In this class we will to listen to classical music and watch great operas! We will observe and discuss how the Orient, but the Ottomans in particular, have been represented by classical music composers since the early modern period. Some of the favourites of the classical music repertoire will be studied, including Mozart's famous Rondo alla Turca, his opera Abduction from the Seraglio and Rossini's 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? Was there a rationale behind its commissioning? 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? We will not limit ourselves to music only, but will also cover the wider cultural and artistic movement of Turquerie. This course could be of particular interest to students studying humanities subjects such as history, sociology, psychology and 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. Consider the role of arts as a propaganda tool.

Course Material:
Musical examples will be heard and videos will be watched in each class. There is a Spotify playlist where you can find the pieces we listen to in class. Scanned print sources will be shared with you, which you will be expected to read before each class.

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

Papers:
Paper 2: “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. Due 16 April, 2020.

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.
Final Exam:
The final exam will be held on the university appointed day and time, either on the 14 or 15 May, 2020. It will be a listening exam, for which a listening list will be given to you a week before the exam. A make-up exam can only be offered if you can provide a valid Doctor’s report.

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 listening or readings assigned. Please 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.

Office Hours:
Upon appointment at TB455. Please email me.

Class Schedule:

Class 1 - Orientalism and Exoticism in Music; the Ottomans in Europe; Turquerie. 6.2.2020
- Introduction and Overview of Class
- Ralph P. Locke on Exoticism in Music
- Turquerie in European arts
- Edward Said’s Orientalism and its repercussions
- A very early example from the Renaissance: Heinrich Isaac (c.1450-1517), La la hö hö (Allahoy)

Class 2 - The Early Baroque 13.2.2020
- The Ottomans in Italian Vocal Works of the early Baroque Period

Class 3 - The French Baroque 20.2.2020
- Jean Baptiste Lully - Bourgeoise Gentilhomme (comédie-ballet) (1670)
- André Campra - L’Europe Galante (Opéra-ballet) (1697)
- Jean-Philippe Rameau - Les Indes Galante (1735)

Class 4 - The High Baroque 27.2.2020
- Johann Joseph Fux - Turcaria (1701)
- Frederic Handel - Tamerlano (1719)
- Antonio Vivaldi - Bajazet (1735)

Class 5 - The Classical Period 5.3.2020
- 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 - Violin Concerto No.5 in A major, K.219 (1775)
- Wolfgang Amadeus Mozart - Rondo alla Turca (c. 1783)
- Wolfgang Amadeus Mozart - Zaide (1779)

Class 6 - Classical Period (continued) 12.3.2020
- Wolfgang Amadeus Mozart - Die Entführung aus dem Serail (The Abduction from the Seraglio) (1782)

Class 7 - Classical Period (continued) 19.3.2020
- Ludwig van Beethoven - Ruins of Athens (1811)
- Ludwig van Beethoven - Symphony n. 9 (Choral) (1824)

Class 8 – Romanticism 26.3.2020
- Gioachino Rossini - A Turk in Italy (1814)

Class 9 - Romanticism (continued) 2.4.2020
- Giuseppe Verdi - Il corsaro (1848)
- Giuseppe Verdi - Aida (1870)

Class 10 - Romanticism (continued) 16.4.2020
- Classical Music in the Ottoman Empire (Donizetti, Guatelli, pieces by the Strauss family, etc).
Class 11 - Romanticism (continued) 30.4.2020
- Camille Saint-Säens - Samson et Delilah (1877)
- Léo Delibes - Lakmé (1881-2)
- Nikolai Rimsky Korsakov - Scheherazade (1888)
- George Bizet – The Pearl Fishers (1863)
- Pyotr Ilyich Tchaikovsky – The Nutcracker (1892)

Class 12 - 20th Century 7.5.2020
- Giacomo Puccini - Madama Butterfly (1904) and Turandot (1926)
- Richard Strauss - Salome (1905)
- Gustav Mahler - Song of the Earth (1909)
- Edward Elgar - In Smyrna (1905)
- Leo Fall - The Rose from Stamboul (1916)
- Karol Szymanowski - Songs of an Infatuated Muezzin (1918)

Recommended Readings:

Some of the books are available at the Boğaziçi Library, others are found at İTÜ MIAM (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). Those articles or chapters which will be assigned as readings for the course will be shared in pdf form before the relevant class.

Orientalism:

Music and Exoticism:
Araci, Emre. 2014. Elgar Türkiye’de: İngiliz Bestecinin İstanbul ve İzmir Günleri. İstanbul: Pera Müzesi Yayınları.


Till, Nicholas. 2012. ‘An exotic and irrational entertainment’: Opera and our others; opera as other *The Cambridge Companion to Opera Studies*, pp. 298-320.


**Turquerie:**


**Ottoman History:**
