

DISCOVERING MUSIC

***300 Years of Interaction in
Western Music, Arts,
History, and Culture***

Carol B. Reynolds

with

Amanda Marsrow

Silver Age Music, Inc.
Bowie, Texas

© 2009 by Silver Age Music, Inc.

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the Publisher.

Silver Age Music, Inc.
219 N. Smythe St.
Bowie, Texas 76230

PRINTED IN THE UNITED STATES OF AMERICA

ISBN: 978-0-9819990-0-5

Table of Contents

Preface	vii
About the Authors	ix
Foreword	x
How to Use this Resource Book	xii
Circle of Key Dates	2
Your Circle of Key Dates	5
Discovering Music Timeline	6
Your Timeline	7
Three Mega-Composers	8
Unit Worksheets and Resources	
Unit 1: Using Music History to Unlock Western Culture	
Figures, Places, Vocabulary	9
Listening	11
Listening Exercise 1. Learning to Listen in Context	12
Listening Exercise 2. I Hear Music: A Listening Diary	14
Listening Exercise 3. Across the Generations: Hearing a Song with New (Old!) Ears	17
Listening Exercise 4. Listening Analytically	21
Unit 2: Music Entwined with Great Events in Western History	
Figures, Places, Vocabulary, Dates	24
Listening	28
Online Resources with Annotations	28
Putting it all Together: Questions and Projects	30
Viewing Guide	31
Unit 3: Technology, Terminology, and Cultural Perspective	
Vocabulary	33
Listening	34
Putting it all Together: Questions and Projects	35
Viewing Guide	36
Unit 4: Fanfare and Power: The Court of Louis XIV	
Figures, Places, Vocabulary, Dates	38
Listening	41
Online Resources with Annotations	41
Putting it all Together: Questions and Projects	43
Viewing Guide	45

Unit 5:	Sweeping Away the Renaissance into the Baroque	
	Figures, Places, Vocabulary, Dates	47
	Listening	50
	Online Resources with Annotations	51
	Putting it all Together: Questions and Projects	53
	Viewing Guide	54
Unit 6:	Liturgical Calendar, Street Parties, and the New Church Music	
	Figures, Places, Vocabulary, Dates	56
	Listening	58
	Online Resources with Annotations	58
	Putting it all Together: Questions and Projects	59
	Viewing Guide	60
Unit 7:	A Lively Journey Through the Life of Johann Sebastian Bach	
	Figures, Places, Vocabulary, Dates	62
	Listening	64
	Online Resources with Annotations	65
	Putting it all Together: Questions and Projects	67
	Viewing Guide	69
Unit 8:	Enlightenment, Classicism, and the Astonishing Mozart	
	Figures, Places, Vocabulary, Dates.....	71
	Listening	74
	Online Resources with Annotations	75
	Putting it all Together: Questions and Projects	77
	Viewing Guide	79
Unit 9:	Into the Abyss: The Century Struggles with Unfettered Imagination	
	Figures, Places, Vocabulary, Dates	82
	Listening	85
	Online Resources with Annotations	85
	Viewing Guide	88
	Comparison Chart: Enlightenment <i>versus</i> Romanticism	91
Unit 10:	Beethoven as Hero and Revolutionary	
	Figures, Places, Vocabulary, Dates	92
	Listening	94
	Online Resources with Annotations	95
	Putting it all Together: Questions and Projects	96
	Viewing Guide	97

Unit 11:	Salons, Poetry, and the Power of the Song	
	Figures, Places, Vocabulary, Dates	100
	Listening	103
	Online Resources with Annotations	104
	Putting it all Together: Questions and Projects	105
	Viewing Guide	106
Unit 12:	A Tale of Four Virtuosi and the Birth of the Tone Poem	
	Figures, Places, Vocabulary, Dates	109
	Listening	112
	Online Resources with Annotations	113
	Putting it all Together: Questions and Projects	116
	Viewing Guide	118
Unit 13:	Nationalism and the Explosion of Romantic Opera	
	Figures, Places, Vocabulary, Dates	121
	Listening	125
	Selected Viewing of Operas and Ballets on DVD	125
	Online Resources with Annotations	126
	Putting it all Together: Questions and Projects	128
	Viewing Guide	129
Unit 14:	The Absolutely New World of Wagner	
	Figures, Places, Vocabulary, Dates	133
	Listening	135
	Online Resources with Annotations	136
	Putting it all Together: Questions and Projects	137
	Viewing Guide	138
Unit 15:	Imperial Russia—A Cultural Odyssey	
	Figures, Places, Vocabulary, Dates	140
	Listening	143
	Online Resources with Annotations	144
	Putting it all Together: Questions and Projects	148
	Viewing Guide	149
Unit 16:	Load up the Wagons: The Story of American Music	
	Figures, Places, Vocabulary, Dates	153
	Listening	156
	Online Resources with Annotations	157
	Putting it all Together: Questions and Projects	159
	Viewing Guide	161

