

## MUS 796 –MUSIC OF THE ROMANTIC PERIOD

**Course Description.** MUS 796 is an advanced course appropriate for qualified graduate students (and qualified undergraduate students with permission) that examines the structures and processes, performance practices, functions, meanings, and composers of representative works of musical Romanticism from the late eighteenth and nineteenth century (ca1780–ca1900) within contexts including the fine arts, philosophy, politics, economics, science, and society.

### **Expected Learning Outcomes.**

The student will:

- describe and implement advanced research and bibliographic principles;
- assess and critique pertinent scholarship;
- categorize and explain historical and theoretical concepts;
- implement advanced writing and oral communications skills;
- explain the literary, philosophical, and visual movements that converge in musical Romanticism in the eighteenth century and persist through the revolutions of 1848–49, and post-Romantic developments during the second half of the century;
- critique and analyze musical works of the period;
- compare the education, career paths, and creative processes of musicians during the period; and
- explain the performance conventions, performing institutions (e.g., opera houses, court and civic orchestras), orchestral practices, instrument characteristics, and theatrical conventions of the period.

**Prerequisite.** Graduate students enrolled in MUS 796 must have successfully completed Bibliography (MUS 690) or its equivalent. Graduate students must also have passed the Department’s Graduate Music History Placement Examination or successfully completed the Graduate Music History Review course before enrolling in this, or any other, graduate music history course.

### **Recommended Texts** (purchase or rental recommended)

Frisch, Walter. *Music in the Nineteenth Century*. Western Music in Context: A Norton History. New York: W. W. Norton and Company, 2013.

Rosen, Charles. *The Romantic Generation*. Cambridge, Mass.: Harvard University Press, 1995.

Taruskin, Richard. *The Oxford History of Western Music*. Vol. 3. *Music in the Romantic Period*. Oxford: Oxford University Press, 2005.

### *Additional Sources*

- Berlioz, Hector, and David Cairns. *The Memoirs of Hector Berlioz*. New York: Alfred A. Knopf, 2002.
- Berlioz, Hector, and Edward T. Cone. *Fantastic Symphony: An Authoritative Score, Historical Background, Analysis, Views and Comments*. New York: Norton, 1971.
- Black, Brian. "The Functions of Harmonic Motives in Schubert's Sonata Forms." *Intégral* 23 (2009): 1–63.  
<http://www.jstor.org/stable/41219902>
- Block, Adrienne Fried. *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867–1944*. New York: Oxford University Press, 1998.
- Breckman, Warren. *European Romanticism: A Brief History with Documents*. Boston: Bedford/St. Martins, 2008.
- Brodbeck, David Lee. *Brahms, Symphony No. 1*. Cambridge Music Handbooks. Cambridge: Cambridge University Press, 1997.
- Brown, Clive. *Classical and Romantic Performing Practice, 1750–1900*. Oxford: Oxford University Press, 1999. [on-line edition available]
- Budden, Julian. *The Operas of Verdi*. New York: Oxford University Press, 1978.
- Bujić, Bojan. *Music in European Thought 1851–1912*. Cambridge Readings in the Literature of Music. Cambridge: Cambridge University Press, 1988.
- Chafe, Eric Thomas. *The Tragic and the Ecstatic: The Musical Revolution of Wagner's Tristan and Isolde*. Oxford: Oxford University Press, 2008.
- Cranston, Maurice William. *The Romantic Movement*. Oxford: Blackwell, 1994.
- Dahlhaus, Carl. *Nineteenth-Century Music*. California Studies in 19th Century Music 5. Berkeley: University of California Press, 1989.
- Ferber, Michael. *Romanticism: A Very Short Introduction*. Very Short Introductions 245. Oxford: Oxford University Press, 2010.
- Gibbs, Christopher Howard. *The Cambridge Companion to Schubert*. Cambridge Companions to Music. Cambridge: Cambridge University Press, 1997.
- Grout, Donald Jay, J. Peter Burkholder, and Claude V. Palisca. *A History of Western Music*. 9th ed. New York: W. W. Norton, 2014.
- Halsted, John Burt, ed. *Romanticism*. Documentary History of Western Civilization. New York: Harper & Row, 1969.
- Heath, Duncan, and Judy Boreham. *Introducing Romanticism*. Cambridge: Icon Books, 1999.

