Music History Period Survey: Music of the Romantic Era
MUMH 5323.001 – Fall 2020

Instructor: Dr. J. Weaver  
Office: 150A Music Building  
Office Hours: All office hours will be conducted virtually and by personal appointment only. Please E-mail me to schedule a Zoom or telephone appointment.  
Phone: (936) 468-4690  
Email: weaverjg@sfasu.edu  
Location and Time: M108, TR 9:30 – 10:45 AM  
CRN: 13171, 3 cr.

Contacting the Instructor: I look forward to working with each of you. Please feel free to contact me with questions. Please visit during the above listed office hours or make an appointment. Please note that it is best to contact me by E-mail or telephone. I check my school mailbox frequently, but written messages left there, or on my door, are very difficult for me to read because I cannot see. It may, therefore, take longer for me to respond to such messages.

Textbook:  
Finson, Jon W. Nineteenth-Century Music: The Western Classical Tradition, (Prentice Hall, 2006). This text is required for the course. It may be purchased at the Barnes and Noble on campus, and is on reserve in the Steen library.

Program Learning Outcomes:  
The Stephen F. Austin State University School of Music has designated the following as learning outcomes appropriate to all graduate level music history courses offered in its curriculum.

1. Students must demonstrate the ability to place a composition (unknown to the student) into the appropriate stylistic period in music history and name a possible composer for the piece, providing cogent reasons for his or her answer.

2. Students must effectively communicate musical, analytical, and/or historical concepts using written language.

Course Objectives:  
Achievement of the above Program Learning outcomes for this course will be accomplished through the meeting of the following five course objectives.

1. Students will learn to understand the social, political, and musical trends and principles that influenced music of the Romantic era, and to study music in its context as a component of the humanities.
2. Students will become familiar with the most influential composers of the nineteenth century and with the nature and volume of their works.

3. Students will learn to be aware of, and to address the issues pertinent to current musicological scholarship in the area of nineteenth-century music.

4. Students will learn to understand and to interpret primary, nineteenth-century sources and to present the results of their research.

5. Students will learn to teach others about the concepts important to the study of Romantic music.

**Student Learning Outcomes:**
The following learning outcomes are based on the program learning outcomes and stated course objectives will ensure that students demonstrate knowledge of the required skills in a music history course.

1. Students will demonstrate their ability to communicate musical, analytical, and/or historical concepts using written language by writing several short essays and discussion postings on analytical, historical, and musical concepts pertinent to music of the nineteenth century.

2. Students will display growth in their knowledge of individual composers and their works by achieving appropriate grades on quizzes and writing assignments concerning scores and recorded listening examples of composers of the Romantic era.

3. In order to show that they have increased their knowledge of social and political issues surrounding nineteenth-century composers and compositions, students will compose written responses to scholarly readings pertinent to this musical period.

4. In order to demonstrate consideration of the ways in which the works of nineteenth-century composers may be used in teaching, students will participate in discussions concerning the teaching of Romantic period music to students in the studio or classroom.

**Course Requirements:**

**Assignments (5% each):** This semester you will write several short papers rather than an extended research paper. You will submit these papers electronically through the drop box within our course web site in Desire to Learn. Although you will submit these papers electronically, and although they are brief, I expect you to treat these papers as formal writing assignments. They are to be written in a formal academic prose style. They are to include brief introductions, conclusions, and statements of purpose or argument. They are to contain bibliographies and citations when appropriate. They are to be formatted with appropriate spacing and paragraphs, as they would be if you were submitting the papers in
print. I would be happy to receive rough drafts of your papers in order to help you with writing difficulties. Please submit them to me electronically at weaverjg@sfasu.edu one week before the final due date of the paper.

A. Due September 1: Please read E. T. A. Hoffmann’s *Counselor Krespel*, found on D2L in our course readings folder. In a five-hundred-word essay, please describe the details or characteristics that make Hoffmann’s story Romantic. What Romantic values or aesthetics does the author demonstrate? What Romantic elements, characteristics, or aesthetics of this story may be found in music of the early or later nineteenth century? Please include examples from musical works with which you are familiar. These references may be casual. There is no need for measure numbers or publisher information. Please submit your paper through the D2L drop box.

B. Due September 10: Please read the two accounts of the reception of Rossini’s *Il Barbiere di Siviglia*, found on D2L in our course readings folder, *The Life of Rossini* P176-183 and 1987 *Rossini: The Man and His Music*. In an essay of approximately five-hundred words, please explain why the first performance was counted as such a failure and proceed to explain why this opera has been considered successful for more than one hundred and eighty years. Some topics you could include in your discussion are: the failure of other eventual operatic hits, the success of previously-staged works, changes in audience expectations, contemporary reception of Rossini in general, altered perceptions of a composer’s works or greatness, and your own opinions about “Il Barbiere” if you have such opinions. Please submit your essay through the D2L drop box.

