



SEMINAR IN NINETEENTH-CENTURY Music¹

MUSI 5337.01 (CRN 23995), SPRING SEMESTER 2018

3 CREDIT HOURS

LOCATION: MUSIC BUILDING, ROOM 218

CLASS MEETING TIMES: TUESDAYS 5:00PM TO 7:50PM

INSTRUCTOR

DR. MARIO ASCHAUER, ASSISTANT PROFESSOR OF MUSICOLOGY

OFFICE: MUSIC BUILDING, ROOM 315

EMAIL: MARIO.ASCHAUER@SHSU.EDU

AVAILABILITY: I AM AVAILABLE TO YOU BY EMAIL (PLEASE ALLOW UP TO 24 HOURS FOR A RESPONSE) AND IN PERSON UPON APPOINTMENT.

COURSE DESCRIPTION

THIS COURSE IS AN IN-DEPTH STUDY OF SELECTED TOPICS IN EUROPEAN MUSIC IN THE NINETEENTH CENTURY. WHILE YOU ARE EXPECTED TO BE FLUENT IN THE OVER-ALL GRID ESTABLISHED IN THE UNDERGRADUATE SURVEY, IN THIS CLASS WE WILL TAKE A MUCH CLOSER LOOK AT SELECTED WORKS, COMPOSERS, AND CIRCUMSTANCES.

COURSE OBJECTIVES

- DEEPEN YOUR UNDERSTANDING 19TH-CENTURY MUSIC HISTORY
- GET ACQUAINTED WITH SELECTED MAJOR WORKS OF THE PERIOD AND APPROACHES FOR THEIR ANALYSIS
- PREPARE FOR THE 19TH-CENTURY PART OF THE COMPREHENSIVE EXAMS
- IMPROVE YOUR ABILITY TO SPEAK ABOUT AND ORALLY PRESENT INFORMATION AND SCHOLARSHIP ABOUT MUSIC

MATERIALS

REQUIRED

YOU WILL NEED A SPOTIFY ACCOUNT FOR THIS CLASS—EITHER THE FREE OR THE PRO ACCOUNT ARE FINE. I WILL CREATE PLAYLISTS WITH THE PIECES WE DISCUSS. TO FOLLOW ME ON SPOTIFY, TYPE SPOTIFY:USER:MARIO.ASCHAUER IN THE SEARCH FIELD IN THE UPPER LEFT CORNER. THE PLAYLIST NAMES START WITH 5337-...

¹ ALL INFORMATION ON THIS SYLLABUS IS SUBJECT TO CHANGE. ANY CHANGES WILL BE ANNOUNCED IN CLASS.

RECOMMENDED

- FRISCH, WALTER. *MUSIC IN THE NINETEENTH CENTURY*. WESTERN MUSIC IN CONTEXT. NEW YORK AND LONDON: W. W. NORTON & COMPANY, INC., 2013.
- SAMSON, JIM. *THE CAMBRIDGE HISTORY OF NINETEENTH-CENTURY MUSIC*. CAMBRIDGE: CAMBRIDGE UNIVERSITY PRESS, 2001.
- TARUSKIN, RICHARD. *OXFORD HISTORY OF WESTERN MUSIC*. 5 VOLS. NEW YORK: OXFORD UNIVERSITY PRESS, 2005. [REFERENCE SECTION!]
- TARUSKIN, RICHARD, AND CHRISTOPHER H. GIBBS. *THE OXFORD HISTORY OF WESTERN MUSIC*. COLLEGE ED. NEW YORK: OXFORD UNIVERSITY PRESS, 2013.

