

Reading Questions for Pendle's *Women and Music: A History* (You'll probably want to answer the questions on a separate piece of paper)

Book Chapter 16

1. What 'reasons' do many women cite for giving their support to music?
2. Before the late 18th century, where was music cultivated—and by whom?
3. Roll Call!! Before the 19th century, who were some of the important female patrons of music?
4. In what musical areas have American women devoted most of their efforts?

Book Chapter 3

1. What are the "many roles" for women in medieval music?
2. Why do scholars think 'Huc usque, me miseram!' was written by a woman?
3. Trobairitz, troubadours, trouvères—what are these?
4. Were women allowed to play instruments in medieval Europe?
5. What roles did women have in the medieval Jewish and Christian churches?
6. If a medieval nun had wanted to be an actress, what might have been a good outlet?
7. Even though Hildegard was never canonized, three nuns thought she should have been. What did they see?
8. What evidence is there to show that nuns sang in parts (polyphony)?

Book Chapter 4

1. Did women have a Renaissance?
2. Briefly, how did women's lives differ from men's in this era?
3. What challenge do historians face in "the most characteristic music of the period"?
4. Early "houses of pleasure" offered a special feature missing in most brothels today—what was it?
5. If you were given a chance to hear the *concerto delle donne*, what would you expect to hear?
6. What made the nuns of St. Vito so exceptional?
7. What makes a composer 'professional'? Who was the first woman pro?
8. What mystery in the Aleotti family could a machine for time-travel help clear up?

Reader – Selection 1

1. What should a female renaissance performer NOT play?

Chapter 5

1. "An important new career for women" — what is it??
2. Who was one of the earliest women to 'hit the road' (go traveling)?
3. If you only performed at **home**, how could you still establish a **public** career?
4. What surprising voice types are found in (the nun) Isabella Leonarda's compositions?
5. In the early 17th century, what would your "Let's Go: Venice" guidebook have advised you to hear?
6. What would make an encyclopedia article about Elisabeth-Claude Jacquet de la Guerre so long?
7. What's 'weird' about Antonia Bembo's opera?
8. How can you tell the two Anna Amalias apart?
9. How did Johann Adam Hiller rattle cages in early classic society?
10. Even though Empress Maria Theresia was having financial problems, how did music thrive in Vienna?
11. Why did Marianne von Martinez not hold a professional appointment? What did she do instead?
12. Why did Maria Theresia von Paradis not publish more of her music?

Reader – Selection 2

1. What seems most remarkable about Jacquet de la Guerre's achievements?
2. Why is unlikely that she is your great great great (etc.) grandmother?

Reader – Selection 3

1. How did Charles Burney regard Martinez' musical ability?

Reader – Selection 4

1. What made Paradis' keyboard performance so admirable?

Chapter 6

1. Performing's okay, composing's not—why?
2. "Separate, and not quite equal"—is this a fair description of 19th-century conservatories?
3. How did 'Michel Brenet' make it into this book about women in music?
4. What did Louise Reichardt, Josephine Lang, Fanny Hensel, and Clara Schumann all have in common?
5. In what genres did 19th-century women compose?
6. What kinds of performers predominated in the 19th century?
7. ". . . But what I really want to do is conduct." What's the problem?

Reader – Selection 5

1. What did Fanny's father regard as her true calling?
2. How did Fanny's brother Felix view a career in music for Fanny?

Reader – Selection 6

1. How many women had succeeded as composers, according to Clara Schumann?
2. What obstacles did Clara face, according to her husband Robert?
3. How did Clara regard her piano trio?
4. Robert died in 1856. How were things going for Clara in 1857?

Pp. 175-6

1. Why was the status of European women improved from 1880 and 1918?
2. Even though women were gaining the right to vote, what could they still not do?
3. What may be the most important factor in the emergence of the modern woman?
4. Why did female composers feel isolated?

Pp. 182-5

1. Why was 1910 an important year for Lili Boulanger?
2. How many works did Boulanger complete, and how many have been published?

Pp. 188-191

1. In what ways was Ethel Smyth a convention-breaker?
2. Women vote today thanks to the efforts of women like whom?

Pp. 252-8

1. Why is it difficult to write about 20th-century music?
2. What impact did the World Wars have on some women composers?
3. What genres are receiving more attention from women in the late 20th century?
4. Why is Nadia Boulanger in a different chapter than her sister? (i.e., what was the main focus of her career?)
5. What does "exegetical" mean, and how does it apply to Nadia Boulanger?

Reader – Selection 7

1. What was Smyth told about the publishing success of earlier women?
2. What seemed "manly" to the reviewer of Smyth's New York opera?

Pp. 248-9

1. Who is Anthony Trent?
2. Why did Rebecca Clarke give up her career?

Pp. 258-61

1. Although "Les Six" differed from each other, what were they all seeking?
2. In her late years, how did Tailleferre regard her own works?

Pp. 397-8

1. So—what does "rock 'n' roll" *really* mean?
2. Who was a powerful influence on Elvis Presley?

Pp. 405-6

1. What made Janis Joplin a national star?
2. In what ways does the "counterculture" label fit Janis?

Pp. 460-9

1. What is one "recipe" for jazz?
2. Blueswomen of the 1920s may have looked to what for inspiration?
3. What are the features of the blues?
4. What's supposed to happen when you 'sing the blues'?
5. What are the "rhythm and blues"?
6. Who was "Queen of the Blues"? Who was "Empress of the Blues"? Who was the "Jazz Wonder Child"?
7. What hindrances have women jazz musicians faced?

Pp. 212-22

1. Who were the "co-ed" members of the Second New England School?
2. Why couldn't one of them study composition at the Leipzig Conservatory?
3. What was the first performance by a major American orchestra of a woman's composition?
4. What did the critics have to say about Beach's concert debut?
5. Why did Beach teach herself composition?
6. What did the other members of the Second New England School think about Beach, versus how the critics talked about her?

Pp. 326-8

1. What's a "sound mass"?
2. Who has used this "sound mass" technique?
3. What unusual features can be found in some of Kolb's works?

Pp. 330-3

1. What are three of Zwilich's "firsts"?
2. What is unusual about Zwilich's concertos?

Pp. 318-21

1. What heading in the textbook is used to open the section on Ruth Crawford Seeger?
2. What technique did Crawford Seeger borrow from her husband?
3. What is a "palindromic structure"?

Reader – Selection 8

1. Why shouldn't men and women perform in the same orchestra?
2. How will union membership encourage women musicians?
3. Would a female player *want* to substitute for a male orchestra musician?
4. What do you find most astonishing about Abbie Conant's dealings with the Munich Philharmonic?
5. Why might it be better to be a female instrumentalist in the U.S. than in Europe?

Pp. 472-5

1. How did many people explain Mary Lou Williams' success?
2. What was Williams' nickname?

Pp. 387-8

1. What are especially noteworthy influences on American popular music?

Pp. 394-5

1. What's rockabilly?
2. What 20th-century technology facilitates the career of Dolly Parton (and Loretta Lynn)?

Pp. 400

1. Who followed Bob Dylan?

Pp. 402-3

1. What makes Joni Mitchell the most innovative woman songwriter to emerge in the late 1960s?

Pp. 414

1. What distinguishes *From the Choirgirl Hotel* from Amos' earlier albums?

Pp. 342-4

1. What is unusual about Laurie Anderson's early training?

2. What *is* a magnum opus, and what was Anderson's magnum opus?

Pp. 346-9

1. What professions could Meredith Monk list in her tax returns?

2. What's "Gesamtkunstwerk"?

3. Who is the "archetypal multi-media artist"?