

# Kolbe Academy

## HIGH SCHOOL FINE ARTS MUSIC HISTORY

*Discovering Music: 300 Years of Interaction in Western Music, Art, History, and Culture.*

*I will praise the name of God with a song, and will magnify him with thanksgiving. This also shall please the LORD better than an ox or bullock that hath horns and hoofs.*

*Psalm 69: 30,31*

*Music ought to be used not as conferring one benefit only, but many. . . .*

*Aristotle, Politics*

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**COURSE TITLE:** Music History**COURSE MATERIALS:**

- ❖ **TEXT:** Reynolds, Carol. *Discovering Music: 300 Years of Interaction in Western Music, Arts, History, and Culture*, Revised Ed., Silver Age Music, 2020.
- ❖ **LECTURES:** Reynolds, Carol. *Discovering Music*. 8-DVD Lecture Set, Silver Age Music, 2009.
- ❖ **LISTENING:** *Online Listening Guide*, [www.professorcarol.com/dm-listening](http://www.professorcarol.com/dm-listening)

**SUPPLEMENTAL MATERIALS:**

- Leonard Bernstein, *Young People's Concerts*.  
Available both on DVD and in book-form. While "low-key" by today's standard, these are brilliant and original discourses on music, delivered by one of the 20<sup>th</sup>-century's most magnificent interpreters of music. These are useful both for the information imparted and the style in which Bernstein taught.
- Aaron Copland, *What to Listen For in Music* (New York: Penguin, 1957)  
A clear and accessible introduction to music by one of the great American composers.
- Rob Frank and Kenneth Metz, *Fundamentals for the Aspiring Musician: a Preparatory Course for Music Theory* (New York: Routledge, 2011)  
Consists of a carefully structured, comprehensive textbook and CD-rom. An excellent resource allowing serious young musicians to learn music theory at a high level. Recommended especially for those who want to pursue music study in college.
- Lincoln Kirstein, *Four Centuries of Ballet. Fifty Masterworks* (New York: Dover Publications, 1984)  
A richly illustrated compendium of dance history from the excellent introductory essay to a dance-by-dance progression through Western masterpieces from 1581 to Broadway. Text is broken into accessible sections. Excellent for historical background.
- Carol Reynolds. *Exploring America's Musical Heritage*.  
A 2-DVD program consisting of eight 30-minute units covering American music from the Puritans to 1950. Shot on location and featuring 38 specialists (historians, curators, performers). Strong on American history, art, and literature, especially poetry. Stresses themes of Regionalism, Legacy, and Preservation.
- Piero Weiss & Richard Taruskin, *Music in the Western World* (New York: Schirmer Books, 1984)  
A "source readings" volume that presents excerpts from a wide variety of historical documents, musical and non-musical, and arranges them chronologically with a concise introduction to each passage. A serious resource but accessible to high-school students.
- *Women Making Music. The Western Art Tradition, 1150-1950*, edited by Jane Bowers and Judith Tick (Urbana: University of Illinois Press, 1987)  
A seminal publication on women composers and performers in Western music. It presaged an avalanche of scholarship that continues to this day. A bit dry, but enlivened by many quotations from documents on women artists. Plenty of emphasis is given to women musicians in the Medieval and Renaissance periods.

**COURSE DESCRIPTION:**

This course examines Western music as it developed across a three hundred-year period known as the Common Practice Era (from the late Renaissance to the edge of World War I). It places music at the center of a cross-disciplinary study, emphasizing visual art, literature, cultural and social fashions, and world events, including military and dynastic milestones. It introduces the student to a wealth of musical and artistic figures, musical terminology, and significant artistic movements. It presents a solid and diverse body of musical repertoire representing the major trends during the Common Practice Era. This study corresponds with and complements the stages of Classical Education presented in the Trivium as the student masters terminology and personages, learns to sort out and discern historical periods of style, and discovers the interweaving of forces (artistic, cultural, political, technological, geographical) that shaped Western Art Music.

