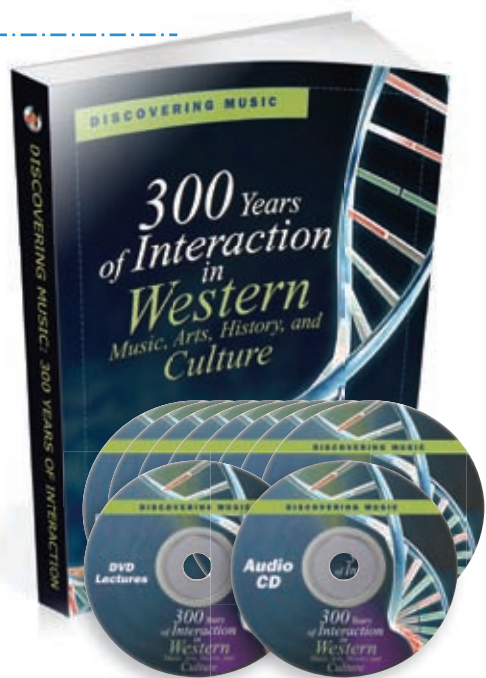


DISCOVERING MUSIC

*300 Years
of Interaction
in
Western
Music, Arts, History, and
Culture*

Carol B. Reynolds, Ph.D.

17 Spellbinding Units



Course includes book, DVD lectures and audio CDs



UNIT 1 – USING MUSIC HISTORY to UNLOCK WESTERN CULTURE

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

From Martin Luther's Reformation and Gutenberg's printing press to the gramophone and iTunes, musical style responds to technology, science, religion, and economics.

UNIT 3 – TECHNOLOGY, TERMINOLOGY, and CULTURAL PERSPECTIVE

Mastering terminology allows us to understand music and its connections to world events. Examining the role of music in Western history allows us to judge the arts of our own times.

UNIT 4 – FANFARE and POWER: The COURT of LOUIS XIV

A chessboard for science, politics, and the arts, Louis XIV's sumptuous palace of Versailles, court chapel, and royal theater set the standards for fashion, etiquette, and music across the Western world.

UNIT 5 – SWEEPING AWAY the RENAISSANCE into the BAROQUE

Literature and art reached the pinnacle of development in the Renaissance with Michelangelo and Shakespeare. But the scientific era of the Baroque demanded a modern, highly systematized music.

UNIT 6 – LITURGICAL CALENDAR, STREET PARTIES, and the NEW CHURCH MUSIC

What do Palm Sunday and Mardi Gras have to do with each other? The church calendar dictated social and artistic life, and helped launch new forms of music.

UNIT 7 – A LIVELY JOURNEY THROUGH the LIFE of JOHANN SEBASTIAN BACH

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

UNIT 8 – ENLIGHTENMENT, CLASSICISM, and the ASTONISHING MOZART

From Voltaire and to America's Founding Fathers, the Enlightenment changed Western culture. Absolute monarchs like Frederick the Great and the paintings of Antoine Watteau set the tone. Then, a genius named Mozart used the Age of Reason to create masterpieces in Western culture.

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 19th century. Goethe's *Sorrows of Young Werther* and *Faust* astonished society.

UNIT 10 – BEETHOVEN as HERO and REVOLUTIONARY

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

UNIT 11 – SALONS, POETRY, and the POWER of the SONG

From Schiller to Shelley, poetry found its home in the aristocratic drawing room. Words and music became a mirror for Romantic idealism and the quest for individual expression.

UNIT 12 – A TALE of FOUR VIRTUOSI and the BIRTH of the TONE POEM

Extraordinary playing skills caught the imagination in the 19th century. Paganini and Liszt became super-star performers. Chopin was the poet of the piano, and Mendelssohn set new standards for conductors. Mid-century, the highly imaginative Liszt created the Tone Poem – 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 issues filled the opera stage. And in the 19th century, operas with themes of love, death, and adventure stirred up a desire for national independence and challenged society's values.

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.

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.

UNIT 16 – LOAD UP the WAGONS: The STORY of AMERICAN MUSIC

American music was born in the Philadelphia concert hall and the Missouri covered wagon. Thomas Jefferson's harpsichord, Shaker Hymns and Sacred Harp, Civil War ballads, and Vaudeville tunes 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 19th century by creating radical new works as Western culture catapulted towards World War I.



