

Chapter 25

The Romantic Generation: Song and Piano Music

1. [586] Music in the middle ages was composed for _____; later music was for _____.
in the 19th century music was for _____.
Church and court; home and the general public (though court and church still have a place); home and public performance
2. (587) The period 1789-1815 had a lot of changes; 1815-1848 established a period of nationalism.
3. (588) The Haitian revolution of 1791 led to its independence in 1804 and the first nation founded by _____. 1810-24 was a period of revolution that freed _____. By _____ most nations were established. Between 1803-48 _____ pushed westward. In Canada, France and Britain were united in _____ and federated in _____. Who are the authors?
Liberated slaves; Latin America; 1838; America; 1841; 1867; Washington Irving, Nathaniel Hawthorne, James Fenimore Cooper; songs of Stephen Foster.
4. "_____ and _____ impoverished the aristocracy." So what?
War and inflation; they can't be patrons of the arts any longer
5. How did musicians make a living?
Freelance through public performance, teaching, composing for commissions or publication
6. Employers had expected that musicians played several instruments. What's the situation now (meaning chapter 24)? And the next level up is what? Examples? How is that also true for composers? Examples? What about the guild system? TQ: Does the guild system still exist?
Specialize on one instrument; virtuoso (Paganini, Liszt); specialize in one medium (Chopin, piano music; Verdi, opera); eliminated; yes in unions
7. What were the new opportunities?
Conservatories and music journals
8. (589) Music making in the home was an important part of life for which group of people?
Upper middle class (money and leisure)
9. How was "music also a means of social control"? What were the factory objectives?
State-sponsored opera had political messages; churches, amateur choirs; factories, wind bands; home, women. Entertain the workers, elevate taste, keep them from drinking and carousing
10. TQ: What do you suppose are the improvements in the piano between 1820 and 1850?
88 keys instead of 61 and cast-iron frame would be the two obvious choices
11. (590) SR: A large piano plant in London in the 1770s produced how many pianos a year? 1800? 1850?
20; 400; 2,000
12. SR: Let's see if you were right about question #10. Damper pedal allows strings to sing; metal frame gives greater volume, wider dynamic range, longer sustain, better legato; felt-covered hammers allow louder fortes and softer pianos; six octaves by 1820, seven by 1850; double-escapement for quick repetition of notes, thus virtuosity
13. SR: Harp?
Fork mechanism with seven pedals to get to the chromatic notes
14. (591) SR: When did piston/rotary valves come into being? What do they do?
1810; open an extra length of pipe
15. SR: What new brass instruments came about?
Many, but the tuba is mentioned
16. SR: What about woodwinds? When? What other instrument benefited from interlocking rods, gears, and screws?
Boehm – flute; Boehm – clarinet; Sax – saxophone; mid-century; timpani. Hey, do you know about the Albert-system clarinet? Hey, you want to talk bassoon? Hey, you want to talk oboe?
17. SR: What about string instruments? TQ: Any thoughts about "Fingerboards were lengthened to allow for higher notes"?
Bigger more dramatic sound with greater string tension, a higher bridge, and a tilted fingerboard. François Tourte (1785) concave bow. The principle is the longer the instrument, the lower the sound.
18. (592) TQ: What is your reaction to the "Women and the piano" subheading?
No particular answer here. I know that's the way it was. The practice relaxed somewhat in the 20th century. Women were housewives until they were accepted in the workplace after WWII (after being forced into the workplace during WWII).
19. TQ: Hey, what do you think of that painting?
Again, no particular answer. I think there are a lot of interesting things about it. The subject matter is one: Who would buy such a painting, unless this is a "family portrait," but it isn't very "portrait-ee." Lighting is neat; realistic detail is excellent. It's a family room, but it doesn't look very comfortable.
20. TQ: What do they call "music for two players at one piano"?
Piano four hands; piano duet

