



# MUSIC AND ORIENTALISM

Fall 2018

Boğaziçi University

Lecturer: Rana Gediz İren (rana.iren@boun.edu.tr)

## Syllabus

In this class we will listen to lots of beautiful pieces of classical music and watch great operas! Our aim will be to observe and to discuss how the Orient, but the Ottomans in particular, have been represented by Western classical music composers since the 17th Century. Some of the favourites of the classical music repertoire will be covered, including Mozart's famous *Rondo alla Turca*, his fabulous opera *Abduction from the Seraglio* and Rossini's great opera *A Turk in Italy*. The attempt to represent the Orient in Classical music can often be linked to the social and political climate of its times. Each piece will therefore be studied within its own context: Who commissioned the piece? What was the rationale behind it? Does the piece attempt to present the Orient to facilitate understanding between two different ways of life, or is it reductive, prejudicial, or even racist? This course could be of particular interest to students studying humanities subjects such as history, sociology, psychology and modern languages, but anyone who has an interest in classical music is most welcome and would not be disadvantaged in any way. No prior knowledge of classical music is necessary.

### Course Objectives:

1. Learn some of the masterpieces of the classical music repertoire.
2. Learn to think critically about arts within their own contexts.
3. Think about the role of arts as a propaganda tool.

### Course Material:

Musical examples will be heard and videos will be watched in each class. We will also use scanned print sources that will be shared with you before each class.

### Evaluation:

1. Paper 1 (25%)
2. Paper 2 (25%)
3. Final Exam (25%)
4. Attendance and Participation (25%)

## **Papers:**

Paper 1: "So was the Ottoman Harem anything like Mozart's?" Having watched Mozart's *Abduction from the Seraglio* in class, research the Ottoman Harem and discuss.

Paper 2: Considering all that we have covered so far and having watched Verdi's *Aida* in class, what do you think of Edward Said's argument about Verdi's *Aida*?

The assignments must be turned in as hard copies at the class when they are due. They provide you with a chance to share your own thoughts and ideas. I therefore strongly urge you to refrain from plagiarism.

## **Course Policies:**

As this is a multidisciplinary course, no book alone will cover the entire course material. It is therefore essential that you take notes in class and do the readings assigned. You are strongly encouraged to raise questions and offer comments at any time, as in-class participation is an important component of the course. Attendance is required and will be figured into the final grade. The final exam will be held on the university appointed day and time. It will only consist of a listening section, for which a list will be given before the exam.

**Class Schedule:** (Provisional - up to date Syllabi will be handed out on first day of Class)

### **Class 1 - Orientalism and Exoticism in Music**

- Introduction and Overview of Class
- Ralph P. Locke on understanding the extent of Exoticism in Music
- *Turquerie* in European arts
- Edward Said's *Orientalism* and its repercussions (1978)
- Watch - In-class discussion: Documentary *Edward Said On Orientalism* (1998)

### **Class 2 - The Early Baroque**

- The earliest example: Heinrich Isaac, *La la hö hö (Allahoy)*
- The Ottomans in Italian Cantatas of the early Baroque Period (first half of 1600's)
- Jean Baptiste Lully - *Bourgeoise Gentilhomme* (five-act comédie-ballet) (1670) (DVD)

### **Class 3 - The Early Baroque Period (continued)**

- André Campra - *L'Europe Galante* Opéra-ballet in five entrées (1697) (Excerpts)
- Johann Joseph Fux - *Turcaria* (1701)

### **Class 4 - The High Baroque**

- Frederic Handel - *Tamerlane* (1719) (DVD)

### **Class 5 - The High Baroque (continued)**

- Antonio Vivaldi - *Bajazet* (1735) (Excerpts)
- Jean-Philippe Rameau *Les Indes Galante* (1735) (Excerpts)

### **Class 6 - The Classical Period**

- Christoph Willibald Gluck - *Les Pèlerins de la Mecque* (The Unforseen Encounter or the Mecca Pilgrims) (1764)
- Joseph Haydn - *L'incontro improvviso* (The Unforseen Encounter) (1775)
- Wolfgang Amadeus Mozart - *Rondo alla Turca* (c. 1783)
- Wolfgang Amadeus Mozart - *Zaide* (1779)

