University of Waterloo
Department of Music
Music 255
The Romantic Century: Beethoven and Beyond
Syllabus (Fall 2020)

Lectures: Asynchronous, Available on Music 255 Learn Site

Instructor: Dr. Laura Gray, Associate Professor, Music

Office: WebEx Virtual Office
https://uwaterloo.webex.com/meet/ljgray
| 172 008 3017 (Meeting number)
Join by phone:
1-844-426-4405 Canada Toll Free
Access code: 172 008 3017

Office Hours: Tuesdays & Thursdays 10:00 am – 12:00 pm (ET)
(Please click on WebEx link & you’ll be admitted when available.)
or email me for appointment

Email: ljgray@uwaterloo.ca

Course Delivery
This course will be taught via the Music 255 LEARN website. This site will provide a copy of the syllabus and schedule, lecture slides, video links of excerpts, audio links, assignment posts and other materials. Weekly announcements will also be posted on the course Learn site, so please check in regularly.
Instructions about accessing course materials are posted under contents. If you are new to Learn or need some expert guidance on how to navigate the service, please see the help site:
https://uwaterloo.ca/learn-help/students

Course Description:
A study of various musical genres of the 19th century in cultural, political, social and artistic contexts. Topics include the development and expansion of principal instrumental and vocal forms, the formation of ethnic identity and the expression of nationalism in symphonic music and opera, fierce debates between proponents of abstract and programmatic music, and stylistic differences between the music of Beethoven, Schubert, Schumann, Liszt, Chopin, Wagner, Verdi, Brahms, and others.
Prerequisite:
None, but Music 100 or Music 110 or the ability to read music are assets.

Course Goals and Learning Outcomes:
By the end of the semester you should be able to:

- demonstrate solid knowledge of a body of 19th-century musical works and genres
- place studied musical works into a broader historical context, making meaningful connections between music and social and artistic trends
- communicate your ideas clearly, accurately and responsibly in written work in assignments and reflection papers
- Listen to music thoughtfully and critically

Course Requirements and Assessments

<table>
<thead>
<tr>
<th>ASSESSMENT</th>
<th>DUE DATE (ALL ARE DUE BY 11:59PM ON THE DUE DATE)</th>
<th>GRADE WEIGHT</th>
</tr>
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<tbody>
<tr>
<td>4 BRIEF REFLECTION NOTES</td>
<td>#1: Th Sept 24 #2: Th Oct 1 #3: Th Nov 19 #4: Th Dec 3</td>
<td>20% (4 x 5% each)</td>
</tr>
<tr>
<td>BRIEF LISTENING ASSIGNMENT 1</td>
<td>Th Oct 22</td>
<td>15%</td>
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<tr>
<td>BRIEF LISTENING ASSIGNMENT 2</td>
<td>Th Nov 26</td>
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<tr>
<td>WRITTEN ASSIGNMENT 1</td>
<td>Th Oct 29</td>
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<tr>
<td>WRITTEN ASSIGNMENT 2</td>
<td>Mon Dec 7</td>
<td>15%</td>
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<tr>
<td>ONLINE CONCERT REVIEW</td>
<td>Th Nov 12</td>
<td>20%</td>
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Notes on Assignments and Assessments: Alterations & New Assignments:

4 Reflection Notes (4 x5% = 20%):
These are low-stakes assignments to encourage students to reflect beyond the course material.

Reflection 1: Beethoven: Mortality & Meaning, Quartet Op. 132

- A written response to the article “Mortality & Meaning of Beethoven’s Late Quartet, Op. 132” by Masumi Per Rostad, violist of the Pacifica Quartet on the third movement and its connection with Beethoven’s health.
- Maximum 250 words
- Instructions in Assignment module on Learn
- Due: Th Sept 24
Reflection 2: Words & Music: Song analysis

