

University of Waterloo

Department of Music

Music 255

The Romantic Century: Beethoven and Beyond

Syllabus (Winter 2025)

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| Lectures: | Tues & Thurs, 2:30 am – 3:50 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 by appointment or email |
| Email: | ljgray@uwaterloo.ca |

Course Description:

Students will examine 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. Through 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), students will gain familiarity and a deeper understanding of musical styles and forms in the music of several 19th-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 students will be able to:

- Demonstrate solid knowledge of a body of nineteenth-century romantic works and genres
- Place studied musical works into a broader historical context, making meaningful connections between music and social and artistic trends
- Articulate their ideas clearly, accurately and responsibly in writing
- Engage their peers in informed discussion about individual works or composers in the wider musical, social and cultural environment
- Listen to music actively, 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 | | 10% |
| BRIEF IN-CLASS LISTENING QUIZ 1 | Thurs Feb 6 | 10% |
| BRIEF IN-CLASS LISTENING QUIZ 2 | Thurs Mar 6 | 10% |
| BRIEF IN-CLASS LISTENING QUIZ 3 | Thurs Mar 27 | 10% |
| WRITTEN ASSIGNMENT 1 | Thur Feb 13 | 15% |
| WRITTEN ASSIGNMENT 2 | Tues April 1 | 20% |
| FINAL ASSIGNMENT: CONCERT REVIEW OR BRIEF ESSAY ON A PIECE NOT STUDIED IN CLASS | Thurs April 3 | 25% |

Notes on Assignments and Assessments:

Participation (10%):

- Punctual attendance in person and participation in in-class activities.
- You do not have to be an outgoing person, and this is not an exercise in how many times you ask a question or provide a comment.

- Each day, you will get a sheet on which to record your attendance, as well as other information:
 - You can jot down questions you have about the lecture and any concerns you have that you would like to communicate to me.
 - This will also be a place to respond to the music we encounter and discussions in class. In some classes, we will have a question of the day, e.g., the most interesting piece we listened to in class today and why; one interesting thing you learned from your peers; a fact or concept that you find most striking about the topic, and other comments.
- We will have discussion with the whole class, as well as in pairs and small groups.
- 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.

3 Brief In-Class Listening Quizzes (3x10%):

- A listening quiz focusing on musical features of pieces studied class.
- The quizzes are not cumulative, covering about 3-4 weeks of listening excerpts each.
- The quiz and instructions will be posted on Learn well ahead of the quiz date.
- The quizzes are directly administered in class.
- Dates: Feb 6, Mar 6, Mar 27

Written Assignment 1 (15%):

- A written response to one question (from a choice of 2) that involves larger-scale questions of music, and artistic, philosophical and social trends in the first half of the nineteenth century (Units 1 & 2).
- 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: Thurs Feb 13

Written Assignment 2 (20%):

- A written response to one question (from a choice of 3) 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: Tues April 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: Thurs April 3

OR

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

- The essay should focus on a single work written in the 19th 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 4-5 pages.
- Due: Thurs April 3

Course Materials & Resources:

1. **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 from Vital Source. See link on Music 255 Learn Site: <https://courses.vitalsource.com>
The price of the digital version is **\$115.64** for a 2-year subscription.
N.B. This text has been used for Music 253, 254, and 256, in addition to Music 255.
2. **Accompanying Recordings:** Streamed E-recordings available with e-text *A History of Western Music*: <https://digital.wwnorton.com/hwm10>
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. Not available through the W Store but can be purchased from such bookstores as Indigo or Amazon (see links below).
The price is \$96.50.
<https://www.indigo.ca/en-ca/norton-anthology-of-western-music/9780393656428.html>
https://www.amazon.ca/Norton-Anthology-Western-Music-Romantic/dp/039365642X/ref=sr_1_1?dib=eyJ2IjoiMSJ9.9MC3kAe3AlePaCo50QFdAg.42vS1C1iFv9JCO6tdP3kK1a9A86yawBOU7bAJxC1CJs&dib_tag=se&keywords=9780393656428&linkCode=qs&qid=1735675942&s=books&sr=1-1
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.
- Students without access to the 10th edition of the e-textbook and accompanying streamed excerpts can find the listening excerpts on Naxos Music Library. Note that they may be different recordings of the excerpts.
- 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 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: <http://www.lib.uwaterloo.ca/>

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.

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: ljgray@uwaterloo.ca to ask a question, set up a video or phone meeting, or meet in person in my office.

Due dates, Attendance and Submissions:

- 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.
- With the exception of in-class quizzes, please submit 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.
- I commit to being reasonable about due dates and course requirements.
- 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 the situation.
- Make sure that you self-declare an absence on Quest and please be in touch with me as soon as possible: <https://uwaterloo.ca/quest/help/students/how-do-i/self-declare-absence-undergraduate-students>
- Please see information for self-declaring an absence (illness or extenuating circumstances) and upload the Verification of Illness form there: <https://uwaterloo.ca/arts/undergraduate/student-support/accommodations-illness-or-extenuating-circumstances>

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 or unforeseen circumstances prevent 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.

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](#).