C. Due September 22: Please read the following critical essays by Robert Schumann, found on D2L in our course readings folder. “An Opus 2” P15-18, “Letters from a (music) lover” P64-77, “Berlioz’ Symphonie Fantastique” P78-87. Learn everything you can from these valuable primary sources. In an essay of approximately 500 words, please share your own thoughts and opinions about these essays. Some topics you might discuss include, but are certainly not limited to: your opinions about whether Schumann’s criticisms were correct or insightful, your problems or successes with reading such dated material, any insights you gained from exploring this primary source, thoughts on what it must have been like to be both a musician and a critic, thoughts about what it must have been like to be a nineteenth-century music critic, thoughts on music criticism today, opinions about whether Schumann’s mental illness influenced his critical essays. Please submit your paper through the drop box in D2L.

can be found on D2L in our course readings folder. Please write an essay of approximately five-hundred words, describing anything you found that could be of musicological significance. Remember that even small details concerning schedules, performances, or family connections can be important and interesting. Did these letters help you answer any questions about Mendelssohn’s work? Were you surprised about anything you discovered in the letters? Do you feel that the letters are insignificant? Did you gain a better understanding of Mendelssohn's work habits, family relationships, or musical opinions? Please submit your essay through the D2L drop box.

E. Due October 1: Using the D2L discussions tool to submit your work, please read the information on Berlioz’s relationship with actress Harriet Smithson found in: 1999 v1 The Making of an Artist found on D2L in our course readings folder. P248-254 and 359-360. Please make two posts to the designated discussion board found on the D2L site. These posts must be made by midnight on February 28. No late posts will be counted towards your grade, though they may be read with interest. Your first post should contain answers to the following questions: To what extent do you believe that the Symphonie Fantastique is autobiographical? Does the information you read prove that it is autobiographical? Does it prove otherwise? Please provide evidence for your opinions. Your second post should be a response to posts made by some of your classmates. Did their ideas change or influence your opinion? Can you provide more evidence for your own ideas? Does the issue of the work’s autobiographical nature matter? Can the work be enjoyed just as much without a knowledge of the composer’s relationship with Smithson?

F. Due October 8: Please read and summarize, in outline form, Philip Gossett’s article “Becoming a Citizen: The Chorus in Risorgimento Opera” found on our course website. Please be sure to include at least one sentence per paragraph of the article. Please make your summary in outline form, using Roman numerals, letters, and indents to indicate points and sub points. At the end of your outline, please include a paragraph stating what you learned from the article, and any thoughts you have about it. Please submit your outline through the D2L drop box.

G. Due October 20: Please read the excerpts from Wagner’s essay “The Artwork of the Future”, found in Strunk Source Readings in Music History P874-903 on D2L in our course readings folder. Please submit a list of as many of Wagner’s principles of art and composition as you can. This is a tough read. Hang in there. Briefly describe each one. Please submit your list through the drop box in D2L.
H. Due **October 29**: Please examine the score of Brahms Piano trio, Mvmt 1, and perform a harmonic analysis of the work. The score can be found on D2L in our course readings folder. Using the D2L drop box, please submit a brief prose summary of your analysis, and conclude with a paragraph about why Brahms’ work is considered neoclassical.

I. Due **November 5**: Please prepare a short in-class presentation of about five minutes. Discuss at least one work by one of the later Romantic composers that would be appropriate to teach to a high school performing group or a high school aged soloist. Please tell us which piece you have chosen and give some brief information about the work. You may play a recorded excerpt of the work if you like. Then list several reasons why the piece would be appropriate for your young performers. In what ways would it benefit them to perform this work?

J. Due **November 12**: Please read and summarize, in outline form, the article “Opening the door to a Fairy Tale World: Tchaikovsky’s Ballet Music” found in *The Cambridge Companion to Ballet* on D2L in our course readings folder. Please include at least one sentence per paragraph of the article, and indicate main points and sub points. Please conclude your summary with a paragraph stating what you learned from the article and sharing your own opinions about it. As usual, submit your work through the D2L drop box.

**Participation in class discussions:** Often, the best method for internalizing or forming opinions about ideas is to discuss them with others. In this class, we will encounter many ideas that will shape your opinions about music performance, study, or composition. Your discussion of these concepts with your instructor and your classmates will aid you in your development as a musician. Your participation in class or in online discussions is vital to learning. Your attendance in class is expected in order to facilitate your understanding of all materials and topics explored this term. Though I am looking for quality, not quantity in participation, I expect the content of your comments in class or online to say something worth hearing and response. This includes responses to the work of your classmates. Please study your assigned readings with care and read the assigned chapters of your text carefully so that we may reach beyond these materials as we work together during class.

