### University of Waterloo

### Department of Music

Music 255

The Romantic Century: Beethoven and Beyond

Syllabus (Fall 2023)

**Lectures:** Tues & Thurs, 11:30 am – 12:50 pm

Classroom: Grebel Room 1208

Class Materials: Available on Music 255 Learn Site

**Instructor:** Dr. Laura Gray, Associate Professor, Music

Office Location: Grebel, Room 1104

**Student Hours:** Tues & Thurs, 9:30-10:30 am in person or by WebEx, or by appointment or

email. WebEx Virtual Office: https://uwaterloo.webex.com/meet/ljgray

Email: ligray@uwaterloo.ca

### **Course Description:**

A study of various musical genres of the nineteenth century in cultural, political, social and artistic contexts. Topics include the development and expansion of principal instrumental and vocal forms, the formation of cultural 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 various composers from the nineteenth century. The course will include lectures, class discussion, listening, and analysis of a curated collection of representative works (including operas, ballet music, symphonies, chamber works, choral works, song and solo instrumental repertoire) by several 19<sup>th</sup>-century composers, including Beethoven, Schubert, Schumann, Liszt, Chopin, Wagner, Verdi, Brahms, and other composers.

### **Prerequisite:**

None, but Music 100 or Music 110 or the ability to read music and some basic knowledge of musical terms and theory may be beneficial. We will need to cover some musical analysis, especially forms and harmony, to understand some of the revolutionary changes throughout the century. But concepts and terms will be explained and demonstrated in class.

### **Course Goals and Learning Outcomes:**

### By the end of the semester you should be able to:

- demonstrate solid knowledge of a body of 19<sup>th</sup>-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
- Listen to music thoughtfully and critically

### **Course Requirements and Assessments**

Some flexibility and choice are included in the assignments to accommodate different learning styles and individual student goals, while maintaining equitable requirements and assessment.

ASSESSMENT	DUE DATE (ALL ARE DUE BY 11:59PM ON THE DUE DATE)	GRADE WEIGHT
PARTICIPATION		5%
BRIEF REFLECTION NOTE: CHOICE BETWEEN 2	Fri Oct 6	10%
BRIEF LISTENING QUIZ 1	Fri Oct 20	10%
BRIEF LISTENING QUIZ 2	Fri Nov 24	10%
WRITTEN ASSIGNMENT 1	Fri Nov 3	20%
WRITTEN ASSIGNMENT 2	Fri Dec 1	20%
FINAL ASSIGNMENT: CONCERT REVIEW OR BRIEF ESSAY ON A PIECE NOT STUDIED IN CLASS	Tues Dec 5	25%

### **Notes on Assignments and Assessments:**

### Participation (5%):

- 5% is based on punctual attendance in person.
- Your presence and participation are valuable to the whole class.

Please contact me if unavoidable circumstances prevent your attendance or punctuality. Absence due to illness or unforeseen circumstances will not be penalized.

### Reflection Note (10%): Choice between 2 reflection topics:

### 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: Fri Oct 6

#### OR

### 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 Schubert's *Gretchen am Spinnrade* and Schumann's songs from *Dichterliebe*:
  - O Who is the poet or lyricist?
  - What is the structure of the lyrics? (Is there a chorus? Does it rhyme? Are the verses set 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? What elements of the music convey the meaning and emotion?
- Include a link or file of the song
- Maximum: 250 words
- Instructions in Assignment module on Learn
- Due: Fri Oct 6

### Brief Listening Quiz 1 (10%):

- A listening quiz focusing on musical features of pieces studied in the first half of the course (weeks 1-5).
- The quiz and instructions will be posted on Learn well ahead of the deadline and available in the Assignments module.
- There will be audio files that correspond to unidentified excerpts on the quiz.
- The quiz is not directly administered or timed.
- Please submit to dropbox file.
- Due: Fri Oct 20

### Brief Listening Quiz 2 (10%):

- A listening quiz focusing on musical features of pieces studied in the second half of the course (weeks 6-12).
- The quiz and instructions will be posted on Learn well ahead of the deadline and available in the Assignments module.
- There will be audio files that correspond to unidentified excerpts on the quiz.
- The guiz is not directly administered or timed.
- Please submit to dropbox file.
- Due: Fri Nov 24