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 not 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 [Policy 71](#) (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 ([ICAI](#), 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 GenAI 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:

<https://uwaterloo.ca/copyright-at-waterloo/teaching/generative-artificial-intelligence>

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
- [AccessAbility Services](#) 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 [CAUT Guide to Acknowledging Traditional Territory](#)

Resources for Students:

Note for Students with Disabilities or Learning Differences

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.

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

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](#).

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

For more information, see the Campus Health and Wellness website (including after hours and off campus support): <https://uwaterloo.ca/students/health-and-well-being/after-hour-support#:~:text=The%20University%20of%20Waterloo's%20Centre,are%20unconstrained%20by%20geographical%20region.>

For emergency notification, download the [Regroup App](#) to your phone.

Course Schedule: Music 255 winter 2025

Subject to change with class approval

| Weeks & Dates | Topic: Unit & Lessons | Listening Assignment: streamed NAWM = <i>Norton Anthology of Western Music</i> playlist, 10 th ed. ★ = Excerpts only on Naxos Music 255 playlist | Text Reading <i>A History of Western Music</i> , 10 th ed. | Assignment Due Dates |
|---------------------------|---|--|--|---|
| T Jan 7 | Introduction to the Course The Romantic Century: overview | | CH 24: 554-57 | |
| Th Jan 9 T Jan 14 | Unit 1: Revolution & Change Lesson 1a: Beethoven early career: the piano Lesson 1b: Beethoven mid-career: the symphony | 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 24: 557-562 CH 562-571 | |
| Th Jan 16 T Jan 21 | Lesson 1c: Beethoven late-style: the String Quartet Unit 2: The Romantic Generation (song & piano) Lesson 2a: Romanticism in Song – Schubert | NAWM 131: Beethoven, String Quartet in A Minor, Op. 132, III NAWM 132: Schubert, <i>Gretchen am Spinnrade</i> , D. 118 | CH 24: 571-579 CH 25: 580-595 | |
| Th Jan 23 T Jan 28 | Lesson 2b: Romanticism in Song – R. Schumann Lesson 2c: Early Romantic Piano Music: Schubert, R. Schumann, Fanny Mendelssohn | NAWM 133 a & c: R. Schumann, <i>Dichterliebe</i> , No. 1: “Im wunderschönen Monat Mai” & No. 7: “Ich grolle nicht” 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 Jahr</i> , No. 12: <i>December</i> | CH 25: 595-598 CH 25: 600-607 | |
| Th Jan 30 T Feb 4 | 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 | |
| Th Feb 6 | Unit 3: Reinterpreting Classical Forms in the Romantic Period Lesson 3a: Choral Music: Mendelssohn | NAWM 143: Mendelssohn, <i>St. Paul</i> , excerpts | CH 26: 618-622 | Th Feb 6: In-class Listening Quiz #1 |
| T Feb 11 | 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 | |

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| Th Feb 13 | 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 Feb 13: Written Assignment #1 due |
| Feb 15-23 | Reading Week: | No Classes or Assignments Due | | |
| T Feb 25 Th Feb 27 | 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 Mar 4 Th Mar 6 | Unit 4: Romantic Opera to Mid-Century: Italy: Lesson 4a: Rossini Lesson 4b: Bellini | NAWM 149: Rossini, <i>Il barbiere di Siviglia</i> , Act I, no. 7: "Una voce poco fa" (Rosina) NAWM 150: Bellini, <i>Norma</i> , Act I, sc. 4 excerpt: "Casta diva" | CH 27: 646-659 | Th Mar 6: In-class Listening Quiz #2 |
| T Mar 11 Th Mar 13 | Unit 5: Opera in the late 19th Century Lesson 5a: Italy 1: Verdi Lesson 5b: Italy 2: Puccini | NAWM 154 a-e: Verdi, <i>La Traviata</i> , Act III: scene & duet NAWM 155: Puccini, <i>Madama Butterfly</i> , Excerpt Act I | CH 28: 688-694 CH 28: 694-696 | |
| T Mar 18 Th Mar 20 | Lesson 5c: France: Bizet Lesson 5d: Wagner | NAWM 156: Bizet, <i>Carmen</i> , Act I, no. 10: Seguidilla & Duet NAWM 153a-b: Wagner, <i>Tristan und Isolde</i> , Prelude & Conclusion, Act 1 | CH 28: 696-699 CH 28: 671-688 | |
| T Mar 25 Th Mar 27 | Unit 6: Late Romanticism in German Musical Culture Lesson 6a: Brahms, Symphony & Chamber Music Lesson 6b: Wagnerians: Liszt, & R. Strauss | 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 NAWM 162: R. Strauss, <i>Don Quixote</i> , Op. 35: Themes and Variations, 1-2 | CH 29: 711-722 CH 29: 722-730 | Th Mar 27: In-class Listening Quiz #3 |
| T Apr 1 Th Apr 3 | Unit 7: Diverging Traditions in the later 19th Century: Tchaikovsky Wrap up | NAWM 165: Tchaikovsky, Symphony No. 6 in B Minor (<i>Pathétique</i>), Op. 74: III | CH 30: 736-739 | Tues April 1: Written Assignment #2 due Th April 3: Final Assignment due (Concert Review or Essay) |