

# Teacher's Manual

for

## *DISCOVERING MUSIC*

### *300 YEARS OF INTERACTION IN WESTERN MUSIC, ART, HISTORY, AND CULTURE*

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## SYLLABUS

### COURSE DESCRIPTION:

This course examines Western music as it developed across a 300-year period known as the Common Practice Era (from the late Renaissance to the edge of World War I). It places music at the center of a cross-disciplinary study emphasizing visual art, literature, cultural and social fashions, and world events, including military and dynastic milestones. It introduces the student to a wealth of musical and artistic figures, musical terminology, and significant artistic movements. It presents a solid and diverse body of musical repertoire representing the major trends during the Common Practice Era. This study corresponds with and complements the stages of Classical Education presented in the *Trivium* as the student masters terminology and personages, learns to sort out and discern historical periods of style, and discovers the interweaving of forces (artistic, cultural, political, technological, geographical) that shape Western music.

### COURSE OBJECTIVES:

This course will enable the student to:

- Understand and use musical terminology and concepts that define Western music.
- Gain familiarity with artistic, literary, and stylistic terminology and concepts.
- Explore the connection between musicians and authors, painters, philosophers—in short, principal figures who shaped Western cultural life from c. 1600 to the dawn of World War I (1914).
- Identify and examine the inter-relationship between Western music and its sister arts.
- Place the arts within an overall historical context that includes dynastic, religious, social, and technological aspects of Western Culture.

### SKILLS TO BE DEVELOPED:

- Ability to hear and analyze music within a cultural context
- Building a vocabulary of musical and artistic terminology
- Awareness of the direct links between an era's writers, painters, philosophers, and monarchs and the music of the period
- Familiarity with major Western composers and styles
- Ability to hear and recognize historical style
- Expansion of a student's repertoire and musical tastes

### DESCRIPTION OF COURSE WORK:

1. DVD lectures (class sessions taught by Dr. Reynolds)
2. Required musical listening selections (repertoire listed in **bold**) which are keyed into each unit
3. Viewing Guides (Units 2-8 and 10-17)
4. Quizzes (Units 1-17)
5. Projects: "Putting it all Together"—These projects can be completed in written form or as *oral* presentations.
6. Exploration of the chronology (timelines) and annotated websites, all designed to extend the student's understanding of the topics and era.

7. Four Exams covering Units 1-6, 7-10, 11-14, 15-17 in order to assess the student's understanding and retention of material and concepts.

### **TIME REQUIRED**

There is no single estimate as to how much time each unit takes. Much depends on the level of the student and whether or not the course is being used for a high-school credit. We recommend that each DVD lecture be viewed two times, once to become acquainted with the material (with all attention focused as if in a class) and a second time to underscore the major ideas and help the student sort out the vocabulary and personages plus fill in the viewing guide. The lectures themselves run from twenty-five minutes to one hour. (See p. xvi of the textbook.) Individual lectures may be broken down in any way the teacher and/or student finds useful.

Some students may complete the viewing guides quickly, while others will need to ponder and even return to the DVD lectures for help. Time required for projects will also vary: younger students may be undertaking projects at a lighter level or within a group setting. Older students desiring credit will approach projects with the same seriousness accorded projects at the high-school, or even college-prep, level. The self-corrected quizzes are by design rather short. Students should be allowed as much time as necessary to complete each multi-unit exam.

### **SCOPE AND SEQUENCE:**

#### **I. Introduction to course (Unit 1), World Events and Terminology (Units 2-3), Louis XIV (Unit 4), Late Renaissance and Early Baroque (Units 5-6).**

Unit 1: *Using Music History to Unlock Western Culture*

**Central Idea:** Critical listening, place of music in culture and society.

**Historical Figures:** Plato, Dickens, Edison, Schumann, The Beatles

Unit 2: *Music Entwined with the Great Events in Western History*

**Central Idea:** Response of musical style to technology, science, religion, and economics.

**Historical Figures:** Pythagoras, Pope Gregory the Great, Gutenberg, Luther, Wycliffe, Kepler, Galileo

Unit 3: *Technology, Terminology, and Cultural Perspective*

**Central Idea:** Mastering musical terminology, understanding types of music.

**Historical Figures:** Haydn, Beethoven

Unit 4: *Fanfare and Power: The Court of Louis XIV*

**Central Idea:** Structure and power at Louis XIV's palace of Versailles; its influence on the arts, science, politics, fashion, etiquette and music.