### Written Assignment 1 (20%):

- A written response to one question that involves 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.
- Please submit to dropbox file.
- Due: Fri Nov 3

### Written Assignment 2 (20%):

- A written response to one question that involves 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.
- Please submit to dropbox file.
- Due: Fri Dec 1

### Final Assignment (25%): Choose between 2 options:

### A/ Concert Review:

- A review of a full in-person or online concert featuring music of the nineteenth century.
- There will be a selection of several online (streamed or recorded/archived) concerts with links available on Learn and links to local in-person concerts as information is available.
- If you are not sure whether an online or in-person concert is appropriate, 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: Tues Dec 5

OR

### B/ Brief Essay on a piece not studied in class:

- The essay should focus on a single work written in the 19<sup>th</sup> century, or a significant portion of a multi-movement work, not covered in class.
- The nature of the essay is research and analysis, stressing important compositional techniques and stylistic and historical features of your selected work.
- If you have trouble deciding, I can make some suggestions.
- Consult me before embarking on your paper.
- Approximately 5 pages.
- Due: Tues Dec 5

#### **Course Materials & Resources:**

- Required Text: J. Peter Burkholder, Donald J. Grout and Claude V. Palisca, A History of Western Music, 10th ed. New York: W.W. Norton, 2019. Access code with E-textbook. Available via the W Store at this link: https://wstore.uwaterloo.ca/course-materials/my-booklook.html
- 2. **Accompanying Recordings:** Streamed E-recordings available with e-text *A History of Western Music* access code at <a href="https://digital.wwnorton.com/hwm10">https://digital.wwnorton.com/hwm10</a>
- 3. Naxos Music Library: A Music 255 playlist is available by following this link:

  Naxos Music Library . → playlists → Conrad Grebel playlists → MUS 255 playlist.

  (You may be prompted to sign in via the library site using your watiam sign in.)

  \*Maximum simultaneous UW users: 15
- 4. **Recommended Anthology (scores):** J. Peter Burkholder and Claude Palisca, eds., *The Norton Anthology of Western Music*, 8th ed., vol. 2. New York: W.W. Norton, 2019. Print copy only available via the W Store at this link: <a href="https://wstore.uwaterloo.ca/course-materials/my-booklook.html">https://wstore.uwaterloo.ca/course-materials/my-booklook.html</a>
- 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):
  - a. Citation Guide: UWaterloo Chicago Style author-date citation style
  - b. Here Is another helpful guide (Western University) for citations for music research.
- 7. Library website: <a href="http://www.lib.uwaterloo.ca/">http://www.lib.uwaterloo.ca/</a>
- 8. Oxford Music Online: a great resource for research, including Grove's Music Online. Click here.
- 9. Additional materials will be available on the Learn site.
- 10. Readings Available on LEARN:
  - Masumi Per Rostad. "Mortality & Meaning of Beethoven's Late Quartet, Op. 132."
     Stringsmagazine.Com. May 1, 2009. <a href="https://stringsmagazine.com/mortality-meaning-of-beethovens-late-quartet-op-132/">https://stringsmagazine.com/mortality-meaning-of-beethovens-late-quartet-op-132/</a>.

### **Class Expectations: MUTUAL RESPECT**

#### Communicating with each other:

- 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 communications can include comments that can hurt or offend others.
- If you experience any disrespectful behaviour in our class, please contact me directly.

