UNIT 1: USING MUSIC HISTORY TO UNLOCK WESTERN CULTURE

Please see the Listening Exercises (in lieu of a Viewing Guide).

UNIT 2: MUSIC ENTWINED WITH GREAT EVENTS IN WESTERN HISTORY

1. 1920s; the songs played on the radio determined which songs would be popular; now it's possible to hear virtually any kind of music any time one wishes.
2. Printing press in Mainz, Germany; Gutenberg; paper; parchment.
3. Chinese
4. hand-copying done by trained people, often monks (as well as woodblock)
5. animal skins; 300
6. 30,000; nine million
7. by hand / in manuscript (by copyists working in scriptoria).
8. no
9. mapmakers
10. backwards
11. lithography
12. At first it made songs more popular, so publishers sold even more sheet music. But since it was now possible to hear music without learning to play and sing it, the gramophone hurt sales of printed music.
13. New York City; music publishing
14. From the clanking piano sounds floating out of the windows of publishing houses, where songwriters presented new songs, hoping for publication.
15. acoustics
16. Pythagoras
17. Greek theater builders considered acoustics / Medieval architects placed big ceramic urns to affect acoustics, etc.
18. French; sun; Classical mythology / Apollo.
19. Copernicus; Kepler
20. The Enlightenment; the supernatural / the individual / the emotional / the psychological / the sublime

UNIT 3: TECHNOLOGY, TERMINOLOGY, AND CULTURAL PERSPECTIVE

1. shape / structure / construction / design (based on repetition and contrast)
2. buildings / architecture in general / any physical space or object
3. distinct sections within a larger piece of music
4. top left, above where the music itself begins
5. happy
6. walking tempo
7. at ease (slowly); broadly
8. fast; vivere (to live)
9. meno; molto
10. No; in earlier eras (Renaissance, Baroque), tempos or speeds were “understood” based on the kind of music being performed. It was an issue of style.
11. a champion athlete such as an Olympic gymnast or pole vaulter
12. style
UNIT 4: FANFARE AND POWER: THE COURT OF LOUIS XIV

1. Church, Court, and Theater
2. We choose to hear voluntary music, either by playing it ourselves, listening to others play it, or turning on a piece of digital technology, or older technology like a radio, tape player, or phonograph. Involuntary music comes to us whether we want it or not, standing in an elevator, pumping gas, going into a hotel lobby or restaurant, or even hearing it blared from a car parked next to us.
3. Women weren’t allowed to sing in public
4. Versailles
5. Maître de chapelle / Kapellmeister
6. harpsichord
7. Absolutism; Louis XIV / Frederick the Great / Catherine the Great / Joseph II of Austria
8. château; hunting lodge
9. dancers, singers, musicians, painters, playwrights, choreographers, costume and set designers, stage directors, etc.
10. Sun King; Classical Mythology and Apollo
11. Charles Le Brun
12. solar system; establish an Academy of Science
13. dancer; faux pas; the dance steps stayed simple enough for the King
14. The Hall of Mirrors; the signing of the treaties that ended both the Franco-Prussian War and the First World War
15. Molière
16. rising and dressing, eating, and preparing for sleep at night
17. French Overture
18. Versailles; palace interior; gardens

UNIT 5: SWEEPING AWAY THE RENAISSANCE INTO THE BAROQUE

1. Common Practice Era; was “practiced” (played, performed, and perceived) in a certain way
2. (choose three) Music had a clear pulse / the musical scales used were primarily two: we call them major and minor / music had a clear melody line supported by a bass line / music was composed in specific, predictable forms, created by sections of contrast and repetition / music was played on the same instruments we more or less recognize today / these instruments were played in a traditional manner, appropriate to the instrument.
3. Florence; Dante / Boccaccio / Brunelleschi
4. opera
5. rebirth
6. Humanism
7. Monteverdi; highly polyphonic (complex web of melody lines); monophonic (monody, or single melody line—recitative style)
8. Fable (favola) in music.
9. play; sung
10. choosing specific instruments to get the desired sound
11. St. Mark's Cathedral in Venice
12. A beloved mythological figure whose powers to charm through music and poetry were legendary. (He was the son either of a Thracian king or the god Apollo, depending on the version. His mother was one of the Muses, Calliope.)
13. lieto fine
14. Greek mythology / Classical history
15. misshapen pearl; was not single-line melody, or one musical line is sung or played; polyphonic (with two, three, then four melody lines sounding simultaneously)
16. manuscript
two players, one playing a chording instrument, like a lute, harpsichord, organ and the other playing an instrument like a cello or bassoon, which can play a low sustained bass line.
17. toccata; fantasia
18. highly developed piece of music where a melody is presented and imitated in several voices with contrasting episodes in between
19. information; the part where the emotions are sung
20. opera seria; intermezzos (intermezzi)
21. the aristocracy, kings, noblemen (in short, only the rich)
22. opus; opera