### **Class 7 - Classical Period (continued)**

- Wolfgang Amadeus Mozart - *Die Entführung aus dem Serail* (The Abduction from the Seraglio) (1782) (DVD)

### **Class 8 - Classical Period (continued)**

- Ludwig van Beethoven - *Ruins of Athens* (1811)
- Ludwig van Beethoven - *Symphony n. 9 (Choral)* (1824)

### **Class 9 - Romanticism**

- Gioachino Rossini - *A Turk in Italy* (1814) (DVD) or
- Gioachino Rossini - *An Italian in Algiers* (1813) (DVD)

### **Class 10 - Romanticism (continued)**

- Giuseppe Verdi - *Il corsaro* (1848)
- Giuseppe Verdi - *Aida* (1870) (DVD)

### **Class 11 - Romanticism (continued)**

- Camille Saint Sæens - *Samson et Delilah* (1877) (Excerpts)
- Léo Delibes - *Lakmé* (1881-2) (Excerpts)
- Nikolai Rimsky Korsakov - *Scheherazade* (1888) (Excerpts)
- Gustav Mahler - *Song of the Earth* (1909) (Excerpts)

### **Class 12 - 20th Century**

- Giacomo Puccini - *Madama Butterfly* (1904) or *Turandot* (1926) (tbd) (DVD)

### **Class 13 - 20th Century (continued)**

- Richard Strauss - *Salome* (1905)
- Edward Elgar - *In Smyrna* (1905)
- Leo Fall - *The Rose from Stamboul* (1916)
- Karol Szymanowski - *Songs of an Infatuated Muezzin* (1918)
- Philip Glass - *Satyagraha* (1980) or *Akhenaten* (1995)
- Kaija Saariaho - *Amour de Loin* (2000)

### **Recommended Readings:**

Some of the books are available at the Boğaziçi Library, others are found at İTÜ MİAM (Müzik İleri Araştırmalar Merkezi) Library in Maçka, which can be freely accessed by Boğaziçi students. Please consult the ITU Library Catalogue ([www.kutuphane.itu.edu.tr/](http://www.kutuphane.itu.edu.tr/)). Those articles or chapters which will be assigned as readings for the course will be shared in pdf form before the relevant class.

#### On Orientalism:

Classen, Albrecht (Ed.). 2013. *East Meets West in the Middle Ages and Early Modern Times. Transcultural Experiences in the Premodern World*. Berlin, Boston: De Gruyter.

Lockman, Zachary. 2010. *Contending Visions of the Middle East: The History and Politics of Orientalism*. Cambridge: Cambridge University Press.

Macfie, Alexander L. 2002. *Orientalism*. London: Pearson Education.

Said, Edward. 1993. *Orientalism*. London: Penguin.

Yeazell, Ruth Bernard. 2000. *Harems of the Mind : Passages of Western Art and Literature*. New Haven : Yale University Press.

#### On Music and Exoticism:

Baboğlu Balkiç, Lale. 2010. "Defining the Turk: Construction of Meaning in Operatic Orientalism". *International Review of the Aesthetics and Sociology of Music*, Vol. 41, No. 2 ( DECEMBER 2010), pp. 185-193

Cross, Eric. 1995. "Vivaldi and the Pasticcio: Text and Music in Tamerlano." In Iain Fenlon and Tim Carter, eds., *Con che soavita: Studies in Italian Opera, Song, and Dance, 1580-1740* (Oxford: Clarendon Press), pp. 275-311.

Head, Matthew. W. 2000. *Orientalism, Masquerade and Mozart's Turkish Music*. London : Royal Music Association.

Hunter, Mary. 1998. "The Alla Turca Style in the late Eighteenth Century: Race and Gender in the Symphony and the Seraglio". In Jonathan Bellman, ed. *The Exotic in Western Music*. (Boston: Northeastern University Press), pp. 43-73.

Jellinek, George. 1994. *History through the Opera Glass, from the Rise of Caesar to the Fall of Napoleon*. London: Kahn & Averill.

Kramer, Lawrence. 1990. "Culture and Musical Hermeneutics: the Salome Complex." *Cambridge Opera Journal*, Vol. 2, No. 3, pp. 269-94.