Unit 17: Turning the Page: World War and the Explosion of War	
Figures, Places, Vocabulary, Dates	164
Listening	168
Online Resources with Annotations	169
Putting it all Together: Questions and Projects	172
Viewing Guide	173
Unit Quizzes	177
Texts and Translations	194
Answer Key for Quizzes	204
Suggested Answers for Viewing Guides	209
Contents of the Listening Set (3 CDs)	220

PREFACE

I've been Discovering Music since childhood. It started with playing *Frankie and Johnny* on an old upright in the church basement with my guitar-playing father (who taught me that playing by ear was more fun than any toy). It expanded to learning Jimmie Rodgers songs from Daddy out by the picnic table, and ironing on Saturday afternoons with my mom to the accompaniment of the Texaco Radio Metropolitan Opera Broadcasts. It continued through years of practicing on the Baldwin Acrosonic placed in front of the picture window (so that I could at least watch the other kids playing outside!). It grew to the fulfillment of my strongest dream when, while researching my doctoral dissertation in Leningrad in 1981, I sat, stunned, beneath a blaze of 19th-century chandeliers and heard the legendary Evgenii Mravinsky conduct the Leningrad Philharmonic. And the discovery continues, bringing me directly to the creation of this course.

I've designed *Discovering Music: 300 Years of Interaction in Western Music, History, Arts, and Culture* to be rich in color and flexible in depth. Many people are lending their talents to this course, as you will shortly see. You will meet quite a few of them throughout the seventeen Unit Lectures. Wherever possible, you will see paintings, maps, graphics, or a visual representation of the topics in the lectures, and you will hear and see the making of music. The three CDs, produced by Naxos, bring a treasure-chest of performances designed to turn the historical facts into living sound. The Resource Book can be used as a gentle reminder, or a rigorous academic course in itself, to be uncovered layer by layer.

This course is a traditionally structured survey of three hundred years of Western Music and Arts, starting right before 1600 and ending at the edge of World War I. It is intended for those who want to begin, or extend, their knowledge of Western Cultural History by using music as a key. Many elements in the units have come directly from my classroom experience. At every step, I emphasize the critical need to understand music and the arts in their social and cultural context throughout history. And I share stories that, I hope, will open the way for you to Discover Music.

Behind the stories are the faces of countless dear students whom I've been privileged to teach—all of them part of my own education in life and learning. Many of them have grown to become extraordinary musicians, and some even appear in this course!

I am deeply indebted to music historian (and, I'm honored to say, former student!) Amanda Marsrow for her enormous contribution to this course. What an honor it has been to work together during those very months as she and her husband were waiting on the blessing of her first child

To my many colleagues, how could I thank you all? Let me start with Professor Barbara Hill Moore, Michael Inman, Bob Falls, Dr. Michael Keyton, Major Jim Keene, Maestro Miguel Harth-Bedoya, Michael Shih, Timothy Reynish, Kim Campbell and the Dallas Wind Symphony, Meredith Browning, Richard Odom, Tara Emerson, Michael Conrady, Valeria Mignaco, Alfonso Marin, and Tom Abbott. Special thanks, too, go to Katharina Lengert, SFC Alvy Powell, Ernestine Sisneros, and Captain Scott O'Grady. Thank you Kirk Hunter, Harold Goad, Fr. David Allen (in spirit), Julie Harris, Ralph Harris, and Trustin Woolf, for the marvelous fiddle tunes.

Speaking of musical inspiration, I am indebted to you, Paul Cristo, for your sparkling music and your technical assistance. For the wisdom and good cheer of our designers CaraLea Willoughby and Karrie Ross I am most grateful. I thank you, Naxos of America, Randall Foster, and Nick Angiollini, for everything, including solving a problem that surely would have irritated Wagner.

And there's the category of special friends who have supported us all the way (and even fed us) starting with Joan Cantwell and Lois Harris, Dr. Paula Miller, Sandra Pass, Beverly Myers and Larry Cox of Nostalgia, and Geoffrey Moore. And a very special tip of the hat to you, Dr. Vance Cuthrell and Dr. Ava Stanzack, for provoking me into action!