**COURSE OBJECTIVES:**

This course will enable the student to:

- ❖ Understand and use musical terminology and concepts that define Western music, such as: form, recitative, opera, oratorio, concerto, virtuoso, tone poem, and the like.
- ❖ Gain familiarity with artistic, literary, and stylistic terminology and concepts, such as: rococo, *Empfindsamkeit*, ballad, Romanticism, Impressionism, *fin de siècle*, and the like.
- ❖ Explore the connection between musicians and authors, painters, philosophers—in short, principal figures who shaped Western cultural life from c. 1600 to the dawn of the First World War (1914).
- ❖ Identify and examine the inter-relationship between Western Music and the sister arts.
- ❖ Place the arts within an overall historical context that includes dynastic, religious, social, and technological aspects of Western Culture.

**SEMI-WEEKLY COURSE WORK:**

1. Reading and DVD lectures (class sessions taught by Dr. Reynolds)
2. Required musical listening selections, which are keyed into each unit
3. Viewing Guides (Units 2-17)
4. Quizzes (Units 2-17)
5. Projects: “Putting it all Together”—These projects can be completed as *oral* presentations or in written form. In written form, they should consist of 1-3 pages typewritten, 12-point font, double-spaced or the equivalent neatly handwritten in cursive. If choosing an oral presentation, the student should accumulate approximately 15 minutes of oral content enhanced by charts, maps, sound or visual art, or other illustrations.
6. Exploration of the chronology (timelines) and annotated websites, all designed to extend the student’s understanding of the topic.
7. Four Exams: given at the midterm and end of each semester to assess the student’s understanding and retention of material and concepts. These tests, along with the test answer keys, are provided in this course plan.

**SKILLS TO BE DEVELOPED:**

- ❖ Ability to hear and analyze music within a cultural context
- ❖ Building of a vocabulary of musical and artistic terminology
- ❖ Awareness of the direct links between an era's writers, painters, philosophers, and monarchs with the music of the period
- ❖ Familiarity with major Western composers and styles
- ❖ Ability to hear and recognize historical style ("soundscape")
- ❖ Expansion of a student's repertoire and musical tastes

**SCOPE AND SEQUENCE:****FIRST SEMESTER****I. Introduction to course (Unit 1), World Events and Terminology (Units 2-3), Louis XIV (Unit 4), Late Renaissance and Early Baroque (Units 5-6).****Unit 1: *Using Music History to Unlock Western Culture***

Developing Critical Listening skills while considering cultural context and society are the goals in our study of music history. Music connects to everything. Analyzing its history and mechanics will unlock the values of a society. Literacy in music and the arts gives us a powerful key in any academic discipline.

**Unit 2: *Music Entwined with Great Events in Western History***

Musical Style responds to technology, science, religion, and economics. Three developments have particularly influenced music: the manuscript, the printing press, and the gramophone.

**Unit 3: *Technology, Terminology, and Cultural Perspective***

Mastering terminology and understanding types of music (genres) help us to judge the arts of our own times.

**Unit 4: *Fanfare and Power: The Court of Louis XIV***

A discrete unit, we present the chessboard of politics, science, and arts that made up the Court of Versailles. Louis XIV provides one of the best examples of the way Dynastic Power joined with the arts to influence Western Culture.

**Unit 5: *Sweeping Away the Renaissance into the Baroque***

Literature and art reached the pinnacle of development in the late Renaissance, but the scientific era of the Baroque demanded a new approach to music. Critical changes are illustrated in the music of a composer who straddled both eras (Renaissance & Baroque): Claudio Monteverdi.

**Unit 6: *Liturgical Calendar, Street Parties, and the New Church Music***

The Liturgical Calendar dictated social and artistic life in ways that are unimaginable today. The restrictions of the Lenten cycle brought forth new forms of music, including the birth of the oratorio.

**II. The Eighteenth Century and the Dawn of Romanticism (Units 7-10)****Unit 7: *A Lively Journey through the Life of Johann Sebastian Bach***

Bach's jobs demanded ever-increasing skills. He mastered composition, acoustics, and the complex technology of the organ. His duties at each place of employment ("station") reveal much about court politics, economics, and religion in the late Baroque Era.

**Unit 8: *Enlightenment, Classicism, and the Astonishing Mozart***

From Voltaire and Diderot to America's Founding Fathers, the Enlightenment changed Western culture. The new thought, the principles of absolute monarchy, and lighter style (*rococo* and *stil gallant*) all influenced the rise of a genius named Mozart. Meanwhile, Franz Joseph Haydn forged a successful career that ultimately brought him international success.