- Higgins, Thomas. *Frédéric Chopin: Preludes, Opus 28: An Authoritative Score, Historical Background, Analysis, Views and Comments*. New York: W. W. Norton, 1973.
- Hobsbawm, E. J. *The Age of Revolution: 1789–1848*. New York: Vintage Books, 1996; 1962.
- Honour, Hugh. *Romanticism*. New York: Harper & Row, 1979.
- Horton, Julian. *Bruckner's Symphonies: Analysis, Reception and Cultural Politics*. Cambridge: Cambridge University Press, 2004.
- Koury, Daniel J. *Orchestral Performance Practices in the Nineteenth Century: Size, Proportions, and Seating*. Studies in Musicology 85. Ann Arbor, Mich.: UMI Research Press, 1986.
- Lawson, Colin and Robin Stowell. *The Historical Performance of Music: An Introduction*. Cambridge: Cambridge University Press, 1999.
- Le Huray, Peter, and James Day. *Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries*. Abridged ed. Cambridge Readings in the Literature of Music. Cambridge: Cambridge University Press, 1988.
- Pasler, Jann. *Camille Saint-Saëns and His World*. Princeton: Princeton University Press, 2012.
- Plantinga, Leon. *Anthology of Romantic Music*. Norton Introduction to Music History. New York: W.W. Norton, 1984.
- Plantinga, Leon. *Romantic Music: A History of Musical Style in Nineteenth -Century Europe*. Norton Introduction to Music History. 1st ed. New York: W. W. Norton, 1984.
- Rawes, Alan. *Romanticism and Form*. Basingstoke, England: Palgrave Macmillan, 2007.
- Reich, Nancy B. *Clara Schumann: The Artist and the Woman*. Rev ed. Ithaca, N.Y.: Cornell University Press, 2001.
- Ringer, Alexander. *The Early Romantic Era. Between Revolutions: 1789 and 1848*. Music and Society. Englewood Cliffs, N.J.: Prentice Hall, Inc., 1991.
- Samson, Jim. *Chopin, the Four Ballades*. Cambridge Music Handbooks. Cambridge: Cambridge University Press, 1992.
- Samson, Jim. *The Cambridge History of Nineteenth-Century Music*. The Cambridge History of Music. Cambridge: Cambridge University Press, 2001.
- Schwartz, Vanessa R., and Jeannene M. Przyblyski. *The Nineteenth-Century Visual Culture Reader*. New York: Routledge, 2004.
- Solomon, Maynard. *Late Beethoven: Music, Thought, Imagination*. Berkeley: University of California Press, 2003.
- Todd, R. Larry, ed. *Nineteenth-century Piano Music*. 2<sup>nd</sup> ed. New York: Routledge, 2004
- Ringer, Alexander, ed. *The Early Romantic Era. Between Revolutions: 1789 and 1848*. Englewood Cliffs, N.J.: Prentice Hall, 1990.
- Rosen, Charles and Henri Zerner. *Romanticism and Realism. The Mythology of Nineteenth Century Art*. London: Faber & Faber, 1984

Weiss, Piero and Richard Taruskin. *Music in the Western World: A History in Documents*. New York:: Schirmer Books, 1984.

Whittall, Arnold. *Romantic Music: A Concise History from Schubert to Sibelius*. London: Thames and Hudson, 1987.

Youens, Susan. *Hugo Wolf and His Mörike Songs*. Cambridge: Cambridge University Press, 2000.

These and other materials may be found on physical or e-reserve in UNLV Libraries or are otherwise available.

### ***Computer Access***

The course presupposes that the student owns or has routine access to a personal computer with Internet access. The student is expected to use a computer to, among other things, view course materials in WebCampus, conduct research, communicate with the instructor and fellow-students, and write and print certain assignments.

