Portrayal of Ludwig van Beethoven by Joseph Willibrord Mähler, 1804–05
Ireri E. Chávez-Bárcenas

**Class times:** Thursdays 6:30-9:30pm

**Office and hours:** Fine Arts 123, Thursdays 4-6 (by appointment)

**Email:** ichavezbarc@rider.edu (see email policy)

**Course Description:**
This course provides an introduction to the music, life and influence of Beethoven on the history of western music. Lectures will focus broadly on the ideas that led to a new periodization of music history traced from the late eighteenth century (more particularly with the later works of Haydn and Mozart) to the mid-nineteenth century. The main objective is to broaden students' familiarity with Beethoven's work and to recognize and analyze the principal styles, forms and genres used during in period. Special analytical importance will be given to particular works each week. Students will also become familiar with research tools and methods that are useful for the study of music history, particularly with printed, recorded and video collections, as well other electronic resources available in the Moore and Talbott Libraries. Other online resources will be posted in the companion website of the course. This course is also designed to improve academic writing skills through reading, thinking, writing, revising and discussing.

**Course Requirements and Grading:**

- Attend all classes (except for medical or approved reasons by RU)
- Complete all the reading and listening assignments
- Individual and/or Group Presentations (based on reading and listening assignments): 15%
- In-class assignments and participation: 10%
- Listening Quiz 1: 10%. Thursday, Oct. 13
- Listening Quiz 2: 10%. Thursday, Nov. 3
- Listening Quiz 3. 10% Thursday, Dec. 8
- Middle Term Paper (3-5 pages): 15%. Due Thursday, Oct. 27.
- Final Paper (6-9 pages): 20%. Due Thursday, Dec. 15
- Concert attendance and/or report (two required): 10%

**Class Preparation and Participation:**
Students must attend all classes and contribute actively to class discussions. Complete all the listening and reading assignments in advance of the day in which they are listed. Discussions will be based on the assigned readings and will assume a growing familiarity with a variety of Beethoven’s compositions. Please note, written work should always be submitted on canvas the day that it is due, in 12 point Times New Roman font, double spaced, with your name on the front and numbered pages.
Concerts:
Students must attend to two Beethoven concerts as part of the course. The first one features Lang Lang and the NY Philharmonic performing Beethoven’s Piano Concert No. 4 (October 6 at 7:30pm). The second is at the Richardson Auditorium in Princeton with the Takács String Quartet (November 17 at 7:00pm—for pre-concert Lecture). There is a third optional concert by the Takács String Quartet (November 15 at 8:00pm—with post-concert talk). Please note that there are no required textbooks to purchase for this course. All required readings and listening and video materials will be made available either on class or on Canvas. This decision was made in consideration of the cost of the concert in NYC. Please contact me as soon as possible if you cannot attend to any of the two mandatory concerts.

Concerts Information:
- Thursday, October 6: Lang Lang and the New York Philharmonic, David Geffen Hall in NYC, 7:30pm—mandatory
- Tuesday, November 15: Takács String Quartet, Richardson Auditorium in Alexander Hall, Princeton, 8:00pm—optional
- Thursday, November 17: Takács String Quartet, Richardson Auditorium in Alexander Hall, Princeton, 7:00pm/Pre-concert Lecture by Scott Burnham—mandatory

Schedule:

WEEK 1. September 8: Beethoven’s Myths and the Romantic Period
MUS 300 Resources
Librarian: Heather Dalal
Sources and Databases

WEEK 2. September 15: The ‘Three Periods’
Terms and Concepts: Principles of Sonata Form; The Enlightenment and the Classical Style
Read:

WEEK 3. September: Early Vienna Style and the ‘C minor mood’
Terms and Concepts: Slow movements and Haydn’s (Classical) aesthetics
Read:
- *Grove Music Online*, 13 (Music of the early Vienna period).
- Charles Rosen, *Sonata Form*, 8-15 (“Social Function”)
- OPTIONAL—Taruskin, *MSEC*, 54-65 (§13: C-minor Moods/Devotion and Derision; Transgression)

Listen:
- Piano sonata Op. 2, No. 1
  - I. Allegro
  - IV. Prestissimo;
- Piano sonata Op. 2, No. 2
  - I. Allegro vivace
- Piano trio Op. 1, No. 3
  - I. Allegro con brio
  - IV. Finale (Prestissimo)

**WEEK 4. September 29: Deafness Crisis and a “New Path”**

Terms and Concepts: Innovations to the Classical Sonata Form

Read:
- Lockwood. *Beethoven*, 111-123 (“Years of Crisis”)

Listen:
- Piano Sonata No. 8 in C minor, Op. 13, “Pathétique” (complete)

1st Group Assignment:
- Op. 10 Nos. 1-3 (first movement)

**WEEK 5. October 6: Concert in NYC**

Read:

Optional Readings:
- Lockwood. *Beethoven*, 241-245 (The Fourth Piano Concerto)

Concert Information:
*Lang Lang and the New York Philharmonic*, David Geffen Hall in NYC, 8:00pm
Program: Ligeti: Mysteries of the Macabre, for Trumpet and Orchestra; Beethoven: Piano Concerto No. 4; Bartók: Music for Strings, Percussion, and Celesta.

