

Syllabus: Studies in Nineteenth Century Music (MUSI3030)

Instructor Dr. Daniel Shanahan

Office Room 129 (basement), Kerchof Hall (Math Building; on C parking lot across from Clark Hall)

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Office hours MW 2-3pm; R 2:30-4:30 and By Appointment

Course MUSI3030

Credit 3.0 credits

Term Fall 2013

Time TR / 12:30-1:45pm

Place Old Cabel Hall, B012

Class Number 16336

Text Richard Taruskin, *Music in the Nineteenth Century* (Oxford, 2009; paperback, ISBN 0195384830)

Course Web Page <http://shanahdt.github.io/MUSI3030/>

Course Objectives

This course surveys European music in the nineteenth century. We will cover a wide array of composers (Chopin, Liszt, Schumann, Berlioz, Wagner, and Verdi, among others), genres (solo instrumental, art song, choral, instrumental chamber music, symphony, opera), nations and regions (France, Germany and Austria, Italy, Russia, North America), and topics (salon culture, virtuosity, folk music, orientalism, musical meaning, etc.). | We will be reading scores throughout the semester. Theory 1 (MUSI 3310) strongly recommended as a prerequisite. | For music majors: This course fulfills either the first historical requirement or an elective requirement. | Enrollment deadlines: The last day in the College to add a course is Tuesday, September 10th; the last day to drop a course is Wednesday, September 11th; the last day to withdraw from a course is Tuesday, October 22nd.

Resources

The following texts are required and are available either at the UVa Bookstore or through online sellers.

Required Text

Richard Taruskin, *Music in the Nineteenth Century* (Oxford, 2009; paperback, ISBN 0195384830)

Suggested Reading

Carl Dahlhaus, *Nineteenth-Century Music* (University of California Press, 1991; paperback, ISBN 0520076443)

Piero Weiss and Richard Taruskin, *Music in the Western World* (Schirmer, 2007; paperback, 2nd edition, ISBN 053458599X)

Note that while I encourage building a library of such important musicological texts, these books can be quite expensive. I will work to put as much of these suggested readings on either this website or Collab, along with musical scores. For the listening assignments, I will direct you either to a streaming database to which the UVa library subscribes, or good quality recordings on YouTube. Links will also be made available on the course website.

NOTE: If you have difficulty locating material for this course, please let me know immediately by email.

Website

The course website can be found at <http://shanahdt.github.io/MUSI3030/>. This site contains lectures, course materials, supplementary readings, quizzes and assignments **for self assessment**, and helpful links. It is intended to complement, rather than replace, Collab.

Assistance

I am available and interested in talking with you about the course, the course material, and strategies to enhance your learning. We can usually have brief discussions after class, and I am able to answer questions by e-mail (dts9h@virginia.edu) at any time. Additionally, I am happy to set up an appointment at a time that is mutually acceptable for more lengthy discussions.

Grading and Class Activities

Attendance and Participation	20%
Weekly Question Sheets 10%	
Biweekly Listening Comparisons 20%	
Quiz 1 15%	
Quiz 2 15%	
In-Class Presentation 5%	
Final Paper Outline and Bibliography	5%
Final Paper 5%	

Attendance and Participation

You are expected to attend every class. After 2 absences I start to lower your grade. (I do not distinguish between excused and unexcused absences, except in extreme instances and supported by appropriate documentation.) Your participation grade is dependent upon your contribution to the class discussion. To earn maximum points for class discussion, try to contribute regularly and thoughtfully.

Weekly Question Sheets

There will be questions on the readings due every Tuesday. Answer these questions as succinctly as possible—usually one or two words per answer will suffice. Please submit these in **hard copy, pledged** (See *Honor* section below).