**Unit 9: *Into the Abyss: The Century Struggles with Unfettered Imagination***

Nineteenth-century art clashed with Enlightenment ideals. Artists seeking individual expression created a fascinating road map through the challenges of the new century. Sentimentalism, the literary precursor to Romanticism, and the new sensitivity (*Empfindsamkeit*) fostered the works of Johann von Goethe and Casper David Friedrich brought forth an era of Romanticism in the arts.

**Unit 10: *Beethoven as Hero and Revolutionary.***

After the 1789 French Revolution, the Napoleonic Wars changed Europe forever. Placing himself at the vanguard of Romantic music, Ludwig van Beethoven met the challenges of this unstable era, discovering a new musical language for his extraordinary music.

**SECOND SEMESTER****III. Virtuosity, Opera, and the New Meaning of Romantic Music****Unit 11: *Salons, Poetry, and the Power of the Song***

From Schiller to Shelly, poetry found its home in the aristocratic drawing room. Words and music became a mirror for Romantic idealism and the quest for individual expression. Poets and composers combined to create powerful new movements in "song" (*Lieder*).

**Unit 12: *A Tale of Four Virtuosi and the Birth of the Tone Poem***

Extraordinary playing skills caught the imagination in the 19<sup>th</sup> century, and the system of musical super-stardom was born in the careers of Paganini and Liszt. Chopin was the beloved poet of the piano, and the genius Mendelssohn set new standards in orchestral music. Mid-century, the highly imaginative Liszt recast the art of conducting, and created the Tone Poem—the ancestor of the great film music we hear today.

**Unit 13: *Nationalism and the Explosion of Romantic Opera***

Audiences responded to opera the same way they do to movies today. Cutting-edge social issues increasingly filled the opera stage. The singers became super-stars. And especially in the 19<sup>th</sup> century, operas stirred up a desire for national independence and challenged society's values. But, perhaps surprisingly, one of the best ways to begin studying the development of 19<sup>th</sup>-century opera is with a ballet named *Giselle*.

*Unit 14: The Absolutely New World of Wagner*

Richard Wagner's revolutionary ideas were either loved or hated by his contemporaries. He spent his colorful life in a tireless campaign to change Western culture through a new type of music drama. Even today his operas stir up strong reactions, and their vast scope and intense drama still serve as a model for creative artists today.

**IV. Different Paths and the End of the Common Practice Era***Unit 15: Imperial Russia—A Cultural Odyssey*

Were Moscow and St. Petersburg imitators of Italian and French fashions? Or, were they remote locations where unique styles developed from the heart of native Russian artists? In this Orthodox Christian country, the Tsars decided every aspect of culture. But when the 19<sup>th</sup>-century arrived, Russian composers, painters, and writers began to make new pathways for themselves.

*Unit 16: Load Up the Wagons: the Story of American Music*

American music flourished in the Philadelphia concert hall and the Missouri covered wagon. Thomas Jefferson's harpsichord, Puritan psalmody, Shaker hymns, and Sacred Harp, Civil War ballads, Minstrelsy and Vaudeville tunes all celebrate the diverse origins of America's culture.

*Unit 17: Turning the Page on Western Tradition with the Explosion of War*

Artists have their ears to the ground and sense cataclysmic events looming before they explode in a culture. Artists responded to the end of the 19<sup>th</sup> century (*fin de siècle*) by creating radical new works as Western culture catapulted towards World War I.

**COURSE PLAN METHODOLOGY:**

- Use the reading and each DVD unit lecture as the starting point. Think of watching each unit as "attending class." Longer lectures may be broken into sections as needed.
- Students may wish to look over the figures, places, terms, and dates as an orientation before or while watching the lecture, but the unit lecture on DVD is the equivalent of being in class, and listening/watching should occupy the student's full attention.
- Students may wish to take notes during the first viewing, as one would in a standard class.
- We recommend the "Viewing Guide" be filled in either *after* watching the lecture, or during a second viewing of each lecture.
- Students can self-correct the Viewing Guide using the Suggested Answers in the back of the text.
- Multiple listening of the musical selections (repertoire) from the Online Listening Guide at [www.professorcarol.com/dm-listening](http://www.professorcarol.com/dm-listening) is highly recommended. These pieces are keyed into each unit. Students should record their overall or specific impressions of these pieces on the Listening Form found in the book on pages 7-9 or online at <https://www.professorcarol.com/wp-content/uploads/2013/03/LISTENING-DIARY.pdf>.

