

**I. Ch. 9: "The Nineteenth Century I: Early Romantic Music"****Listening from Ch. 9.**

**Choices:** \***"The Trout"** (Die Forelle) by Franz Schubert; (1797-1828) \***"Lied: from Songs Without Words"** by Fanny Mendelssohn Hensel (1805-1847); \***"Prelude in E Minor, Op. 28"** by Fryderyk Chopin (1810-1849); \***"Traumerei"** (Dreaming) by Robert Schumann (1810-56)

- From Listening in Week 9-10 lesson
- 12 1. "Traumerei" (Dreaming) by Robert Schumann (1810-56)
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- 11 2. "Prelude in E Minor, Op. 28" by Fryderyk Chopin (1810-1849)
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- 9 3. "The Trout" (Die Forelle) by Franz Schubert (1797-1828)
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- 10 4. "Lied: from Songs Without Words" by Fanny Mendelssohn Hensel (1805-1847)
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**II. Ch. 10: "The Nineteenth Century II: Mid-to-Late Romantic Music"****Listening from Ch. 10.**

**Choices:** \***"The Moldau"** by Bedrich Smetana (1824-1884) (Listened to in class, not on the CD); \***"Finlandia"** by Jean Sibelius (1865-1957) (Listened to in class) \***"Symphony #4" in E minor** (fourth movement) by Johannes Brahms (1833-1897); \***"Symphony #2 in C minor"** (fourth movement) by Gustav Mahler (1860-1911); \***"Otello"**(excerpt) by Giuseppe Verdi (1813-1901)

- From Listening in Week 9-10 lesson
- 14 1. "Otello" (excerpt) by Giuseppe Verdi
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- 1 2. "Symphony #4" in E minor (fourth movement) by Johannes Brahms (1833-1897)
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- 2 3. "Symphony #2 in C minor" (fourth movement) by Gustav Mahler (1860-1911)
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4. "The Moldau" by Bedrich Smetana (1824-1884)
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5. "Finlandia" by Jean Sibelius (1865-1957)
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**III. Ch. 11: "The Twentieth Century and Beyond, Part I: The Classical Scene"****Listening:**

- A. "Afternoon of a Faun" by Debussy (1862-1918)(Listened to in class, not on the CD. You can Youtube this)
- B. "The Rite of Spring" by Igor Stravinsky (1882-1971)
- C. Madonna from "Pierrot Lunaire" by Arnold Schoenberg (1874-1951)
- D. "Wozzeck", Act 3, Scene 4 by "Alban Berg (1885-1935)

\*YouTub  
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From Chapters 11-12 listening YT\* (can be found on lesson for YT Week 14 and 15 on e360)

- E. Second Movement from "Three Places in New England" by Charles Ives (1874-1954)
- F. "Fanfare for the Common Man" by Aaron Copland (1900-1990)
- G. Sonata III from "Sonatas and Interludes for Prepared Piano" by John Cage (1912-1992)
- H. Dance? From "Wing/Prayer by Guy Klucevsek (b. 1947)
- I. "Sound Patterns" by Pauline Oliveros (b. 1932)
- J. "Sometimes" by Olly Wilson (b. 1937)
- K. "Out of Night (Alleluia)" by John Tavener (1944-2013)

- YT 1. "Afternoon of a Faun" by Debussy (1862-1918)
- 4 2. Madonna from "Pierrot Lunaire" by Arnold Schoenberg (1874-1951)
- 6 3. "Wozzeck", Act 3, Scene 4 by "Alban Berg (1885-1935)
- 3 4. "The Rite of Spring" by Igor Stravinsky (1882-1971)
- 13 5. "Sometimes" by Olly Wilson (b.1937)
- 10 6. Sonata III from "Sonatas and Interludes for Prepared Piano" by John Cage
- 8 7. Second Movement from "Three Places in New England" by Charles Ives (1874-1954)
- 11 8. Dance? From Wing/Prayer by Guy Klucevsek (b.1947)
- 15 9. "Out of Night (Alleluia)" by John Tavener (1944-2013)
- 12 10. "Sound Patterns" by Pauline Oliveros (b. 1932)
- From test 1 5 11. "Fanfare for the Common Man" by Aaron Copland (1900-1990)

**IV. Ch. 12: "The Twentieth Century and Beyond, Part II: Jazz, an American Original"**

- A. Maple Leaf Rag" for piano solo by Scott Joplin (1868-1917)
- B. "Hotter Than That" by Louis Armstrong (1901-1971)
- C. "It Don't Mean A Thing (If It Ain't Got That Swing)" by Duke Ellington
- D. "Florida-Bound Blues" by Bessie Smith
- E. "Confirmation" by The Charlie Parker Quartet

- YT 1. "It Don't Mean A Thing (If It Ain't Got That Swing)" by Duke Ellington
- 2. Maple Leaf Rag for piano solo by Scott Joplin (1868-1917)
- 20 3. "Confirmation" by The Charlie Parker Quartet
- 19 4. "Hotter Than That" by Louis Armstrong (1901-1971)

