ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 2/24/2012

1. ACADEMIC UNIT: School of Music

2. COURSE PROPOSED: MHL 439 Topics in 19th-century Music 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Robert W. Oldani Phone: 480-965-4207
   (Mail Code: 6045 E-Mail: Robert W Oldani@ASU.edu)

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE: A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   - Literacy and Critical Inquiry—L
   - Mathematical Studies—MA CS
   - Humanities, Fine Arts and Design—HU
   - Social and Behavioral Sciences—SB
   - Natural Sciences—SQ SG

   Awareness Areas
   - Global Awareness—G
   - Historical Awareness—H
   - Cultural Diversity in the United States—C

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

MHL 439, Topics in 19th Century Music, examines selected issues in European art music in the "long" 19th-century, 1789-1914. The course treats works ranging chronologically from Ludwig van Beethoven to Richard Strauss, discussing musical style, to be sure, but also the cultural, social, and economic milieu that produced the music. Although some time is spent with purely musical issues, the course examines various political, literary, and social trends in 19th-century society in order to create a context for the proper understanding of this music and its era.

CROSS-LISTED COURSES: ☒ No ☐ Yes; Please identify courses: _____________________________

Is this an illustrated course?: ☐ No ☐ Yes; Is it governed by a common syllabus? _________

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence in written and oral discourse. Critical inquiry involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [L] CRITERIA**

**TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE—AS EVIDENCED BY THE FOLLOWING CRITERIA:**

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<tbody>
<tr>
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<td></td>
<td>See attachment marked &quot;Criterion 1&quot; and Syllabus (C1 highlight)</td>
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</table>

1. Please describe the assignments that are considered in the computation of course grades—and indicate the proportion of the final grade that is determined by each assignment.

2. **Also:**

   Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies this **description** of the grading process—and label this information "C-1".

   **C-1**

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<tr>
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<tr>
<td>✗</td>
<td></td>
<td>See attachment marked &quot;Criterion 2&quot; and folder &quot;Sample Writing Assignments&quot;</td>
</tr>
</tbody>
</table>

2. **Also:**

   Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies this **description** of the grading process—and label this information "C-2".

   **C-2**

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<td></td>
<td>See attachment marked &quot;Criterion 3&quot; and folder &quot;Sample Writing Assignments&quot; and Syllabus (C3 highlight)</td>
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</table>

2. **Also:**

   Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies this **description** of the grading process—and label this information "C-3".

   **C-3**
2. Also:

Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-3".
### ASU - [L] CRITERIA

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<td>[x]</td>
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<td>See attachment marked “Criterion 4” and Syllabus (C4 highlight).</td>
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**CRITERION 4:** These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. *Intervention at earlier stages in the writing process is especially welcomed.*

1. Please describe the sequence of course assignments—and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments.

2. **Also:**

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies *this description* of the grading process—and label this information "C-4".
### Literacy and Critical Inquiry [L]
#### Page 5

<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
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<tr>
<td>MHL</td>
<td>439</td>
<td>Topics in 19th-century Music</td>
<td>L</td>
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</table>