UNIT 6: LITURGICAL MUSIC, STREET PARTIES, AND THE NEW CHURCH MUSIC
1. sacred; secular; it is associated with church performance or has a recognized part in the worship service.
2. he wanted the new Protestant songs (hymns) to be lively, metrical, inspiring, and accessible, so he often looked to popular and folk tunes.
3. a worship service (church service); communion (also known as The Lord's Supper, Bread and Wine, or the Eucharist)
4. the Feast days, or days of celebration within the church year; Christmas or All Saints' Day; Easter, Good Friday, Maundy Thursday, Palm Sunday, Ash Wednesday
5. it was hot, and there was a danger of spreading diseases; Lent was a season of fasting and penitence (devotion).
6. indulge in rich foods and lots of entertainment beforehand; opera; because opera is a social, glamorous, and extravagant art form; masked balls
7. New Orleans; the region was settled by French Catholics, so the Liturgical Calendar shaped social life and entertainment.
8. new operas; new oratorios; oratorios had religious topics and no staging or acting, so they were appropriate for penitential (fasting) seasons.
9. church sanctuary itself (not woven into the services); within the church services
10. two; a type of sermon
11. Old Testament; they are more dramatic. They have events like the bestowing of the Ten Commandments, the Parting of the Red Sea, plus many floods, battles, murders, assassinations, struggles of all kinds.
UNIT 7: A LIVELY JOURNEY THROUGH THE LIFE OF JOHANN SEBASTIAN BACH.

1. middle; Sebastian; first; Johann
2. Doctrine; Affections; stay joyful; switch to something sad, dark, slow
3. Stations; outgrew his jobs, or was too advanced or modern for them, or was not permitted to write the kinds of music he wanted to compose
4. Weimar; church organist or church musician; he sought a new job without permission to do so.
5. Cöthen (Köthen); the music-loving duke died
6. Leipzig; boys in the boys' choir; St. Thomas Church (Thomaskirche); Coffee Houses; public concert
7. organ; bellows boys; bellows; air; pipes; electricity (electric motors)
8. clavichord; was not; it was extremely soft; control the volume (dynamics) or sensitivity of each sound
9. C.P.E. Bach; Frederick the Great; Berlin; fortepiano (or pianoforte)

UNIT 8: ENLIGHTENMENT, CLASSICISM, AND THE ASTONISHING MOZART

1. high skill level, increased complexity, and musical ideas all expanding, and then, suddenly, a collapse to a much simpler style.
2. classical
3. Alberti bass
4. Monarchs (Monarchy); Prussia; Russia; Austria
5. Art (paintings, sculpture)
6. rococo
7. galant; pleasantness, naturalness, diversion, light-hearted emotion; Watteau
8. Sturm und Drang
9. sensitive; Affections
10. sons; Prussian; Frederick the Great
11. clavichord
12. the hammer, the padding on the hammer, the tuning pins, the bridge, the sounding board, the escapement mechanism (double-escapement), the cast-iron frame
13. harpsichord; fortepiano (pianoforte); upright piano
14. Thomas Jefferson
15. Prague (today's Czech Republic)
16. Italian (Italianate); France
17. clarinet
18. Turkish
19. buffà; seria; Singspiel; The Magic Flute
20. Lorenzo da Ponte; The Marriage of Figaro (Le nozze di Figaro)
21. He worked contentedly for many years for Count Esterházy. He enjoyed job stability and handled being a "servant" well.
22. symphonies; baryton
23. Let there be Light (very quiet chorus leading up to it, and then a huge burst of sound on the word "light")