### 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: <a href="mailto:ligray@uwaterloo.ca">ligray@uwaterloo.ca</a> to ask a question, set up a video or phone meeting, or meet in person in my office, Tues & Thurs 9:30-10:30am (CGR Room 1104) or in my WebEx virtual office: <a href="https://uwaterloo.webex.com/meet/ligray">https://uwaterloo.webex.com/meet/ligray</a>

### Due dates, Penalties and Attendance:

- Students are expected to attend in-person lectures. (Please see the schedule below.)
- Students are expected to submit assignments by the time and day indicated on the class schedule and on each assignment. <u>Most</u> due dates are Fridays 11:59pm ET.
- Please submit all assignments in the appropriate folder in the Dropbox on our class Learn site.
- Please be proactive and communicate with me about any difficulties meeting deadlines.
- Grace Period: I will provide a 3-day (72-hour) grace period for each submission. After the 3-day grace period (due date + 72 hours), a late penalty of 10% per week or part of a week will apply.
- I commit to being reasonable about due dates and course requirements.
- Please see information for self-declaring an absence (illness or extenuating circumstances) and upload the Verification of Illness form there: <a href="https://uwaterloo.ca/arts/undergraduate/student-support/accommodations-illness-or-extenuating-circumstances">https://uwaterloo.ca/arts/undergraduate/student-support/accommodations-illness-or-extenuating-circumstances</a>

#### Masking:

- Currently, masks are recommended but optional: We all have different opinions and practices around masking, so it is important that we respect each other's decision while protecting ourselves and others.
- We will continue to follow UW's protocols throughout the term.
- Please find information about COVID-19 protocols at this link: https://uwaterloo.ca/coronavirus/

#### Contingency Plans and Alternative Arrangements:

- If public health and university protocols prevent us from meeting in person (whether for one class, a week or longer), we will follow UW's directions.
- If illness prevents me from teaching in person for one class, we will cancel class. For more than one class, I will post a revised schedule for the remainder of the term.

- If there are any changes to the schedule or if I need to be absent, I will post a message on Learn and email all students.
- Accommodations will be made in consultation with me for students who are ill, must self-isolate, or
  must be absent from class. Accommodations could include online office hours, extended due dates, or
  other arrangements, depending on this situation.
- Make sure that you self-declare an absence on Quest and be in touch with me as soon as possible: https://uwaterloo.ca/quest/help/students/how-do-i/self-declare-absence-undergraduate-students

### **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 <u>Policy 70 - Student Petitions and Grievances</u>, 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.

#### Generative Artificial Intelligence

This course includes the independent development and practice of specific skills, such as active listening and forming independent opinions. Therefore, the use of Generative artificial intelligence (GenAI) trained using large language models (LLM) or other methods to produce text, images, music, or code, like Chat GPT, DALL-E, or GitHub CoPilot, is <u>not</u> permitted in this class. Unauthorized use in this course, such as running course materials through GenAI or using GenAI to

complete a course assessment is considered a violation of <u>Policy 71</u> (plagiarism or unauthorized aids or assistance). Work produced with the assistance of AI tools does not represent the author's original work and is therefore in violation of the fundamental values of academic integrity including honesty, trust, respect, fairness, responsibility and courage (<u>ICAI</u>, n.d.).

You should be prepared to show your work. To demonstrate your learning, you should keep your rough notes, including research notes, brainstorming, and drafting notes. You may be asked to submit these notes along with earlier drafts of your work, either through saved drafts or saved versions of a document. If the use of GenAl is suspected where not permitted, you may be asked to meet with your instructor to provide explanations to support the submitted material as being your original work. Through this process, if you have not sufficiently supported your work, academic misconduct allegations may be brought to the Associate Dean.

In addition, you should be aware that the legal/copyright status of generative AI inputs and outputs is unclear. More information is available from the Copyright Advisory Committee: <a href="https://uwaterloo.ca/copyright-at-waterloo/teaching/generative-artificial-intelligence">https://uwaterloo.ca/copyright-at-waterloo/teaching/generative-artificial-intelligence</a>

Students are encouraged to reach out to campus supports if they need help with their coursework including:

- Student Success Office for help with skills like notetaking and time management
- Writing and Communication Centre for assignments with writing or presentations
- <u>AccessAbility Services</u> for documented accommodations
- Library for research-based assignments

### **Intellectual Property**

Students should be aware that this course contains the intellectual property of their instructor. Intellectual property includes items such as:

- Lecture content, spoken and written (and any audio/video recording thereof)
- Recordings of synchronous lectures.
- Lecture handouts, presentations, and other materials prepared for the course (e.g., PowerPoint slides)
- Questions from various types of assessments (e.g., assignments, quizzes, tests, final exams)
- Work protected by copyright (e.g., any work authored by the instructor or TA or used by the instructor or TA with permission of the copyright owner).

