MUH 6674: SEMINAR IN NINETEENTH CENTURY MUSIC
University of Florida, School of Music, room 146, Fall 2018
Wednesday, Periods 9-11 (4:05-7:05 pm)

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FOCUS
This seminar explores some of the most important musical developments in nineteenth-century Europe, particularly intersections of music, philosophy, ideology, and politics. The course is divided into three major units. The first unit examines aesthetic and ideological issues related to three major symphonic works by Beethoven, Berlioz, and Brahms. The second unit explores construction of song cycles from both formal and narrative perspectives; it also addresses ideological issues related to chamber music. Finally, the third unit considers dramatic and ideological aspects in the operas of Verdi and Wagner. A list of selected works and readings will provide the framework for critical approaches to historiography and musical analysis.

Students will become familiar with the most recent scholarly research on nineteenth-century music and develop critical tools for assessing discourses about music. Students will also report their findings to the seminar and produce a scholarly paper addressing issues raised during the semester.

TEXTBOOK
There is no textbook for this seminar. Reading materials will consist of chapters of books and articles, most of which are on reserve in the AFA Library. Articles are also available through Ares, the e-reserve system, and can be downloaded. Please bring a printed copy to class for reference during discussions. (To access, click on “Course Reserves” in the Quick links portion on the library’s webpage: http://guides.uflib.ufl.edu/music)

Most of the scores are in public domain and are available to download for free from the International Music Score Library Project (http://imslp.org/wiki/). Dover scores are inexpensive and may be purchased at http://store.doverpublications.com/ or Amazon.com.

All listening materials are available in the AFA Library. They are also available electronically through the Naxus Music Library, available through the Music Library webpage (http://guides.uflib.ufl.edu/music).

ASSESSMENT
Each week one or two seminar participants will lead discussion on the assigned readings. All participants are required to complete all assigned reading and participate in discussion. We will establish a rotation of discussion leaders at the beginning of the semester. Leaders will be responsible for submitting two or three questions related to the readings to the seminar one week in advance of the pertinent class and providing a handout summarizing the most important points for discussion. I will also prepare a short presentation for each class and raise questions on the assigned readings for in-class discussion.

The Writing Assignments and in-class Presentation will give students an opportunity to explore topics related to the materials discussed within the semester. Students will provide handouts for in-class presentations and present the results of their research to the seminar on assigned dates. An extended research paper will follow the highest standards of the discipline and will address questions raised in seminar. I will provide further instructions as the semester progresses.

Make-ups for presentations and leading discussions are given only for excused absences. An excused absence is defined as 1) a medical issue accompanied by a signed statement from your doctor, 2) a serious family emergency with a signed statement from parent or guardian, 3) an official University of
Florida activity accompanied by a signed statement from an appropriate faculty representative with a two-week prior notification to instructor, 4) a religious holiday observance with a two-week prior notification to instructor, 5) military service or court-imposed legal obligations accompanied by written proof two weeks prior to absence. Failure to appear for any of the assignments without prior arrangement will result in an E for that assignment.

Grades will be based on the following

- Reports and Leading Discussions 30%
- Research Paper 50%
- Research Presentation 20%

Grading scale

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* Please keep in mind that C- is not a passing grade. Information on the conversion of grades to the University of Florida’s grade point averages can be found at <http://www.isis.ufl.edu/minusgrades.html>.

ATTENDANCE

Regular class attendance is required of all students. Attendance is critical because much of the course material comes directly from in-class discussions and music analyses. Unexcused absences will lower your final grade by 5 points per absence. Examples of excused absences are described above.

IMPORTANT DATES

- Student Presentations: September 12, October 17, December 5
- Due date for paper to be announced later in the semester

ACADEMIC HONESTY

The theft of intellectual property is taken very seriously in this class. All student work must be original. Plagiarism or cheating will be dealt with according to the policies outlined in the university bulletin and student handbook (see www.dso.ufl.edu/judicial/procedures/studenthonorcode.php for more information). See the Chicago Manual of Style if you have any questions regarding proper citations in the humanities.

ADDITIONAL RESOURCES

1. If you have a documented disability and require accommodations to obtain equal access in this course, please contact me privately to discuss your specific needs. Please visit the Disability Resources Program office for more information. It is located at P202 Peabody Hall, E-mail accessuf@dso.ufl.edu; Phone 392-1261; TDD 392-3008.

2. Students are encouraged to use the Campus Writing Center for extra help with the writing assignments. Students who use the Writing Center must submit all drafts of the paper, including the suggestions and revisions from the center. If you are asked to use the writing center, you will be expected to do so and to submit all drafts of your paper. Information about the center is available at www.at.ufl.edu/r&w/.