21. In the 1770s, publishers listed _____ of items in their catalogues; 1820s, _____. In 1794 London has _____ music stores; in 1824, _____.
Hundreds, tens of thousands; 30, 150
22. What allowed for better publishing in 1794? TQ: Do you have any idea what that is?
Lithography; no, but I'll ask my teacher sometime
23. (593) TQ: If publishers had to supply what the public demanded, then what was the purpose of publishing music before 1800? TQ: Would this lower the standards of serious music for composers to divert their attention to supply works that would feed their faces?
Probably the same, but to a lesser extent; they were probably publishing for courts (chamber music, orchestra, aristocracy). There were probably plenty of composers doing just that (Charles Grobe, for example, comes to mind); some might have achieved some fame doing just that.
24. What are the characteristics of this music?
Accessible and appealing; tuneful melodies and simple accompaniments; homophonic; maintain the level of difficulty; imagery, evocative titles, national or exotic associations; familiar chords interspersed with dramatic/colorful harmonic contrasts; four-bar phrasing, songlike forms, idiomatic writing.
25. How about harmonic devices?
NCTs, unexpected progressions, chromatic chords and voice leading, distant modulations, tonal ambiguity
26. What does the term *romantic* denote?
Distant, legendary, fantastic, an imaginary or ideal world far from everyday reality
27. How was the term used in the 19th century?
Something in contrast to classic
28. Romantic arts focused on what?
The individual and on expression of the self
29. (594) Give me the classic adjectives. Romantic.
Classic: elegant, natural, simple, clear, formally closed, universally appealing
Romantic: search for the original, interesting, evocative, individual, expressive, extreme
30. Where does Beethoven fit?
Both classic and romantic
31. When does the romantic period start for us (who are reading the ninth edition)?
1815
32. "Romanticism as reaction" would make a nice chart. Do it.
Nation vs. common folk (Romantics)
Cities vs. nature for refuge, inspiration, revelation
A mass society vs. solitude and the individual
Routine vs. novelty, boundlessness, exotic
Capitalist economy, artists pursue higher ideal of enlightening the world through access to a realm beyond the everyday (rather than money)
33. Composers sought intense _____ while cognizant of conventions such as _____ and _____.
Emotion; harmony and forms
34. (595) What is the point of "Music as autonomous"?
Music doesn't have to serve the words, convey an affect, or fulfill a particular social role. Composers are not bound by the dictates of their patrons.
35. What is absolute music? Characteristic (descriptive)? Program?
Plain music without any extramusical associations; depict/suggest a mood; tells a story
36. Comment on "Organicism."
It's similar to "music as an autonomous art" above. All symphonies don't have to be the same. As long as the symphony "works," it's acceptable.
37. (SR) What is ETA's position?
Instrumental music is the most Romantic art
38. (596) "Despite the prestige of instrumental music, _____ was central to the work of most composers." Name some composers.
Literature; Berlioz, Schumann, Liszt, Wagner
39. What are the extremes of songs?
Simple settings (strophic poems, syllabic settings), chordal accompaniment, strophic to through-composed, accompaniment rivals voice
40. The German _____ is the heavyweight, but the British and Americans have their _____ songs.
Lied; parlor
41. In the late 1700s about _____ song collection was published a month; by 1826, _____.
1; 100
42. What is the subject matter for German Lied?
Classical and folk traditions; "an individual confronting the greater forces of nature or society, vulnerable yet ennobled by the encounter or nature as a metaphor for human experience.
43. (597) What is a lyric? Who are the two ancient poets?
Short, strophic poem on one subject expressing a personal feeling or viewpoint; poets Sappho and Horace
44. Name the two collections.
Johann Gottfried von Herder, *Volkslieder*, 1778-79; Clemens Brentano and Achim von Arnim, *Des Knaben Wunderhorn*, 1805
45. Describe the ballad.
Alternate narrative and dialogue, romantic adventures or supernatural incidents; greater length, different moods, piano more important

46. (597) What is the unifying theme for a song collection?
Texts by a single poet or a common theme

47. What is the usual phrase for a collection of songs
grouped together?
Song cycle

48. TQ: What is a Liederkreis? (See Index, p. A120) TQ:
Could another composer write a Liederkreis or was that
name now copyrighted?
Song cycle = a collection of songs; "song circle" is just a
German word, not a copyrighted title

