UNIT 13 VIEWING GUIDE

1. Western ballet goes back to the court of ______________. The biggest social-dance craze of the 18th century was the ______________. Then, moving into the 19th century, the ________________ became popular, and it was more physically intimate and athletic.

2. The word “ballet” comes from the Italian verb ballare, meaning ______________.

3. About 1800, the German composer __________________ wrote the first musical score specifically designed for a ballet.

4. Ballet from the first half of the 19th century is known (stylistically) as ________________, while ballet from the second half is known as ________________. This is worth noting, because in music, the labels are used differently: the 18th-century style of music called ________________ precedes the 19th-century style called the ________________.

5. Dancing en pointe was initially intended to depict ________________.

6. The first act of Giselle is based on a popular 18th-century style of story known in literature as ________________, while the spooky second act reflects the trendy world of the new ________________ style. The female spirits wanting to gain revenge in Act II are called the ________________.

7. Giselle also had a ________________ scene where the main character dances herself to death. This kind of scene became popular in the 19th century. There’s an especially good one in Donizetti’s opera ________________, based on a novel by the popular English writer ________________.

8. One last point about Giselle: Adam uses themes called ________________ to signify characters or objects. This technique of matching musical patterns to objects or ideas will become common in later 19th-century music.
9. The __________________ (nationality) greatly preferred to have much dancing in their __________________ (what kind of entertainment?). They also liked visually extravagant scenes such as ________________________________.

10. An important theme in 19th-century opera is _______________ _____________. Another important "spiritual" theme, particularly in German opera, is ________________________________.

11. German opera was changed forever in ______ (date) with a Singspiel called Der Freischütz, or "The Free Shot." This opera was especially popular with German audiences because ________________________________

12. Germany did not become a united country until after the __________________________ in ______ (date). Italy did not become united as a country until ______ (date).

13. In America, we also like the Singspiel format, but we don't usually call it "opera." Rather, we call it a ________________________________.

14. What is the difference between an "ordinary" opera and a Singspiel, or "dialogue" opera? ________________________________

15. Do 19th-century operas depend upon a lieto fine? ___ ____________________________.

16. Who were the three greatest Italian opera composers in the first half of the 19th century (their names end in "i")? _____________ ________________________________

17. Bel canto means literally ________________________________.

18. Rossini excelled at many things, including writing excellent opening numbers called ________________ and weaving the music and action of several characters together, in what we call __________________________.
19. Verdi’s opera *Nabucco* tells the Biblical story of King ___________________________. The famous chorus called __________________ is familiar to nearly every Italian, even today.

20. What is a *scena ed aria*? _________________________________.

21. What was the *Risorgimento*? _________________________________.

22. *Viva Verdi* became a code for what revolutionary cry? ___ __________. Why was it necessary to use this seemingly innocent phrase as a political code? _________________________________.

23. What culture seemed especially exotic to the French? _________________.

24. Bizet’s opera *Carmen* broke new ground because of the way it ended, namely _________________________________. That kind of “realism” has a name in theater: _________________.

25. Radio broadcasts of _________________________________, sponsored for decades by ________________________, were long a great source for listening to opera for people living outside of New York City or other big cities.