I. Catalog Description and Credit Hours of Course:
This course will examine Beethoven’s music and the cultural context in which it developed. (3)

II. Justification for the Interdisciplinary Nature of the Course

This course combines the disciplines of musicology and cultural history in investigating a specific repertoire of music. The musicological approach to be used in this class will be that of music criticism, which aims to integrate musical analysis with historical and biographical details to achieve an aesthetic appreciation for the repertoire under study. Concurrent with the musical discipline, which will address the subject from the perspective of Artistic Expression, the course will study Beethoven’s era through the perspective of the Development of a Major Civilization, with a particular emphasis on the cultural history of the period under review. Several teaching strategies will encourage this interdisciplinary approach. First, there will not be a textbook for the course; rather, students will be required to do source readings in studying the cultural history of the period (poetry, literature, art analysis, and so forth will be required reading). Secondly, it is proposed that this course be team taught by instructors who would represent the two perspectives: one instructor with a background and expertise in the cultural history of Europe, late eighteenth and early nineteenth century; the other instructor with a background and training in the musical analysis and criticism of Beethoven and his contemporaries.

Beethoven’s music reflected the peculiarly rich and turbulent era in which he lived. By studying his music and the cultural developments of his day, the student will gain perceptions from both the disciplines of Artistic Expression and of Development of a Major Civilization. Furthermore, Beethoven’s life and creative output influenced succeeding generations of musicians, artists, philosophers, and poets to a degree unmatched by any other composer in the canon of Western Art Music. By studying Beethoven, the student will thus gain a deeper comprehension of the cultural history and artistic expressions of the age to follow.

III. Prerequisites:
MM203 and MM207; MU181 or MU182 by permission of the instructor; or by permission of the instructor.

IV. Purposes and Objectives of the Course:
A. The student will gain an aesthetic appreciation for a significant portion of the masterworks of Beethoven. (University Studies Objectives: 7, 8)
B. The student will gain the ability to analyze representative compositions by Beethoven
(Early, Middle, and Late Periods; Symphonies, String Quartets, Piano Sonatas, and other genres). (University Studies Objectives: 2, 7, 8)

C. The student will gain diverse analytic skills that will apply not only to the music of Beethoven but to all notated music. These analytic approaches will include formal and harmonic analysis, contextual analysis, rhetoric, orchestration, and criticism. (University Studies Objectives: 2, 6, 8)

D. The student will develop an understanding of the political, social, and cultural milieu in which Beethoven grew, and which he was, in turn, to influence so profoundly. (University Studies Objectives: 4, 5, 6)

E. The student will gain improved writing, oral and critical thinking skills by tackling assigned analysis projects, oral presentations, and the culminating term paper focusing upon original research into the music of Beethoven. (University Studies Objectives: 1, 2, 3, 7, 8)

F. The student will gain the ability to integrate a variety of intellectual disciplines and approaches (analytical, historical, contextual). (University Studies Objectives: 2, 4, 5, 6, 7, 8)

V. Expectations of the Students:
A. Attend class and participate actively in class discussions, analysis, listening and writing projects.
B. Read assigned literature and study assigned compositions.
C. Complete all assigned analysis projects.
D. Perform satisfactorily on all examinations.
E. Produce a culminating term paper and accompanying oral presentation on a selected aspect of Beethoven’s music that demonstrates original research.

VI. Course Outline:

A. Greater Than We Know. Beethoven and the Enlightenment               6 hours
   (Objectives 1, 2, 4, 5, 7, 8)
   3. Introduction to analytic approaches (formal and harmonic analysis, rhetoric, criticism).
   4. Introduction to score reading and transposition of instruments.
   5. Repertoire: Mozart operas, Mozart and Haydn Piano Sonatas and String Quartets; Haydn middle and late symphonies.

B. Bliss Was It In That Dawn To Be Alive. Beethoven and the French Revolution           9 hours
   (Objectives 1, 2, 4, 5, 7, 8)
   1. The French Revolution; Goethe; Wordsworth.
   3. Analytical Approaches: Binary Form; Sonata Form; Periodicity of Phrase Structure.
   4. In-class discussions, lectures, performances and analysis projects.
5. Repertoire: Opus 1, Opus 18 String Quartets, Symphony 1, early Piano Sonatas.

