

Nineteenth-Century Music (Music 40)

Winter 2013 @ 2 (Mondays, Wednesdays, and Fridays, 1:45–2:50 p.m.; x-hour, Thursdays, 1:00–1:50 p.m.)

Prof. Steve Swayne, instructor (office: 646-1204; home: 802-296-5939; cell: 802-299-8879)

General information

This course, which covers music from 1790 to 1918, will provide the successful student greater aural mastery of the diverse repertoire from this period and a firmer understanding and mastery of the historical facts in order to place the music within a broad political, literary, artistic, scientific, economic, and religious framework. Individual work will be assigned, and the successful student will read and listen widely to become more conversant with this period of history.

Texts and materials

The required textbook is:

Richard Taruskin and Christopher H. Gibbs, *The Oxford History of Western Music (College Edition)*

The required listening for the course, which is considerable, will be on reserve but is freely available online. Ditto the scores.

Grades for the work in this course

The bulk of your grade will be on listening, which will be assessed through twelve online listening quizzes. Each student will also be asked to give a 20-minute presentation during the term on an agreed-upon composer or topic. At the end of the term, students will turn in a comprehensive timeline of significant events during the period of time we are discussing; students are encouraged to assist each other in preparing the timeline, as its thoroughness will depend on the interdisciplinary strengths each of us brings to this class. Lastly, participation in all discussions is expected.

Listening quizzes	1,200 pts.
Classroom presentations and written report	600 pts.
Timeline	600 pts.
Attendance and participation in classroom and online discussions	400 pts.

Two unexcused absences are allowed. A third unexcused absence will reduce the attendance/participation total to a maximum of 300 pts. possible. A fourth unexcused absence will reduce the attendance/participation total to a maximum of 150 pts. possible. After five or more unexcused absences, no points will be given for attendance and participation.

I do not assign letter grades until the day I submit grades to the registrar. What I do is to look at the point distribution for the entire class, look for natural break points in that distribution, and assign grades accordingly. As the class progresses, I will hand out point distributions at various times, so that students can gauge their performance relative to their peers and see where the break points appear at that particular time. Students should keep in mind that the points set aside for class attendance and participation are not added until the day I submit grades to the registrar, and thus students who choose not to attend or participate in class may need to do better on all other assignments to compensate for their choice.

A note about the syllabus

The topics as listed are guides only and may be varied or alternated depending on student interest, available guests, and the like. All reading and listening assignments are to be completed by the class hour on the day listed, regardless of any changes in topics. All assignments are due in class or on the course website on the day listed.

The course website

All students should access the website before the second meeting of the course to insure that they can in fact gain access to the website. I recommend you check at the Student Computer Help Desk if you have difficulties logging into Blackboard. Anyone who has difficulty in accessing the website should contact me to be sure that they have been enrolled as a valid student in this course. If you still have difficulty accessing the website after I verify that you are enrolled in the course, you should contact <Blackboard.Support@Dartmouth.edu> and copy me.

Some personal words

My office is in the Hop down the narrow hallway near the entrance to Paddock Library; my regular office hours are Mondays and Fridays, 3:00–5:00. While I hope to be in my office during these times, it is best to contact me via BlitzMail before you drop by. If you are not available at any of these times, we can schedule an appointment that is mutually convenient. I will answer your BlitzMail in as timely a fashion as I can. And I encourage you to seek me out if you are having difficulty, if you encounter any physical, medical or psychiatric impediments to your learning, if you are having success, or if you just want to talk.

I am looking forward to learning with you.

Music 40 — Nineteenth-Century Music

Date	Topic	Reading	Assignments
Week 1			
1/7	The emergence of Romanticism Beethoven	Introduction chs. 15 & 16	
1/9			
1/10 (Th)			LISTENING QUIZ 1
1/11	Opera in the Age of Rossini, Bellini, Donizetti, and Weber	ch. 17	
Week 2			
1/14	Private Art: Schubert and Inwardness	ch. 18	
1/15 (Tu)			LISTENING QUIZ 2
1/16			
1/18			
1/19 (Sa)			LISTENING QUIZ 3
Week 3			
1/21	Romantic Spectacles: From Virtuosos to Grand Opera	ch. 19	NO CLASS
1/23			
1/25			
1/26 (Sa)			LISTENING QUIZ 4

Date	Topic	Reading	Assignments
Week 4			
1/28	Literary Musicians	ch. 20	
1/30			
2/1			
2/2 (Sa)			LISTENING QUIZ 5
Week 5			
2/4	Music Imported and Exported	ch. 21	
2/6			
2/7 (Th)			LISTENING QUIZ 6
2/8			NO CLASS
Week 6			
2/11	Musical Politics at Mid-Century: Historicism and the New German	ch. 22	
2/13			
2/14 (Th)			LISTENING QUIZ 7
2/15	Class of 1813: Wagner and Verdi	ch. 23	
Week 7			
2/18	Slavic Harmony and Disharmony	ch. 24	
2/19 (Tu)			LISTENING QUIZ 8
2/20			
2/22			
2/23 (Sa)			LISTENING QUIZ 9

Date	Topic	Reading	Assignments
Week 8			
2/25	The Musical Museum and the Return of the Symphony	ch. 25	
2/27			
2/28 (Th)			LISTENING QUIZ 10
3/1	Dramatic Alternatives: Exoticism, Operetta, and <i>Verismo</i>	ch. 26	
Week 9			
3/4	Early Austro-German Modernism: Mahler, Strauss, and Schoenberg	ch. 27	
3/5 (Tu)			LISTENING QUIZ 11
3/6			
3/8			
Week 10			
3/11 @ 11:30 A.M.	TIMELINE DUE; LISTENING QUIZ 12		