- High-school students are advised to keep a supplementary notebook for recording a variety of information: comments about the historical figures and terminology encountered; chronological connections and geographical connections; annotations about the websites or other websites discovered by the student; and, most importantly, responses to the listening selections.
- Peer and family discussions of the materials, especially the Listening Selections, are highly encouraged.
- The Suggested Listening selections are intended to broaden the student's musical understanding and can be accessed through outside resources such as public and university libraries and internet sites (e.g. Naxos at [www.naxos.com](http://www.naxos.com) or Classical Archives at [www.classicalarchives.com](http://www.classicalarchives.com), iTunes, or YouTube). As time and interest permit, students are encouraged to seek out and listen closely to alternative performances and draw comparisons and contrasts between these performances. Such critical listening is an excellent way to build a student's understanding of historical style.
- Be sure to reference the introductory portions and glossaries in each unit of your textbook. They are full of valuable information and helpful for understanding the materials.
- Increasingly, YouTube has become an excellent source of materials for the arts. While parents and teachers will want to approach YouTube with discretion, the student frequently can find a dazzling selection of performances by some of the world's best artists and ensembles. Being able to *see*, as well as hear, music performed is key. Seeing a Baroque ensemble actually play a movement from a *Brandenburg Concerto*, especially if the performance is staged in an historic space such as a palace hall, allows the student to imagine much more of how music and the arts fit within cultural history.
- Of course, experiencing live performances of music and drama is highly encouraged. Professional performances can be marvelous, but don't discount the value of community, school, and church events. We particularly encourage you to attend college-level performances where your student can frequently have a better view. Your student is more likely to identify with younger performers and see their accomplishments as attainable and as an inspiration for success in any discipline.
- The four multi-unit exams are significantly more challenging than the unit quizzes. They provide a good testing of the material at the high-school/college-prep level. We recommend allowing the student as much time as necessary to complete these exams.
- The answer keys are thorough, but teachers should not take an overly rigid approach to them. The very nature of this course's cross-discipline pedagogy means that students will retain and develop different aspects of the material. Teachers of younger students or students in co-op/group settings should freely adapt the exams in whatever ways are most useful.

**DATES:**

A skeletal chronology is given in most units. The dates and items selected are in no way comprehensive, but are intended to provide reference points for the unit's materials. These events can, and should, be supplemented by reference to more specific or more familiar timelines.

**WEBSITES:**

A listing of selected websites is available at [www.professorcarol.com/dm-links](http://www.professorcarol.com/dm-links). These websites are chosen and annotated to guide students, teachers, and parents, and to encourage cross-discipline research. Websites are but one form of resource, and the consultation of traditional resources is strongly recommended: biographies, atlases, dictionaries and encyclopedias, memoirs, letters, scholarly journal articles, and any relevant collections of source readings.

**TEXTS AND TRANSLATIONS:**

Students are strongly encouraged to consult the texts/translations whenever listening to vocal works (Textbook, pp. 163-173). Without the meaning of the words, any song or chorus loses its power. Even songs with texts in English should be consulted, as not every word sounds clearly, even if sung in a native tongue.

**PROJECTS:**

The projects can be approached and completed at different levels of depth. They may also be completed either as oral presentations or in written form. If the course is being used for high-school Fine Arts or Humanities credit, we recommend that projects in written form consist of 1-3 pages typewritten, 12-point font, double-spaced or the equivalent neatly handwritten in cursive. If completed in oral form, the student should accumulate approximately 15 minutes of oral content enhanced by charts, maps, sound or visual art, or other illustrations.

Projects generally fall into three categories:



Academic Research. These projects require traditional research methods involving library or internet reference materials, formal writing techniques, footnotes or endnotes, and the compilation of a bibliography.






Comparative Analysis. Students will seek out and familiarize themselves with a variety of new materials and resources, and then draw comparisons and contrasts.






Field Research. Student will go “out into the field” and see how music and the arts apply within the institutions that make up their communities.