Sample Pages

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Resources

A. Study of American Music and Culture: "The American Memory Project" of the Library of Congress

The Library of Congress, our national library and one of the most significant libraries in the world, offers outstanding resources on American history and culture. Beginning in 1994, these resources were digitized. It is now possible to connect to vast amounts of authentic and vividly presented materials. Meticulously organized, searchable, accurate, and free.

- American Singing: 19th-Century Song Sheets**
Printed song sheets (many with illustrations) are an early form of mass media and give insight into the politics, economics, and social behavior of the time, especially during the Civil War.
Online Collection: <http://memory.loc.gov/ammem/amshstn/amshstn.html>
- The American Variety Stage: Vaudeville and Popular Entertainment 1870-1920**
A multi-media anthology of materials from this brilliant and formative era in American Culture. Playbills, motion pictures, playscripts.
Online Collection: <http://memory.loc.gov/ammem/amvstn/amvstn.html>
- Emile Berliner and the Gramophone**
Online digital presentation of collection of Emile Berliner (1869-1946) and flat recording technology for gramophones.
Online Collection: <http://www.loc.gov/ammem/emilberliner/emilberliner.html>
- Civil War Sheet Music**
A collection of popular sheet music from emancipation and reconstruction.
Online Collection: <http://www.loc.gov/ammem/civilwar/civilwar.html>
- Sound Recording**
A collection of Early Music.
Online Collection: <http://www.loc.gov/ammem/earlymusic/earlymusic.html>

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Unit 11 Viewing Guide:

"Elizabethan" songs come from the reign of _____, who ruled from _____ until her death in _____. The most famous writer from this time was _____, who _____ and they also wanted to _____.

Composers set poems to music in order to _____ and they also wanted to _____.

Three requirements for a "good" song: _____

Most songs benefit from a _____ environment.

Poetry can be performed in two ways: _____ or _____.

List a few of the topics that were popular in poetry and song in the 19th century: _____

During the 19th century, a *salon* was a _____.

To be called a ballad, a poem has to have these qualities: _____

In media res means _____.

Song cycles, or *Lieder*, were "invented" during the _____.

Schumann was probably drawn to Heine's *Dichterliebe* because _____.

Unlike Schumann or Schubert, Henri Duparc left us only _____ songs. This is because _____.



In classical education, "Music is sovereign." —Plato

For medieval scholars, music was part of the *quadrivium* (arithmetic, geometry, astronomy, and music). What was an essential aspect of education to them has been sidelined as "extra-curricular" in our own time. *Discovering Music: 300 Years of Interaction in Western Music, Arts, History, and Culture* helps students acquire the powerful tool of music as a key for learning.

*"If I were not a physicist, I would probably be a musician.
I see my life in terms of music."* —Albert Einstein

Through a combination of lively lectures (DVDs), carefully selected vocabulary, and vivid listening (CDs from Naxos®), this course provides an enjoyable and memorable way to unlock history, geography, language, literature, architecture, art, and even the sciences.



The history of music makes sense only when it is combined with the history of science, politics, conquests, religious movements, and the other arts. We know instinctively, and science confirms, that our capacity for remembering music and things associated with music is far superior to our capacity to remember words or facts. So music has the ability to enlighten, enliven, and enshrine in our memory the interaction of history, science, and art. In short, music is one aspect – but a key aspect – to understanding all of Western history and culture. —Professor Carol Reynolds

"Carol Reynolds is one of those professors who has too much energy and passion to approach music history like everyone else. She made it the class I looked forward to each day, the class I didn't want to end. Luckily, she showed me how the course never really did have to end, and it continues on to this day. When she teaches, the only options are learning and enjoyment."

—Major Jim Keene, Commandant, U.S. Army School of Music.

"When we instituted our Mahler Festival, we turned to Carol Reynolds to educate and entertain our audience. There was no better way to do that than to put Carol on stage at Bass Hall and let her work her magic. Armed with historical perspective and insight about the man, our audience was able to fully enjoy Mahler's music, thanks to Carol."

—Miguel Harth-Bedoya, Conductor, The Fort Worth Symphony.

"There seems to be no end to the fascinating connections that Carol Reynolds can make between music and everything else: food, fashion, intrigue, medicine, cultural conventions, technology, furniture, and farm animals. It's all fair game in this fast-paced romp through history."

—Bob Falls, President, Poetry Alive!



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geography, language,
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