**WEEK 6: Beethoven Hero and the Symphonic ideal**

**Terms and Concepts:** The Symphony (movements, sonata form, minuet and scherzo)

**Read:**
- *Grove Music Online*, 14 (“The symphonic ideal”).

**Listen:**

**WEEK 7. October 13: The French Revolution and the Revolutionary Hero**

**Terms and Concepts:** Opera, aria, recitative.

**Read:**

**Watch:**
- *Fidelio* Act 1

**WEEK 8. October 27: The Psychoanalytical Approach - Paper Due - Midterm**

**Read:**
- Solomon, *Beethoven*, 163, 207-246 (“The Immortal Beloved”; skim-read section *The solution of the riddle*).

**Listen:**
- *An die ferne Gelibte* (listen complete with booklet for text and translation)

WEEK 10. November 10: Second Wave of Revolutionary Novelties
Terms and Concepts: Fugue and counterpoint; Rondo form.
Read:
- Lockwood, Beethoven, 280-311 (“Beethoven at the Keyboard”).
Listen:
- Piano Sonata Op. 53 “Waldstein” (complete)
- Piano Trio Op. 70, No. 1 “Ghost” (complete)

WEEK 11. Thursday, November 17. CONCERTS in Princeton
MANDATORY—Takács String Quartet, Richardson Auditorium in Alexander Hall, 8:00pm. Pre-concert event talk by Professor Scott Burnham at 7:00pm.
String Quartet No. 1 in F Major, Op. 18, No. 1
String Quartet No. 10 in E-flat Major, Op. 74 “Harp”
String Quartet No. 14 in C-sharp Minor, Op. 131
OPTIONAL—Tuesday, November 15 CONCERT in Princeton
Takács String Quartet, Richardson Auditorium in Alexander Hall, 8:00pm.
String Quartet No. 2 in G Major, Op. 18, No. 2
String Quartet No. 11 in F Minor, Op. 95, “Serioso”
String Quartet No. 13 in B-flat Major, Op. 130 with Finale
Concert information: The Complete Cycle of Beethoven String Quartets

WEEK 12. THANKSGIVING BREAK

WEEK 13. December 1: Late Period 1
Read:
- Grove Music Online, 16 (Late-period style); 17 (Late-period works).
- Lockwood, Beethoven, 333-348; 363-376.
Listen:
- Piano sonata Op. 106, “Hammerklavier” (complete)

WEEK 14. December 8: Late Period 2
Read:
- Lockwood, Beethoven, 400-427.

**Readings TBD:**

- Sisman, “Memory and Invention at the Threshold of Beethoven’s Late Style,” in *Beethoven and His World*, 51-87.
- Dennis, David B. “Beethoven at Large: Reception in Literature, the Arts, Philosophy, and Politics.” In *The Cambridge Companion to Beethoven*, 292–305.

**Listen:**

- Symphony, No. 9 (complete)

**Selected Bibliography:**


**Suggested Music History Textbooks:**


**Repertoire List for Listening Quizzes:**
Symphonies 3, 5, 9
Piano Concerto No. 4
Fidelio (excerpts)
Missa Solemnis
Piano trio Op. 1, No. 3
String Quartets Op. 18, No. 1; Op. 130; Op. 132.
An die Ferne Geliebte, Op. 98

**Online texts:**
“Beethoven,” in *Grove Music Online* (oxfordmusiconline.com)
*The Cambridge Companion to Beethoven* (Cambridge.org)
19th-Century Music and The Musical Quarterly (JSTOR)

**Scores:**
Available on Petrucci Library website: [http://imslp.org/wiki/Main_Page](http://imslp.org/wiki/Main_Page)

**Companion Website of MUS300:**
[https://mus300.wordpress.com/](https://mus300.wordpress.com/)

**Reserve Materials, Library:**
Burnham, Scott and Steinberg, M.P. eds., *Beethoven and His World* (Princeton, 2000)

**Recordings (Canvas/Pages):**
Complete Piano Sonatas
Complete Piano Concertos
Complete Symphonies
Complete Cello Sonatas
Complete Violin Sonatas
Complete Piano Trios
Complete String Quartets
Violin Concerto
An die ferne Geliebte, Op. 98
Fidelio (video)
Missa Solemnis

**Attendance Policy:**
This class will excuse one absence. Although this absence is permitted, it is hoped that students will not need to take it. After the allowed absence each additional absence will lower one grade the final grade for the course. The only exception to this rule is a religious observation, major circumstance, or justified medical excuse, which must be brought to the instructor’s attention in advance.

**Email etiquette policy:**
Use Rider email as Official Communication. I do my best to answer emails received during weekdays within 24hrs. Please send important questions about examinations or assignments well before the due date. Before you send me an email, please make every attempt to write it in a somewhat formal style, with attention to structure, grammar and spelling. Also, as a general guideline, use a properly descriptive subject line, start the body with a proper greeting, compose your email in paragraph form, and finish with a proper closing. Please refrain from using the types of “txt-spk” like “idk” or “lol.” Use this guide if you have doubts.

**Digital etiquette policy:**
“Attention, Students: Put Your Laptops Away.”
“Best way to take notes in class is not on your laptop.”
For this course I strongly recommend to take notes by hand and to bring reading materials printed. Laptops and tablets should be turned off unless otherwise instructed. Also, please put away mobile devices and other electronic distractions. You are allowed to use tech devices for individual and group presentations.

**Students with Disabilities:**
If you have a disability and believe you will need academic accommodations in this course, please make an appointment for an Intake Interview with Services for Students with Disabilities in the Vona Academic Annex, Room 8. The phone number is (609) 895-5492 and the email is serv4dstu@rider.edu. They will ask for documentation of your disability to support your accommodation requests and to recommend services as appropriate to your individual situation.

**Academic Integrity:**
The Student Handbook of Rider University establishes that: Academic honesty constitutes the cornerstone of the academic community. Learning, teaching and
scholarship cannot be conducted in an atmosphere of dishonesty. Therefore, I expect you to uphold the highest standards of academic integrity. Cases of academic dishonesty may result in a failing grade in the assignment in question, exam, or in the entire course. Please read the Code of Academic Integrity.