Intimate Beethoven: Masterpieces of Chamber Music (0 Credits)

Some of Ludwig von Beethoven's most beloved works are his works for small ensembles. With just a few or perhaps even just one instrument, this supreme artist is able to create an intimate world of sound. We will focus on works from various chamber genres: piano sonata, violin sonata, piano trio, string trio, quartet and quintet. Let's explore this realm of enchanting music filled with refinement and introspection by listening to such works as the &ldquo;Kreutzer&rdquo; Violin Sonata, the G major Sonata, the Bagatelles for piano, Lieder such as &ldquo;In questa tomba obscura&rdquo;, the &ldquo;Ghost&rdquo; Trio, as well as the &ldquo;Razumovsky&rdquo; and late string quartets. With every opus there is always a fascinating story. We will investigate these works and find out what they reveal of Beethoven the man as well as his challenges and his triumphs. No musical knowledge is necessary for the enjoyment of this class.

Spring 2024 tuition is $849.

Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9127 Introduction to Western Classical Music (0 Credits)

This course explores the developments of Western classical music from medieval times to the 21st century. Examine the major works and the lives of the great composers including Machaut, Palestrina, Bach, Handel, Vivaldi, Haydn, Mozart, Beethoven, Schubert, Berlioz, Chopin, Schumann, Liszt, Wagner, Brahms, Debussy, Mahler, Strauss, and others. Special attention is given to the major genres of music, such as the sonata, symphony, concerto, tone poem, and art song, as well as the impact of cultural forces on the creative lives of these artists. Lectures are accompanied by multimedia, including recorded music, video, and Internet resources.

Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes
**MUSI1-CE 9130** Sergei Rachmaninoff: Composer and Pianist in a Grand Tradition (0 Credits)

Sergei Rachmaninoff was a virtuoso pianist, composer, and conductor. He was considered one of the finest pianists of his day. His music springs from the great Russian masters, Tchaikovsky and Chopin, as well as Liszt, Wagner, Robert and Clara Schumann, Berlioz, Jenny Lind, and the Royals, Queen Elizabeth and Prince Albert. Lectures will be supplemented by recordings and videos. No musical knowledge is necessary for the enjoyment of this class.

**Grading:** SPS Non-Credit Graded

**Repeatable for additional credit:** Yes

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**MUSI1-CE 9131** The Later Romantics: Emotion and Grandeur in Music (0 Credits)

At the end of the 19th and well into the 20th century, composers from around the world retained the emotion, dramatic scope, and melodic grandeur of the Romantic era. They created symphonies, concertos, tone poems, and opera filled with exoticism, nationalism, mystery, and passion. These later Romantics include familiar names: Richard Strauss, Gustav Mahler, Sergei Rachmaninoff, Ottorino Respighi, Jean Sibelius, Ralph Vaughan Williams, and Samuel Barber. Our musical journey of essential listening will take us to Vienna, Berlin, Paris, Rome, London, St. Petersburg, Helsinki, and New York, where we will trace their cultural influences, personal triumphs and challenges, and rich legacies. Each lecture will be supplemented with historical recordings, videos, musical illustrations, and other gems from the Internet, as well as ample opportunities for discussion.

*No musical knowledge is necessary for the enjoyment of this online course.*

**Grading:** SPS Non-Credit Graded

**Repeatable for additional credit:** Yes

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**MUSI1-CE 9135** Felix Mendelssohn: The Classical Romantic (0 Credits)

Felix Mendelssohn led a remarkable musical career. A child prodigy, teenage sensation, composer, pianist, conductor, arts administrator, and musical sleuth, Mendelssohn was a genius who did it all. His music remains unique, embodying both the sensibilities of nascent Romanticism and the previous Classical Era. We will study such beloved masterpieces as the incidental music to Wagner’s *Die Walküre*, the Violin Concerto in E Minor, *A Midsummer Night’s Dream*, and the oratorio *Reformation.*