C. *The Glory and the Dream*. Beethoven’s Heroic Period. 1803-1812  
(Objectives 1, 2, 4, 5, 7, 8)  
1. The rise of Bonaparte; the Napoleonic Wars.  
2. Beethoven’s Heroic Middle Period; Heiligenstadt.  
3. Analytical Approaches: Rhetoric; Harmonic Analysis; Performance Practice Issues.  
4. In-class presentations, performances, discussions and analysis projects.  
5. Repertoire: Symphonies 3, 5, 7 (6); String Quartets Opp. 59, 74 and 95; Waldstein, Moonlight and Les Adieux Piano Sonatas; Fidelio.

D. *Voyaging Through Strange Seas of Thought, Alone*. Beethoven’s Late Period  
(Objectives 1, 2, 4, 5, 7, 8)  
3. Analytical Issues: Radical innovations in form.  
4. In-class presentations, performances, discussions and analysis.  
5. Repertoire: Missa Solemnis, 9th Symphony, late String Quartets, last piano works.

E. *All Things Have Second Birth*. Casting a long shadow; criticism and reception  
(Objectives 1, 2, 4, 5, 6, 7, 8)  
1. Cultural context, 1830 onwards.  
2. Beethoven’s legacy; the Romantic Symphonists: Mahler, Brahms, Berlioz. Influence on Wagner.  
3. Critical reception: Tovey, E.T.A. Hoffmann, Kerman, Maynard Solomon.

F. Oral presentations by Students on Original Research  
(Objectives 1, 3, 6, 7, 8)  

VII. **Textbook and other required materials:**

*The Complete Symphonies of Beethoven in Score*. Vol. 1 (Symphonies 1, 2, 3, and 4); Vol. 2 (Symphonies 5, 6, and 7) and Vol. 3 (Symphonies 8 and 9). New York, Dover Publications, n.d.

*Appendix A contains a bibliography of materials relevant to this course.*

VIII. **Basis of student evaluations:**

Examinations (3)............................................................................30%
Research Paper/Oral Presentation..................................................20%
In-class activities including active listening exercises, analyses and participation in class discussions.........................................................30%
Short analytical/written projects......................................................20%

TOTAL:..............................................................................................100%
IX. Justification for inclusion in the University Studies Program.

1. Demonstrate the ability to locate and gather information.

Emphasis: Significant

1. Content: The Duke of Wellington said: “All the business of life is to endeavor to find out what you don’t know by what you do.” Locate and gather activities will be a constant throughout this course. Students will be required to carry out research and reading assignments in the Music Resource Center and Kent Library in order to be able to participate in class discussions and activities. Original research will be required for the culminating research paper. Please note that there will be no textbook for this course so students will be obliged to energetically locate and gather information in order to stay current in class discussions.

2. Teaching Strategies: Instructors’ presentations and material will be based upon a wide array of sources with which the students must become familiar, encompassing everything from the pessimism of Byronic poetry to assessments of Napoleonic strategy, and primarily, of course, critical and analytical approaches to the music of Beethoven. Materials from a wide variety of sources will need to be accessed by the student, including internet research, score study, close examination of audio and visual sources, and literary, critical, and historical sources. The instructors will assist students in locating and gathering information from this broad spectrum of sources. In particular, tutorials on the use of resources housed in the Music Resource Center will be provided to students unfamiliar with that facility.

3. Student Assignments: Students will have to research the social, cultural and political background to acquire a cultural context for the works of Beethoven. They will be required to locate the panoply of printed, audio and video material relating to the composer, and from this they will cull information relevant to their own analytical projects.

4. Evaluation of Student Performance: Students will be evaluated on the basis of the thoroughness and accuracy of their research and thought as demonstrated in the concluding research project. Further, students will be expected to go beyond a mere regurgitation of facts as they fuse disparate kinds of data retrieved into a more complete perspective on Beethoven’s output. Additionally, students will be evaluated on their ability to locate and gather information on a weekly basis so that they can remain current with class activities.

2. Demonstrate capabilities for critical thinking, reasoning and analyzing.

Emphasis: Significant.

1. Content: This Objective (along with number 8) is most central to this course. Analysis of Beethoven’s chamber music, concertos, and particularly the symphonies—allied to active listening—is the essential thread binding all the extra-musical, interdisciplinary material together. This Objective will be pursued following the model suggested by Joseph Kerman in Contemplating Music: “Paleography, transcription, repertory studies, archival work, biography, bibliography, sociology, Aufführungspraxis, schools and influences, theory, style analysis, individual analysis—each of these things... is treated as a step on a ladder. Hopefully the top
step provides a platform of insight into individual works of art. These works cannot be understood in isolation, only in a context. The infinitely laborious and infinitely diverting ascent of the musicologist should provide this context.”