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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<tr>
<td>No. 1. At least 50% of the final grade depends on written assignments.</td>
<td>Syllabus shows the point value allocated to each grade-producing situation (first essay exam is 25%; second is 25% and the two written assignments are 14% of the total grade).</td>
<td>Grading requirement can be found in the syllabus under &quot;examinations and grades C1&quot;.</td>
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<td>No. 2. The composition tasks involve the gathering, interpretation and evaluation of evidence.</td>
<td>Students undertake two major essays (see attached &quot;representative assignments&quot;) and two smaller written papers. Students gather information, discuss relevance, interpret and support their interpretations.</td>
<td>General: Students must &quot;... undertake two readings throughout the term and prepare an extended written report and critique on each. In order to provide a clearer connection between music and the social, political, and literary history of the times ...&quot; (Syllabus, Page 1) Essays: A proper response to the essay questions in the essay exams requires that the student read not only the textbook, but also various assigned outside readings. These readings are given to them as we come to the material, and they may change from year to year. They may be drawn from the basic encyclopedias and dictionaries of music, composer biographies, periodical articles, documents and primary materials, and more. For example, when the class is discussing Beethoven, assignments might be made from The Beethoven Compendium, a multi-volume collection (in English) of reviews of the composer’s music by his contemporaries, 19th-century interpretive essays on Beethoven by the composer Hector Berlioz (on the web), and similar.</td>
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<tr>
<td>No. 3. Provide detailed descriptions of two or more writing tasks.</td>
<td>Two written assignments: the instructions for this assignment emphasize that the written summary of the article's content is only the starting point for a wider discussion of the author's premises, conclusions, and methodology. Students are asked to evaluate the tone and style of the article (polemical? objective? subjective? well-written? adequately documented?) and to identify specific passages in support of their conclusions. See the &quot;Representative Assignments&quot; attachments for examples. (see &quot;Crit_Check_attachments 1-4&quot;) for more indepth descriptions.</td>
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<td>This is accomplished through rich description of the two essay examinations and written assignments. NOTE: the specific assignment topics are changed every year.</td>
<td>Example 1 (of 3 representative assignments attached): &quot;Read the following materials on Tchaikovsky's death, and then write a report in which you: 1) explain what the two positions are (Orlova &amp; supporters; Poznansky &amp; supporters) 2) identify any problems, inconsistencies, or difficulties with evidence that you see in the two positions, and 3) try to come to some conclusion on the issue. You are free to express the conclusion that no conclusion is possible, but whatever you conclude, be sure to support it with reasons and with evidence from the readings&quot;</td>
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<tr>
<td>Example 2 (of 3 representative assignments attached): &quot;Your assignment is to prepare a written summary and critique of the following book chapter: Hector Berlioz, &quot;Sixth Evening: How a Tenor Revolves around the Public—the Vexations of Kleiner the Younger,&quot; in Evenings with the Orchestra, ed. and trans. Jacques Barzun (New York: Alfred A. Knopf, 1956). This piece is a work of imaginative fiction, but it expresses Berlioz’s true feelings.</td>
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about “star” tenors... First read the chapter carefully; then write your essay. Be sure to examine all the following questions in your work. First THINK about what you want to say, then CHOOSE YOUR WORDS WELL. A very useful book for helping you develop your writing is *Elements of Style*, by Will Strunk, Jr., and E. B. White.

1. Berlioz’s book *Evenings with the Orchestra* is imaginative in that it establishes a fictional conceit and then explores various topics dear to Berlioz’s heart from within that conceit. The device is similar to the way Schumann invents two fictional characters, Eusebius and Florestan, and then has them engage in a debate on matters that interest Schumann. What is Berlioz’s conceit?

2. What does Berlioz say about his subject?

3. What insights do you gain about Berlioz’s view of Italian opera? For whom (or what) does he have the greatest scorn? The works? The composers? The star system and the “stars”? What ought to come first, in Berlioz’s mind?

4. What literary devices does he use to get his message across?

5. Cite and quote a passage that you think is particularly memorable or valuable. Why are you impressed with this passage?

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**No. 4. Timely feedback**

Student papers are graded and returned over one weekend. Each paper, whether exam or outside assignment, shows corrections and suggestions for improvement. Some students are pointed toward such standard tools as Strunk and White’s *Elements of Style*. All students are invited to make

From syllabus (page 1, "Undergraduate General Studies L Requirement")
"You will be asked to undertake two readings throughout the term and prepare an extended written report and critique on each. In order to provide a clearer connection between
| appointments to discuss the assignment and how to improve on the next one. | music and the social, political, and literary history of the times, each of these readings will be drawn from a variety of sources (books, chapters, periodicals, musical, non-musical). Both written assignments must be prepared using word-processing software. After I have read and returned this assignment, we will meet to discuss the critique and you will have the option of accepting the grade assigned or rewriting the paper to address any issues that may have arisen. |
ARIZONA STATE UNIVERSITY • HERBERGER COLLEGE OF FINE ARTS • SCHOOL OF MUSIC

MHL 439/598. Topics in 19th-Century Music.

Instructor: Robert W. Oldani
Phone: 965-4207
E-mail: Robert.W.Oldani@asu.edu

Office: W-204 Music Building
Office Hours: M-W-F, 9:40-10:30, also TuTh, Noon-1:00, or by appointment

REQUIRED TEXTS:

REQUIRED READINGS:
Outlined below; see “Projected Calendar of Lecture Topics.” Additional readings to be assigned from the materials on reserve in the Music Library and from journals.

