

**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)

[What song is this?](#) 1. “Traumerei” (Dreaming) by Robert Schumann

[What song is this?](#) 2. “Prelude in E Minor, Op. 28” by Fryderyk Chopin (1810-1849)

[What song is this?](#) 3. “The Trout” (Die Forelle) by Franz Schubert; (1797-1828)

[What song is this?](#) 4. “Lied: from songs without words” by Fanny Mendelssohn Hensel

**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); * “Othello” (excerpt) by Giuseppe Verdi (1813-1901)

[What song is this?](#) 1. “Othello” (excerpt) by Giuseppe Verdi

[What song is this?](#) 2. “Symphony #4 in E minor” (Fourth movement) by Johannes Brahms

[What song is this?](#) 3. “Symphony #4 in C minor” (Fourth movement) by Gustav Mahler (1860-1911)

[What song is this?](#) 4. “The Moldau” by Bedrich Smentana (1824-1884)

[What song is this?](#) 5. “Finlandia” by Jean Sibelius (1824-1884)

III. Ch. 11: “The Twentieth Century and Beyond, Part I: The Classical Scene”

Listening:

- A. “Afternoon of a Faun” by Debussy (1862-1918)
- 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)
- 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)

[What song is this?](#) 1. “Afternoon of a Faun” by Debussy (1862-1918)

[What song is this?](#) 2. “Madonna” from Pierrot Lunaire by Arnold Schoenberg (1874-1951)

[What song is this?](#) 3. “Wozzeck” Act 3, scene 4 by Alban Berg (1885-1935)

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[What song is this?](#) 5. “Sometimes” by Olly Wilson (b. 1937)

[What song is this?](#) 6. Sonata III from “Sonatas and Interludes for prepared piano” by John Cage (1912-1992)

[What song is this?](#) 7. Second Movement from “Three Places in New England” by Charles Ives (1874-1954)

[What song is this?](#) 8. Dance? From “Wing/Prayer by Guy Klucevsek (b. 1947)

[What song is this?](#) 9. “Out of Night (Alleluia)” by John Tavener (1944-2013)

[What song is this?](#) 10. “Sound Patterns” by Pauline Oliveros (b. 1932)

[What song is this?](#) 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

[What song is this?](#) 1. “It don't Mean A Thing (If it Ain't Got That Swing)” by Duke Ellington

[What song is this?](#) 2. “Maple Leaf Rag” for piano solo by Scott Joplin (1868-1917)

[What song is this?](#) 3. “Confirmation” by the Charlie Parker Quartet

[What song is this?](#) 4. “Hotter Than That” by Louis Armstrong (1901-1971)

[What song is this?](#) 5. “Florida-Bound Blues” by Bessie Smith (1894-1937)

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

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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, became popular and other genres, such as the symphony, were used for program music.
2. Operas: Are 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.
pentatonic (five-note), whole tone (six-tone), and octatonic (eight-note) Revival of old modes.

Twentieth Century? New scales types:

Melody: Traditional
 (Balanced, Smooth, Predictable.)
and unpredictable motions.

Twentieth Century? Erratic, with large gaps

Length: Standardized by genre.
longer than traditional .

Twentieth Century? Much shorter or much

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

1. Tonality is replaced by? Other organizational 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.

Word Bank: Debussy; Stravinsky; Schoenberg; Bartok; Charles Ives; Aaron Copland;
 George Gershwin; Leonard Bernstein; Pierre Boulez; John Cage; Guy
 Klucevesk; Pauline Oliveros; Olly Wilson

- A. Primitivism: Stravinsky
- B. Impressionism: Debussy
- C. First Modernist Composer whose work was distinctively American: Charles Ives
- D. Expressionism and Atonality: Schoenberg

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

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 others)
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