2. **Teaching Strategies:** Class activities will be directly related to the development of analytical understanding of the music experienced in class. The ability to recognize, acknowledge and argue over the architectural underpinning of Beethoven’s pieces will be fostered by modelling by the instructors, active listening, guest presentations, appropriate readings, and class discussions.

3. **Student Assignments:** This Objective will be felt in all of the student assignments. Active participation in class discussions and listening experiences will hone the development of skills in analysis and criticism. The term paper and shorter writing exercises will require that students analyze the musical elements present in specific works. Additionally, the growth in complexity and revolutionary boldness that characterize Beethoven’s contribution will be charted during this course, as students trace the musical evolution from the Enlightenment to the flowering of Romanticism. Each examination will significantly reflect the analytical component.

4. **Evaluation of Student Performance:** Students will be evaluated on the basis of their success in acquiring both the analytical skills necessary to comprehend fully Beethoven’s stature and achievement, and the degree to which they can demonstrate recognition of the contemporary milieu which was their background. Written assignments on such topics as phrase analysis of Beethoven’s Symphony No. 5 and the emotional/expressive content of Symphony No. 3 will be given. Examinations will assess students’ ability to analyze music using a variety of procedures, as well as provide critical thinking on the role of Beethoven’s music in his era. Specifically, such questions as (1) Describe Beethoven’s revolutionary formal procedures in sonata form; (2) Trace the autobiographical influences in Beethoven’s music; (3) Compare and contrast a poem from the Enlightenment and a poem from the Romantic Period; and (4) Describe the contemporary political influences that factor in Beethoven’s Fidelio; will also appear in examinations.

3. **Demonstrate effective communication skills.**

   **Emphasis: Significant.**

1. **Content:** Written and oral communication skills will be inescapable facets of this course. Students will communicate their observations and feelings concerning the music they experience via the written word, class discussions and all analysis projects. Active listening will demand that students express verbally their analyses and responses to music heard. Written projects should represent reasoned, cogent, as well as emotional responses.

2. **Teaching Strategies:** These will include instructor presentations (for instance on how to approach a music analysis paper and how this differs from papers appropriate to other disciplines). Teaching strategies will rely preponderantly on class discussions that call for the employment of an accurate and apposite vocabulary and methodological approach. Written skills will also be nurtured as the instructors address both the content and syntax of the essays
3. **Student Assignments:** These will tackle the issue of effective communication in both the written and oral realms. The concluding term paper will carry with it the opportunity for each student to experience the challenge of presenting a topic in both the written and spoken form—very different challenges. Additionally, the students will be examining Beethoven’s *music* compositions that are themselves a very particular and profound means of expression and communication. All student assignments will mirror some level of understanding this species of human communication.

4. **Evaluation of Student Performance:** All evaluations of student performance in this course will directly reflect their effectiveness in communication. Student contributions in class discussions will be evaluated, as will the quality of the written work. Each student must demonstrate successful achievement in written communication (term paper, briefer analysis papers), oral communication (class forums, concluding oral presentation on chosen topic), and non-verbal communication (responses to the emotional and spiritual content of Beethoven’s music) in order to receive a satisfactory grade in this course.

4. **Demonstrate an understanding of human experiences and the ability to relate them to the present.**

**Emphasis:** Considerable.

1. **Content:** “But little more and I would have put an end to my life.” So wrote Beethoven in the Heiligenstadt Testament, recalling the dark night of the soul through which he passed on realizing his deafness was permanent. Had Beethoven’s *oeuvre* proceeded from a blissful, halcyon life it would still be extraordinary to a degree. In fact Beethoven struggled with demons throughout his life—in his relationships and, of course, in his deafness. The lessons to be drawn from his experiences and achievement as crystallized in the music are universal. Furthermore, the exploration of the rich cultural history of this period will give students a comprehension of human experience from the Age of the Enlightenment to the Age of Romanticism.

2. **Teaching Strategies:** Instructor and guest presentations, discussions and demonstrations will address this Objective in two distinct ways. First, the course will consider Beethoven’s biography: his unidyllic upbringing, his unsettled relationships, the onslaught of deafness, and the tedious legal battles that clouded his last decade; second, the course will study the tumultuous world in which he lived and composed: a world which boasted figures such as Jefferson, Pitt, Napoleon, Goethe, Wordsworth and Byron, and events as epochal as the American, French and Industrial Revolutions. This historical/biographical data will be linked to the production of Beethoven’s music.