### ***Course Requirements and Policies***

Course requirements and policies are explained below. Students are obliged to read carefully, understand, and comply with each of the requirements and policies.

Attendance/Participation	20%
Assignments and Final Project	30%
<i>(Miscellaneous assignments: 12%)</i>	
<i>(Final project 18%)</i>	
Midterm Examination	18%
Final Examination	32%

## CLASS SYLLABUS

*The syllabus is subject to change. The most recent version can always be viewed in WebCampus.*

Class	Date	Topics	Works	Assignments & Readings
1.	1/25	Foundations of Romanticism	<ul style="list-style-type: none"> <li>• C.P.E. Bach “Prussian” Sonata in F Major, movts i and ii</li> <li>• Haydn, Symphony No. 45 in F# Minor (“Farewell”), i</li> <li>• Haydn, “Chaos” from <i>The Creation</i></li> <li>• Beethoven, <i>Egmont</i> Overture, Op. 84</li> </ul>	Frisch, Ch. 1 and 2. Blume, “The Beginning of the Romantic Era in Music.”
2.	2/1	Beethoven’s Late Style  Beethoven’s Contemporaries	<ul style="list-style-type: none"> <li>• Beethoven, Bagatelle, Op. 126, no. 1</li> <li>• Beethoven, String Quartet in C# minor, Op. 131, i, iii, iv (theme, <i>Più mosso</i>, <i>Andante moderato e lusinghiero</i>, and <i>Adagio</i>)</li> <li>• Hummel, Sonata in D Major, Op. 106, i and ii</li> <li>• Schubert, “Death and the Maiden” Quartet in D Minor, D. 810, i</li> </ul>	Frisch, Ch. 3. Taruskin, (TBA on Schubert). Black, “The Functions of Harmonic Motives in Schubert’s Sonata Forms,” pp. 1–3 (top) and 25–42 (through p. 61 is recommended). Frisch, Ch. 13, pp. 236–41 (on pianos).
3.	2/8	Romantic Song	<ul style="list-style-type: none"> <li>• Zelter, selected Lieder</li> <li>• Schubert, “Gretchen am Spinnrade”</li> <li>• Schubert, <i>Die schöne Müllerin</i>, excerpts</li> </ul>	Rosen, “Schubert’s Inflections of Classical Form,” 72–77 (on “Gretchen am Spinnrade”). Taruskin, <i>Music in the Romantic Period</i> , pp. 119–48 (on the

				Romantic Lied).
	2/15	Washington's Birthday	No class meeting	
4.	2/22	Early Romantic Opera	<ul style="list-style-type: none"> <li>• Rossini, <i>Il barbiere di Siviglia</i>, Act 1 finale</li> <li>• Bellini, <i>Norma</i>, “Casta Diva”</li> <li>• Weber, <i>Der Freischütz</i>, Act 2, sc. 2 “Leise, leise”</li> <li>• Glinka, <i>Ruslan and Lyudmila</i>, excerpt</li> </ul>	Frisch, Ch. 13, pp. 242–45 (on the Romantic tenor). Frisch, Ch. 4.
5.	2/29	Romantic Piano and Orchestral Music	<ul style="list-style-type: none"> <li>• Chopin, Prelude in A Minor</li> <li>• Chopin, Ballade in F Minor, Op. 52</li> <li>• Liszt, <i>Années de Pèlerinage</i>, “Au bord d’une source”</li> </ul>	Frisch, Ch. 6. Frisch, Ch. 13, pp. 241–42 (on Chopin at the piano). Higgins, “Historical Background,” pp. 3–8, and Meyer, commentary on Prelude No. 2, pp. 76–79, in <i>Chopin: Preludes, Op. 28, An Authoritative Score</i> . Samson, <i>Chopin: The Four Ballades</i> , pp. 62–68. Rosen, <i>The Romantic Generation</i> , pp. 83–87 (on the A-minor prelude).
6.	3/7	(cont.)	<ul style="list-style-type: none"> <li>• Berlioz, <i>Symphonie fantastique</i>, ii (“Un bal”)</li> <li>• Berlioz, <i>La Damnation de Faust</i>, excerpt (Scene 16, “Invocation to nature”)</li> <li>• Mendelssohn, Prelude and Fugue in E minor, Op. 35, No. 1</li> </ul>	Hugo, Preface to <i>Cromwell</i> , pp. 101-17, in Halsted, ed., <i>Romanticism</i> . Lawson, <i>The Historical</i>