UNIT 9: INTO THE ABBYSS: THE CENTURY STRUGGLES WITH UNFETTERED IMAGINATION

1. literature
2. the supernatural, the other-worldly, the spooky; histories; legends and folk or fairy tales; works of art like operas, plays, paintings, novels, poems
3. (choose) vernacular language of French, or any language related to French, and later any language stemming from Latin, a medieval verse or prose work, especially concerned with chivalry, a novel, an adventure story, or even “the sublime” or things that we cannot fully understand or explain, but know are real.
4. Charles Dickens; *A Tale of Two Cities*; “It was the best of times; it was the worst of times."
5. The Enlightenment; coronated; Notre Dame
6. David; 1812; burning Moscow and leaving Napoleon and his troops without supplies for the winter; Hitler / the Germans
7. Biedermeier; Spitzweg; Gemütlichkeit; Congress of Vienna
8. turned to extreme emotions / described the world around them (etc.); emotional, supernatural, fantastic, even dangerous (threatening)
9. musica mundana; spheres; musica humana; musica instrumentalis
10. E.T.A. Hoffmann; Mozart; “inexpressible longing”; The Nutcracker
11. Sir Walter Scott; Lord George Gordon Byron; Mozart
12. The Grimm Brothers (The Brothers Grimm); they are about bewitched and fantastic creatures, supernatural, the battle of Good against Evil, villains, and spooks.
13. *Frankenstein; The Raven; Edgar Allan Poe*
14. madness (insanity); Lucia di Lammermoor
15. *Johann von Goethe; The Sorrows (Sufferings) of Young Werther; epistolary novel; one way; suicide; Werther*
16. *Weimar; well; Faust; bargain (bet or wager); Devil (Mephistopheles, Mefisto); Devil; moment (day) of pure joy and contentment; Devil; soul*
17. *Schiller*

**UNIT 10: BEETHOVEN AS HERO AND REVOLUTIONARY**

1. he represents a new kind of “Romantic” artist—an individual struggling against society / he was a genius whose talents were too great to be fully appreciated / he was a hero whose music (posthumously) set a new standard against which subsequent music would be compared.
2. c. 19 (actually the best answer is 18, as he was 5 months shy of 19 (he was born 16 December 1770; the French Revolution begins July 14, 1789)
3. the patronage system where a count, for example, would determine what an artist created
4. Somewhat, but nothing like Mozart’s or Bach’s.
5. He was not well connected, he didn’t have the proper upbringing or preparation socially for the big city, his temperament rebelled against the role that was expected of him.
6. *Johann von Goethe; no, they did not agree on many things, including the appropriate way to defer to aristocracy.*
7. At first he was thrilled, but he was later disappointed when Napoleon began grabbing power and crowned himself Emperor.
8. *A rescue opera / a Singspiel; four overtures*
9. *the loyalty of a wife, bravery in face of danger, political oppression, hope triumphing over desperation, the excitement of a last-minute rescue*
10. *more difficult for audiences / more extreme / more introverted / less automatically attractive / less likely to please*
11. *sitting on a “throne” like a god of some kind, with an eagle, and other monumental symbols*
12. *It was done years after Beethoven’s death, and it shows the powerful figure Beethoven had become—no longer a man who simply wrote music, but a kind of god-like figure who towered over the world of music, knowing all, seeing all, directing all!*
13. Healing City; to seek a cure for his deafness; Testament; it is both a highly emotional letter that tells us much about Beethoven’s state of mind and a statement of the new “Romantic” views of nature, God, and fate.
14. manicured, sculpted, trimmed Baroque gardens; open, free, wild, overgrown “Romantic” parks (although still trimmed by gardeners to get the right look!).
15. longer, bigger, more monumental in scope, more intense harmonies, darker in tone, sometimes heroic, and always emotional, very specific indications, unexpected structures and unexpected passages, less lyrical and more dependent on patterns (motives) that aren't really melodies, formed according to his own rules.
16. In his later works, he put these terms into the vernacular (his own language of German) rather than just Italian.
17. sketches; his musical and compositional ideas, his creative processes
18. The moon was mysterious, sublime, inexplicable, plus the moon made a mesmerizing focal point. And people were very interested in the moon, astronomically, in those days.
19. Father of Modern Astronomy; Uranus

UNIT 11: SALONS, POETRY, AND THE POWER OF THE SONG
1. lute; Queen Elizabeth of England; 1603; Shakespeare; John Dowland
2. “words carefully chosen and arranged on a page.”
3. The audience must understand the words; the words should connect emotionally with the listener; the song needs to be presented in an appropriate environment.
4. small or intimate
5. read aloud as a poem; set to music as a song
6. the supernatural, lost love or disappointed love, nature, legends, adventure stories, Medieval themes, folk themes
7. a parlor or room where invited guests would gather to hear the newest poetry and literature read, and to enjoy the newest pieces of music
8. It has a narrator; it has actual characters who address one another; it narrates objectively and begins in media res—suddenly, without a lot of explanation; it draws no moral conclusion.
9. in the middle of things or midstream
10. four; the father, the boy, the Erl-King, and the narrator (and if you count the horse, you get a fifth character)
11. early 19th century
12. he was frustrated in his attempts to marry Clara Wieck, so the bitter story would have appealed to him (plus Heine was a great poet).
13. the happiness doesn’t last, and the poems become progressively sadder or angrier.
14. “I don’t complain”; using low, pounding chords, setting up an insistent and angry musical accompaniment
15. the poet’s resignation to the situation, and a beautiful piano postlude.