49. What is a Schubertiad?
A gathering in a private home during which Schubert would
play piano and either sing his own songs or accompany a
singer; a sepia drawing is one made with brown ink

50. Name the two poets of Schubert's songs.
Goethe; Wilhelm Müller (Die schöne Müllerin, The Pretty
Mill Maid, 1823, Winterreise, Winter's Journey, 1827)

51. What was Schubert's goal in his Lieder? TQ:
Monteverdi's goal?
Make the music equal to the words; music subservient to the
words

52. When would one use a strophic form? Modified strophic
form? What other forms are used?
Poem sustains a single image or mood (Heidenröslein, Das
Wandern); when there's contrast or change (Der
Lindenbaum); (598) ternary (ABA or ABA'; Der Atlas);
bar (AAB; Ständchen from another song cycle
Schwanengesang, 1828); through-composed (599)
(Erlkönig, 1815); declamatory/arioso (Der Wanderer,
1816)
By the way, long works are usually in italics; parts of a long
work, such as an individual song, are usually in
quotation marks. This book has adopted a practice of
putting song titles in italics.

53. (598) SR: Who was Schubert's composition teacher?
What else did he study? What was his occupation? How
did he earn most of his money? How old was he when he
died? What was the cause of death? How many works
did he compose?
Antonio Salieri; piano, singing, violin, organ, counterpoint,
figured bass; school teacher; publishing songs and piano
music; 31; syphilis or mercury poisoning; 1,000
Comment: I worry about how a person can support
himself in music. Schubert was a freelance composer. In the
1820s he started on larger forms, some of which weren't
performed until after his death. TQ: Is that a wise move?
Symphony and opera aren't; chamber music is a possibility;
music already in print is going to provide the income.
Enough? I guess so.

54. SR: Make a list of the works.
600 songs (Die schöne Müllerin, Winterreise) , 9 symphonies
(#8 and #9); 35 chamber works (piano quintet in A major
[Trout], string quartet in D minor [Death and the
Maiden], string quintet in C major); 22 piano sonatas;
many short piano pieces; 17 operas and Singspiels; 6
masses; 200 other choral works

55. (599) Schubert wrote nice melodies. What are the three
described?
Simple, seemingly artless quality of folk song (Heidenröslein,
Das Wandern); sweetness and melancholy (Ständchen);
declamatory and dramatic (Der Atlas)

56. What is the goal of the accompaniment?
Fit the poem's mood and the personality of its protagonist

57. What about the harmony?
Das Wandern has five different chords; Ständchen alternates
minor and major form of a key or triad (a trademark of
Schubert's style); complex modulations (Der Atlas,
diminished seventh chord to move from G minor to B
major [moving by thirds rather than by fifths is a
Schubert trademark])

58. (601) What's the story of Winterreise?
24 poems; nostalgia of a lover revisiting in winter the haunts
of a failed summer romance

59. (602) Robert Schumann wrote 120 songs in 1840,
making it his _____. Name the two cycles cited.
Year of song; Dichterliebe (A Poet's Love, 16 poems) and
Frauenliebe und -leben (Woman's Love and Life)

60. What are the solo piano parts in a song called?
Prelude, interlude, postlude

61. Schuman usually chose ____ figuration for the
accompaniment.
One

62. What are the topics in Dichterliebe?
Longing, initial fulfillment, abandonment, dreams of
reconciliation, resignation

63. SR: Robert's professions? Clara's?
Music critic and composer; pianist, composer, teacher

64. SR: Robert's background?
Studied piano from age 7; son of a writer/book dealer, so he
became interested in literature (Friedrich Schlegel, Jean
Paul, E.T.A. Hoffmann); studied law, sought to become
a concert pianist; studied in Leipzig with Friedrich
Wieck, injury to right hand, edited the Leipzig Neue
Zeitschrift für Musik 1834-1844. He was against empty
virtuosity, wanted older music studied, advocate for
Chopin, Brahms, Schubert's instrumental music