(can be found on Ch 11-12 link for Week 14 and 15 on e360)

Ch 11-12  
Track 17

18 5. "Florida-Bound Blues" by Bessie Smith

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V. Ch. 13: "The Twentieth Century and Beyond, Part III: Popular Music in the United States"

A. "Blue Moon" by Richard Rodgers, 1902-1979 (words by Lorenz Hart)

B. "Johnny B. Goode" by Chuck Berry (1926)

C. "Blue Suede Shoes" (words and music by Carl Perkins) Elvis Presley (1935-1977)

D. "Strawberry Fields Forever" (words and music by John Lennon and Paul McCartney) The Beatles

21 1. "Johnny B. Goode" by Chuck Berry (1926)

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YT 2. "Blue Moon" by Richard Rodgers, 1902-1979 (words by Lorenz Hart)

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YT 3. "Blue Suede Shoes" (words and music by Carl Perkins) Elvis Presley

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YT 4. "Strawberry Fields Forever" (words and music by John Lennon and Paul McCartney) The Beatles

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SHORT ANSWERS

VI. Ch. 10. Definitions: Know the Fundamentals of Mid-to Late-Romantic Music, pg. 194

1. New Genres such as: Programmatic symphonic poem and symphony (used for program music)
2. Operas: More continuous in their music, with much of the action set in arioso style, the subject matter ranges from grandiose to gritty and realistic

VII. Ch. 11. Twentieth-Century Music Summary of New Methods. Pg. 200.

Traditional

Twentieth Century

Harmony: Tonal (key centered). Twentieth Century? Atonal

Scales: Major and minor scales. Twentieth Century?

New scale types: pentatonic (five-note), whole tone (six-note), and octatonic (eight-note) Revival of old modes

Melody: Traditional=Balanced, smooth, predictable. Twentieth Century?

Erratic, with large gaps and unpredictable motions

Length: Standardized by genre. Twentieth Century? Much shorter or much longer than traditional

VIII. Ch. 11. Definitions: Know the Fundamentals of Twentieth-Century Music, pg. 237

1. Tonality is replaced by? organization systems, including "twelve-tone" or serial music
2. Traditional instruments are now deployed how?  
in startling new ways
3. New instruments using electricity are invented, culminating in the synthesizer and computer
4. Popular music and music of other cultures are blended with "classical" styles

IX. Match the Composer to the Style. See list of composers below\*

A. Primitivism: Stravinsky

- B. Impressionism: Debussy
- C. First Modernist composer whose work was distinctively American:  
Charles Ives
- D. Expressionism and Atonality: Schoenberg
- F. American composer who best represented American music in the second half of the twentieth century and who blended Popular and "serious" styles: Leonard Bernstein
- G. Highly original and independent and also ethnomusicologist:  
Bartok
- H. American with more mainstream approach: Aaron Copland
- I. The "Downtown" Scene: Guy Klucevsek
- J. American composer of Pop songs and a Jazz Pianist, who bridged the gap between popular and classical music: George Gershwin
- K. Represented "total Serialism" 12-tone technique, and total control of pitches: Pierre Boulez
- L. "Chance" music and "Prepared Piano": John Cage
- M. Inclusion; African American Composer who uses voice and taped electronic sounds: Olly Wilson
- N. Inclusion: Woman composer whose piece involves no text, and voices use a huge range of non-verbal sounds: Pauline Oliveros

\*Composers: Debussy; Stravinsky; Schoenberg; Bartok; Charles Ives; Aaron Copland; George Gershwin; Leonard Bernstein; Pierre Boulez; John Cage; Guy Klucevsek; Pauline Oliveros; Olly Wilson

X. Ch. 12. Definitions: Know the Timeline (dates and styles) on pg. 254 (Timeline of Key Jazz Styles) Know at least four of these.

1. 1900s-20s: New Orleans/Dixieland Jazz
2. 1930s-40s: "Big Band" Jazz/Swing
3. 1950s: Bebop and Cool Jazz
4. 1960s: Free Jazz
5. 1970s-90s: Jazz/Rock Fusion
6. 1990s: Neo-Conservatives (Wynton Marsalis and other)
7. 2000s: World Beat/Eclectic Fusions/European Jazz

XI. Ch. 13. Definitions: Know the Timeline of Popular Music Styles, pg. 257.

1. 1950s: Early Rock 'n' Roll
2. 1960s: Pop/Rock
3. 1970s-80s: Heavy metal; punk; disco; dance-pop

Know the Fundamentals of Popular Music, on pg. 284

1. Pop music is usually less demanding than classical music
2. Pop music has attractive melodies, simple harmonies, and catchy rhythms.
3. The subject matter is often love (sex)

Word of Encouragement: "The Lord redeems the soul of His servants, and none of those who trust in Him shall be condemned." Psalm 34:22