UNIT 12: A TALE OF FOUR VIRTUOSI AND THE BIRTH OF THE TONE POEM
1. the excitement of watching someone do something physically “impossible” / the glamour and star status of such people (for example, super-star athletes)
2. Paganini
3. he had an unusual appearance, especially his hands, and people were fascinated by him / he seemed to be self taught, which gave rise to the rumor that “the devil” had taught him / his technique in playing the violin was radical and new; The Romantic era promoted the idea of the “creative individual” and virtuosi fit the bill!
4. human achievement, something from "beyond" or even the supernatural / a gift a person was born with, largely unexplained. Art had a secret message for us, and only artists could understand certain things. Artists were no longer servants and craftsmen, but specially endowed visionaries who could point the way into the future.

5. fifteen
6. Franz Liszt
7. was elegant, handsome, charming to the ladies.
8. concert pianist / recitalist / performer; Europe and even Russia
9. Chopin, George Sands, Delacroix
10. City of Lights; He had started the idea of public street lighting with candles and torches. This public lighting gave Paris its first nightlife and made it the envy of Europe.
11. Weimar; compose more, especially tone poems (symphonic poems); Rome; focus on religious study and preparation, ultimately becoming an Abbé / writing sacred music
12. virtuoso performers; Jenny Lind; Sweden
13. It was more poetic, more subdued, less bombastic, less concentrated on thrills and more on expression (although there were plenty of thrills).
14. to study; a piece used as an exercise in order to master difficult performing techniques
15. Polish; Paris
16. no
17. a piece of instrumental music that tries to paint a picture of something, either a place, a thing, an atmosphere, or even an emotion
18. Irish; John Field
19. works like symphonies, operas, string quartets, oratorios
20. Jewish
21. St. Paul; Elijah
22. Johann Sebastian Bach
23. painter, or watercolorist
24. Fanny Mendelssohn Hensel
25. the orchestra conductor
26. music performed by a variety of players, including singers, violinists and pianists, small ensembles, wind and brass players too! It was more like a variety show.
27. instrumental pieces that tell a story (without words) or describe (paint in music) a place, person, thing, or emotion
28. Hector Berlioz; his passion for an English Shakespearean actress named Harriet Smithson
29. a house where Liszt lived, on a hill above Weimar, where a stream of fellow musicians and well-known figures visited and also stayed.
30. his ideas were more advanced than the people around him / he conducted controversial music, both his and the new music of other composers.
31. Richard Wagner

UNIT 13: NATIONALISM AND THE EXPLOSION OF ROMANTIC OPERA
1. Louis XIV; minuet; waltz
2. to dance
3. Beethoven
4. Romantic; Classical; Classical; Romantic
5. spooky, supernatural, mysterious / characters who were supernatural
6. sentimentalism; Gothic / supernatural / Romantic; Willis
7. mad; Lucia di Lammermoor; Sir Walter Scott
8. motives / Leitmotifs
10. the supernatural, the spooky, the mysterious; rescue / redemption
11. 1821; it featured lots of German folk elements, like the forest, hunting, folk dancing, and the sound of a men’s chorus (Männerchor). It also used several traditional German superstitions in the plot.
12. Franco-Prussian War; 1870-71; 1861
13. musical (Broadway musical)
14. “Ordinary” opera has sung recitatives (that is, information or conversation will be sung in rhythmically free melody). In Singspiel, or dialogue opera, the information, or conversation is spoken, as in a play. [In both forms of opera, the arias (songs), duets, and choruses are sung.]
15. Absolutely not! (There are many tragic and sad endings.)
16. Rossini, Donizetti, Bellini
17. bel = beautiful + canto = singing, so “beautiful singing”
18. overtures; ensembles
19. Nebuchadnezzar; “Va pensiero” (Fly, Thoughts, on Wings of Gold)
20. A scene in an opera (started in the 19th century) that weaves arias, duets, choruses together, more or less seamlessly
21. The fight by Italian nationalists to overthrow Austrian power and unify Italy into a country.
22. Viva Vittorio Emanuele, King (Re) of (d’) Italy (Italia); To make a cry in public for an Italian King (and a united Italy) was politically dangerous. Using Verdi’s name as a “code” was safer.
23. Spanish.
24. with the on-stage murder of Carmen; verismo
25. The Metropolitan Opera Saturday Matinees (from New York City); Texaco