65. SR: What are the different mediums that Schumann concentrated his efforts?
Piano music, until 1840; songs, 1840; symphonies, 1841; chamber music, 1842-43; oratorio, 1843; dramatic music, 1847-48; church music, 1852
66. SR: Clara's background?
Prodigy, first appearance at age 9, toured Europe, by 20 one of the leading pianists in Europe
67. SR: When they toured, he _____ and she _____. What was his official position and where?
Conductor; played the piano; Dusseldorf municipal music director (1850-53)
68. SR: Schumann's state of health?
Syphilis, depression (hereditary); suicide attempt in 1854; died in an asylum in 1856 (46)
69. SR: How many children? What did she do before his death? After his death? She concertized until _____ and taught until _____.
8; perform and compose; performed, taught, promoted/edited his music; 1891; 1896
70. SR: His works.
300 piano works (Papillons, Carnaval, Fantasiestücke, Kreisleriana, Album for the Young); about 300 songs; 75 partsongs; 4 symphonies; piano concerto; 3 piano trios; 15 chamber works; various works for orchestra, solo with orchestra, or voices with orchestra
71. SR: Her works.
Piano trio, op. 17; piano concerto, many piano pieces, and several collections of Lieder
72. (603) Using "Im wunderschönen Monat Mai," how did the composer write music to express the text?
Harmonic ambiguity = tentative feelings; suspensions and appoggiaturas = longing a desire; refuses to settle into a key and ending on a dominant seventh = unrequited love
73. What is the conclusion by our author regarding Schumann's role to Heine's poetry?
Co creator
74. (604) Name other representative German Lied composers.
Felix Mendelssohn, Fanny Hensel, Franz Liszt, Johannes Brahms, Hugo Wolf, Gustave Mahler, Richard Strauss, and Arnold Schoenberg.
75. Now name the composers that you don't know.
Louise Reichardt, Carl Loewe, Josepine Lang, Robert Franz, Peter Cornelius.
76. What is the French version of Lied? Approximately when?
Melodie; sometime after "in the 1830s"
77. Who are the representative 19th-century French composers?
Hector Berlioz, Jules Massenet, Gabriel Faure, Claude Debussy.
78. What's the English term for home-performed songs? Canada/America? Where else were they performed?
Ballad or drawing-room songs; parlor songs; theater and public concerts
79. What are their characteristics?
Strophic or verse-refrain form with intros and postludes based on the phrases from the tune; the piano supports rather than plays a role
80. What is the example cited? Characteristics?
Henry R. Bishop, Home! Sweet Home!, 1823; verse-refrain form, 4-measure phrases, simple melody, diatonic, stepwise, triadic, but tuneful, charming, and expressive, with opportunities for embellishment
81. (605) Who is the Canadian? TQ: First B.M.?
James P. Clarke, Lays of the Maple Leaf, 1853
82. Who is the American? Training? First at what? Librettist?
Stephen Foster; no formal training; first American to earn a living solely as a composer; he did (sentimental or comic)
83. What kind of music influenced Foster?
British ballads, American minstrel songs, German Lieder, Italian opera, Irish folk songs
84. Characteristics?
Diatonic, stepwise or pentatonic (Irish and minstrel songs), 4-measure phrases, simple accompaniment and harmony
85. What was the thought about parlor songs then and now?
Same market as German Lieder; today we would classify them as popular songs
86. (606) What are the three overlapping purposes of piano music?
Graded studies (Clementi's Gradus ad Parnassum) and etudes (eg., Carl Czerny); dances, lyrical pieces based on songs, character pieces, and sonatas; virtuoso pieces
87. Who are the three internationally famous composers of piano music?
Fryderyk Chopin, Franz Liszt, Louis Moreau Gottschalk
88. What are examples of Schubert's amateur piano pieces?
Marches, waltzes, dances, Moments musicaux (1823-28), 8 Impromptus (1827); piano duets (Fantasy in F Minor, 1828)
89. (617) What are his more challenging works?
11 sonatas, Wanderer Fantasy (1822)