**Historical Figures:** Louis XIV, Kepler, Harvey, Galileo, Lully, le Brun, Harvey, Molière, Charpentier

UNIT 8			
<b>UNIT 8 LECTURE</b>	DVD 3	Enlightenment, Classicism, and the Astonishing Mozart (58:26)	
<b>LISTENING</b>	See Text, pp. 74-75	C.P.E. Bach: <i>L'Philippine</i> , Wq. 117/34, H. 96 (CD 1, tr. 18) Haydn: <i>Allegro</i> , Trumpet Concerto in E-flat major, HOB VIIe:1 (CD1/tr19) Mozart: <i>Allegro Molto</i> , Symphony No. 40 in G minor, K. 550 (CD1/tr20) Mozart: <i>Rondo alla turca</i> , Piano Sonata No. 11 in A Major, K. 331 (CD1/tr21) Mozart: <i>Don Giovanni</i> , Overture (CD2/tr1); Recitative: "Alfin siam liberati" (CD2/tr2); Duet: "La ci darem la mano" (CD2/tr3) Explore Suggested Listening (non-bold) and branch out into additional works of choice by Mozart, Haydn, C.P.E. Bach, Jean-Phillipe Rameau, and their contemporaries	
<b>FIGURES, PLACES, &amp; VOCABULARY</b>	Text, pp. 71-74	Emphasis on the new styles: <i>rococo</i> , <i>stil gallant</i> , <i>Empfindsamkeit</i> , <i>Sturm und Drang</i>	
<b>VIEWING GUIDE</b>	Text, pp. 79-81	To be completed after viewing Unit Lecture or while viewing lecture for a 2 <sup>nd</sup> time.	
<b>PUTTING IT ALL TOGETHER</b>	Text, 77-78	 Academic Research	2, 3, 4, 5, 6
		 Comparative Analysis	1
<b>UNIT QUIZ</b>	Text, p. 184	Self-corrected by the student.	

### COMMENTS

The Enlightenment was characterized by optimism, energy, and a search for new ideas. People were excited about technological, medical, and scientific advances. But critical aspects of religion and tradition came under serious and long-lasting attack. And while Absolute Monarchy seemed to ensure stability, the Enlightenment ideals were, in fact, paving the way to political upheaval, revolution and chaos by the 18th century's end.

When we listen to the music of Mozart and his lesser well-known contemporaries, we hear initially the balance, symmetry, and clarity of structure. Repeated listenings help us to hear the drama that churns beneath the surface.

The Enlightenment was a great era for opera. The formal style of court opera (*opera seria*) based on Classical mythology and Ancient history stayed popular, but two new styles emerged: a lighter comic opera (*opera buffa*) that focused on the foibles of both noblemen and commoners, and a spoken-sung format called *Singspiel* in German. The spoken-sung format appealed to the masses across Europe, especially because it was cast in the local languages and often incorporated magic and fantastic elements.

Comparing the opera in the 18<sup>th</sup> century with the role movies hold today helps us understand just how important opera was. It was essential for a composer to be successful in writing operas.

- The Age of Enlightenment was a time in which leading thinkers believed the world's problems could be resolved through reason and a universal humanistic approach.
- Music of the Enlightenment was generally symmetrical and orderly.
- The system of Absolute Monarchy was seeing its authority eroded. Mozart's opera "Marriage of Figaro" portrayed royalty in an unfavorable light.
- America revolted against the English Monarchy and Colonialism. The bloody French Revolution of 1789 swept away the French Monarchy and ushered in political and social chaos.

