

MUH 6674: SEMINAR IN NINETEENTH CENTURY MUSIC

University of Florida, School of Music, room 146, Fall 2024

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. It 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 Naxos Music Library, available through the Music Library webpage (<http://guides.uflib.ufl.edu/music>).

ASSESSMENT

Each seminar participant will **Lead Discussion** on two seminars during the semester. 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.

Each participant will also write three short **Critical Responses** (about 350 words each) to three articles during the semester. This assignment may be completed in preparation to the seminar, while taking notes on the assigned articles, or in connection with your leading the in-class discussion. I will leave the deadline open, but responses will need to be uploaded into Canvas in order to have a grade.

The **Writing Assignment** will give students an opportunity to explore topics related to the materials discussed in class or expand the methodologies examined during the semester to different repertoires. An extended research paper, this assignment 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

- Leading Discussion (2) 20%
- Critical responses (3) 30%
- Beethoven Debate 10%
- Research Paper and Presentation 40%

Grading scale

A: 94-100 A-: 91-93	B+: 88-90 B: 84-87 B-: 81-83	C+: 78-80 C: 74-77 C-: 71-73	D+: 68-70 D: 64-67 D-: 61-63	E: 0-60
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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

- Dates for Leading Discussions will be determined in the first day of classes.
- Due date for Critical responses and term 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 (https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html).

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 Resource Center website at <https://disability.ufl.edu/> for more information
2. Students are encouraged to use the Writing Studio 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 Studio is available at <https://writing.ufl.edu/writing-studio/>.
3. Resources are available on campus for students having personal problems that affect academic performance or difficulty defining career and academic goals:

- *U Matter, We Care*: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center*: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center*: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department*: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center*: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- *GatorWell Health Promotion Services*: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

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

(Subject to change)

Unit I. Beethoven's Symphony No. 9 and the Nineteenth-Century Symphonic Tradition

Week 1 (8/28): Course Introduction, introduction to Beethoven's Symphony No. 9

Reading: Bonds, *After Beethoven*, Introduction (DOI in bibliography)
 Kinderman, "Then and Now," in *Beethoven* (DOI in bibliography)
 Taruskin, "Resisting the Ninth."

Week 2 (9/4): 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.
 Solomon, "The Ninth Symphony: A Search for Order," in *Beethoven Essays*, 3-32.

Week 3 (9/11): Symphony No. 9, fourth movement, analysis and discussion

Reading: Solomon, "The Sense of an Ending: The Ninth Symphony," in *Late Beethoven*, 213-28.
 Hinton, "Not Which Tones? The Crux of Beethoven's Ninth."
 Webster, "The Form of the Finale of Beethoven's Ninth Symphony."

Week 4 (9/18): **Debate**

Debate I: Beethoven's Ninth: Symbol of Deity or Humanism?

Reading: Kinderman, "Beethoven's Symbol for Deity"
 Solie, "Beethoven as a Secular Humanist."
 Burnham, "God and the Voice of Beethoven." (on reserve on AFA)

Debate II: Masculinities

Reading: 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.
 Pederson, "Beethoven and Masculinity"

Week 5 (9/25): Berlioz and the Program Symphony

Reading: Brittan, Francesca. "Berlioz and the Pathological Fantastic"
 Ritchey, Marianna. "Echoes of the Guillotine"
 Brittan, "The Fantastique modern"
 Listening: *Symphonie fantastique*

Week 6 (10/2): Brahms Symphony No. 3 and the Concept of Absolute Music Leaders

Reading: McClary, "Narrative Agendas in 'Absolute' Music."
 Brown, "Brahms' Third Symphony and the New German School."
 Bonds, "Aesthetic Amputations"
 Listening: Brahms, Symphony No. 3

Unit II. Romantic Journeys: Nineteenth-Century Song Cycles and Chamber Music

Week 7 (10/9): Beethoven, *An die ferne Geliebte*

Reading: Agawu, "Theory and Practice in the Analysis of the Nineteenth-Century Lied."
 Kerman, "An die ferne Geliebte." In *Write all These Down*, 173-206.
 Also in Tyson, ed. *Beethoven Studies* (New York: Norton, 1973), 123-57.
 Listening: Beethoven, *An die ferne Geliebte*

Week 8 (10/16): Schumann, *Dichterliebe, Frauenliebe und Leben*

Reading: Turchin, "Robert Schumann's Song Cycles: The Cycle within the Song."
 Hoeckner, "Paths through *Dichterliebe*"
 Komar, "The Music of *Dichterliebe*: The Whole and the Parts."
 Listening: Schumann: *Dichterliebe* and *Frauenliebe und Leben*

Week 9 (10/23): 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*

Week 10 (10/30): Chopin and Musical Nationalism

Reading: Pekacz, "Deconstructing a 'National Composer'"
 Milewski, "Chopin's Mazurkas and the Myth of the Folk."
 Taruskin, Richard. "'Nationalism'"
 Listening: Mazurkas Op. 6 and OP. 30
 Polonaise in F-sharp, Op. 44

Week 11 (11/6): 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 III. Music and Drama

Week 12 (11/13): Verdi's Women

Reading: Hudson, "Gilda Seduced"

Kerman, "Verdi and the Undoing of Women"

Listening: *Rigoletto*

Week 13 (11/20): German Opera and Wagner's Music Drama

Reading: Magee, "Wagner's Theory of Opera." In *Aspects of Wagner*.

Grey, "Eduard Hanslick on Wagner's Beethoven."

Taruskin, "Dispelling the Contagious Wagnerian Mist"

Listening: Weber, *Der Freischütz*; and Wagner, *Tristan und Isolde*

Week 14 (11/27): **Thanksgiving Break**

Week 15 (12/4): Student Research Presentations

SELECTED BIBLIOGRAPHY

Will need to be updated during the semester

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<https://doi.org/10.1525/ncm.2012.36.1.003>.

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doi:10.1017/9781316479803.002

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Burnham, Scott G. "Our Sublime Ninth." *Beethoven Forum*, vol. 5, 155-163. Lincoln, NE: University of Nebraska Press, 1996.

Burnham, Scott. "God and the Voice of Beethoven." In *The New Beethoven: Evolution, Analysis, Interpretation*, 244-57, edited by Jeremy Yudkin, and Lewis Lockwood. Rochester, NY: University of Rochester Press, 2020.

Cook, Nicholas John. "Heinrich Schenker, Polemicist: A Reading of the Ninth Symphony Monograph." *Music Analysis* 14, no.1 (1995): 89-105.

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Levy, David B. *Beethoven: The Ninth Symphony*. Monuments of Western Music. New York: Schirmer, 1995.

Loranger, Dennis and Barry Milligan. "‘To mask, by slight differences in the manner, a virtual identity in the substance’: Berlioz's *Symphonie fantastique* and De Quincey's ‘Confessions of an English Opium-Eater’." *Romanticism* 27, No. 3 (October 2021): 284-96.

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Noorduyn, Marten. "The Metronome Marks for Beethoven's Ninth Symphony in Context." *Early Music* 49, issue 1 (February 2021): 129–45. <https://doi.org/10.1093/em/caab005>

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