**Grading:** SPS Non-Credit Graded

**Repeatable for additional credit:** Yes
MUSI1-CE 9136  Peter Ilich Tchaikovsky: A Life of Passion and Music (0 Credits)
From <em>Swan Lake</em> and <em>The Nutcracker</em> to <em>The 1812 Overture</em>, the music of Peter Ilich Tchaikovsky has been revered by generations of classical music audiences. Although he was celebrated in his own time he was hailed at Carnegie Hall's 1893 inaugural concert as one of the greatest living composers; his work has never been fully embraced by modern critics. Explore Tchaikovsky's legacy, and examine his music in the context of his tumultuous and passionate life. Study masterworks including Symphonies 4-6, the Violin Concerto, <em>Romeo and Juliet</em>, The Nutcracker, Swan Lake, and <em>Eugene Onegin</em>. No musical knowledge is necessary for the enjoyment of this class. 
Grading: SPS Non-Credit Graded
Repeateable for additional credit: Yes

MUSI1-CE 9137  Great Choral Compositions in Classical Music (0 Credits)
Choral singing serves many purposes in classical music. Composers may use it to evoke a joyous gathering, an angry mob, fervent piety, or the conscience of a nation. A powerful means of expression, choral music is limited only by the imagination of the composer. Explore masterworks of choral music from the Renaissance to the present, including genres such as the madrigal, vespers, requiem, oratorio, passion, symphony, and opera. Survey works by Mozart and Brahms to contemporary composers Leonard Bernstein and John Adams, and place each choral piece in a historical context noting concept, style, and legacy. No musical knowledge is necessary for the enjoyment of this class. 
Grading: SPS Non-Credit Graded
Repeateable for additional credit: Yes

MUSI1-CE 9138  Johann Sebastian Bach and His Musical Sons: A Family Portrait in Sound (0 Credits)
Johann Sebastian Bach, virtuoso performer and impactful composer of the late Baroque era is considered to be one of the greatest musicians of Western Classical music. His monumental works combine a perfect balance of technique and inspiration. We will survey his contributions to sonatas, concertos, suites, and cantatas, as well as keyboard, organ, and choral works; and place them in historical and cultural perspective. Then we will turn our attention to his four musical sons, especially C.P.E. Bach, the Berlin Bach, and Johann Christian Bach, the London Bach who bridged the musical landscape from the Baroque to the Classical era. By examining two generations of the Bach family, we will discover not only important characteristics of the Baroque sound but also the new concepts that would lead to the music of Haydn and Mozart. When eras change, the role of the musician in society also changes. We will compare and contrast the father and his sons, and the different challenges they faced. Through historical recordings and video, we will also enjoy both the established and very latest interpreters of this music. No musical knowledge is needed for the enjoyment of this class. Questions? Contact us at The Center for Applied Liberal Arts (CALA). Email sps.cala@nyu.edu or call 212-998-7289. 
Grading: SPS Non-Credit Graded
Repeateable for additional credit: Yes

MUSI1-CE 9140  Maurice Ravel: An Exquisite Composer (0 Credits)
The life of Maurice Ravel resonates with a rich musical heritage and a fascinating personal story. Whether immersed in the magical world of Paris at the turn of the 20th century, performing dangerous service on the western front in World War I, or embarking on an American tour at the height of the Jazz Age, Ravel lived many lives within the course of his lifetime. His compositions show meticulous craftsmanship and a radiant orchestral palette. Explore Ravel's musical legacy, including the piano work, <em>Sonatine</em>; romantic compositions such as <em>La valse</em>; and his famous and well-loved compositions such as <em>Boléro</em>. 
Grading: SPS Non-Credit Graded
Repeateable for additional credit: Yes