3. **Student Assignments:** To supplement the primary stream of analytical work, this course will be fleshed out with excursions into Beethoven’s world, including, but not limited to, considerations of Voltaire’s humanism, Austen’s wit, the scientific explorations of Joseph Banks, Nelson’s tactics at Trafalgar, the *Code Napoleon*, the poems of Schiller, Heine, Wordsworth and Byron, and the paintings of Friedrich, Goya and Turner. Students will examine the extent to
which Beethoven’s music was the product of his volcanic times.

5. **Demonstrate an understanding of various cultures and their interrelationships.**

**Emphasis:** Considerable.

1. **Content:** In *Civilisation* Kenneth Clark observed that some of our most cherished convictions--belief in justice, belief in toleration, belief in natural law--we owe to the Enlightenment, the world in which Beethoven first saw the light of day. Yet Beethoven’s world was also one ravaged by seemingly incessant war, one in which a person might be hanged or transported for stealing a sheep, in which property was sacred and human life was not, and in which the notion of Democracy was as feared and derided as Communism was in the America of the 1950s. An investigation of the paradoxes of Beethoven’s world help us not only to understand better the man and his art, but also should throw light and perspective on the times in which we live.

2. **Teaching Strategies:** Class forums, instructor presentations, readings, and selected video excerpts will help address this Objective and assist students in grasping the ways in which Beethoven’s world resembled our own, and in what ways it did not. On a musical plane, the comparative views to be derived from modern instrument *versus* “authentic” performance practice will shed light on this issue.

3. **Student Assignments:** Class discussions and questions in each of the three examinations will require that the students reflect and comment upon the cultural impulses of Beethoven’s world and the link to our own. Among others, students will be afforded the opportunity to consider Beethoven symphonies and chamber music in both historical and modern versions, and will comment upon the points of divergence.

6. **Demonstrate the ability to integrate the breadth and diversity of knowledge and experience.**

**Emphasis:** Significant.

1. **Content:** This course will relate the various cultural, political and sociological aspects of the turn of the nineteenth century to the musical masterworks of Beethoven. Reference to European cultural, political and social history will be made as students follow each step in Beethoven’s development. Use of such documents as Austen’s *Northanger Abbey*, Rousseau’s *Social Contract*, *The Prelude* of Wordsworth, Nelson’s letters, and the pictures of Fuseli and Turner will challenge and encourage students to integrate their understanding of Beethoven within the wider context of human experience. The study of Beethoven’s revolutionary impact on the cultural world of the nineteenth century will also foster a world view of the contributions of art in shaping the human experience.

2. **Teaching Strategies:** Class discussions and presentations will concern themselves with this Objective throughout. Beethoven will be studied as a product of his own culture, which will be demonstrated in class activities through analysis, reading projects, slides, lectures, and discussion groups. Beethoven’s music will not be studied as random acts of creativity; rather, it will be studied as the richly creative product of a complex psyche living in a turbulent era.
3. **Student Assignments:** Each examination will contain questions that emphasize the integration of societal/cultural information. For example, the ambivalent feelings the composer harbored in relation to Napoleon Bonaparte in the realm of politics can be seen to have had an impact on Beethoven’s music. Beethoven’s own notion that his genius granted him “aristocratic” status in society had enormous impact on the social standing of future generations of composers. Beethoven was a pivotal figure, living in a pivotal world: students will be required to address this issue in examinations, assigned readings, and class discussions.

4. **Evaluation of Student Performance:** The demonstrated breadth and quality of a student’s integrated awareness of Beethoven’s era will be a significant factor in evaluating that student’s written and oral work.

7. **Demonstrate the ability to make informed, intelligent value decisions.**

**Emphasis: Significant**

1. **Content:** Ludwig van Beethoven is universally regarded as an icon, a “great” composer. One of the aims of this course will be to encourage students to evaluate why this is so. Is Beethoven still relevant (“great”) today, and if so, why? What are the musical factors that add up to “greatness”? This course will require students to approach the music of Beethoven in a multi-disciplinary manner, evaluating the music through analytical, critical, and contextual approaches. An inquiry into the artistic value of the composer’s work will prompt students to examine their own value systems and preferences in music, and to comprehend truly Beethoven’s stature, not merely to accept it in an undiscriminating way.