Speaking of action, you are the man of action, Richard Sides. I hope you know how grateful we are to you. And for advice that kept the road straight, thank you Michael and Becky Baker.

But doesn't it always come down to family? I am grateful to my sister-in-law Kathy Doherty, for jumping in at critical moments. And to you, my children Helen and Dennis for great and varied assistance. That leaves me face to face with the strength behind this course, my producer, video editor, manager, visionary, and encourager: Hank, my husband, the most creative and dedicated man I have ever known. And surely the most patient.

May we all continue to Discover Music with joy!

CAROL REYNOLDS
BOWIE, TEXAS 2009

ABOUT THE AUTHORS

Carol B. Reynolds grew up in the mountains of Virginia. A pianist, she became fascinated with Russian culture as a teenager. After completing a Bachelor's (Hollins College) and Master's Degree (University of North Carolina) in Piano Performance, she embarked upon a doctorate in musicology. She lived in both the Soviet Union and Germany while completing her dissertation (Ph.D., University of North Carolina, 1984) and taught in North Carolina and in Oregon. She joined the faculty of Southern Methodist University in 1985, where she became a professor of Music History, teaching and publishing in the areas of opera, piano music, and Russian culture. She worked intensively with the International Students' Program, and in 2001 founded Southern Methodist University's study program "SMU-in-Germany." She took a *very* early retirement after she and her husband Hank chanced upon a wonderful ranch in Montague County, Texas and they decided to embark upon a new adventure of "hobby ranching" (goats and cattle). She continues to write, speak, and create educational materials for a variety of arts organizations. Her husband is a copyright attorney who holds a Ph.D. in Music Theory and two Masters degrees in Music. They have two grown children.

Amanda Lea Marsrow is the eldest of nine homeschooled children. Born in Lincoln, Nebraska in 1980, she grew up on a farm, and practiced her sheep-ranching skills side-by-side with her piano and her academics. She earned a Bachelor's Degree in Music History and Literature in 2003 from Baylor University, a Master's Degree in Piano Performance from Southern Methodist University in 2007, and a second Masters Degree in Music History, also from Southern Methodist University in 2009. Her Master's Thesis "Searching for Symbols: Symbolism in 'Silver Age' Russia, 1861-1917" combined her research interests in Music History, Piano Literature, and Russian History. Her husband Casey is a clarinetist and a member of the U.S. Army Band, stationed in Ft. Jackson, South Carolina. While working on the Resource Book for *Discovering Music*, Amanda and her husband have been awaiting the birth of their first child.

FOREWORD

I commend you for including *Discovering Music* in your learning plan this year! An inspiring and informative journey awaits you, for I consider Dr. Reynolds to be one of the most effective teachers I have ever known. How I wish that such a resource had been available during the years my wife and I were homeschooling our five children, or, for that matter, in the many times I have taught introductory music history courses on the college level!

During the eight years Dr. Reynolds and I served as colleagues at Southern Methodist University, our office doors stood a few feet down the hall from the main music history classroom. I cherish fondly the memory of her classes letting out: of chattering students pouring past my open office door, some bounding with enthusiasm and others staggering with minds “blown” by the breadth and depth of what they had just learned. A short time later Dr. Reynolds herself would pass by, handouts and student essays a-flutter in the crook of one arm while with the other she towed a red Radio Flyer wagon overflowing with scores, recordings, books, and primary source materials.

Why does Dr. Reynolds inspire such learning and enthusiasm among her students? It is clear that at the heart of her effectiveness lies a deep passion for sharing knowledge about music. But passion, while necessary, is not sufficient for excellent teaching. A clue is provided by that red Radio Flyer wagon. Dr. Reynolds has never been one to “teach the textbook.” Rather, she encourages students to learn directly from an abundance of primary and secondary sources, from live performances, from expert guests, and even, when possible, from “field trips” to Europe, where she herself has spent much time living. Her rich approach stimulates critical thinking and enables students to make their own direct connection with the past—an awareness of “the presentness of the past.” This integrative approach means that her students don’t simply learn about music, they also learn how music relates to other aspects of history and culture. When students think integratively, they discover that knowledge comprises not a static list of facts to master, but rather a dynamic and ongoing process of growth and discovery. And that is something to be excited about!