COURSE REQUIREMENTS

PREAMBLE

THE TERM “UNIVERSITY” STEMS FROM THE LATIN *UNIVERSITAS MAGISTRORUM ET SCHOLARIUM*, (THE COMMUNITY OF) ALL TEACHERS AND SCHOLARS. THIS ETYMOLOGY ALREADY HINTS TOWARDS THE THREE PILLARS OF THE JOB OF A PROFESSOR. THE FIRST IS TO FURTHER THE KNOWLEDGE IN OUR FIELD BY PUBLISHING RESEARCH AND BY COMPOSING AND/OR PERFORMING MUSIC. THE SECOND IS TO HELP OUR FIELD FLOURISH BY PROVIDING SERVICE TO OUR PROFESSION. AND THE THIRD IS TO PASS ON THE KNOWLEDGE AND TRADITIONS OF OUR FIELD TO THE NEXT GENERATION BY TEACHING AND MENTORING NOVICES ON THEIR PATH OF JOINING OUR COMMUNITY.

I ASSUME THAT YOU PURSUE GRADUATE STUDIES BECAUSE YOU WISH TO JOIN OUR COMMUNITY. IT IS AN HONOR TO GUIDE YOU. PERHAPS YOU ARE MAINLY FOCUSSED ON THE PERKS OF JOINING THIS COMMUNITY (THE TITLE, A BETTER JOB, A HIGHER SALARY, ...). WHATEVER YOUR MOTIVATION MAY BE, LET ME REMIND YOU THAT THIS COMMUNITY HAS HIGH STANDARDS, FOR WITHOUT THEM THERE WILL BE NO COMMUNITY, NO MEANING TO ITS TITLES AND NOT RIGHTS THEY COULD BE ASSOCIATED WITH.

I THEREFORE (HAVE TO) EXPECT THAT YOU ARE INTELLECTUALLY CURIOUS AND EAGER TO DISCOVER NOT ONLY MUSIC MAKING ON A HIGHER PROFESSIONAL LEVEL BUT ALSO MUSIC AS A FIELD OF SCHOLARLY INQUIRY AND THAT YOU WILL MAKE THE RIGHT EFFORT IN THE PURSUIT OF YOUR ACADEMIC PATH.

ATTENDANCE AND PARTICIPATION

YOU WILL BE EXPECTED TO PUNCTUALLY ATTEND EVERY CLASS. IT WILL BE YOUR RESPONSIBILITY TO OBTAIN COPIES OF ANY HANDOUTS, ASSIGNMENT AND CLASS NOTES FROM ANOTHER CLASS MEMBER IN YOUR ABSENCE. OBVIOUSLY, FAILURE ON YOUR PART TO DO SO WILL NOT EXCUSE ANY IGNORANCE OR MISSED ASSIGNMENT. SINCE YOU WILL RECEIVE A GRADE FOR EVERY CLASS ASSIGNMENT AND ITS PRESENTATION TO THE CLASS, YOUR ATTENDANCE IS VITAL. YOU HAVE ONE FREE ABSENCE—USE IT WISELY! I WILL EVALUATE ANY FURTHER ABSENCES ON A CASE-BY-CASE BASIS, BUT THEY WILL PROBABLY LOWER YOUR GRADE OR DISQUALIFY YOU FROM RECEIVING A PASSING GRADE AT ALL.

YOU WILL BE EXPECTED TO ACTIVELY PARTICIPATE IN CLASSROOM DISCUSSION ABOUT ASSIGNMENTS. IF YOU ARE NOT ACCUSTOMED TO TALKING AND CONTRIBUTING IN CLASS, YOU WILL NEED TO CHANGE YOUR APPROACH FOR THIS CLASS.