13

90. (606) What are features of the Wanderer Fantasy?
4 connected movements, theme and variations based on his song Der Wanderer; song motives found in the other movements; first movement sonata form without recap., slow theme and variations, scherzo and trio, and finale; it has organic unity; C, E, Ab, C keys

91. (607) What is Schubert's conflict?
Lyrical melodies that don't develop well

92. What about keys in sonata-form movements?
Three keys instead of two

93. His last three sonatas in _____ show an awareness of _____.
C minor, A major, B-flat major; Beethoven

94. Mendelssohn combined _____ and _____.
Contrapuntal writing and formal clarity with Romantic expression, beautiful melodies, unpredictable rhythms

95. What are his major works?
3 sonatas, variations, fantasias

96. What fad did he start in 1827?
Character pieces

97. What are his best known works? Describe them.
Lieder ohne Worte; 48 pieces in 8 books

98. What is the performance problem?
Playing three lines with two hands and emphasizing the melody and bass and hiding the arpeggiation

99. (608) SR: How does Mendelssohn compare with Mozart?
Greater

100. SR: Grandfather Moses was a _____; father Abraham was a _____. Mendelssohn's background was _____ but the family converted to _____. Why? He grew up in what city?
Jewish philosopher (Enlightenment); banker; Jewish, Christianity; escape persecution; Berlin

101. SR: What were Mendelssohn's activities?
Composer, concert pianist, conductor; music director in Dusseldorf, music director/conductor of Gewandhaus Orchestra in Leipzig, founded Leipzig Conservatory in 1843

102. SR: List Mendelssohn's works.
St. Paul and Elijah oratorios; 5 symphonies (symphony-cantata Lobgesang); violin concerto; 2 piano concertos; 4 overtures; incidental music to 7 plays (Midsummer's Night Dream); chamber works (6 string quartets, 2 piano trios, 2 cello sonatas, Octet, op. 20); pieces for piano and for organ; choral works, 100 songs

103. Until 1840 Schumann's works were for _____. They were collections of _____ pieces. Name them.

Piano; character; Papillons, Carnaval, Fantasiestücke, Kinderszenen, Kreisleriana, Album für die Jugend

104. (609) SR: What is Mendelssohn's point?
"Music says something that words cannot" is what I get out of it.

105. What is the purpose of adding titles to works? (610)
How did Schumann do it?
To get the listener to imagine how the music represents the title; wrote the piece then named it

106. Who are the different characters in Schumann's personality?
Florestan (hero in Beethoven's opera), impulsive revolutionary; Eusebius (4th-century Pope), contemplative dreamer. The others mentioned in the previous edition are Master Raro (Friedrich Wieck), arbitrator; and the Davidsbund League, a group that campaigned against the Philistines of music

107. (611) What cipher did Schumann use in Carnaval?
ASCH

108. What's the situation for women?
Clara Schumann was a pianist/composer who performed and published her works; Fanny Mendelssohn Hensel didn't

109. What was unusual about Clara's performances? What are the two other areas?
She played what was written; she did improvisations and she performed her's and Robert's works

110. What did she write?
Polonaises, waltzes, variations, preludes and fugues, character pieces, Sonata in G Minor (1841-42)

111. What about Fanny?
She played in private gatherings (salon)

112. What are her works?
400 pieces (250 songs, 125 piano pieces)

113. When was she "discovered"?
About 40 years ago

114. (612) SR: What was the usual musical profession for women performers?
Singer or piano.

115. SR: In general were women enrolled in music at the college level?
No

116. (613) SR: How was Pauline Viardot was exceptional?
She earned more money as an opera singer than did her husband who was director of the Theatre Italien.