## **EXAMINATIONS & ANSWER KEYS**

The four multi-unit exams are significantly more challenging than the unit quizzes. They provide a good testing of the material at the high-school/college-prep level.

The answer keys are thorough but teachers should not take an overly rigid approach to them. The very nature of this course's cross-discipline pedagogy means that students will retain and develop different aspects of the material.

We recommend allowing the student as much time as necessary to complete these exams.

Teachers of younger students or students in co-op/group settings should freely adapt the exams in whatever ways are most useful.

**EXAM 1 (UNITS 1-6)**

**Part I. Fill in the blank(s) for each of the 20 questions below. Answer on a separate sheet of paper. Omit two questions. (1 pt each) \_\_\_\_/20 pts**

1. The Latin name for a creative “work” is \_\_\_\_\_.
2. Manuscripts were written not on paper, but on \_\_\_\_\_ made from skins of animals.
3. While a great improvement over earlier methods of reproducing music, \_\_\_\_\_ was expensive & required great skill to cut the images backwards into metal plates.
4. A lot of people think that the Italian tempo marking \_\_\_\_\_ means fast, but it really means “happy.”
5. We call a person who is able to play a musical instrument extraordinarily well a \_\_\_\_\_.
6. It’s still called a *château*, but \_\_\_\_\_ is actually a massive, world-famous palace outside of Paris whose name means “place where weeds were pulled.”
7. Without question, the most famous room in this palace is the \_\_\_\_\_.
8. When people hear the term \_\_\_\_\_, they think of a social error, rather than its historical meaning of a mistake in dance steps during formal events at a powerful French king’s court.
9. The painter most favored by Louis XIV at his Court was named \_\_\_\_\_.
10. And the most famous playwright in Louis XIV’s court (who sometimes got himself into trouble for his bold humor) went by the name \_\_\_\_\_.
11. Perhaps the most perfect example of an Italian city that embraced and reflected the Renaissance is \_\_\_\_\_.
12. The Italian Renaissance architect \_\_\_\_\_ created marvelous buildings in that city, including a gorgeous cathedral (Duomo) whose massive red dome is recognized as the city’s symbol.
13. In the Baroque period, the \_\_\_\_\_ was the most popular keyboard instrument (especially with aristocrats) because of its brilliant sound and beautiful decorations.
14. The text of an opera or oratorio is called a \_\_\_\_\_ because it was usually printed in the form of a little book.
15. It takes two players to perform a \_\_\_\_\_: one plays a chord-producing instrument (keyboard, lute), and the other plays a low melodic instrument like a bassoon or cello.
16. Monteverdi started his opera *Orfeo* with a snappy \_\_\_\_\_, an instrumental piece that takes its name from the Italian verb “to touch.”
17. It’s called the “\_\_\_\_\_ Bible” after the man who is credited with inventing the printing press and for the first time mechanically reproducing the Bible.
18. It was time-consuming, difficult work to print music using little pieces of \_\_\_\_\_, but still faster and cheaper than copying manuscripts.
19. An instrumental piece that opens (or begins) an opera, ballet, or oratorio is usually called an \_\_\_\_\_, after the French verb “to open.”
20. Related in many ways to an oratorio, a musical piece called a \_\_\_\_\_ is not acted or costumed; the name itself is based on the Italian verb “to sing.”
21. A solo song in opera or oratorio is usually called a/an \_\_\_\_\_.
22. An extremely quiet instrument, the \_\_\_\_\_ was still very sensitive and expressive, plus it was the cheapest keyboard instrument and was often found in homes.

**Part II. Answer on a separate sheet of paper. OMIT five (5) (2 pts each) \_\_\_\_/60 pts**

**Complete answers will consist usually of phrases or one or more sentences.**

1. What is meant by “establishing an historical context” of a musical composition?
2. Why is it perhaps easier for European students than for American students to learn their history and historical cultural figures?