ACCORDING TO SCHOOL OF MUSIC POLICIES, ALL REHEARSALS AND PERFORMANCES FOR EACH SEMESTER MUST BE INCLUDED IN THE SYLLABUS FOR EACH CLASS/ENSEMBLE AT THE BEGINNING OF THE SEMESTER. YOU CAN BE REQUIRED TO ATTEND REHEARSALS OR OTHER CLASS-RELATED ACTIVITIES OUTSIDE THE NORMAL CLASS TIME ONLY IF THOSE REHEARSALS/EVENTS ARE INCLUDED IN THE SYLLABUS AT THE BEGINNING OF THE SEMESTER. IF SUCH ACTIVITIES CONFLICT WITH OTHER CLASSES OR ACTIVITIES, THE FACULTY MUST COORDINATE WITH THE OTHER FACULTY INVOLVED TO WORK OUT A SOLUTION. ADDED, LAST MINUTE ADDITIONS TO THE REHEARSAL/ACTIVITY SCHEDULE ARE NOT MANDATORY FOR YOU AS THOSE CHANGES WERE MADE AFTER THE SYLLABUS WAS PUBLISHED. YOU DO NOT HAVE TO PARTICIPATE IN THOSE EXTRA/ADDED EVENTS. IF SUCH ACTIVITIES CONFLICT WITH A CLASS, YOU SHOULD ATTEND THE CLASS. IF THEY CONFLICT WITH A PREVIOUSLY SCHEDULED REHEARSAL, THE REGULAR COMMITMENT SHOULD BE MET. YOU ARE TO ATTEND YOUR REGULARLY SCHEDULED CLASSES AND REHEARSALS UNLESS A WRITTEN REQUEST FOR AN EXCUSAL HAS BEEN PROCESSED. IT IS YOUR RESPONSIBILITY TO LOOK AT *ALL* YOUR SYLLABI *NOW* TO IDENTIFY POTENTIAL CONFLICTS AND YOU ARE REQUIRED TO INFORM ME OF ANY AND ALL CONFLICTS BY THE SECOND WEEK OF CLASS.

PLEASE ALSO NOTE THAT TA ACTIVITIES DO NOT EXCUSE YOUR ABSENCES IN THIS CLASS.

ASSIGNMENTS

THERE WILL BE REGULAR ASSIGNMENTS, MOST OF WHICH ARE DIRECTLY RELATED TO THE CONTENT OF THE CLASS DAY THEY ARE DUE. THEREFORE, LATE ASSIGNMENTS WILL NOT BE ACCEPTED. YOU WILL BE GRADED ON YOUR CONTRIBUTION INCLUDING YOUR PRESENTATION OF THE MATERIAL AS WELL AS ACCURACY AND COHERENCE OF THE INFORMATION PRESENTED.

MOST OF THE REAL LEARNING IN THIS COURSE TAKES PLACE IN THE LIBRARY AND ONLINE. THERE IS A SIGNIFICANT AMOUNT OF WORK TO BE DONE EACH WEEK FOR THIS CLASS, AND MOST OF YOUR WORK WILL BEGIN IN THE LIBRARY. MOST OF THE TIME, YOU WILL BE WORKING WITH OTHER STUDENTS ON AN ASSIGNMENT. YOU MUST MANAGE YOUR SCHEDULE ACCORDINGLY. I WILL NOT TOLERATE UNDERGRADUATE-TYPE EXCUSES OF YOUR INABILITY TO WORK OUT THE ASSIGNMENTS OR SCHEDULE. I ALSO SUGGEST THAT YOU ASSIGN YOURSELF STUDY TIME EVERY DAY (FOR YOUR READINGS, THE LIBRARY ASSIGNMENTS, AND YOUR RESEARCH PROJECT) AND TAKE YOUR SCHEDULE SERIOUSLY AS IF IT WERE REQUIRED IN THE COURSE OF YOUR JOB.

READING

READING IS A MANDATORY, FUNDAMENTAL PART OF THIS CLASS, PLEASE TAKE IT SERIOUSLY. KEEPING UP WITH YOUR READING WILL NOT ONLY ENABLE YOU TO ACTIVELY PARTICIPATE IN CLASS DISCUSSIONS BUT IT WILL ALSO MAKE PREPARING FOR EXAMS SO MUCH EASIER.