Biweekly Listening Comparisons

Every other Thursday you will be asked to write 1-2 pages (about 500 words, double-spaced in 12-point font, with page numbers) in which you compare two or three similar pieces assigned for that day. I will provide an example of such a comparison as a model for your own essays. Please submit these in hard copy, pledged. Since this assignment is biweekly, the class will be divided into two halves—Groups A (even weeks) and B (odd weeks)—and you will submit your assignment according to your grouping. Since the odd weeks outnumber the even weeks by one on our schedule, the members of the odd-week group (Group B) do not have to submit a comparison for one week of their choice.

Quizzes

Quiz 1

Placed at about a third of the way through the course, Quiz 1 will comprise mainly short-answer questions selected from the Question Sheets and listening identifications from the assigned listenings. This Quiz will be administered during class.

Quiz 2

This Quiz will have the same design as Quiz 1, but it will occur at about two thirds of the way through the course.

In-Class Presentation

You'll pair up with another student to orally present your Listening Comparison on a Thursday during the semester. Since you'll be presenting together, you may submit either one written comparison for the two of you or two separate comparisons. We will be assigning days to presenters on the second day of class (Thursday, August 29th), so if you have a preference for either a partner or a particular day or both, please come to class with your preferences in mind. I cannot guarantee that you will get your first choice, but you should feel assured that all the listening assignments are equally good. Please include audio-visual elements in your presentation: listening excerpts, handouts, slideshow, etc. When listening to presentations by other students, be respectful and attentive, take notes, and be prepared to ask follow-up questions. I am expecting that those who belong to the same Comparison Group will be especially lively contributors to discussion, since they'll just have completed the same exercise.

Final Paper

Your final, 8- to 10-page paper will be due at 5pm on Monday, December, 9th. I will meet with each of you individually during the week of Monday, November 11th, to discuss possible paper topics. Sign-up will be on Collab the previous week. Please come to our session with at least two possibilities in mind. You are also required to submit a 1-page, single-spaced outline and a 1-page, single-spaced bibliography by the beginning of class on November 21st. I expect to find at least 6 distinct and substantial sources in your bibliography. (A wikipedia article is not a substantial source, nor is a blog.) Be succinct in your outline and judicious in your choice of sources for your bibliography. Since research methods

and materials are specific to the topic you choose, we will strategize about them during our individual meetings in early November.

Recommendation for Listening

Try to listen more than once to a piece. Do not let yourself be distracted while doing so. If you listen on a computer, try to use good quality headphones, rather than using flimsy ear buds or just letting the music play through your computer speakers. I also recommend always following along with either a score or a libretto (when applicable).

Policy on Late Assignments

Since we will be discussing the answers immediately in class, Question Sheets and Biweekly Comparisons will not be accepted for a grade if they are submitted after the beginning of the class in which they're due. For the final paper and its preparation (the outline and bibliography), the grade will be lowered one increment (for example, B+ to B) for every day they are late.

Lecture and Reading Schedule

Week	Topic	Assignments and Readings Due
1.T (8/27)	Introduction	
1.R (8/29)	Beethoven	Sign up for Listening Comparison Presentations. Due: Read Taruskin, "The First Romantics" on Collab. Listen to Beethoven, Symphony No.3 in E-flat major ("Eroica") Answer Question Sheet No. 1
2.T (9/3)	Beethoven, <i>continued</i>	Read Hoffman, "Beethoven's Instrumental Music" (on Collab). Due: Listen comparatively to Beethoven's op.13 ("Pathetique") and op.111. Feel free to compare one entire sonata to the other, or corresponding movements to one another. Group A Listening Comparison Due
2.R (9/5)	Rossini	Read Taruskin, pp.1-36 Listen to the Overture and Act I from Beethoven's <i>Fidelio</i> Answer Question Sheet No.2

3.T (9/10)	Rossini, <i>continued</i>	Listen comparatively to the Overture and Act I from Mozart's <i>Le nozze di Figaro</i> and the Overture and Act I from Rossini's <i>Il barbiere di Siviglia</i> Group B Listening Comparison Due
3.R (9/12)	Schubert	Read Taruskin, pp.61-87 and pp.135-155 Listen to three pieces by Franz Schubert: <ul style="list-style-type: none"> • "Gretchen am Spinnrade" (song) • "Erlkonig"(song) • <i>String Quartet in C major</i>