This very notion—that music *is* related to every other aspect of history and culture—is one that modern education has all too often forgotten. When school budgets are cut, music and the other arts are often first to go, because they are perceived as peripheral rather than central to learning. Earlier eras, however, regarded the study of music as integral to personal formation. The ancient Greeks, for example, included music among the seven liberal arts—so called because they represented areas of learning that every free citizen should possess. When the Greek liberal arts tradition passed into the Latin West through the writings of Martianus Capella, Boethius, and other writers around the 5th century A.D., it exerted a profound and lasting influence on Western Christian thought. In the

writings of Boethius, for example, “music” encompassed much more than what we think of music today. Boethius divided music into three types. The highest of these is *musica mundana*, the “music of the spheres,” the mathematical harmony that governs heavenly bodies, the seasons, and the cosmos as a whole. Second is *musica humana*, the harmony that governs the human body and soul. Third is *musica instrumentalis*, music made by voices or instruments, which renders audible the same principles of order evident in the cosmos and human beings. Although our understanding of the cosmos and of the human body has come far since the fifth century A.D., music remains a powerful construct for understanding our world.

Music also offers us a key to understanding ourselves. Music’s power derives in part from the ways it expresses every aspect of what it means to be a human being. As human beings made in the image of God, we are spiritual, creative, relational, volitional, rational, emotional, and physical. Music integrates these facets of our humanity, not only making us more whole as persons, but also connecting us to one another in community. Through music the trinity of composer, performer, and audience can share intense communion of movement, thought, and feeling. Music both expresses and shapes virtually every aspect of our human identities, including our culture, ethnicity, race, nationality, gender, generation, and religious affiliation.

Because music itself is so deeply integrative, the study of music needs also to be approached integratively. This is precisely what Dr. Reynolds’s course offers, in a way that has never been done before. Through the medium of video, this veteran of the college classroom integrates discussion of musical works, composers, primary sources, guest experts, and visits to historical sites. I warmly commend to you Dr. Reynolds’s *Discovering Music* course. Happy learning!

DR. MICHAEL DODDS
HEAD OF MUSIC HISTORY
UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS

HOW TO USE THIS RESOURCE BOOK

This resource book is designed to provide an outline for unit studies that will serve as a supplement to the *Discovering Music DVD Lectures and CD Listening Set*.

Each unit is constructed to present the music of a particular cultural era, phenomenon, or composer. Rather than attempt a comprehensive history of Western Art Music (what is often loosely labeled “Classical”), this course seeks to introduce and analyze significant musical developments within the social, historical, and cultural contexts that fostered them. The premise is simply this: music, or any creative product, does not occur in a vacuum. It is more often the outpouring of education, training, priority, and values of human beings. Even the most *intimidating* music has often come about for the most practical—even *humble*—of reasons! Understanding these reasons can change completely how we perceive this art.

Discovering Music seeks to present music in its “original habitat,” historically speaking. Our hope is that gaining an understanding of this “habitat,” along with a greater awareness of music’s interaction with the fields of literature, visual art, history, and technology, will equip students for a wealth of musical experiences. And this understanding will be a powerful tool to unlock culture and history.

The **Figures, Places, and Dates** chosen for each unit are intended to provide students with “hooks”—concrete pieces of information that will offer a foundation of historical knowledge or additional historical perspective, depending upon a student’s age or grade level. The **Vocabulary** sections are intended to supplement and support terms or concepts presented in the DVD Lectures. The **Listening Suggestions** presented in each unit are provided as guides for further listening for the most significant composers or genres presented within each unit.

FIGURES

The initial building-block of each unit is a list of the historical figures that appear most prominently in the context of the unit. The lists include composers, relevant political figures, authors, artists, and performers. Names that are not specifically mentioned within the DVD Lectures, but are important to the unit’s topic, will be indicated with an asterisk (*). You may wish to:

- incorporate some (or all!) of these figures into a timeline
- select certain individuals whose dates you wish to memorize
- research individuals relevant to your studies in other subject areas

- search for resources (books, movies, documentaries, etc.) on these individuals at your local library

PLACES

Each unit contains a list of relevant geographical locations. Students should be able to locate these places on a map. They may also wish to research the history of a particular city or even a broader geographical region. Although the scope of this course necessitates certain limits, students will probably notice that many places—for instance, Paris, France, or Vienna, Austria—appear repeatedly and could easily fill a unit by themselves!

VOCABULARY

These definitions are intended to reinforce and clarify the information presented in the DVD Lectures. They are not intended to replace the student's consultation of a good dictionary or encyclopedia. Because so many music and cultural terms are in foreign languages, take advantage of the translations and explanations provided; many times, when encountering a term in a foreign language, it is helpful just to be able to “see” the word in print and associate the pronunciations in the lecture with the way a word looks on the page.