**Grading:**

- Class writing assignments: 50%
- Course Engagement and participation: 15%
- Midterm score identification exam: 15%
- Cumulative final: 20%
Bright Space, by Desire To Learn (D2L): The D2L system will be used extensively in this course. Please visit the course site to find posted grades, announcements, and postings of extra credit assignments.

Course Music Playlist: Please find a complete set of your listening examples on our course playlist at Naxos.com under data bases on the Steen Library Web Site. Please study these examples so that we may discuss them in class.

Disability:
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. I will do my utmost to see that your requests for accommodations are met, and to support your goals for success in my course.

Academic Integrity:
The university policy concerning academic integrity includes the following statement. “Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty:
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one’s own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one’s paper without giving the author due credit.

Please read the complete policy at http://www.sfasu.edu/policies/4.1-student-academic-dishonesty.pdf

The instructor’s additional policy on academic integrity is as follows. All work submitted in this course must be your own and produced exclusively for this course. You must acknowledge and document the ideas and words of others, including those found on popular web sites. If no cited author is available within a web site the source should not be considered credible academic information, and should be avoided. If you have questions about academic integrity please feel free to contact me. Violations are taken seriously and are noted on student disciplinary records. If you are found cheating or plagiarizing in this
course, you will automatically fail the assignment or exam in question and you risk failing the entire course. This message brought to you by Jamie Weaver.

**Policy on Withheld grades:**
In this course, withheld grades will only be granted in exceptional emergency situations (such as death in the immediate family or serious illness—auditions, family visits, conferences, weddings, etc. do not count), when the **course work** cannot be completed in time. In all other cases your grade will be based upon the work you have completed by the end of the **term**, which may well result in a failing grade. Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Please read the complete policy with the following link
http://www.sfasu.edu/policies/5.5_course-grades.pdf

**COVID-19 MASK POLICY:**
Masks (cloth face coverings) must be worn over the nose and mouth at all times in this class and appropriate physical distancing must be observed. Students not wearing a mask and/or not observing appropriate physical distancing will be asked to leave the class. All incidents of not wearing a mask and/or not observing appropriate physical distancing will be reported to the Office of Student Rights and Responsibilities. Students who are reported for multiple infractions of not wearing a mask and/or not observing appropriate physical distancing may be subject to disciplinary actions.


**Policy on disruptive classroom behavior:**
The university policy on acceptable student behavior reads as follows:

“Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students
with recommendations for resources or other assistance that is available to help SFA students succeed.”

As your instructor for MHL 523, I expect you to conduct yourselves as adults and to demonstrate respect for your classmates and for your instructor at all times. Therefore, the following behaviors will not be tolerated in class. If you participate in these behaviors you may be asked to leave class, and points may be deducted from the participation portion of your grade or from your final course grade.

Texting, accessing social networking sites, or accessing other web sites not pertinent to class discussion are not allowed. Sleeping in class is not allowed. Working on other homework or course assignments in class is not allowed. Disruption of class through talking or whispering about non-related course topics is not allowed. Leaving class for personal reasons is highly discouraged.

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Excerpts from “Claiming an Education”
Commencement speech offered by Adrienne Rich
(with slight editing by the instructor for classroom use)

You cannot afford to think of being here to receive an education; you will do much better to think of yourselves as being here to claim one. One of the dictionary definitions of the verb "to claim" is: to take as the rightful owner; to assert in the face of possible contradiction. On the other hand, "to receive" is to come into possession of; to act as receptacle or container for; to accept as authoritative or true. The difference is that between acting and being acted upon.

To claim an education is to take responsibility for yourself. Responsibility to yourself means refusing to let others do your thinking, talking and naming for you; it means learning to respect and use your own brains and instincts; hence, grappling with hard work. Responsibility to yourself means that you don't fall for shallow and easy solutions -- predigested books and ideas, bluffing at school and life instead of doing solid work. It means that you refuse to sell your talents and aspirations short, simply to avoid conflict and confrontation.

Claiming an education means that you have the right to expect your faculty to take you seriously. Many teachers trained in a racist, sexist, homophobic, elitist tradition are still handing the ideas and texts of that tradition on to students without teaching them to criticize its attitudes. Too often all of us fail to teach the most important thing, which is that clear thinking, active discussion, and excellent writing are necessary for intellectual freedom, and that these require hard work.