**Categories for Projects Found in Each Unit**

Unit	 Academic Research	 Comparative Analysis	 Field Research
1			
2	1, 2, 3, 5, 6	4	
3		2, 3, 4	1
4	1, 4, 6, 7	5	2, 3
5	1, 2, 6	3, 4, 5	
6	2	1, 3	4
7	2, 5	1, 3, 4, 6	



Unit	 Academic Research	 Comparative Analysis	 Field Research
8	2, 3, 4, 5, 6	1	
9			
10	3, 5, 6,	1, 2, 4	
11	4	1	2, 3
12	1, 2, 3, 4	5	6, 7
13	2	1, 4	3
14	5	1, 2, 3, 4	
15	2, 3, 5, 7	1, 4, 6	
16	1, 2, 5		3, 4
17	4	1, 2, 3	

**PROBING MORE DEEPLY**

Each unit contains an additional project called “Probing More Deeply.” These can be used in lieu of, or in addition to, the unit’s given projects. Some of these projects ask the student to acquaint themselves with important Catholic composers or explore specific masterpieces of Catholic music. Some invite the student to consider European or American Cathedral architecture. Others involve investigating historical events. And one project asks the student to learn about the direction of Liturgical music at his or her parish. While no musical or artistic background is necessary to undertake these projects, we urge the student to eschew a superficial approach, and to delve as deeply as possible.

**A WORD ABOUT WRITING**

Writing about music is challenging. Students new to the task should not be surprised to find themselves pondering what to say, or how to say it. Describing an abstract art in concrete terms takes practice.

Recall Sir Francis Bacon’s statement: “Reading maketh a full man, conference [speaking] a ready man, and writing an exact man.” It helps to read what others have written about music. Concert reviews, liner notes to recordings, and commentaries (particularly from the first half of the 20th century) can show students useful approaches. You may wish to talk to your student about the music and let them practice verbalizing their thoughts before attempting to write them down.

As students grow more comfortable, they will listen more carefully, categorize and analyze more easily, and connect music more quickly to the broad spectrum of disciplines in our Western tradition.

**DIPLOMA REQUIREMENTS:**

Completion of this one-year Music History course constitutes 10 academic credits in performing/visual arts. Please note that non-academic courses only receive 5 credits/year (2.5 per semester). ***Summa Cum Laude*** students must fulfill the requirements for the Kolbe Core (K) level of this course as outlined in this course plan to receive a full 10 academic credits in the performing/visual arts. Summa students must have a total of 20 academic or non-academic credits in the performing/visual art in their high school curriculum. ***Magna Cum Laude*** and ***Standard*** diploma candidates may choose to pursue the (K) designation but are not required to do so. If not pursuing the (K) designation, the parent has the option of altering the course plan as desired. ***Magna Cum Laude*** students must include 10 performing/visual arts credits in their high school curriculum. ***Standard*** diploma students must include either 10 credits of performing/visual arts OR 10 credits of foreign language in their high school curriculum.

**KOLBE CORE (K) COURSE:**

- ❖ Students pursuing the **Kolbe Core (K)** designation should watch all the DVD lectures and complete all textbook work in order to be prepared for the exams. Kolbe Core (K) students should also complete at least one of the “Probing More Deeply” projects.
- ❖ For students who are not seeking either the Kolbe Core (K) designation for this course, parents may alter the course as they so desire.

**REQUIRED SAMPLE WORK:**

Designation*	No Designation	K	H
Course Title	<i>Music History</i>	<i>Music History</i>	<i>Music History</i>
<b>Semester 1</b>	Any TWO written and graded samples from Semester 1.	1. Midterm 1 Exam 2. Semester 1 Exam	The Honors designation is not available for this course.
<b>Semester 2</b>	Any TWO written and graded samples from Semester 2..	1. Midterm 2 Exam 2. Semester 2 Exam	

\*Designation refers to designation type on transcript. K designates a Kolbe Academy Core course, and H designates a Kolbe Academy Honors course.

The Kolbe academic advisor will verify that the required work was completed successfully and award the Kolbe Core (K). The Kolbe academic advisor has the final decision in awarding the designation for the course. **If no designation on the transcript is desired, parents may alter the lesson plan in any way they choose, and any written sample work is acceptable to receive credit for the course each semester.** If you have any questions regarding what is required for the (K) designation or diploma type status, please contact the academic advisory department at 707-255-6499 ext. 5 or by email at [advisors@kolbe.org](mailto:advisors@kolbe.org).