EXAMS

ONE OF THE OBJECTIVES OF THIS COURSE IS TO PREPARE YOU FOR THE MUSIC HISTORY PART OF YOUR COMPREHENSIVE EXAMS IN WHICH YOU ARE REQUIRED TO “SPEAK WITH CONFIDENCE AND COMPETENCE ABOUT MUSIC HISTORY USING THE PROFESSIONAL DISCOURSE OF OUR DISCIPLINE. IN DOING SO, YOU WILL NEED TO USE MUSICAL TERMINOLOGY FLUENTLY AND MAKE MEANINGFUL REFERENCES TO CONCRETE MUSICAL EXAMPLES.” THEREFORE, THERE WILL BE TWO ORAL EXAMS ON THE LECTURES, DISCUSSIONS, AND READINGS IN THIS CLASS. I WILL PROVIDE YOU WITH A REVIEW SHEET ONE WEEK BEFORE THE EXAM. DURING THE EXAM, I WILL PLAY ONE OR SEVERAL MUSIC EXAMPLES AND ASK YOU TO DISCUSS ITS STYLE, CONTEXT, POSSIBLE COMPOSER, ETC. THE FINAL EXAM IS CUMULATIVE.

PODCAST PROJECT

THIS IS AN INDIVIDUAL RESEARCH PROJECT, DEALING WITH A WORK, OR SET OF WORKS, OR OTHER ISSUE CONCERNING A SPECIFIC COMPOSER OR MUSICAL ISSUE IN THE NINETEENTH CENTURY. YOU ARE REQUIRED TO SUBMIT THE PROPOSAL AND OTHER PARTS OF THE PROJECT ACCORDING TO THE PROJECT SCHEDULE. YOUR FINISHED PROJECT WILL INCLUDE AN ANNOTATED BIBLIOGRAPHY AND AN MP3 FILE OF YOUR PODCAST OF APPROX. 10 MINUTES IN LENGTH. MORE DETAILS CONCERNING THIS PROJECT WILL BE GIVEN TO YOU IN CLASS, AND BROKEN DOWN INTO MANAGEABLE STEPS.

GRADING

THE FOLLOWING GRADING SCALE IS USED FOR ALL ASSIGNMENTS:

100–90	A
89–80	B
79–70	C
69–60	D
59–0	F

WEEKLY GROUP ASSIGNMENTS AND PARTICIPATION	33.3%
PODCAST PROJECT	33.3%
ORAL EXAMS (MIDTERM 1/3, FINAL 2/3)	33.3%

YOUR GRADE WILL BE DETERMINED WITH WEIGHTS CALCULATED AS INDICATED:

ACADEMIC INTEGRITY

YOU ARE EXPECTED TO MAINTAIN COMPLETE HONESTY AND INTEGRITY IN THE ACADEMIC EXPERIENCES BOTH IN AND OUT OF THE CLASSROOM. SHOULD YOU BE FOUND GUILTY OF ANY FORM OF ACADEMIC DISHONESTY INCLUDING, BUT NOT LIMITED TO, CHEATING ON AN EXAMINATION OR OTHER ACADEMIC WORK THAT IS TO BE SUBMITTED, PLAGIARISM, AND THE ABUSE OF RESOURCE MATERIALS, YOU WILL BE SUBJECT TO DISCIPLINARY ACTION.

CHEATING INCLUDES COPYING FROM ANOTHER STUDENT'S TEST PAPER; USING, DURING A TEST, MATERIALS NOT AUTHORIZED BY THE INSTRUCTOR; COLLABORATING, WITHOUT AUTHORIZATION, WITH ANOTHER STUDENT DURING AN EXAMINATION; SUBSTITUTING FOR ANOTHER STUDENT, PERMITTING ANY OTHER PERSON, OR OTHERWISE ASSISTING ANY OTHER PERSON TO SUBSTITUTE FOR ONESELF OR FOR ANOTHER STUDENT IN THE TAKING OF AN EXAMINATION OR TEST OR THE PREPARATION OF ACADEMIC WORK TO BE SUBMITTED FOR ACADEMIC CREDIT; PURCHASING, OR OTHERWISE ACQUIRING AND SUBMITTING AS ONE'S OWN WORK ANY RESEARCH PAPER OR OTHER WRITING ASSIGNMENT PREPARED BY AN INDIVIDUAL OR FIRM.