- An analysis of a song that is familiar to you (popular, rock, folk, classical).
- Apply the same analytical considerations to your song as we did to Schumann’s songs from *Dichterliebe*:
  - Who is the poet or lyricist?
  - what is the structure of the lyrics? (Is there a chorus? Does it rhyme? Are the verses with the same music, is it strophic?)
  - Who is the composer of the music (may be the same as the composer of the text)?
  - Does the music reinforce the words, add meaning and emotion to the words, or even undermine the text?
- Include a link or file of the song
- Maximum 250 words
- Instructions in Assignment module on Learn
- Due: Th Oct 1

Reflection 3: Characterizing female roles in opera

- Choose 2 title characters from four works we have studied in class: *Carmen*, *La Traviata*, *Madama Butterfly*, and *Norma*.
- Compare how these two characters are depicted through the elements of the music (e.g., rhythm, melodic line, range, complexity of the music, harmony, the use of the orchestra, etc).
- Maximum 250 words
- Instructions in Assignment module on Learn
- Due: Th Nov 19

Reflection 4: Absolute and Program Music:

- Read pages 722-725 in your textbook, including especially the Source Readings on p. 723 with excerpts from Hanslick and Liszt.
- Outline and compare the case of the Wagnerians, like Franz Liszt, and the case of those arguing for the intrinsic beauty of music, like Hanslick.
- Maximum 250 words
- Instructions in Assignment module on Learn
- Due: Th Dec 3

Brief Listening Assignment 1 (15%):
- A listening assignment discussing three pieces studied in the first half of class (weeks 1-5).
- Assignment instructions will be distributed on Learn well ahead of the deadline and available in the Assignments module.
- Maximum 3 pages.
- Due: Th Oct 22

Brief Listening Assignment 2 (15%):
- A listening assignment discussing three pieces studied in the second half of class (weeks 6-12).
• Assignment instructions will be distributed on Learn well ahead of the deadline and available in the 
  Assignments module.
• Maximum 3 pages.
• Due: Th Nov 26

Written Assignment 1 (15%):
• A written response to two questions that involve larger-scale questions of music, and artistic, 
  philosophical and social trends in the first half of the nineteenth century.
• Questions and instructions will be posted on Learn well ahead of the deadline and available in the 
  Assignments module.
• Approximately 3 pages.
• Due: Th Oct 29

Written Assignment 2 (15%):
• A written response to two questions that involve larger-scale questions of music, and artistic, 
  philosophical and social trends in the second half of the nineteenth century.
• Questions and instructions will be posted on Learn well ahead of the deadline and available in the 
  Assignments module.
• Approximately 3 pages.
• Due: Mon Dec 7

Online Concert Review (20%):
• A review of a full online concert featuring music of the nineteenth century.
• There will be a selection of several online (streamed or recorded) concerts with links available on Learn.
• If you would like to review another concert, please check with me to ensure that the repertoire is in 
  keeping with the assignment.
• Instructions will be available in the Assignments module.
• Approximately 3-4 pages.
• Due: Th Nov 12
**Course Materials & Resources:**


2. **Accompanying Recordings:** E-recordings available with text *A History of Western Music*: activate registration code (card in text) at [https://digital.wwnorton.com/hwm10](https://digital.wwnorton.com/hwm10)

3. **Naxos Music Library:** A Music 255 playlist is available by following this link: [Naxos Music Library](https://naxos.com). → playlists → Conrad Grebel playlists → Music 255 playlist. (You may be prompted to sign in via the library site using your watcard barcode.)

   *Maximum simultaneous UW users: 15*


5. **Information about previous 9th edition & used copies:**
   - The previous 9th edition of the text, *A History of Western Music*, and the 7th edition of the anthology and CDs are acceptable.
   - Please note, however, that there are some changes in page numbers, content and musical selections in the new edition.
   - Students must be registered at the Norton site for access to online recordings. Access to the recordings may be void with used texts.
   - A course schedule with page numbers and musical selections corresponding to the 9th edition will be posted on Learn.
   - NB: all students are responsible for all reading and listening assignments as indicated on the class schedule and assigned from the new edition of text, anthologies and recordings.

6. **Citation Guides (for essays or any reference in written work):**
   - **Citation Guide:** Chicago Style author-date citation style
   - **Additional Citation Tool:** use ISBN for citing books: [ottobib.com](http://ottobib.com) (Also available on Learn)
   - Here is another helpful [guide](http://ottobib.com) for citations for music research.