Kramer, Lawrence. 1998. "The Harem Threshold: Turkish Music and Greek Love in Beethoven's 'Ode to Joy'." *19th Century Music*, Vol. 22, Issue 1, pp. 78-90.

Kramer, Lawrence. 1993 "Reflections of Orientalism in Opera and Musical Theater." *Opera Quarterly* Vol. 10, Issue 1, pp. 48-64.

- Kramer, Lawrence. 1994. "Cutthroats and Casbah Dancers, Muezzins and Timeless Sands: Musical Images of the Middle East" ". In Jonathan Bellman, ed. *The Exotic in Western Music*. (Boston: Northeastern University Press), pp. 104-36.
- Kramer, Lawrence. 2007. "A Broader View of Musical Exoticism." *The Journal of Musicology*, Vol. 24, Issue 4, pp. 477–521.
- Locke, Ralph P. 1991. "Constructing the Oriental 'Other': Saint-Saens's Samson et Dalila." *Cambridge Opera Journal*, Vol. 3, pp. 261-302.
- Locke, Ralph P. 2007. "A Broader View of Musical Exoticism". *The Journal of Musicology*, Vol. 24, No. 4 (Fall 2007), pp. 477-521.
- Locke, Ralph P. 2009. *Musical Exoticism: Images and Reflections*. Cambridge: Cambridge University Press.
- Locke, Ralph P. 2009. "Alien Adventures: Exoticism in Italian-Language Baroque Opera". *The Musical Times*, Vol. 150, No. 1909 (Winter, 2009), pp. 53-69.
- Locke, Ralph P. 2012. "On Exoticism, Western Art Music, and the Words We Use". *Archiv für Musikwissenschaft*, 69. Jahrg., H. 4. (2012), pp. 318-328.
- Locke, Ralph P. 2015. *Music and the Exotic from the Renaissance to Mozart*. Cambridge: Cambridge University Press.
- Obelkevich, Mary R. 1977. "Turkish Affect in the Land of the Sun King." *Musical Quarterly*, Vol. 63, Issue 3, pp. 367-89.
- Rice, Eric. 1999. "Representations of Janissary Music (Mehter) as Musical Exoticism in Western Compositions, 1670-1824." *Journal of Musicological Research*, Vol.19, Issue 1, pp. 41-76.
- Said, Edward. 1994. "The Empire at Work: Verdi's *Aida*." In *Culture and Imperialism* (London: Vintage), pp. 133-59.
- Scott, Derek B. 1998. "Orientalism and Musical Style." *Musical Quarterly*, Vol. 82, Issue 2, pp. 309-31.
- Scott, Derek B. 2009. "Edward Said and the Interplay of Music, History and Ideology". In Ranjan Ghosh, ed. *Edward Said and the Literary, Social, and Political World*. New York: Routledge.
- Sturken, Marita and Lisa Cartwright. 2001. 'Spectatorship, Power, and Knowledge' in *Practices of Looking: An Introduction to Visual Culture*. Oxford: Oxford University Press, 72-108.
- Taylor, Timothy. 2007. *Beyond Exoticism: Western Music and the World*. Durham, NC: Duke University Press.
- Till, Nicholas. 2012. 'An exotic and irrational entertainment': Opera and our others; opera as other *The Cambridge Companion to Opera Studies*, pp. 298-320.
- Whaples, Miriam. 1998. "Early Exoticism Revisited". In Jonathan Bellman, ed., *The Exotic in Western Music* (Boston: Northeastern University Press), pp. 3-25.
- Wolff, Larry. 2016. *The Singing Turk: Ottoman Power and Operatic Emotions on the European Stage from the Siege of Vienna to the Age of Napoleon*. Stanford, California: Stanford University Press.

### On Turquerie:

- Avcioglu, Nebahat. 2011. *Turquerie and the Politics of Representation 1736-1876*. Ashgate: Routledge.
- Meyer, Eve R. 1974. "Turquerie and Eighteenth-Century Music". *Eighteenth-Century Studies*, Vol. 7, No. 4 (Summer, 1974), pp. 474-488.