

MUMH 5342

Western Music History, 1800-1900



MTWTh 10:00-11:50
Music 295
University of North Texas
College of Music
Summer 2022

Instructor – Dr. Peter Mondelli
Office – Music 308
Office Hours – By Appointment
Email – peter.mondelli@unt.edu

This course will provide a musicological introduction to the nineteenth century. Unlike a survey, where material is presented chronologically in a narrative that emphasizes the history of musical style, this course will be framed primarily in terms of large-scale scholarly issues and questions. How, for example, did Beethoven become the quintessential “great composer”? Why were programmatic music and absolute music discussed as opposites? What roles did music play in massive imperial projects? We will, of course, need to keep track of who composed what kind of music when. Our focus, however, will ultimately fall on critical inquiries into the musical worlds of the nineteenth century.

Readings and Recordings

Whenever feasible, readings and recordings will be made available online.

Reading and listening assignments should be completed before class.

Attendance and Class Participation

Regular attendance is expected. I will keep a record of absences, and will reserve the right to withdraw or fail any student who misses more than four classes. Of course, I recognize that personal and professional lives can get hectic, and am willing to make accommodations *with advance notice*.

Regular participation is also expected. This is a graduate level course; therefore you should expect to learn as much from each other as from me and the readings. You should come to class prepared to discuss the topic at hand. I intend to keep the day-to-day workload light to facilitate more in-depth discussions. These conversations cannot happen, however, if you have not put in work outside of class. Your level of preparedness and participation will figure heavily into your final grade.

Response Papers

Each week, you will write a short (~3 page) response paper in which you address issues raised in the reading. These papers will be due each Sunday. Details forthcoming.

Research Abstract and Bibliography

During the term, you will develop the beginning of a research project. This process will be broken down into the following steps:

Week 2: Statement of research interests

Week 3: Finding a Topic

Week 4: Independent Reading and Research

Week 5: Abstract and Preliminary Bibliography

Grading

Attendance and class participation	40%
Response Papers	40%
Research Abstract	20%

Academic Integrity

Students caught cheating or plagiarizing will receive a “0” for that particular assignment or exam. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty.

According to the UNT catalog, the term “cheating” includes, but is not limited to:

- a) use of any unauthorized assistance in taking quizzes, tests, or examinations;
- b) dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments;
- c) the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university;
- d) dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or
- e) any other act designed to give a student an unfair advantage.

The term “plagiarism” includes, but is not limited to:

- a) the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and
- b) the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

See: [Academic Integrity](#)

https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final_.pdf

Student Behavior

Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classrooms, labs, discussion groups, field trips, etc.

See: [Student Code of Conduct](#)

<https://deanofstudents.unt.edu/conduct>

Access to Information: Eagle Connect

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

See: [Eagle Connect](#)

eagleconnect.unt.edu/

ODA Statement

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Access.

See: [ODA](#)

disability.unt.edu. (Phone: (940) 565-4323)

UNT Policy Statement on Diversity

UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. UNT does not discriminate on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities.

See: [Diversity Statement](#)

https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub8_18.pdf

Financial Aid and Satisfactory Academic Progress

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

See: [Financial Aid](#)

<http://financialaid.unt.edu/sap>

Retention of Student Records

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

See: [FERPA](#)

<http://ferpa.unt.edu/>

Counseling and Testing

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information:

See: [Counseling and Testing](#)

<http://studentaffairs.unt.edu/counseling-and-testing-services>.

For more information on mental health issues, please visit:

See: [Mental Health Issues](#)

<https://speakout.unt.edu>.

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741

Myriam.reynolds@unt.edu

Add/Drop Policy

Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. After the 12th class day, students must first submit a completed "Request to Drop" form to the Registrar's Office. The last day for a student to drop a class in Spring, 2020 is March 30th. Information about add/drop may be found at:

See: [Add Drop](#)

<https://registrar.unt.edu/registration/fall-add-drop>

Student Resources

The University of North Texas has many resources available to students. For a complete list, go to:

See: [Student Resources](#)

https://www.unt.edu/sites/default/files/resource_sheet.pdf

Course Overview

Asterisks indicate pieces not found in the Norton anthologies. More details and corrections will be made available on a week-by-week basis.