## ◆◆◆ FIRST SEMESTER ◆◆◆

WEEK 1		
Goals for the Week		
<b>Unit 1: Using Music History to Unlock Western Culture</b> <ul style="list-style-type: none"> <li>• Reading</li> <li>• Lecture</li> <li>• Listening</li> <li>• Figures, Places, &amp; Vocabulary</li> <li>• Listening Exercises</li> <li>• Probing More Deeply</li> </ul>		
<b>Unit 1 Quiz</b>		
<b>READING</b>	Text, pp. 1-2	Read the introduction paragraphs on pp. 1-2.
<b>LECTURE</b>	DVD 1	Listen to the Unit 1 lecture on DVD 1.
<b>LISTENING</b>	Text. p. 4	A short list of Suggested Listening is given but keep focus on the four student-determined Listening Exercises.
<b>FIGURES, PLACES, &amp; VOCABULARY</b>	Text, pp. 2-3	Initial terminology covering a variety of musical topics.
<b>LISTENING EXERCISES (in lieu of Viewing Guide)</b>	Text, pp. 5-16	Designed to help students a) begin listening to music around them with greater discrimination and awareness (exercises 1 & 2), b) start analyzing and associating musical terms with music they hear and like (exercise 3), and c) gain practice creating an “historical context” for a given piece of music (in this case, a song that holds meaning for someone older – exercise 4).
<b>PROBING MORE DEEPLY</b>	Conduct a serious interview with the person who directs the music at your church. You can begin with the questions found on p. 38 of the text but take the interview even further. Ask about how s/he chooses music according to the liturgical cycle. Ask what liturgical factors influence the performance of the music. Find out what special training was necessary before s/he could assume the position of Music Director in a Catholic Church.	
<b>UNIT 1 QUIZ</b>	Text, p. 175	Self-corrected by the student.
<p>The initial unit of the course stresses both the impact music has in our lives and the concept of learning to listen critically. In today’s noisy world, students are bombarded with sounds continuously. They hear music often in lengthy stretches with mp3 players and iPods that would have been impossible in an earlier era.</p> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;"> <b>Passive Listening</b>  <b>Listening Randomly</b>  <b>Music heard in Isolation</b>  <b>A Single Event in Pop Music</b> </div> <div style="text-align: center;">             versus              versus              versus              versus           </div> <div style="text-align: center;"> <b>Active Listening</b>  <b>Listening with an Analytical Ear</b>  <b>Music within an Historical Context</b>  <b>Historical Perspective on Popular Music</b> </div> </div>		

Students are encouraged to consider as often as possible the basic element of Western Music, namely:

MELODY, HARMONY, RHYTHM, TEXTURE (coincidence of musical lines), TIMBRE (instrumental/vocal color), TEXT (the words)

### Key Points

- ⊕ Most of us learn to analyze objects we see much more effectively than sounds we hear. Developing the skills to listen to music analytically takes time and practice.
- ⊕ Because we are bombarded daily with so much music that is intended for our subconscious, we develop the habit of listening passively.
- ⊕ We learn to listen critically when we have a reason (or goal) for doing so. Help your student find positive goals for, and enjoyment in, active listening.