REQUIRED LISTENING:
All the music assigned for this class can be accessed on line through the Music Library’s Course Reserves, Streaming Audio. The master recordings used to prepare these audio files are all ON RESERVE In the Music Library, Room W-302, Music Building. Ask them at the reserve desk after obtaining the call number on line. You may check out these master recordings, subject to the rules that apply to course reserves. TEXT AND TRANSLATION BOOKLETS FOR MOST OF OUR VOCAL PIECES ARE IN THE MASTER RECORDINGS, AND YOU SHOULD CONSULT THESE TRANSLATIONS TO UNDERSTAND THE WORDS AND SITUATION. Musical scores of each work are also on reserve, and I expect you to use them in conjunction with your listening. The various listening assignments are itemized below.

SUPPLEMENTARY SCORES:
Scores for all the music we will study in this class are on reserve in the Music Library. Use these scores in conjunction with your listening. EXAMS MAY INVOLVE DISCUSSION OF SCORES.

UNDERGRADUATE GENERAL STUDIES L2 REQUIREMENT:
Undergraduates Only: MHL 439
You will be asked to undertake two readings throughout the term and prepare an extended written report and critique on each. In order to provide a clearer connection between music and the social, political, and literary history of the times, each of these readings will be drawn from a variety of sources (books, chapters, periodicals, musical, non-musical). Both written assignments must be prepared using word-processing software. After I have read and returned this assignment, we will meet to discuss the critique and you will have to option of accepting the grade assigned or rewriting the paper to address any issues that may have arisen.
C2, C3, C4

EXAMINATIONS AND GRADES (Undergraduate Student Scale: MHL 439):
C1 1. First Essay Exam (one hour) at the end of 5 weeks 25 %
C1 2. Second Essay Exam (one hour) at the end of 10 weeks 25 %
C1, C3 3. Two written assignments 14 %
4. Final Exam, cumulative multiple choice, during finals period, as scheduled. 36 % 100 %

EXAMINATIONS AND GRADES (Graduate Students: MHL 598):
1. First Exam (one hour) at the end of 5 weeks 25 %
2. Second Exam (one hour) at the end of 10 weeks 25 %
3. Research Assignment (1) 14 %
4. Final Exam, cumulative multiple choice, during finals period, as scheduled. 36 % 100 %
Plan to be present at each exam and quiz. Make-ups, if permitted, generally will be more difficult. Final grades will be assigned on the basis of a scale no more severe than the following:

- 100-99: A+
- 98-95: A
- 94-90: A-
- 89-87: B+
- 86-83: B
- 82-80: B-
- 79-77: C+
- 76-70: C
- 69-60: D
- 60-0: E

SPECIAL ACCOMMODATIONS:
To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480)-965-1234; TDD: (480)-965-9500). This is a very important step as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, please present the letter to me no later than the end of the first week of the semester so we can discuss the accommodations that you might need in this class.

MISCELLANEOUS POINTS TO REMEMBER:
1. I expect attendance at all class meetings, just as the director of a professional symphony orchestra expects attendance at all rehearsals. If you must miss a class, please notify me why by e-mail as soon as you can. Excessive absences will lower your final grade without warning.

2. Please don’t be late to class. We have much to cover, and late arrivals rob us of time.

3. No “Incomplete” except as provided in the ASU General Catalog.

PROJECTED CALENDAR OF LECTURE TOPICS AND READINGS.
ALL ASSIGNED READING IS REQUIRED, NOT OPTIONAL.
YOU ARE RESPONSIBLE FOR REQUIRED READINGS ON EXAMS.

REQUIRED TEXT:

WEEK 1: Beethoven.
WEEK 3: Opera to mid-century.
WEEK 4: Robert & Clara Schumann.
WEEK 5: Mendelssohn & Chopin.

Chapter 2, pp. 13-37. Skim Chapter 1.
Chapter 2, pp. 37-54.
Chapter 3, pp. 57-89.
Chapter 4, pp. 91-108.
Chapter 4, pp. 108-122.