4.T (9/17)	Schubert, <i>continued</i>	Listen comparatively to music settings of Goethe's "Erlkonig" by Schubert, Zelter, and Reichardt. Listen to Schubert's <i>Die schone Mullerin</i> (song cycle) Group A Listening Comparison Due
4.R (9/19)	Grand and Gothic Opera	Read Taruskin, pp.187-205 and 219-230 Listen to: <ul style="list-style-type: none"> • Weber, Overture to <i>Der Freischutz</i> • Meyerbeer, Act IV, <i>Les Huguenots</i>
Answer Question Sheet 4		
5.T (9/24)	Grand and Gothic Opera, <i>continued</i>	Read Taruskin, pp.179-186 Listen comparatively to: -Mendelssohn, Overture to <i>A Midsummer Night's Dream</i> -Weber, Overture to <i>Oberon</i> Group B Listening Comparison Due
5.R (9/26)	Virtuosity	Quiz 1
6.T (10/1)	Virtuosity, <i>continued</i>	Read Weiss/Taruskin, pp.289-295 and pp.308-313 (on Collab) Listen comparatively to three versions of Liszt's study in C minor, first composed in 1826 (from his <i>Etude en 12</i> and revised in both 1837 (<i>12 grandes etudes</i>) and 1851 (<i>Etudes d'execution transcendante</i>) Listen to a selection of studies by Paganini (for violin) and Liszt (for piano). Selections are on Collab. Group A Listening Comparison Due
6.R (10/3)	Schumann and Berlioz	Read Taruskin, 289-341 Listen to: <ul style="list-style-type: none"> • Schumann, <i>Papillons</i> • Berlioz, <i>Symphonie fantastique</i>

Answer Question Sheet 5

7.T (10/8)	Schumann and Berlioz, <i>continued</i>	Read Weiss/Taruskin, 296-300 and 303-308 (on Collab) Listen to: <ul style="list-style-type: none"> • Berlioz, <i>Harold en Italie</i> and compare the musical devices used and Lord Byron's text setting (available on Collab).
Group B Listening Comparison Due		
7.R (10/1 0)	Chopin, Gottschalk, and Orientalism	Read Taruskin, pp.343-386 Listen to: <ul style="list-style-type: none"> • Chopin, <i>Preludes</i> • Chopin, <i>Four Mazurkas</i> (op.17) • Chopin, <i>Ballade no.1 in G minor</i> • Gottschalk, <i>Bamboula</i>
Answer Question Sheet 6		
8.T (10/1 5)	Reading Day	
8.R (10/1 7)	Chopin, Gottschalk, and Orientalism, <i>continued</i>	Read Taruskin, pp.386-410 Listen to: <ul style="list-style-type: none"> • Borodin, <i>Polovtsian Dances</i> from <i>Prince Igor</i> • Cui, <i>The Mandarin's Son</i>
Group A Listening Comparison Due		
9.T (10/2 2)	Liszt	Read Taruskin, pp.411-428 Listen to: <ul style="list-style-type: none"> • Liszt, <i>Les Preludes</i> • Liszt, <i>A Faust Symphony</i>
Answer Question Sheet 7		
9.R (10/2 4)	Liszt, <i>continued</i>	Read Taruskin, pp.438-442 Read Weiss/Taruskin, pp.324-329 (on Collab) Listen comparatively to any two of Liszt's 19 Hungarian Rhapsodies
Group B Listening Comparison Due		
10.T (10/2 9)	Dvorak and Smetana	Read Taruskin, 443-463 Listen to: <ul style="list-style-type: none"> • Smetana, <i>Libuse</i>, Act 1 • Dvorak, <i>Rusalka</i>, Act 1