MUSI1-CE 9152  The Life and Music of Igor Stravinsky (0 Credits)
On May 13, 1913, Igor Stravinsky's score to <em>The Rite of Spring</em> caused a near riot and changed the course of music history. In the decades that followed, this Russian composer, pianist, and conductor would continue to influence the classical music canon with a series of masterworks spun from the threads of classicism, romanticism, folk music, jazz, and serialism. In this course, travel with Stravinsky on a journey from St. Petersburg to Lausanne and Paris to Beverly Hills. Explore his collaborations with luminaries such as Serge Diaghilev, George Balanchine, Jean Cocteau, Pablo Picasso, W. H. Auden, Dylan Thomas, and Woody Herman. Listen to essential works such as <em>The Firebird</em>, <em>Petrushka</em>, <em>The Rite of Spring</em>, <em>Historie du soldat</em>, <em>Symphonies in C</em>, <em>The Rake's Progress</em>, and <em>Psalms</em>; and <em>Requiem Canticles</em> while discovering Stravinsky the man and his times. 
Grading: SPS Non-Credit Graded
Repeateable for additional credit: Yes

MUSI1-CE 9153  The Musical World of Franz Joseph Haydn (0 Credits)
Mozart was his esteemed colleague, and Beethoven was his student. In Vienna, at the House of Esterhazy; and in London, Franz Joseph Haydn helped to define the sound of the classical music era with his masterworks. We will explore Haydn's vibrant contributions to opera, chamber music, oratorio, and the concerto. Through Haydn's works, we will trace the development of the string quartet and the symphony. We also will consider the challenging role of an artist in the Age of Enlightenment. Major works to be considered include the <em>Papa</em>, <em>Le Midi</em>, <em>Farewell</em>, <em>London</em>; <em>Psalms</em>; the opera <em>Orlando Paladino</em>; the oratorio <em>The Creation</em>; the Concerto for Trumpet; and the <em>Russian</em> string quartets. Historical recordings and video will accompany class lecture and discussion. 
Grading: SPS Non-Credit Graded
Repeateable for additional credit: Yes
MUSI1-CE 9154 Classic Mythology in Music (0 Credits)
Explore how generations of musical composers have adapted and reworked the myths and history of the ancient Greeks and Romans. After a brief introduction to the music of antiquity, the course will proceed to the Renaissance to examine Monteverdi's *Orfeo* as an attempt to revive ancient tragedy. From there, we will discuss how composers such as Handel, with his opera *Giulio Cesare,* found success in the 18th century. We also will listen to and discuss the grandeur of *Les Troyens* of Berlioz and the frivolity of Offenbach's *Orpheus in the Underworld.* Strauss’s *Elektra* will take us into the 20th century and modernist interpretations of classical mythology. Lectures are supplemented by recorded music, video, Internet resources, and the occasional live musical demonstration. No knowledge of the technical aspects of music is required.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes

MUSI1-CE 9716 The Story of Russian Classical Music: From Glinka to Gubaidulina (0 Credits)
To the uninformed, Russian classical music often is thought of as a monolith. However, simply scratching beneath the surface and beyond the stereotype of Russian classical music reveals a tapestry of vibrant differences and fascinating stories intertwined with passion and politics. In this course, explore the rich diversity of Russian classical music, beginning with Mikhail Glinka and progressing through the nativist &ldquo;Russian Five,&rdquo; including Borodin, Mussorgsky, and Rimsky-Korsakov. We will consider internationally recognized and timeless composers &mdash; Tchaikovsky, Stravinsky, Scriabin, Rachmaninoff, Shostakovich, and Prokofiev &mdash; as well as the present-day artistry of Gubaidulina. Explore monumental works of these composers with an emphasis on their musical and cultural influences. Issues to be considered include the search for a Russian musical identity, the Westernization of Russia under Peter I, the debate between folk music and the &ldquo;learned classical&rdquo; style, the role of music after the fall of Communism, and the musical relationship between Russia and the United States. Historical recordings and Internet resources augment lectures and class discussions. No musical knowledge is necessary to enjoy this class.
Grading: SPS Non-Credit Graded
Repeatable for additional credit: Yes