In order to be taken seriously, you must take yourself seriously by seeking out criticism, recognizing that the most affirming thing anyone can do for you is demand that you push
yourself further, show you the range of what you can do. It also means assuming your share of responsibility for what happens in the classroom, because that affects the quality of your life.

### SCHEDULE

**All readings and assignments are due on the dates listed below**

| Week 1     | Aug. 25: Introduction, syllabus, and background  
|           | Aug. 27: {Finson 1-27; Listening example #1}  
| Week 2     | Sept. 1: (E. T. A. Hoffmann assignment due) {Finson 27-37; Der Rath Krespel (in English) Counselor Krespel E. T. A. Hoffmann; Listening example #2}  
|           | Sept. 3: {Finson 37-56; Listening examples #3-4}  
| Week 3     | Sept. 8: {Finson 57-77; Listening examples #5-6}  
|           | Sept. 10: {Chapters on reception of Rossini’s Il Barbiere di siviglia, see assignment above}  
| Week 4     | Sept. 15: {Finson 77-90}  
|           | Sept. 17: {Finson 91-108; Listening examples #8, A, B, and C}  
| Week 5     | Sept. 22: (Schumann criticism assignment due) {Readings from Schumann’s music criticism}  
|           | Sept. 24: {Finson 108-131; Listening examples #8-11}  
| Week 6     | Sept. 29: (Mendelssohn Letters assignment due) {Letters of Mendelssohn}  
|           | Oct. 1: (Symphonie Fantastique assignment due) {Finson 131-142; Berlioz biography reading; Listening examples #12, A, B, and C}  
| Week 7     | Oct. 6: {Finson 143-158; Listening example #13}  
|           | Oct. 8: (Risorgimento article summary due) {Gossett article}  
| Week 8     | Oct. 13: {Finson 158-175; Listening example # 14}  
|           | Oct. 15: {Midterm exam}  
| Week 9     | Oct. 20: (Wagner principles assignment due)  
|           | Oct. 22: {Finson, 175-186; Listening example #15}  
| Week 10    | Oct. 27: {Finson 187-206; Listening example #16}  
|           | Oct. 29: (Brahms analysis assignment due) {score of Brahms Piano trio}  
| Week 11    | Nov. 3: Finson {206-230; Listening example #17}  
|           | Nov. 5: (High school performance assignment due)  
| Week 12    | Nov. 10: {Finson 231-252; Listening examples #19-20}
Nov. 12: (Videos and articles on nationalism and dance) Tchaikovsky Ballet assignment due {Article on Tchaikovsky and ballet}

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<th>Week 13</th>
<th>Nov. 17: {Finson 252-266; Video on Dvorak; Listening example #18 and #21}</th>
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<td>Nov. 19: {Finson 266-283} [Presentation on Foster]</td>
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Week 14

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<th>Week 15</th>
<th>Nov 24: Thanksgiving Holiday</th>
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<td>Nov. 26: Thanksgiving Holiday</td>
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<td>Dec. 1: [Presentation on Foster] {Finson 283-304: Listening examples #22-23}</td>
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<td>Dec. 3: {Conclusion and review}</td>
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**** Final Exam to be held the week of December 7-11. ****

Guidelines for the Submission of Electronic Documents

This semester, your assignments must be submitted in electronic form for ease of grading. Please note the following guidelines for submitting papers as attachments:

In terms of content and form, please prepare your electronic papers as though you were submitting them in hard copy. When printed, they should look like papers. Papers submitted electronically are no less formal in either content or writing style, and all expectations of page-length and margins outlined in paper assignments apply to them.

Please prepare to submit your electronic paper in one of the following formats: MS Word or RTF (Rich Text Format). Most word processors support these formats. Some programs, such as Apple works, or Claris Works may require additional formatting. If your word-processing program will not support them, please prepare in advance to make alternate arrangements. Documents submitted in other formats will not be accepted, and re-submissions will be considered late. MS Word is available in various computer labs on campus.

Please label the subject line of your message and the name of your attachment with the name given to the submitted paper, and your name. Here is an example “Joe Student MHL-5323 Paper 1.” Papers with inadequate subject or attachment labels will not be accepted.

If you have any questions or concerns about submitting your electronic papers, please ask me, Dr. Weaver for clarification. It is better to submit papers early than to face last-minute technical problems. Attachments received after the established due date, (for any reason), will be considered late, and computer glitches will not be considered an adequate excuse for submitting a late paper. Please feel free to send me a practice attachment if you would like to check the status of your e-mail program or word processor. All electronic papers should be sent to Jamie Weaver at the following e-mail address: weaverjg@sfasu.edu.