			<ul style="list-style-type: none"> <li>• Mendelssohn, “Die schöne Melusine” Overture</li> </ul>	<i>Performance of Music</i> , pp. 124-37 (on the <i>Symphonie fantastique</i> ). Frisch, Ch. 13, pp. 245–52 (on orchestras and Romantic performance style).
7.	3/14	(cont.)	<ul style="list-style-type: none"> <li>• Robert Schumann, <i>Carnaval</i>, Op. 9, excerpts</li> <li>• Robert Schumann, <i>Dichterliebe</i>, excerpts</li> <li>• Clara Schumann, Variations on a Theme of Robert Schumann</li> <li>• Brahms, Variations on a Theme of Robert Schumann</li> </ul>	Rosen, <i>The Romantic Generation</i> , pp. 41–58 (on fragments and <i>Dichterliebe</i> ).
	3/21	Spring Break	<i>No class meeting</i>	
8.	3/28	Wagner and Wagnerism	<ul style="list-style-type: none"> <li>• Wagner, <i>Der fliegende Holländer</i>, Act 2, Senta’s ballade</li> <li>• Wagner, <i>Tristan und Isolde</i>, Act 1, sc. 3</li> </ul>	Frisch, Ch. 8.
9.	4/4	Nationalism	<ul style="list-style-type: none"> <li>• Musorgsky, <i>Boris Godunov</i>, Act 2, Boris’s monologue</li> <li>• Dvořák, <i>Dumky Trio</i>, Op. 90, vi</li> </ul>	Frisch, Ch. 7.
10.	4/11	Realism, Satire, Exoticism	<ul style="list-style-type: none"> <li>• Verdi, <i>Rigoletto</i>, Act 3, sc. 3, quartet</li> <li>• Offenbach, <i>Orphée aux enfers</i>, Galop infernal</li> <li>• Bizet, <i>Carmen</i>, Habanera</li> </ul>	Frisch, Ch. 9. Taruskin, <i>Music in the Romantic Period</i> , pp. 583–94 (on <i>Rigoletto</i> ).
11.	4/18	The Symphony as Epics and Monuments	<ul style="list-style-type: none"> <li>• Brahms, Symphony No. 1 in C Minor, Op. 68, i</li> <li>• Tchaikovsky, Symphony No. 6 in B minor, Op. 74, iv</li> </ul>	Frisch, Ch. 10.

			<ul style="list-style-type: none"> <li>• Saint-Saens, Symphony No. 3 (“Organ”), i</li> <li>• Bruckner, Symphony No. 4 in E-flat Major, i</li> </ul>	
12.	4/25	Nineteenth-century music in the Americas	<ul style="list-style-type: none"> <li>• Nineteenth-century New World repertoire, examples (TBA)</li> <li>• Beach, Violin Sonata in A Minor, Op. 34</li> </ul>	Frisch, Ch. 11.
13.	5/2	The End of the 19 <sup>th</sup> Century	<ul style="list-style-type: none"> <li>• Mahler, <i>Songs of a Wayfarer</i>, no. 4, “Die zwei blauen Augen”</li> <li>• Wolf, <i>Mörike-Lieder</i>, “In der Frühe”</li> <li>• Strauss, <i>Don Juan</i></li> <li>• Puccini, <i>La Bohème</i></li> <li>• Debussy, “En sourdine”</li> </ul>	<i>Term research project due</i> Frisch, Ch. 12.
	5/9	<i>Final Exam</i>	6:00–8:00 PM	



**Academic Misconduct**—Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Student Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's function as an educational institution.

An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another, from the Internet or any source, without proper citation of the sources. See the *Student Academic Misconduct Policy* (approved December 9, 2005) located at: <https://www.unlv.edu/studentconduct/student-conduct>.