UNIT 14: THE ABSOLUTELY NEW WORLD OF WAGNER

1. Rhine river / the gold from the Rhine / the problems of the gods from Valhalla; Germanic, Nordic / Scandinavian
2. less than ideal, somewhat unstable, artistic through his stepfather
3. false
4. Hitler was enthusiastic about Wagner’s music and the ideas in his essays.
5. The Flying Dutchman; he was caught in a storm while fleeing his conducting position at Riga.
6. not successful or pleasant (he couldn’t find success)
7. Wartburg; 1517; translate the New Testament; competed in the famous Medieval “Singers’ Wars.”
8. Gesamtkunstwerk
9. Franz Liszt; Bavarian King Ludwig II (Mad Ludwig, or The Dream King)
10. Leitmotiv (leading or guiding motive); characters, things, and ideas
11. underneath; the huge sound of his big orchestra would not overwhelm the singers on stage, but would blend together and make a perfect balance with their voices; Wagner tuba
12. false (he wanted their ears, brains, and imaginations fully engaged!)
13. 19; was not
14. Das Rheingold; his operas needed to be seen, heard, and experienced completely, and short excerpts on a CD cannot give us that experience (so excerpts would probably be upsetting to him).
15. true
16. true

UNIT 15: IMPERIAL RUSSIA—A CULTURAL ODYSSEY

1. Orthodoxy, or Eastern Christianity
UNIT 16: LOAD UP THE WAGONS: THE STORY OF AMERICAN MUSIC

1. a complete tradition of Native American music already here; oral; genres
2. Regionalism
3. Fiddle tunes; Appalachian
4. 1622; Christianity; reading, writing, singing; Latin
5. Psalmody; Psalms
6. Moravians; North Carolina; organ
7. Shape-note; people were “taught to sing” by traveling singing masters who set up singing schools.
8. Joy to the World; My Faith Looks Up to Thee, When I Survey the Wondrous Cross, Blest Be the Tie That Binds, Nearer My God to Thee
9. March; opera or operetta
10. women / wives / ladies; husbands; courts, kings, royalty, aristocracy
11. circus
12. Europe
13. George; band master and choir director; know that he composed
UNIT 17: TURNING THE PAGE ON WESTERN TRADITION AND THE EXPLOSION OF WAR.

1. fin de siècle; 19th
2. A Nervous Splendor
4. Ringstrasse; the huge buildings show wealth, stability, power at a time when much of the social order was crumbling and current events were leading toward World War I.
5. The Scream; Edvard Munch
6. he continued with the traditional “classical” structures inherited from Haydn, Mozart, and Beethoven, writing symphonies, concertos, sonatas, and staying within the musical vocabulary of the Common Practice Era.
7. Beethoven
8. idiomatic
9. Clara Wieck Schumann
10. Jewish; convert to Christianity; Alma (Schindler); quit composing; the death of a little daughter
11. he added many more players to the orchestra. He added vocal soloists and choirs to his symphonies. He used new sounds, including odd percussion (like anvils). He contrasted huge sounds with delicate sounds. He made listeners hear orchestral music in a new way.
12. [the dominance of] German music
13. Impressionist; he was a contemporary of the Impressionist painters / he chose not to write solely in traditional forms, but to create new forms, and paint musical pictures in new sounds, using fluid melody lines, getting rid of a strong pulse, and using a beautiful palate of orchestral sounds; Symbolist; words
14. Impression: Sunrise; Monet; was not
15. waltz
16. chinoiserie; Turandot; Madame Butterfly; stabs (murders); jumps to her death (commits suicide)
17. world’s fairs / expositions
18. Richard Strauss; tone poems / symphonic poems; opera conductor; operas; Salome
19. to build little tubes (connected to water bottles) into the “rocks” at the back of the set
20. electricity
21. trekking into remote villages to hear the folksongs; gramophone
22. Romantic; Verklärte Nacht (Transfigured Night); atonal / radical / shocking / drastic / bold; did not
23. singing
24. Rite of Spring; choreography; Nijinsky; distorted, jagged, against, or the opposite of, Classical ballet technique
25. give it repeated hearings, so that your ear grows and develops, and so that you come to understand and possibly even like it.