WEEK 2		
Goals for the Week		
<b>Unit 2: Music Entwined with Great Events in Western History</b> <ul style="list-style-type: none"> <li>• Reading</li> <li>• Lecture</li> <li>• Listening</li> <li>• Figures, Places, Vocabulary, &amp; Dates</li> <li>• Viewing Guide</li> <li>• Putting It All Together</li> <li>• Probing More Deeply</li> </ul>		
<b>Unit 2 Quiz</b>		
<b>READING</b>	Text, pp. 17-18	Read the introduction paragraphs on pp. 17-18.
<b>LECTURE</b>	DVD 1	Listen to the Unit 2 lecture on DVD 1.
<b>LISTENING</b>	Text p. 22	Gabrieli: Canzon septimi toni, a 8 (No. 2) <i>In Ecclesiis</i> Mouret: Rondeau
<b>FIGURES, PLACES, VOCABULARY, &amp; DATES</b>	Text, pp. 18-22	Focus on major innovators, technological advances, and events that changed Western Culture.
<b>VIEWING GUIDE</b>	Text, pp. 23-25	To be completed after viewing unit lecture or while viewing lecture for a 2 <sup>nd</sup> time.
<b>PUTTING IT ALL TOGETHER</b>	Text, p. 23	Projects are focused on the Renaissance, one of the most formative periods in Western culture. The impact of the printing press is examined, as is the equally revolutionary technology of the radio.
<b>PROBING MORE DEEPLY</b>	Why do people associate the name of Pope Gregory the Great (c. 540-604) with the oldest and most basic form of church singing: chant? What was Pope Gregory's actual connection with this music? When and where did this music seem to originate? What are other names for sacred singing during this period of church history? When did a system develop for writing this music down? Learn what you can about this early system of writing (notating) this music. Describe the sound of chant.	
<b>UNIT 2 QUIZ</b>	Text, p. 176	Self-corrected by the student.
<p>Music is impacted by historical events and technological developments. Conversely, music can also make its mark on historical events and technological developments. The tight weave of the arts with major developments in Western Culture makes an endless (and endlessly rewarding) study.</p> <p>The two main technological hooks for this course are the development of the printing press (c. 1450) and the advent of the gramophone (c. 1877). While Gutenberg and Edison get the popular and well-deserved credit for these inventions, many people were working on similar inventions. History in both of these eras was affected by these technologies, and music was changed forever.</p> <p>But long before the printing press, the music manuscript must be credited for its own revolution, as the technology and economics of manuscript-making shaped the Medieval era.</p>		

**Key Points**

- ⊕ Music is connected to everything, including technology and the sciences.
- ⊕ Major philosophical and religious developments find expression in the arts, and the arts may be used to promote and solidify change.

WEEK 3		
Goals for the Week		
<b>Unit 3: Technology, Terminology, and Cultural Perspective</b> <ul style="list-style-type: none"> <li>• Reading</li> <li>• Lecture</li> <li>• Listening</li> <li>• Vocabulary</li> <li>• Viewing Guide</li> <li>• Putting It All Together</li> <li>• Probing More Deeply</li> </ul>		
<b>Unit 3 Quiz</b>		
<b>READING</b>	Text, p. 27	Read the introduction paragraphs on p. 27.
<b>LECTURE</b>	DVD 1	Listen to the Unit 3 lecture on DVD 1.
<b>LISTENING</b>	Text, pp. 29-30	Haydn: Allegro from Trumpet Concerto in E-flat major, JOB Vlle:1 Beethoven: <i>Allegro scherzando</i> from Concerto No. 1 in C major, Op. 15
<b>VOCABULARY</b>	Text, pp. 27-29	These are some of the basic terms that will reappear throughout the course.
<b>VIEWING GUIDE</b>	Text, pp. 31-32	To be completed after viewing Unit Lecture or while viewing lecture for a 2 <sup>nd</sup> time.
<b>PUTTING IT ALL TOGETHER</b>	Text, pp. 30-31	Terminology and musical categories are emphasized in this unit. Projects help students become more familiar with terms and with the families and groupings of instruments and performing ensembles.
<b>PROBING MORE DEEPLY</b>	<p>The composer Franz Joseph Haydn is best known today for his symphonies, string quartets, and piano sonatas, but he composed many successful operas and a great deal of choral music, including important oratorios you will learn about later in the course. And he wrote many settings of the mass. See if you can discover how many mass settings he wrote and when they were written. You'll learn that his most dramatic settings were written later in life for his patrons, the Esterhazy family. Choose and listen several times to a <i>Kyrie</i> from one of his <i>early</i> masses. Describe it in every way you can: length (time-wise), musical forces (number of singers, players), complexity (how many voices are singing, how simple or complex do the musical lines sound?), musical and emotional effect. Can you perceive the form of each (sections of contrast and repetition in response to the text)? Does this <i>Kyrie</i> seem proportionally suitable for liturgical use by a parish?</p>	
<b>UNIT 3 QUIZ</b>	Text, p. 177	Self-corrected by the student.
<p>A good amount of terminology is covered in this unit. For those new to music study, realize that these terms and phrases will come back many times throughout the course. The basic vocabulary of Western music was created by Italian and has stayed remarkably consistent over the centuries.</p>		

**Key Points**

- ⊕ Music has a specialized terminology, and musicians may have used these terms differently depending on stylistic assumptions that prevailed in a particular time and place.
- ⊕ Note the many ways music can be categorized, according to instrumentation, purpose, mood, and formal structure.