MUSC 243, Music of the 19th Century

Monday & Wednesday 1:10-2:30PM; MST301

Alex Waterman

email: awaterman@wesleyan.edu | Office: MST 306

Office Hours: Tuesday 10:00am-11:00am & Wednesday 3:00-4:00pm

War and revolution drew the map of Europe in the 19th century, and by its end, nations were solidified according to still-recognizable boundaries. However, it was more the Industrial Revolution and a rising middle class that reshaped music making. Concert halls and opera houses were built to accommodate large paying audiences; the instruments themselves were modified and their production streamlined for manufacturing processes, especially the requisite living-room piano. Composers set free from royal or church patronage thrived or failed by their popularity, and distinct national styles arose. Performance and discourse about music were brought into the public arena by cheaper printing methods that also first allowed a broader appreciation of music from earlier eras. We will approach this art in the context of the revolutions that shaped its development and learn it as those who first heard it did.

This is a lecture/discussion course with an emphasis on discussion. This class requires a hefty amount of reading, listening, and writing. Our goal will be to have a better understanding of the people, the time, and the massive changes that were happening in the 19th century. As much as we can, we will try to take as global a view as we can but our main focus will be on the European and American 19th centuries. As we shall see, they do not always share much in common with one another but their respective fates on the world stage were intertwined.

Policies:

Attendance. Because course material is cumulative, it is important to come to all class meetings and complete written work promptly. Please arrive on time and remain in the classroom for the duration of our 80-minute class period. Whatever the reason for an absence, you are responsible for handing in any assignments on or before the due date for full credit, and for getting notes from a classmate.

Courtesy. Please turn your cellular phone off and refrain from text messaging or using laptop or tablet computers during class. These devices distract those around you.

Materials:

TWO Required texts and ONE optional/recommended text (available at Broad Street Books):


For those that do not purchase the Strunk there will either be a copy on reserve in the library or I will post pdf versions on Moodle. I will also be uploading streaming sound files and supplementary reading materials which will be available on the course Moodle site.

Digital Resources: Two digital resources that we will make quite a bit of use of are both available online via the wesleyan library (http://libguides.wesleyan.edu/databases).

- Naxos Music Library

-DRAM (Database of Recorded American Music)

I will also put up links to playlists and videos on Spotify and YouTube. Occasionally there may be an item that is not available online or a particular performance that I want you to hear on a specific format. In that case the items will be available on reserve at the library.

Grading Rubric: (30%) Writing assignments and listening responses are due in hard copy on Mondays at the beginning of class. This is a significant part of your grade. I don't expect you to write huge essays every week, nor do I expect the writing to be a 'final draft' per se. I am looking for brilliant questions and the signs of deep investigation. I want to hear your thinking on the page and see that you have put in the time necessary to grasp the material. I do not accept late assignments unless arrangements have been made in advance. However, your lowest assignment score will be dropped at the end of the semester.

Midterm (20%) and Final Paper (25%) Make-up exams will not be given except in cases of extreme illness, emergency, or conflict with a religious holiday. Papers will likewise not be accepted after the due date unless I have agreed in advance to an extension.

Participation (25%) This grade reflects a global assessment of your preparations for and contributions to in-class discussions, analyses, performances, and other group activities.

Final letter grades are determined according to the following scale:

A 100–93
A- 90–92
B+ 87–89
Disability Resources:

Wesleyan University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in and benefit from its programs and services. To receive accommodations, a student must have a documented disability as defined by Section 504 of the Rehabilitation Act of 1973 and the ADA Amendments Act of 2008, and provide documentation of the disability. Since accommodations may require early planning and generally are not provided retroactively, please contact Disability Resources as soon as possible.

If you believe that you need accommodations for a disability, please contact Dean Patey in Disability Resources, located in North College, Room 021, or call 860-685-2332 for an appointment to discuss your needs and the process for requesting accommodations.

Academic Honesty:

Students are expected to abide by Wesleyan University’s Honor Code in all assignments and examinations. Discussion of class content among students is strongly encouraged, but simply copying a classmate’s responses to homework or exams undermines our community of trust, and keeps you from practicing the skill covered in the assignment.

Suspected Honor Code violations will be referred to the Honor Board. Don’t hesitate to approach me if you have questions or concerns about academic honesty in this course.
Schedule of Class Topics and Assignments*

*Subject to revision. Changes will be announced in class and updated on Moodle.

Schedule and assignments.

Week 1

7 September  "The Space and Time of the Nineteenth Century". When was the Nineteenth Century and Where Was It?

Reading: Jürgen Osterhammel, "Memory and Self Observation" from The Transformation of the World (Princeton University Press, 2014) pp. 3-44 (gloss) & Plantinga, Ch. 1 (pp. 1-22).

9 September The Dual Revolutions in England and France and cultural life in the late 18th century and early 19th century.

Reading: Plantinga, Ch. 2 (pp. 23-50) & Weiss & Taruskin pp. 319-333

Week 2

14 September We meet one of our main characters: Ludwig van Beethoven.

Reading: Plantinga, Ch. 3 & E.T.A. Hoffman, "Beethoven's Instrumental Music" from Strunk Source Readings.

16 September Beethoven (middle to late years)

Reading: Gilbert Chase, Ch. 4 and Ch. 7 from America's Music.

Week 3

21 September Music in America late 18th c. to early 19th c. William Billings, American Psalmody, Sacred Harp, and African American music.

Reading: Gilbert Chase, Ch. 8 from America's Music.

23 September Louis Moreau Gottschalk & Anthony Philip Heinrich

Reading: Plantinga, Ch. 4 & Hobsbawm, "The Arts" from The Age of Revolution (1789-1848)


**Week 4**

**28 September**  
Instrumental Music

Reading:  
Plantinga, Ch. 5 & Weiss, "Schubert Remembered by a Friend"

**30 September**  
Schubert & friends

Reading:  
Plantinga Ch. 6

**Week 5**

**5 October**  
Rossini, Bellini, German Romantic Opera

Reading:

**7 October**  
Meyerbeer

Reading:  

**Week 6**

**12 October**  
Europe vs. America  [William Henry Fry, Gottschalk, Chopin]

Reading:  
Plantinga, Ch. 7

**14 October**  
The Virtuosos.  Paganini, Liszt, Chopin

Reading:  
Plantinga, Ch. 8

**Week 7**

**19 October**  
French Romanticism & Berlioz

Reading:  
Plantinga, Ch. 9 &, "composer as critic" writings by Schumann & Berlioz (on Moodle)

**21 October**  
Schumann & Friends

**FALL BREAK: 10/23- 10/28**
### Week 9

26 October  (Fall Break)

28 October  Wagner and "The Future of Music"

### Week 10

2 November  Verdi

4 November  French and Italian Opera (Meyerbeer & Puccini)

### Week 11

9 November  Nationalism in music

11 November  The "New German School", Liszt and Brahms

### Week 12

16 November  Bruckner, Mahler, Strauss

18 November  John Philip Sousa, Broadway, and American commercial music and entertainment.

**THANKSGIVING BREAK (11/24-11/30)**

### Week 14

30 November  The Symphonies of Charles Ives & Gustav Mahler

2 December  Debussy and "Les Apaches"

### Week 15

7 December  Hermann Helmholtz, Melville and Alexander Graham Bell, Alexander John Ellis, and the science of sound.

9 December  The rise of the gramophone and player piano (on both sides of the pond). The Ragtime era.

**READING PERIOD: 12/12-12/15.**

**Final Exam: DECEMBER 16? (TBC)**