FIRST EXAM (60 minutes)

WEEK 6: Berlioz.
WEEK 7: Liszt.
WEEK 8: Wagner.
WEEK 9: Wagner.
WEEK 10: Verdi

Chapter 4, pp. 131-41.
Chapter 4, pp. 122-31.
Chapter 5, pp. 158-75
Chapter 5, pp. 158-75
Chapter 5, pp. 143-58.

SECOND EXAM (60 minutes)
WEEK 11: Brahms, R. Strauss.  
WEEK 12: R. Strauss & Puccini  
WEEK 13: Mussorgsky, the kuchka & Tchaikovsky.  
WEEK 14: Mussorgsky, the kuchka & Tchaikovsky.  
WEEK 15: Mahler, the early 20th century.

Chapter 6, pp. 187-218.  
Chapter 8, pp. 290-96.  
Chapter 7, pp. 231-252, and..  
Chapter 7, pp. 231-252.  
Chapter 7, pp. 261-66; Chapter 8, pp. 296-298.  
Re-read carefully Chapter 1.

CUMULATIVE FINAL EXAM IN MULTIPLE-CHOICE FORMAT.  
At the scheduled time during Final Exam period. See the Class Schedule for details.
MHL 439. TAPES OF REQUIRED LISTENING.

WEEK 1

ASSIGNMENT 439-1

ASSIGNMENT 439-2

WEEKS 2 & 3

ASSIGNMENT 439-3
2. Schubert. "Im Frühling."

ASSIGNMENT 439-4

ASSIGNMENT 439-5
1. Rossini. The Barber of Seville. Rosina's cavatina: "Una voce poco fa"

ASSIGNMENT 439-6

WEEK 4

ASSIGNMENT 439-7

ASSIGNMENT 439-8
1. Clara Wieck Schumann. Piano Concerto in A Minor

ASSIGNMENT 439-9
1. Mendelssohn. Overture to A Midsummer Night’s Dream

WEEK 5

ASSIGNMENT 439-10
First Hour Exam, at the end of Five Weeks

WEEK 6

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<th>ASSIGNMENT 439-11</th>
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WEEK 7

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<th>ASSIGNMENT 439-12</th>
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<tbody>
<tr>
<td>1. Liszt. Piano Concerto No. 1 in E-flat.</td>
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<td>2. Liszt. <em>Christus</em>—excerpts</td>
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<td>3. Liszt. <em>Nuages gris</em>.</td>
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WEEKS 8 & 9

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WEEK 10

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Second Hour Exam at the end of Ten Weeks

WEEK 11 & 12

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ASSIGNMENT 439-18
2. Strauss. Final Scene from *Salome*.

WEEK 12 & 13
ASSIGNMENT 439-19
ASSIGNMENT 439-20
2. Mahler. Symphony No. 2. 3rd movement.

WEEKS 12 & 13
ASSIGNMENT 439-21
1. Mussorgsky. "Where Art Thou, Little Star?"
3. Mussorgsky. "Song of the Flea"

ASSIGNMENT 439-22

ASSIGNMENT 439-23
MHL 439: Topics in 19th-Century Music

Due April 22, 2011, no exceptions & no extensions.

Read the following materials on Tchaikovsky's death, and then write a report in which you:
1) explain what the two positions are (Orlova & supporters; Poznansky & supporters)
2) identify any problems, inconsistencies, or difficulties with evidence that you see in the two positions, and
3) try to come to some conclusion on the issue.
You are free to express the conclusion that no conclusion is possible, but whatever you conclude, be sure to support it with reasons and with evidence from the readings.
C2 and C3


OPTIONAL supplemental. Item no. 4 is Brown's review of Poznansky's book Tchaikovsky: The Quest for the Inner Man; nos. 5 and 6 are rebuttal and argument in the wake of the review.


ALL THE SOURCES NAMED ABOVE, EXCEPT NO. 3, ARE ACCESSIBLE ON-LINE AT ASU. You can access #1 and #2 at JSTOR, the electronic database. I found both titles by clicking on the "advanced search" option and typing the title exactly as it appears above into the box. Items ##4-6 are also on-line at JSTOR. #3 is HARD COPY only, but is on reserve in the Music Library.

This assignment is due April 22, 2011, no exceptions, no extensions.
Length should be 5-7 pages, Times 12, double-spaced with margins of 1.25 inch on each side and 1 inch at top and bottom. Follow all the standard rules for preparing formal papers (footnotes, bibliography, good prose style, etc.)
MHL 439: Topics in 19th-Century Music

FIRST ASSIGNMENT IN THE CRITICAL ASSESSMENT OF SECONDARY LITERATURE ON MUSIC.