Answer Question Sheet 7

10.R (10/3 1)	Dvorak and Smetana, <i>continued</i>	Halloween (Topical Costumes Encouraged) Listen comparatively to: <ul style="list-style-type: none"> • Smetana, Vltava, from <i>M'a Vlast</i> • Smetana, Blanik, from <i>M'a Vlast</i> • Dvorak, Allegro ma non Troppo, <i>String Quartet no.12</i> (American) • Dvorak, Lento, <i>String Quartet no.12</i> (American) <p>Group A Listening Comparison Due</p>
11.T (11/5)	Wagner I	Read Taruskin, pp.479-520 Listen to the instrumental preludes to three Wagner Operas: <ul style="list-style-type: none"> • <i>The Flying Dutchman</i> • <i>Tannhauser</i> • <i>Tristan und Isolde</i> <p>Answer Question Sheet 8</p>
11.R (11/7)	Wagner I, <i>continued</i>	Read Taruskin, pp.528-562 Listen comparatively to: <ul style="list-style-type: none"> • Prelude to <i>Lohengrin</i> • Prelude to <i>Parsifal</i> <p>Group B Listening Comparison Due</p>
12.T (11/1 2)	Wagner II	Quiz 2
12.R (11/1 4)	Wagner II, <i>continued</i>	Read Wagner, "The Artwork of the Future" (on Collab) Listen comparatively to two love duets: <ul style="list-style-type: none"> • Wagner, "O sink hernieder, Nacht der Liebe," Act II, <i>Tristan</i> • "Gia nella notte densa," from Act I, <i>Otello</i> <p>Group A Listening Comparison Due (How does each composer engage both singers and orchestra to represent nighttime ecstasy?)</p>
13.T (11/1 9)	Italian Opera	Read Taruskin, pp.564-615 Listen to/watch <i>La Traviata</i> Answer Question Sheet 9

13.R (11/2 1)	Italian Opera <i>cont.</i>	Final Paper Outline and Bibliography Due Read Taruskin, pp.639-658, pp.658-674 Listen comparatively to two “mad scenes”: <ul style="list-style-type: none"> • “Una macchia e qui tutt’ora”, Lady MacBeth in Verdi’s <i>Macbeth</i> - “Il dolce suono... Spargi d’amaro pianto”, Lucia from Donizetti’s <i>Lucia di Lammermoor</i> Group B Listening Comparison Due (How does each composer depict psychological unrest in the vocal and instrumental writing?)
14.T (11/2 6)	Brahms	Read Taruskin, pp.675-702 and pp.716-729 Listen to Brahms, <i>Symphony No.1</i> Answer Question Sheet 10
14.R (11/2 8)	Brahms, <i>continued</i>	Read Eduard Hanslick, “On the Musically Beautiful” (excerpt) Listen comparatively to two Brahms Intermezzi: <ul style="list-style-type: none"> • Op. 118, No.2 • Op. 118, No.6
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15.T (12/3)	Final Week	Final Class and Party Your final, 8- to 10-page paper is due on Monday, December 9th.
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Honor

I trust every student in this course to comply with all of the provisions of the UVA honor system. I will ask that you pledge and sign the two examinations and three papers. Your signature on the exams affirms you have not received nor given aid while taking your exams, nor accessed any notes, study outlines, old exams, answer keys, or books while taking an exam and that you have not obtained any answers from another student’s exam. Your signature on the papers affirms that they represent your original work, and that any sources you have quoted, paraphrased, or used extensively in preparing the paper have been properly credited in the footnotes or bibliography.

Students with disabilities

This syllabus is available in alternative formats (PDF, HTML, epub) upon request. In addition, if you may need an accommodation based on the impact of a disability, you should contact me immediately. Students with special needs can contact UVa's Office of Disability Support Services (ph: 276-328-0265, email: wew3x@uvawise.edu) with any questions. I will make every effort to accommodate special needs.