7. **Library website:** [http://www.lib.uwaterloo.ca/](http://www.lib.uwaterloo.ca/)

8. **Oxford Music Online:** a great resource for research, including Grove’s Music Online. Click [here](http://www.lib.uwaterloo.ca/).

9. **Additional materials will be available on the Learn site.**

10. **Readings Available on LEARN:**
Class Expectations: MUTUAL RESPECT

Communicating with respect:

- In all of our communications, we need to treat each other with respect and conduct ourselves professionally (including students and your teacher too).
- Music can generate strong feelings and opinions and debate among people and sometimes online communications can include comments that we would not use in face-to-face conversations.
- If you have experienced any disrespectful behaviour in our class, please contact me so that we can resolve this.
- The Centre for Teaching Excellence has a helpful guide for appropriate communication practices: https://uwaterloo.ca/centre-for-teaching-excellence/teaching-resources/teaching-tips/teaching-tips-learning-activities/student-guidelines-communicating-online-professional

Communicating with your teacher:

- Please keep in touch! I will endeavour to keep the lines of communication open and flowing.
- Please let me know if you are experiencing difficulties in meeting deadlines or managing your workload, or if there is something that I can do to improve your experience.
- You can contact me by email: ljgray@uwaterloo.ca
- You can get in touch with me in WebEx office hours: Tues & Thurs 10am-12pm or by appt at https://uwaterloo.webex.com/meet/ljgray

Privacy and Online Interaction or Recording:

- The course is conducted primarily asynchronously but, depending on student availability, we will see about holding some live lectures.
- Students will receive ample notice of any online synchronous or recorded session involving students and will be directed to complete the Notice of Recording template.
- In the case of an online or recorded session, students may choose to disable their cameras and microphones and may choose to provide an appropriate pseudonym to protect their privacy.
- Students will not be disadvantaged by not attending a live session or participating in the recording due to privacy concerns by providing them with suitable alternatives (e.g., watching the recording at a later date with opportunity for questions)
- More information about ensuring privacy during any video recorded sessions can be found at this site: https://uwaterloo.ca/privacy/about-information-and-privacy/guidelines-frequently-asked-questions/privacy-and-remote-meetings

Due dates and Penalties:

- Students are expected to submit assignments by the time and day indicated on the class schedule and on each assignment. All deadlines are 11:59pm ET on the due date.
- Please submit all assignments in the appropriate folder in the Dropbox on our class Learn site.
- I understand that most tasks can takes a lot longer to complete online than in on-campus classes.
- Please be proactive and communicate with me about any difficulties meeting deadlines.
- Please see the accommodation for illness and self-declaring illness below if you are feeling unwell.
UW Policies on Academic Integrity & Campus Resources:

Academic Integrity
In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility. Check the Office of Academic Integrity webpage for more information.

Discipline
A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for their actions. Check the Office of Academic Integrity for more information. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline. For typical penalties check Guidelines for the Assessment of Penalties.

Grievance
A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - Student Petitions and Grievances, Section 4. When in doubt, please be certain to contact the department’s administrative assistant who will provide further assistance.

Appeals
A decision made or penalty imposed under Policy 70 - Student Petitions and Grievances (other than a petition) or Policy 71 - Student Discipline may be appealed if there is a ground. A student who believes they have a ground for an appeal should refer to Policy 72 - Student Appeals.

Note for Students with Disabilities
The AccessAbility Services office, located on the first floor of the Needles Hall extension (NH 1401), collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term.