This assignment is due on Friday, January 27th, IN CLASS.

Your assignment is to prepare a written summary and critique of the following articles:


Both articles discuss Beethoven\'s Symphony No. 3 in E-flat, Op. 55. They are written by different people, but both are unsigned. THE BOOK IN WHICH THEY ARE REPRINTED IS ON RESERVE IN THE MUSIC LIBRARY. YOU WILL FIND IT UNDER THE CALL NUMBER: ML 410. B42 C75 1999 v.2.

First read your assigned articles carefully; then write your paragraphs. Be sure to examine all the following questions in your work. First THINK about what you want to say, then CHOOSE YOUR WORDS WELL. A very useful book for helping you develop your writing is Elements of Style, by Will Strunk, Jr., and E. B. White.

1. What do the authors say about their subject? Summarize the contents of what you have read.

2. What does this article tell you about how Beethoven\'s own contemporaries received and evaluated his music? Do these two reviewers express differing views? How so?

3. Both authors accuse Beethoven of Bizarrie. Examine the two passages carefully, and explain what you think they might mean by that word.

4. What (in your opinion) is the dominant impression that each reviewer had of the work? Do you think that either reviewer is sympathetic to the piece? Both? Neither?

5. Cite and quote a passage that you think is particularly memorable or valuable. Why are you impressed with this passage? C2 and C3

This critique should be about 5 pages in length, typed and double-spaced using word-processing software. Acceptable font is Times-12. Use the customary format for term papers and reports (i.e., footnote quoted material, place such quotes in acceptable formats, use an accepted style of documentation, etc., etc.). If you have no idea of what is "acceptable," refer to Kate Turabian\'s
Manual for Writers of Term Papers, Theses, and Dissertations. You will find copies of
Turabian’s Manual in all branch libraries and in Hayden, and you can buy one at the University
Bookstore if you are so inclined.
SECOND ASSIGNMENT IN THE CRITICAL ASSESSMENT
OF SECONDARY LITERATURE ON MUSIC.
This assignment is due on Monday, March 26, before 5 PM.

Your assignment is to prepare a written summary and critique of the following book chapter:


First read the chapter carefully; then write your essay. Be sure to examine all the following questions in your work. First THINK about what you want to say, then CHOOSE YOUR WORDS WELL. A very useful book for helping you develop your writing is Elements of Style, by Will Strunk, Jr., and E. B. White.

1. Berlioz’s book Evenings with the Orchestra is imaginative in that it establishes a fictional conceit and then explores various topics dear to Berlioz’s heart from within that conceit. The device is similar to the way Schumann invents two fictional characters, Eusebius and Florestan, and then has them engage in a debate on matters that interest Schumann. What is Berlioz’s conceit?

2. What does Berlioz say about his subject?

3. What insights do you gain about Berlioz’s view of Italian opera? For whom (or what) does he have the greatest scorn? The works? The composers? The star system and the “stars”? What ought to come first, in Berlioz’s mind?

4. What literary devices does he use to get his message across?

5. Cite and quote a passage that you think is particularly memorable or valuable. Why are you impressed with this passage?

   C2 and C3

Same format and overall length as before. Use the customary format for term papers and reports (i.e., footnote quoted material, place such quotes in acceptable formats, use an accepted style of documentation, etc., etc.). If you have no idea of what is "acceptable," refer to Kate Turabian’s Manual for Writers of Term Papers, Theses, and Dissertations. You will find copies of Turabian’s Manual in all branch libraries and in Hayden, and you can buy one at the University Bookstore if you are so inclined.
Nineteenth-Century Music: The Western Classical Tradition

Jon W. Finson

University of North Carolina at Chapel Hill

Prentice Hall

Upper Saddle River, New Jersey 07458
Contents

Preface, xi

1 NINETEENTH-CENTURY MUSIC: OVERVIEW AND BACKGROUND  1
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   Industrialization, 3
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   Aesthetic Trends, 6
      Romanticism, 6
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      Beethoven's "Heroic" Period, 17
      Beethoven's Late Period, 27
   Schubert, 37
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