3. Resources are available on campus for students having personal problems that affect academic performance or difficulty defining career and academic goals:
   - Student Mental Health for personal counseling; Student Mental Health Care Center, 392-1171.
   - Center for Sexual Assault/Abuse Recovery Services, Student Health Care Center, 392-1161.
   - Career Resource Center, career development assistance and counseling; Reitz Union, 392-1601.
4. Please do not hesitate to come by during office hours or contact me to schedule appointments. I am interested in your success and hope you will feel free to express any questions, ideas, or concerns you might have.

SCHEDULE OF TOPICS

Week 1. Beethoven’s Symphony No. 9 and the Nineteenth-Century Symphonic Tradition

8/22: Course Introduction, Review of terms and forms, introduction to Beethoven’s Symphony No. 9
Reading: Taruskin, “Resisting the Ninth.” (see full citation in bibliography)
Burnham, “Our Sublime Ninth”

8/29: Symphony No. 9, first movement, analysis and discussion
Reading: Treitler, “History, Criticism, and Beethoven’s Ninth Symphony,” in Music and the Historical Imagination, 19-45.
Cook, “Heinrich Schenker, polemicist”

9/5: Symphony No. 9, fourth movement, analysis and discussion
Hinton, “Not Which Tones? The Crux of Beethoven's Ninth.”
Webster, “The Form of the Finale of Beethoven's Ninth Symphony.”
Tusa, “Noch einmal: Form and Content in the Finale of Beethoven's Ninth Symphony”

9/12: Student Presentations I
To be assigned from the topics addressed in the following essays:
Kinderman, “Beethoven’s Symbol for Deity”
Solie, “Beethoven as a Secular Humanist.”
McClary, “‘Getting Down Off the Beanstalk,’” In Feminine Endings, pp. 112-31.
van den Toorn, “Feminism, Politics, and the Ninth,” in Music, Politics, and the Academy, 11-43.

9/19: Berlioz and the Program Symphony; Report I due
Reading: Brittan, Francesca. “Berlioz and the Pathological Fantastic”
Kelly, First Nights, 180-255.
Listening: Symphonie fantastique

9/26: Brahms Symphony No. 3 and the Concept of Absolute Music
Reading: McClary, “Narrative Agendas in ‘Absolute’ Music.”
Brown, “Brahms’ Third Symphony and the New German School.”
Listening: Brahms, Symphony No. 3
Unit 2. Romantic Journeys: Nineteenth-Century Song Cycles and Chamber Music

10/3: Beethoven, *An die ferne Geliebte*

Reading: Agawu, “Theory and Practice in the Analysis of the Nineteenth-Century Lied.”
Kerman, “An die ferne Geliebte.” In *Written all These Down*, 173-206.

Listening: Beethoven, *An die ferne Geliebte*

10/10: Schumann, *Dichterliebe, Frauenliebe und Leben*

Reading: Turchin, “Robert Schumann’s Song Cycles: The Cycle within the Song.”
Hoeckner, “Paths through *Dichterliebe*”

Listening: Schumann: *Dichterliebe* and *Frauenliebe und Leben*

10/17: Student Presentation II

Presentation Topic: Cyclic structures in Schubert’s *Die schöne Müllerin* and *Winterreise*

Reading: Agawu, “Perspectives on Schubert’s Songs.”
Kramer, *Distant Cycles.*
Turchin, “The Nineteenth-Century Wanderlieder Cycle.”

Listening: Schubert, *Die schöne Müllerin, Winterreise*

10/24: Chopin and Musical Nationalism, **Report II due**

Reading: Pekacz, “Deconstructing a ‘National Composer’”
Milewski, “Chopin's Mazurkas and the Myth of the Folk.”

Listening: Mazurkas Op. 6 and OP. 30
Polonaise in F-sharp, Op. 44

10/31: **AMS meeting**: TBD

11/7: Chamber Music and the German Ideology (AMS)

Reading: Notley, “Late-Nineteenth-Century Chamber Music and the Cult of the Classical Adagio.”

Listening: Beethoven String Quartet in B-flat major, Op 130, Cavatina
Brahms, Piano Quartet in A major, Op. 26

Unit 3. Music and Drama

11/14: Verdi’s Women

Reading: Hudson, “Gilda Seduced”
Kerman, “Verdi and the Undoing of Women”

Listening: *Rigoletto*

11/21: Thanksgiving recess, no class

11/28: German Opera and Wagner’s Music Drama

Reading: *Grove* entries on Weber and Wagner
Morton “‘From the Other Side.’” In *The Arts Entwined*
Grey, “Eduard Hanslick on Wagner's Beethoven.”

Listening: Weber, *Der Freischütz*; and Wagner, *Tristan und Isolde*
12/5: Student Presentations III
   The Wagnerian reception in the twentieth century

Final version of the Research paper is due electronically through E-Learning by December 13 no later than 11:59 AM. There will be no extension to this deadline.
SELECTED BIBLIOGRAPHY
Will need to be updated in the course of the semester

Unit I. Beethoven’s Ninth and the Nineteenth-Century Symphony Tradition


**Unit II. Romantic Journeys**


**Unit III. Music and Drama**