117. SR: Name the two women who gave up marriage in favor of a career.
Marie Pleyel (pianist) and Maria Szymanowska (pianist)
118. SR: If a woman was a composer, what genre were she limited to?
Domestic music (songs and piano pieces)
119. SR: What female composers did tried larger forms?
Louise Farrenc wrote three symphonies but could only get piano and chamber music works into print; Louise Bertin, opera composer
120. (612) What is Hensel's masterpiece?
Das Jahr, 1841, character pieces based on a trip to Italy
121. (613) Describe Chopin's works.
200 piano pieces, six works for piano and orchestra, 20 songs, 4 chamber works
122. (614) What are the three levels of difficulty?
Teaching works (etudes)
Amateurs (dances, nocturnes)
More challenging works (ballades, scherzos, sonatas)
For him and other professionals
123. How many etudes are there? What kinds of things do they address?
27 (op. 10, 25, and 3 separate ones); parallel diatonic and chromatic 3ds (6); parallel 6ths in the right hand (8); chromatic octaves in both hands (10); 16ths against march (11)
124. What is a concert etude?
An etude suitable for performance
125. How many preludes? What do they display?
24 (op. 28); arpeggiated chords around a tenor melody doubled at the octave above (1); wide two-note intervals in left hand (2); 16th-note pattern (3); pulsating chords sinking chromatically through nonfunctional sonorities (4)
126. TQ: How did Chopin arrange his compared to Bach?
Major, relative minor, then up a perfect fifth; Bach major, parallel minor, up a minor second
127. (615) SR: Fryderyk Chopin was born in _____ (country), traveled, but spent the rest of his life (from 1831) in _____. How did he make his living? Who was his girlfriend? What killed him?
Warsaw, Poland; Paris, France; private salons and publishing; Aurore Dudevant (George Sand); tuberculosis
128. SR: Make a list of his works.
2 piano concertos, 3 piano sonatas, 4 ballades, 4 scherzos, 20 nocturnes, 27 etudes, 27 preludes, 57 mazurkas, 17 waltzes, 15 polonaises, 4 chamber works with piano, 20 songs
129. (616) What are some of the stylized dances? What are the traits for each?
Waltzes (Viennese dance in triple meter), mazurkas, polonaise (3/4 meter with eighth, sixteenth, sixteenth opening)
130. Here are the mazurka traits. How did he make it folkish?
¾ meter, accents on the second or third beat and dotted figure on the first; simple accompaniment; 4-measure phrases in an AA BABA CACA form; ornaments to imitate inflections, drone fifths, unusual harmonies, augmented seconds, holding the damper pedal down
131. What is the meaning of *rubato*? How is it indicated?
Fluctuating right hand against a steady left; it doesn't always matter if it's indicated as performers used it ad libitum.
132. Who was Chopin's predecessor in the nocturne? How did the piano nocturne come into being? What work is cited?
TQ: How would you know from the title that it wasn't written in the Classic period?
John Field; Maria Szymanowska; vocal nocturne (two or more voices accompanied by piano or harp); D-flat major, op. 27, no. 2; too many flats
133. (617) What are the other one-movement works? Who else composed the first type?
Ballades and scherzos; Clara Schumann
134. How many piano sonatas? Structure? What movement became his most famous?
3; sonata, minuet/scherzo, slow, finale; no. 2 in B-flat minor, funeral march
135. How does Chopin's music mirror his life experiences?
Polish nationalism, concentration on piano music, virtuosity in public performance combined with lyricism of the salon, originality (melody, harmony, pianism) from the salon and marketplace.
136. (618) Liszt is from _____. Where did he go? Who is the piano maker? TQ: Do you know what the feature is? Between 1835 and 1839 he had an affair with _____, that inspired _____ and _____, which is based on _____.
Hungary; Paris; Sébastian Erard; double escapement, which is one our modern pianos whereby when you depress a key, the hammer doesn't stay in contact with the string; Countess Marie D'Agoult; Album d'un voyageur (1837-38), Années de pèleriange (1838-61, 1877-82); poem (3 sonnets of Petrarch, one on Dante) or art (Raphael painting, Michelangelo sculpture)

137. (618) Liszt performed _____ concerts in _____ years, which resulted in the solo _____, two features of which are _____ and _____. He was the equivalent of the modern _____ but insisted on _____. He quit _____ in 1848 and concentrated on _____
1,000; 8; recital; wide range of music from different periods, memorization; rock star; quiet; concretizing; composition