2. **Teaching Strategies:** The instructors will vigorously support student efforts to express and examine their opinions, both orally and on paper. The students’ value systems with respect to the music they listen to or play will be challenged via discussions and exercises relating to Beethoven in his own day, as well as in our own. The students will be encouraged to investigate and evaluate the cultural and historical events of Beethoven’s time.

3. **Student Assignments:** This Objective will be promoted by harnessing the student’s potential in using the fullest tools of analysis and emotional response in written projects and class colloquia.

4. **Evaluation of Student Performance:** The attainment of this Objective will be assessed through the quality of class participation and the student’s the ability to draw meaningful conclusions out of the raw data of analysis. It will also be assessed through class projects such as comparing how Beethoven took the patterns of Mozart and Haydn and launched them into new spheres; comparing the art of Watteau with that of Turner; comparing the style of Austen with that of Keats; and demonstration of the same in each examination.

8. **Demonstrate the ability to make informed, sensitive aesthetic responses.**

**Emphasis: Significant.**
1. **Content:** From the very outset, the students will be challenged to develop their ability to meet this Objective on an emotional and analytical level. The music of Beethoven exhibits a huge expressive range, from the numinous to the earthy, from the ethereally lyrical to the obsessively rhythmical. Along with Objective 2, this Objective represents the primary thread running through this course. By acquainting students with a variety of analytical skills (formal, harmonic, rhetorical; the study of orchestration; performance practice issues) and with the cultural and historical context of Beethoven’s age, they will be oriented towards a critical approach to Beethoven’s music. As Edward Cone states, “The artist must be a critic. The observer must be a critic. . . . We should recognize the limitations of both theory and analysis and. . . should call upon all modes of knowledge, including the theoretical, the analytical, and the intuitive, to help us achieve a proper critical response to a piece of music.”

2. **Teaching Strategies:** Instructors’ presentations, readings, guest lectures/performances, and, most of all, active listening linked to score analysis, will serve to forward this Objective.

3. **Student Assignments:** Analysis exercises, readings, and especially exposure to some of the greatest orchestras/performers/conductors realizing Beethoven’s music will cultivate informed and sensitive responses.

4. **Evaluation of Student Performance:** The evaluation of students’ aesthetic awareness will occur through the intelligence of class discussion, the ability to draw conclusions from analysis, and well-rounded performance in each examination. For instance, students will need to be able to clearly compare and contrast the emotional content of works from Beethoven’s early, middle, and late periods. Such questions as: “Briefly survey the expressive and dramatic contrasts found in the four movements of Symphony No. 3,” will appear on examinations. Students will also choose a research topic on some field of inquiry of interest to that student, such as, Performance practices in Beethoven’s piano music; Unifying features in Symphony No. 9; The inherent optimism in Beethoven’s works; The new “sound world” of Beethoven’s orchestration; and so forth.

9. **Demonstrate the ability to function responsibly in one’s natural, social and political environment.**

**Emphasis: Some.**

1. **Content:** Students will gain an understanding of the society and culture of Beethoven’s era through class discussions which will focus on these issues. Research concerning the literature, art, and philosophy of the time will be carried out; the course will also address such topics as the political and social structures of Europe in the age of Beethoven.

2. **Teaching Strategies:** Instructors will comment upon the social and political life of Beethoven’s age. Discussions concerning the political climate of Europe c. 1800 and specifically, the political and social scene of Beethoven’s Vienna will be addressed in class meetings. Readings that are concerned with Beethoven’s role as an individual in conflict with the established political and social order will be assigned. Beethoven’s role in overturning the class-ridden and rigid social hierarchy will be examined. The role of the individual in conflict with social and political structures, and the potential for one great artist to promote social and
political freedom, will be illustrated in these discussions.

X. Instructor’s Background.

Instructors for The Age of Beethoven should possess a graduate degree in music as well as a thorough familiarity with the works of the composer and the cultural context in which they appeared.

XI. Class Size.

The optimum class size for this course will be from 16 to 20 students, representing a figure large enough to anticipate a broad cross-section of views and approaches, while remaining small enough for the instructors to be able to devote time to each individual enrolled.

Course proposed by Dr. Sara Edgerton and Mr. Paul Thompson, Department of Music.
Appendix A

Bibliography: Beethoven

Albrecht, Theodore, ed. *Letters to Beethoven and Other Correspondence*. Translated and edited by Theodore Albrecht. Lincoln, NE: University of Nebraska Press, c. 1996. RES


Bibliography: General


__________. *Selections from the Correspondence Between Schiller and Goethe.* Boston: Ginn & Company, 1898.