Course materials and the intellectual property contained therein, are used to enhance a student's educational experience. However, sharing this intellectual property without the intellectual property owner's permission is a violation of intellectual property rights. For this reason, it is necessary to ask the instructor for permission before uploading and sharing the intellectual property of others online (e.g., to an online repository).

Permission from an instructor or the University is also necessary before sharing the intellectual property of others from completed courses with students taking the same/similar courses in subsequent terms/years. Doing so without expressed permission is considered a violation of intellectual property rights.

Please alert the instructor if you become aware of intellectual property belonging to others (past or present) circulating, either through the student body or online. The intellectual property rights owner deserves to know (and may have already given their consent).

### 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.

### **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 kilometers on each side of the Grand River.

For more information about the purpose of territorial acknowledgements, please see the <u>CAUT Guide to Acknowledging Traditional Territory</u>

#### **Resources for Students:**

### Note for Students with Disabilities or Learning Differences

The <u>AccessAbility Services</u> 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.

#### **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 <a href="https://www.uwaterloo.ca/writing-centre">www.uwaterloo.ca/writing-centre</a>

### **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 <a href="WatIAM">WatIAM</a>. 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 <a href="Updating Personal Information">Updating Personal Information</a>.

### 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**

- Counselling Services: click here or email: 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

- Good2Talk: Free confidential help line for post-secondary students. Phone: 1-866-925-5454
- Grand River Hospital: Emergency care for mental health crisis. Phone: 519-749-4300 ext. 6880
- Here 24/7: Mental Health and Crisis Service Team. Phone: 1-844-437-3247
- 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 <u>website</u>

Download <u>UWaterloo and regional mental health resources (PDF)</u>

Download the <u>WatSafe app</u> to your phone to quickly access mental health support information.

## Course Schedule: Music 255 fall 2023

# \*\*\*Subject to change with class approval\*\*\*

Weeks &	Topic: Unit & Lessons	Listening Assignment: streamed	Text Reading	Assignment
Dates	Tues & Thurs 2:30-3:45 ET Via Zoom link	NAWM = Norton Anthology of Western Music playlist, 10 <sup>th</sup> ed.  ★ = Excerpts only on Naxos Music 255 playlist	A History of Western Music, 10 <sup>th</sup> ed.	Due Dates
Th Sep 7	Introduction to the Course The Romantic Century: overview		CH 24: 554-57	
T Sep 12 Th Sep 14	Unit 1: Revolution & Change Lesson 1a: Beethoven early career: the piano	NAWM 129: Beethoven, Piano Sonata in C Minor, Op. 1 (Pathétique), I NAWM 130: Beethoven, Symphony No. 3 in E-flat	CH 24: 557-562 CH 562-571	
7.2 4.2	Lesson 1b: Beethoven mid- career: the symphony	Major, Op. 55, I		
T Sep 19	Lesson 1c: Beethoven late- style: the String Quartet	NAWM 131: Beethoven, String Quartet in A Minor, Op. 132, III	CH 24:571-579	
Th Sep 21	Unit 2: The Romantic Generation (song & piano) Lesson 2a: Romanticism in Song – Schubert	NAWM 132: Schubert, <i>Gretchen am Spinnrade</i> , D. 118	CH 25: 580-595	
T Sep 26	Lesson 2b: Romanticism in Song – R. Schumann	NAWM 133 a & c: R. Schumann, <i>Dichterliebe</i> , No. 1: "Im wunderschönen Monat Mai" & No. 7: "Ich grolle nicht"	CH 25: 595-598	
Th Sep 28	Lesson 2c: Early Romantic Piano Music: Schubert, R. Schumann, Fanny Mendelssohn	NAWM 135: Schubert, Impromptu in G-flat Major, Op. 90, No. 3 NAWM 136: R. Schumann, <i>Carnaval</i> , Op. 9, No. 5- 7 NAWM 137: Fanny Mendelssohn Hensel, <i>Das</i> <i>Jahr</i> , No. 12: <i>December</i>	CH 25: 600-607	
T Oct 3 Th Oct 5	Lesson 2d: Chopin & Liszt	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, <i>Trois études de concert</i> , No. 3: <i>Un sospiro</i>	CH 25: 608-617	Fri Oct 6: Reflection 1 or 2 due
Oct 7-15	Reading Week: No Classes			
T Oct 17	Unit 3: Reinterpreting Classical Forms in the Romantic Period	NAWM 143: Mendelssohn, St. Paul, excerpts	CH 26: 618-622	