138. What did Liszt get from Hungary? Viennese and Parisian pianists? Chopin?

Hungarian or Romany (Gypsy) melodies (19 Hungarian rhapsodies); virtuosity; melodic lyricism, rubato, rhythmic license, harmonic innovations

139. Who was another source of inspiration for Liszt's playing?

Violinist Nicolò Paganini (1782-1840)

140. TQ: Could you describe Un sospiro as an example of Liszt's virtuosic technique?

Music is on three staves but is manageable with two hands (if written in the normal manner); his hand could stretch a 10th

141. (619) SR: What is Liszt's importance in performance, composition, conducting, and as a teacher?

Virtuoso so he invented new playing techniques and textures; new forms and harmonies, symphonic poem; championed Bach and Beethoven and contemporaries, such as Berlioz and Wagner; masterclasses

142. SR: Liszt's father worked for _____. (Hmm!). What did the family do to further Liszt's piano study? (TQ: What has your family done for you and could you hold this example over their heads?) With whom did he study? Where did the family go next?

Prince Nickolaus Esterházy; moved to Vienna; Carl Czerny (piano), Antonio Salieri (theory and counterpoint); Paris

143. SR: From 1848 to 1861 he was _____ in _____. During the time he had _____ and received _____. From 1861 he resided in _____ and took _____ in the Catholic Church/ The rest of his life was spent in _____.

Court music director; Weimar; love affairs, honors; Rome, minor orders; Rome, Weimar, Budapest

144. SR: List Liszt works not already recorded.

Funerailles, sonata in B Minor; Mazeppa, Les preludes + 10 other symphonic poems; Faust symphony; chamber music, choral music, songs

145. What are the devices? (620) TQ: Could you do the same with harmony? TQ: What kind of A6?

Arpeggios, chromaticism, parallel 6ths; German

146. (621) What did Liszt abandon?

Tonality

147. What are the three traits of Liszt's harmony in the first complete paragraph?

Third relationships, equal divisions of the octave (augmented triads and diminished seventh chords), nondiatonic scales (whole-tone and octatonic)

148. How is his Sonata in B Minor (1853) different?

Single movement; four themes in three sections

149. What is a double-function form?

Blending of a single- and multi-movement structure

150. Liszt is known for "thematic _____."

Transformation

151. What are the two types of arrangements?

Operatic paraphrases (reminiscences) are free fantasies (Mozart, Bellini, Donizetti, Verdi); transcriptions (Schubert songs, Berlioz and Beethoven symphonies, Bach organ fugues, excerpts from Wagner operas)

152. Who is the American-born composer/pianist? He was born in _____ and studied in _____. He flavored his compositions with his _____. (622) The example cited is _____.

Louis Moreau Gottschalk; New Orleans; Paris; (Creole) Caribbean background; Souvenir de Porto Rico

153. (622) Home music-making _____ in the late 19th century and was replaced by what? Family gatherings for music making _____.

Declined; bicycling, radio, phonograph; is dead

154. The core of art songs are by _____ and _____. Fugues by _____, oratorios by _____, string quartets by _____, symphonies by _____, popular song by _____.

Schubert, Schumann; Bach; Handel; Haydn; Beethoven; Stephen Foster

155. What pieces became classics? What pieces redefined piano music? What pieces disappeared and why?

Bach's WTC, Mozart and Beethoven sonatas; Mendelssohn's Songs without Words; Schumann's character pieces, Chopin's etudes, preludes, dances, and ballades, Liszt's etudes and character pieces; home and virtuoso, focused on the great composers rather than entertaining music

156. (623) What's the difference about music composed by men vs. women in the 19th century? TQ: Today researchers are going back to rediscover music by women composers, so what are the pros and cons?

Genius vs. to amuse oneself.

It's good but the danger is to rewrite history out of context.

Take, for example, the chapter on Beethoven.

157. What style influenced 19th music?

Melody-centered

158. What's the difference between artisan and artist?

Someone who goes through the motions of creating a work of art within traditional frameworks vs. thinking outside the box