Chosen/Preferred First Name:
If you want professors and interviewers to call you by a different first name, take a minute now to verify or tell us your chosen/preferred first name by logging into WatIAM. Your chosen/preferred first name listed in WatIAM will be used broadly across campus (e.g., LEARN, Quest, WaterlooWorks, WatCard, etc). Note: Your legal first name will always be used on certain official documents. For more details, visit Updating Personal Information.
Accommodation for Illness:
The University has made the *University of Waterloo Verification of Illness* form for students a self-declaration, which means students do not need a doctor’s note for accommodation if they become ill. Students are encouraged to contact their professors via email to let them know of their illness. Students should also self-declare on Quest if they want to receive academic accommodations for testing positive. Go to: [https://uwaterloo.ca/quest/help/students/how-do-i/self-declare-my-illness](https://uwaterloo.ca/quest/help/students/how-do-i/self-declare-my-illness)

The Writing and Communication Centre:
The Writing and Communication Centre is an academic support unit that supports students, staff, and faculty as they build communication excellence at the University of Waterloo. Writing a paper? Designing a portfolio? Giving a presentation? We’re here to help you to work through all stages of the communication process. Visit [www.uwaterloo.ca/writing-centre](http://www.uwaterloo.ca/writing-centre)

Mental Health Support
All of us need a support system. The faculty and staff in Arts encourage students to seek out mental health support if they are needed.

On Campus
*Due to COVID-19 and campus closures, services are available only online or by phone.*

- Counselling Services: [counselling.services@uwaterloo.ca](mailto:counselling.services@uwaterloo.ca) / 519-888-4567 ext. 32655
- MATES: one-to-one peer support program offered by the Waterloo Undergraduate Student Association (WUSA) and Counselling Services

Off campus, 24/7

- Grand River Hospital: Emergency care for mental health crisis. Phone: 519-749-4300 ext. 6880
- [Here 24/7](https://www.uwaterloo.ca/counselling/services/247-support/here): Mental Health and Crisis Service Team. Phone: 1-844-437-3247
- [OK2BME](https://www.uwaterloo.ca/counselling/services/247-support/ok2bme): set of support services for lesbian, gay, bisexual, transgender or questioning teens in Waterloo. Phone: 519-884-0000 extension 213

Full details can be found online on the Faculty of Arts [website](https://www.uwaterloo.ca/arts/services/mental-health/counselling-services)

Download [UWaterloo and regional mental health resources (PDF)](https://www.uwaterloo.ca/arts/services/mental-health/counselling-services)

Download the [WatSafe app](https://www.uwaterloo.ca/arts/services/mental-health/counselling-services) to your phone to quickly access mental health support information.

Territorial Acknowledgement
We acknowledge that we are living and working on the traditional territory of the Attawandaron (also known as Neutral), Anishinaabe and Haudenosaunee peoples. The University of Waterloo is situated on the Haldimand Tract, the land promised to the Six Nations that includes ten kilometres on each side of the Grand River.
For more information about the purpose of territorial acknowledgements, please see the CAUT Guide to Acknowledging Traditional Territory.