Th Oct 19	Lesson 3a: Choral Music: Mendelssohn Lesson 3b: Chamber Music: Schubert & C. Schumann	NAWM 144: Schubert, String Quintet in C Major, D. 956, I NAWM 145: C. Schumann, Piano Trio in G Minor, Op. 17, III	CH26: 627-630	Fri Oct 20: Brief Listening Quiz #1 due
T Oct 24	Lesson 3c: Program Symphony: Berlioz	NAWM 146: Berlioz, <i>Symphonie Fantastique</i> , V: "Dream of a Witches' Sabbath" (plus movements I-IV) ★	CH26: 631-641	
Th Oct 26	Lesson 3d: Concerto & Symphony in the Romantic Period Mendelssohn & Schumann	NAWM 147: Mendelssohn Violin Concerto in E Minor, Op. 64, I NAWM 148: R. Schumann, Symphony No. 1 in B- flat Major, Op. 38 ( <i>Spring</i> ), I	CH 26: 641-645	
T Oct 31	Unit 4: Romantic Opera to Mid-Century: Italy: Lesson 4a: Rossini	NAWM 149: Rossini, <i>Il barbiere di Siviglia</i> , Act I, no. 7: "Una voce poco fa" (Rosina)	CH 27: 646-659	Fri Nov 3: Written Assignment #1 due
Th Nov 2	Lesson 4b: Bellini	NAWM 150: Bellini, <i>Norma</i> , Act I, sc. 4 excerpt: "Casta diva"		#I due
T Nov 7	Unit 5: Opera in the late 19 <sup>th</sup> Century Lesson 5a: Italy 1: Verdi	NAWM 154 a-e: Verdi, <i>La Traviata</i> , Act III: scene & duet	CH 28: 688-694	
Th Nov 9	Lesson 5b: Italy 2: Puccini	NAWM 155: Puccini, <i>Madama Butterfly</i> , Excerpt	CH 28: 694-696	
T Nov 14	Lesson 5c: France: Bizet	NAWM 156: Bizet, <i>Carmen</i> , Act I, no. 10: Seguidilla & Duet	CH 28: 696-699	
Th Nov 16	Lesson 5d: Wagner	NAWM 153a-b: Wagner, <i>Tristan und Isolde</i> , Prelude & Conclusion, Act 1	CH 28: 671-688	
T Nov 21	Unit 6: Late Romanticism in German Musical Culture Lesson 6a: Brahms, Symphony & Chamber Music	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	CH 29: 711-722	Fri Nov 24: Brief Listening Quiz #2 due
Th Nov 23	Lesson 6b: Wagnerians: Liszt, & R. Strauss	NAWM 162: R. Strauss, <i>Don Quixote</i> , Op. 35: Themes and Variations, 1-2	CH 29: 722-730	
Nov 28	Unit 7: Diverging Traditions in the later 19 <sup>th</sup> Century Lesson 7a: Franck & Dvorák	NAWM 163: Violin Sonata in A Major, IV NAWM 166: Slavonic Dances, Op. 46, no. 1	CH 30: 732-4, 740-43	Fri Dec 1: Written Assignment #2 due
Nov 30	Lesson 7b: Tchaikovsky	NAWM 165: Tchaikovsky, Symphony No. 6 in B Minor ( <i>Pathétique</i> ), Op. 74: III	CH 30: 736-739	
T Dec 5	Wrap up			Tues Dec 5: Final Assignment due (Concert Review or Essay)