PLAGIARISM MEANS THE APPROPRIATION AND THE UNACKNOWLEDGED INCORPORATION OF ANOTHER'S WORK OR IDEA INTO YOUR OWN WORK.

ABUSE OF RESOURCE MATERIALS MEANS THE MUTILATION, DESTRUCTION, CONCEALMENT, THEFT OR ALTERATION OF MATERIALS PROVIDED TO ASSIST STUDENTS IN THE MASTERY OF COURSE MATERIALS.

PARTIAL PLAGIARISM AND CHEATING WILL RESULT IN AN F FOR THE PROJECT. TOTAL PLAGIARISM (TURNING IN SOMEONE ELSE'S WORK AS YOUR OWN) WILL RESULT IN AN F IN THE CLASS AND RECOMMENDATION TO THE UNIVERSITY FOR FURTHER DISCIPLINARY ACTION. THE TEMPTATIONS TODAY ARE GREAT: YOU ARE BUSY, STRESSED, AND TRYING TO DO YOUR BEST. DO NOT GIVE IN TO A QUICK RESEARCH SOLUTION ON THE INTERNET. THIS IS DISHONEST TO DO FOR YOUR PROJECTS IN THIS CLASS. IF YOU CANNOT FIND THE PROPER WAY, COME TALK TO ME AS SOON AS YOU ARE AWARE OF YOUR DIFFICULTY.

VARIA

WITH REGARD TO THE *AMERICANS WITH DISABILITIES ACT*, ABSENCES FOR RELIGIOUS HOLY DAYS, AND VISITORS IN THE CLASSROOM PLEASE REFER TO WWW.SHSU.EDU/SYLLABUS.

SCHEDULE

JANUARY 23

INTRODUCTION— TOPICS IN 19TH CENTURY MUSIC

JANUARY 30

(DUE: ASSIGNMENT 1)—POLITICS AROUND 1800: NAPOLEON, CONGRESS OF VIENNA—BIEDERMEIER

FEBRUARY 6

SCHUBERT AND HIS CIRCLE—POETRY—LIED

THE PIANO—PIANO MUSIC IN THE SALON (INCL. PIANO 4-HANDS)—MUSICAL AMATEURS

FEBRUARY 13

CONT'D

CZERNY—VIRTUOSITY—THE CONCERTO—CONTRADICTION IN SE: THE CONCERT ETUDE—PAGANINI AND LISZT

FEBRUARY 20

FRINGE HISTORY: DANCE MUSIC, WIND BANDS

THE ROMANTIC IDEA VS. HISTORICISM: VAN SWIETEN, KIESEWETTER, MUSIKFREUNDE—MENDELSSOHN, SCHUMANN

FEBRUARY 27

BEETHOVEN'S HEIRS I: THE SYMPHONY IN THE 19TH CENTURY—SONATA FORM THEORY, LOBE—SCHUMANN, MENDELSSOHN—NEUE BAHNEN: BRAHMS

MARCH 6: MIDTERM BUT TIME CONFLICT.

MARCH 13: SPRING BREAK

MARCH 20

OPERA I: ROSSINI, BELLINI, DONIZETTI, VERDI

MARCH 27

EAST AND NORTH: THE REVOLUTIONS 1848—BOHEMIA, HUNGARY, RUSSIA, NORWAY, ...

APRIL 3

WAGNER

APRIL 10

CANCELLED

APRIL 17

BEETHOVEN'S HEIRS II: LISZT, STRAUSS—BRUCKNER, MAHLER—HANSLICK

APRIL 24

"CHAMBER" MUSIC—VENUES—REPERTOIRES AND INNOVATIONS

MAY 1: PODCAST SESSION

MAY 8: FINAL EXAM