Be sure to know all vocabulary words and their definitions prior to taking the Unit Quizzes.

DATES

One of the most effective ways to learn and retain history is through developing associations. The chronologies presented in each unit attempt to place the topics within a particular historical setting. Dates concerned with musical events are placed in **bold-face type**. Special effort has been given to ensure that American history receives attention as well. Please note: these sections are NOT designed to outline any one composer's biography or to give a complete picture of any era of history. We urge you to make your own timelines and circles of key dates wherever possible. You may also wish to:

- select certain major events from this section to memorize
- incorporate some (or all!) of these events into a grand timeline that covers the entire period of the course
- perform additional research on specific wars, battles, or conflicts

- check for additional information on the time span presented in each unit on one or more of the historical timeline web resources listed in the “General Web Resources” page

LISTENING

Choosing selections for the accompanying CD Listening Set proved to be one of the most challenging aspects of *Discovering Music*. We are only too aware of the endless possibilities that could have been included! Happily, it has become comparatively easy, in our modern day, to explore music via on-line services, many of which can be subscribed to at a reasonable cost. You may wish to explore these, starting with the Naxos Music Library (the world-wide company that produced the CD Listening Set for this course) at www.naxos.com.

For this course, however, begin with the pieces on your CD Listening Set (these appear in **bold print** in the **Listening** lists contained in your book). Be sure to spend sufficient time listening to those pieces (multiple listenings). Try to understand how and why they are presented within each unit in the DVD Lectures. See if you can hear some of the qualities discussed in the unit lectures.

After that, prepare to explore! Do not feel pressured, however, to locate and listen to every piece in the suggested listening. It is *far* better to know a few pieces well, than to trudge dutifully through a list of pieces, without gaining much understanding of them.

You may also wish to:

- listen to all of the remaining movements of a multi-movement work
- choose the works (from online lists of composers’ works) that most interest you
- concentrate on a particular *genre* that appeals to you (concerto, symphony, arias, choruses, etc.)
- determine which types of instrumental or vocal sound appeal to you
- find the music of other composers writing during the same time

WEBSITES

With the help of your online search-engine, you can search the world for information on every person, place, or idea presented in this course. We have sought to present you with only the most accurate, well-maintained, and useful sites. The online resources listed within each unit provide a wealth of information; they are annotated to help guide you to those you will find most helpful.

Although the best way to achieve maximum results from *Discovering Music* would be to visit each site, you can control the time and intensity

required to complete the course by limiting your viewing to one site per annotation. Every precaution has been taken in researching the sites listed. Depending upon your Internet security settings, students should be able to visit the vast majority of sites without encountering questionable advertisements.

Parents, please note: A great deal of art history revolves around depictions of the human body. Please be aware that many of the art websites show figures in various states of undress. As the course progresses closer into and through the 19th century, students are more likely to encounter adult themes and images. Some websites related to 19th-century poets also carry a note of warning. Although the “questionable” topics presented are not much different than what one encounters daily on TV or in the news, we want parents to be aware of what their students may encounter.

Please note, also, that websites annotated as a resource “Older students may wish to view . . .” are simply more *academically* sophisticated. These sites are “safe” but perhaps too *deep* for younger students and are intended mostly for those who may have developed a special interest in the related topic.

PUTTING IT ALL TOGETHER

The questions and projects listed in this section are a guide to synthesizing the information presented in each unit. Depending on the student’s grade level, and level of interest, you may wish to choose one activity per unit or you may attempt them all. **Read through the questions and projects in this section before beginning your online research.** Several of the questions are directly related to the websites you will visit, and will help point students towards the most relevant information. **Questions in this section that are related to specific individuals will require visits to all of the websites attached to that individual’s annotation.**

VIEWING GUIDES

To get the most out of *Discovering Music*, we recommend watching each lecture a minimum of two times. Viewing Guides are drawn entirely from the lectures, and are designed to give students a way to take notes and keep track of the most relevant information while viewing the DVD lectures. They may also serve as a more advanced unit quiz for some students. Suggested answers are given, including multiple answers where needed.

UNIT QUIZZES

The **Unit Quiz** for each chapter is found in the back of the book. The quiz draws from all sections of the workbook, as well as from the DVD. Answers are

given, including multiple answers where needed. But keep in mind that, in many cases, additional answers can be correct. Describing music and the arts is not an exact science. Students may wish to design their own unit quizzes. It's excellent academic practice to do so!