**Academic freedom at the University of Waterloo**

*Policy 33, Ethical Behaviour* states, as one of its general principles (Section 1), “The University supports academic freedom for all members of the University community. Academic freedom carries with it the duty to use that freedom in a manner consistent with the scholarly obligation to base teaching and research on an honest and ethical quest for knowledge. In the context of this policy, 'academic freedom' refers to academic activities, including teaching and scholarship, as is articulated in the principles set out in the Memorandum of Agreement between the FAUW and the University of Waterloo, 1998 (Article 6). The academic environment which fosters free debate may from time to time include the presentation or discussion of unpopular opinions or controversial material. Such material shall be dealt with as openly, respectfully and sensitively as possible.” This definition is repeated in Policies 70 and 71, and in the Memorandum of Agreement, Section 6.
<table>
<thead>
<tr>
<th>Weeks &amp; Dates</th>
<th>Topic: Unit &amp; Lessons</th>
<th>Listening Assignment: streamed NAWM = Norton Anthology of Western Music playlist, 10th ed. ★ = Excerpts in Naxos Music 255 playlist</th>
<th>Text Reading A History of Western Music, 10th ed. &amp; Supplemental Reading (Learn)</th>
<th>Assignment Due Dates</th>
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| Week 1 Sep 8-11 | Introduction to the Course The Romantic Century: overview | NAWM 129: Beethoven, Piano Sonata in C Minor, Op. 1 (Pathétique), I  
NAWM 130: Beethoven, Symphony No. 3 in E-flat Major, Op. 55, I  
| Week 2 Sep 14-18 | **Unit 1: Revolution & Change**  
Lesson 1a: Beethoven early career: the piano  
Lesson 1b: Beethoven mid-career: the symphony  
Lesson 1c: Beethoven late-style: the String Quartet | NAWM 129: Beethoven, Piano Sonata in C Minor, Op. 1 (Pathétique), I  
NAWM 130: Beethoven, Symphony No. 3 in E-flat Major, Op. 55, I  
CH 562-571  
CH 24:571-579 “Mortality & Meaning” | |
| Week 3 Sep 21-25 | **Unit 2: The Romantic Generation (song & piano)**  
Lesson 2a: Romanticism in Song | NAWM 132: Schubert, Gretchen am Spinnrade, D. 118  
NAWM 133 a & c: R. Schumann, Dichterliebe, No. 1: “Im wunderschönen Monat Mai” & No. 7: “Ich grolle nicht” | CH 25: 580-598  
Th Sept 24: Reflection #1 due | |
| Week 4 Sep 28-Oct 2 | Lesson 2b: Early Romantic Piano Music: Schubert, R. Schumann, Fanny Mendelssohn  
Lesson 2c: Chopin & Liszt | NAWM 135: Schubert, Impromptu in G-flat Major, Op. 90, No. 3  
NAWM 136: R. Schumann, Carnaval, Op. 9, No. 5-7  
NAWM 137: Fanny Mendelssohn Hensel, Das Jahr, No. 12: December  
NAWM 138: Chopin, Mazurka in B-flat Major, Op. 7, No. 1  
NAWM 139: Chopin, Nocturne in D-flat Major, Op. 27, No. 2  
NAWM 140: Liszt, Trois études de concert, No. 3: Un sospiro | CH 25: 600-617  
Th Oct 1: Reflection #2 due | |
| Week 5 Oct 5-9 | **Unit 3: Reinterpreting Classical Forms in the Romantic Period**  
Lesson 3a: Choral Music: Mendelssohn  
Lesson 3b: Chamber Music: Schubert & C. Schumann | NAWM 143: Mendelssohn, St. Paul, excerpts  
NAWM 144: Schubert, String Quintet in C Major, D. 956, I  
CH26: 627-630 | |
| Oct 12-16 | **Reading week: No Classes** | | | |
| Week 6 | Oct 19-23 | Lesson 3c: Program Symphony: Berlioz  
NAWM 147: Mendelssohn Violin Concerto in E Minor, Op. 64, I  
Th Oct 22: Brief Listening Assignment #1 due |
|---|---|---|---|---|
| Week 7 | Oct 26-30 | **Unit 4: Romantic Opera to Mid-Century**  
Lesson 4a: Romantic Opera in Italy: Rossini & Bellini  
**Unit 5: Opera in the late 19th Century**  
Th Oct 29: Written Assignment #1 due |
| Week 8 | Nov 2-6 | Lesson 4b: Romantic Opera in Germany  
**Unit 5: Opera in the late 19th Century**  
| | Nov 9-13 | Lesson 5b: Italy 1: Verdi  
Th Nov 12: Online Concert review due |
| | Nov 16-20 | Lesson 5d: France: Bizet  
Lesson 5e: Russia: Musorgsky | NAWM 160: Brahms, Symphony No. 4 in E Minor, Op. 98, IV  
NAWM 161: Brahms, Quintet for Piano & Strings in F Minor, Op. 34, I  
Th Nov 19: Reflection #3 due |
| Week 11 | Nov 23-27 | **Unit 6: Late Romanticism in German Musical Culture**  
Lesson 6a: Brahms, Symphony & Chamber Music  
Th Nov 26: Brief Listening Assignment #2 due |
| Week 12 | Nov 30-Dec 7 | **Unit 7: Diverging Traditions in the later 19th Century**  
Lesson 7a: France & Russia  
Lesson 7b: Wrap-up | NAWM 163: Franck, Violin Sonata in A Major, IV  
Mon Dec 7: Written Assignment #2 due