Week 1 – Beethoven Reconsidered

Monday 6/6

Introductions

Tuesday 6/7

Transcendence v. Imitation

Listening

- ❖ Ludwig van Beethoven, Symphony no. 5
- ❖ Ludwig van Beethoven, Symphony no. 6 “Pastoral”

Reading

- ❖ ETA Hoffmann, “Beethoven’s Instrumental Music”
- ❖ Richard Will, *The Characteristic Symphony in the Age of Haydn and Beethoven*

Wednesday 6/8

The Case of Wellington’s Victory

Listening

- ❖ Ludwig van Beethoven, *Wellington’s Victory*

Reading

- ❖ Nicholas Cook, “The Other Beethoven”

Thursday 6/9

Establishing Beethoven’s Legacy

Listening

- ❖ Ludwig van Beethoven, Piano Sonata no. 16
- ❖ Ludwig van Beethoven, String Quartet no. 16

Reading

- ❖ Scott Burnham, *Beethoven Hero*
- ❖ Abigail Fine, “Beethoven’s Mask and the Physiognomy of Late Style”

Week 2 – Performers and Performances

Monday 6/13

The Powers of Performers

Listening

- ❖ Vincenzo Bellini, *I Capuleti e i Montecchi*

Reading

- ❖ Hilary Poriss, *Changing the Score*

Tuesday 6/14

The Historiography of the Diva

Listening

- ❖ Gaetano Donizetti, *La Favorite*

Reading

- ❖ Mary Ann Smart, “The Lost Voice of Rosine Stoltz”

Wednesday 6/15

The Iconography of Performance

Listening

- ❖ Clara Schumann, Piano Sonata

Reading

- ❖ April Prince, “(Re)Considering the Priestess”

Thursday 6/16

Commodifying Performance

Reading

- ❖ Eleanor Cloutier, “Ways to Possess a Singer in 1830s London”

Week 3 – Rethinking the Story of Absolute Music

Monday 6/20

Hanslick and the Purely Musical

Listening

- ❖ Johannes Brahms, Piano Pieces, op. 118

Reading

- ❖ Edouard Hanslick, “On the Musically Beautifully”

Tuesday 6/21

Understanding Programmatic Music

Listening

- ❖ Paul Dukas, *The Sorcerer's Apprentice*

Reading

- ❖ Carolyn Abbate, *Unsung Voices*

Wednesday 6/22

Brahms and Politics

Listening

- ❖ Brahms, Symphony no. 3
- ❖ Bruckner, Symphony no. 4

Reading

- ❖ Margaret Notley, “Brahms as Liberal”

Thursday 6/23

Understanding Absolute Music

Reading

- ❖ Sanna Pederson, “Defining the Term Absolute Music”

Week 4 – Music and Collective Identity

Monday 6/27

The Ethics of Nationalism

Listening

- ❖ Pyotr Tchaikovsky, Symphony no. 2
- ❖ Pyotr Tchaikovsky, “Letter Scene” from *Eugene Onegin*
- ❖ Modest Musorgsky, “Darling Savishna”
- ❖ Modest Musorgsky, *Boris Godunov*

Reading

- ❖ Richard Taruskin, *Defining Russia Musically*

Tuesday 6/28

Who Counts as American?

Listening

- ❖ Antonin Dvorak, Symphony no. 9
- ❖ Amy Beach, “Gaelic” Symphony
- ❖ Harry Burleigh, “Go down, Moses”

Reading

- ❖ Douglas Shadle, *Orchestrating the Nation*

Wednesday 6/29

How “Spanish” was *Carmen*?

Listening

- ❖ Georges Bizet, *Carmen*

Reading

- ❖ Kerry Murphy, “*Carmen*: Couleur Locale or the Real Thing?”

Thursday 6/30

***Carmen* as Global Phenomenon**

Listening

- ❖ Mark Dornford-May, *U-Carmen eKhayelitsha*

Reading

- ❖ Naomi André, “*Carmen* in Africa: French Legacies and Global Citizenship”

Week 5 – *Parsifal* and Philosophy

Monday 7/4

No Class – Independence Day

Tuesday 7/5

Saving Religion through Music

Listening

- ❖ Richard Wagner, *Parsifal*

Reading

- ❖ Richard Wagner, “Religion and Art”

Wednesday 7/6

Resisting Wagner

Reading

- ❖ Friedrich Nietzsche, *The Case of Wagner*
- ❖ Theodor Adorno, *In Search of Wagner*

Thursday 7/7

Seeking New Relevance

Reading

- ❖ Alain Badiou, *Five Lessons on Wagner*