**Copyright**—The University requires all members of the University Community to familiarize themselves with and to follow copyright and fair use requirements. **You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws.** Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional information can be found at: <http://www.unlv.edu/provost/copyright>.

**Disability Resource Center (DRC)**—The UNLV Disability Resource Center (SSC-A 143, <http://drc.unlv.edu/>, 702-895-0866) provides resources for students with disabilities. If you feel that you have a disability, please make an appointment with a Disabilities Specialist at the DRC to discuss what options may be available to you. If you are registered with the UNLV Disability Resource Center, bring your Academic Accommodation Plan from the DRC to the instructor during office hours so that you may work together to develop strategies for implementing the accommodations to meet both your needs and the requirements of the course. Any information you provide is private and will be treated as such. To maintain the confidentiality of your request, please do not approach the instructor in front of others to discuss your accommodation needs.

**Religious Holidays Policy**—Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor **within** the first 14 calendar days of the course for fall and spring courses (excepting modular courses), or **within** the first 7 calendar days of the course for summer and modular courses, of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information, please visit: <http://catalog.unlv.edu/content.php?catoid=6&navoid=531>.

**Transparency in Learning and Teaching**—The University encourages application of the transparency method of constructing assignments for student success. Please see these two links for further information:

<https://www.unlv.edu/provost/teachingandlearning>

<https://www.unlv.edu/provost/transparency>

**Incomplete Grades**—The grade of I—Incomplete—can be granted when a student has satisfactorily completed three-fourths of course work for that semester/session but for reason(s) beyond the student's control, and acceptable to the instructor, cannot complete the last part of the course, and the instructor believes that the student can finish the course without repeating it. The incomplete work must be made up before the end of the following regular semester for undergraduate courses. Graduate students receiving "I" grades in 500-, 600-, or 700-level courses have up to one calendar year to complete the work, at the discretion of the instructor. If course requirements are not completed within the time indicated, a grade of F will be recorded and the GPA will be adjusted accordingly. Students who are fulfilling an Incomplete do not register for the course but make individual arrangements with the instructor who assigned the I grade.

### Library Resources

Students may consult with a librarian on research needs. For this class, the subject librarian is

[https://www.library.unlv.edu/contact/librarians\\_by\\_subject](https://www.library.unlv.edu/contact/librarians_by_subject). UNLV Libraries provides resources to support students' access to information. Discovery, access, and use of information are vital skills for academic work and for successful post-college life. Access library resources and ask questions at <https://www.library.unlv.edu/>.

**Tutoring and Coaching**—The Academic Success Center (ASC) provides tutoring, academic success coaching and other academic assistance for all UNLV undergraduate students. For information regarding tutoring subjects, tutoring times, and other ASC programs and services, visit <http://www.unlv.edu/asc> or call 702-895-3177. The ASC building is located across from the Student Services Complex (SSC). Academic success coaching is located on the second floor of the SSC (ASC Coaching Spot). Drop-in tutoring is located on the second floor of the Lied Library and College of Engineering TEB second floor.

**UNLV Writing Center**—One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, located in CDC-3-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance. Appointments may be made in person or by calling 702-895-3908. The student's Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at: <http://writingcenter.unlv.edu/>.

**Rebelmail**—By policy, faculty and staff should e-mail students' Rebelmail accounts only. Rebelmail is UNLV's official e-mail system for students. It is one of the primary ways students receive official university communication such as information about deadlines, major campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the university. Students' e-mail prefixes are listed on class rosters. The suffix is always [@unlv.nevada.edu](mailto:@unlv.nevada.edu). **Emailing within WebCampus is acceptable.**

**Final Examinations**—The University requires that final exams given at the end of a course occur at the time and on the day specified in the final exam schedule. See the schedule at: <http://www.unlv.edu/registrar/calendars>.

**Any other class specific information**—(e.g., absences, make-up exams, status reporting, extra credit policies, plagiarism/cheating consequences, policy on electronic devices, specialized department or college tutoring programs, bringing children to class, policy on recording classroom lectures, etc.)