

GERMAN CULTURE COURSE

German Music

From Bach to Berlin techno: how the idea of German music was built, misused and reinvented

10 Chapters

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GERMAN MUSIC

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German Music

Course 1 · Chapter 1 · Why German Music? Scope & Sources

Germany is often called a "land of music" (Land der Musik), and the phrase carries a lot: Bach and Beethoven, Wagner and Brahms, but also Kraftwerk, Rammstein and the clubs of Berlin. Is the reputation earned, who built it, and what does it leave out? This first chapter sets out the scope of the course, the two main strands (classical and popular), how it handles Austria and other neighbours, and the sources to use. Names and dates are from general knowledge and flagged "check".

A Reputation

The classical canon

Many of the best-known composers in the concert tradition were German or worked in German-speaking lands: Bach, Handel, Beethoven, Schumann, Brahms, Wagner (check the list and the birthplaces). Textbooks long treated this as the centre of "serious" music.

The popular tradition

Folk song, *Schlager*, cabaret, Krautrock, electronic music, hard rock and hip-hop have all had German centres, and some, like Kraftwerk, influenced music worldwide (check the claims in Chapters 7 to 9).

A made reputation

The idea of Germany as a musical nation was partly built in the nineteenth century, through the Bach revival, the cult of Beethoven and national festivals (check, see Chapters 2 to 5 and 10). A reputation is a story, and stories have makers.

Two Strands

	Classical and art music	Popular and folk music
Examples (check)	Bach, Beethoven, Brahms, Wagner, Strauss	Volkslieder, Schlager, Kraftwerk, Scorpions, Rammstein, German hip-hop
Setting	Courts, churches, opera houses, concert halls	Homes, inns, radio, clubs, television, festivals
Record	Scores, manuscripts, concert histories	Recordings, charts, press, memory
Risk of myth	The "great composer" story that hides audiences, performers and money	The "it all began with" story that hides earlier music

The two strands are treated together, in rough chronological order, so that the later popular chapters can ask what they inherit from the older reputation and what they reject.

What the Course Covers

- **Chapters 2 to 5.** Medieval song, Bach and the Baroque, Beethoven and the Classical period, Romantic song and symphony, Wagner, Bayreuth and Strauss.
- **Chapter 6.** Weimar cabaret, music banned under the Nazi regime and exile.
- **Chapters 7 to 9.** *Schlager* and folk song, Krautrock, Kraftwerk and electronic music, then rock, hip-hop and the global era.
- **Chapter 10.** A capstone on how the national myth of music was built, misused and reinvented.

Austria and Other Neighbours

> **Where does German music stop?**
>
> Mozart, Haydn and Schubert were Austrian, and Beethoven was born in Bonn but worked in Vienna (check). The course is Germany-centred: Austrian and Swiss work and German-language composers from other cities appear only where they cannot be separated from the German story, and each case is named in its chapter. This is a practical choice, not a claim that the borders were clear at the time, since many composers moved between courts and states in a time when "Germany" was not one country.

Myths to Test

Common claim	The question a careful reader asks (check each)
Germans are naturally musical.	Who made this claim, when, and for what purpose?
The greatest composers were German.	By whose standard, and what was left out of the canon?
Wagner's music was simply Nazi music.	What did the regime do with it, and what did Wagner write, perform and mean?
German pop is a copy of English-language pop.	What did Schlager, Krautrock and the Neue Deutsche Welle do on their own terms?
Kraftwerk invented electronic music.	What came earlier, and what did the band really change?
Classical and popular music are separate worlds.	Where do they meet, in people, venues and ideas?

Sources to Use

- **The music itself,** in recordings with named performers, and scores where available. Performances differ, so note which one you heard.
- **Histories and biographies,** by musicologists and critics who disagree on some points.
- **Archives and museums,** such as the Beethoven-Haus in Bonn and the Bach archive in Leipzig (check the details and what is open).
- **Lyrics,** discussed and quoted only briefly in translation, with the translator or the paraphrase named.

A British comparison

Think of how Britain has been described as "the land without music" in a famous nineteenth-century jibe, and later as a pop and rock powerhouse (check the origin of the phrase). Both labels are reputations, and the comparison is a reminder to ask who coined them, and what they hid.

Check the details

Every name, date and attribution in this course comes from general knowledge and is marked "check" where it is uncertain. Scholars revise the story of music, especially for the

Nazi period and for popular music, so verify against current histories and archives before quoting anything.

Exercises

EXERCISE 1

List five German musicians or groups you already know (classical or popular), and for each say one thing you believe about them, marking it as documented, claimed or unknown.

→ Solution

EXERCISE 2

Choose one of the myths in the table and write a short plan for testing it: what evidence you would look for and where.

→ Solution

EXERCISE 3

Pick a composer or musician who worked across the German-Austrian border and explain in two or three sentences why "German" or "Austrian" is a difficult label for them.

→ Solution

Quick Reference

- **The reputation:** "land of music", built partly in the nineteenth century (check)
- **The strands:** classical and art music; folk and popular music
- **The border:** Germany-centred; Austria and Switzerland only where inseparable

- **The method:** ask who made a claim, when, and for what purpose
- **The caution:** a national reputation is a story, not a measurement

German Music

Course 1 · Chapter 2 · From Minnesang to Bach

The "land of music" story usually begins with Bach, but there was a good deal of German music before him, and much of what we know of Bach comes through later admirers. This chapter runs from the songs of medieval knights and the guild singers of the towns, through Luther and the Protestant chorale, to the Baroque composers Schütz, Telemann, Handel and Bach. It also asks how far the picture of Bach as a towering national figure is the work of later generations. Names and dates are from general knowledge and flagged "check".

Medieval and Early Song

Minnesang

Songs of courtly love composed and sung by knights and court poets in the twelfth to fourteenth centuries, such as Walther von der Vogelweide (check the dates). Few melodies survive in clear form, so much is reconstruction.

Meistersinger

Guilds of craftsmen in towns like Nuremberg who practised strict rules of song-making from the fifteenth and sixteenth centuries; Hans Sachs is the best-known figure (check). Wagner's opera (Chapter 5) later made them famous.

Church and town music

Plainchant, polyphony in churches and cathedrals, and town musicians (*Stadtpfeifer*) who played for civic ceremonies, were the working base of music (check the terms).

Luther and the Chorale

- **Singing for all.** Martin Luther (1483 to 1546) wanted congregations to sing in German, and he wrote or adapted hymns, including "Ein feste Burg" (A Mighty Fortress), whose tune and authorship scholars discuss (check).

- **The chorale.** The Lutheran congregational hymn, with a plain melody and German words, became a lasting basis for church music, and composers wrote organ music and choral works on chorale tunes for centuries.
- **Schools and choirs.** Church choirs and schools, such as the Thomasschule in Leipzig, trained boys in music (check the details), and this system supplied musicians for the later Baroque.
- **A caution.** The idea that Protestantism made Germany "musical" is a popular claim, but Catholic regions also had a strong musical life (check).

The Baroque Generation

Composer (check dates)	Place and work	Note
Heinrich Schütz (1585 to 1672)	Dresden court; sacred choral music and early German opera work	Often called the most important German composer before Bach.
Georg Philipp Telemann (1681 to 1767)	Hamburg and elsewhere; an enormous output of church, orchestral and chamber music	In his lifetime more famous than Bach (check).
George Frideric Handel (1685 to 1759)	Born in Halle; worked in Italy, then London from the 1710s	Became a British subject; *Messiah* (1742) is his best-known work (check).
Johann Sebastian Bach (1685 to 1750)	Posts in Arnstadt, Mühlhausen, Weimar, Köthen and from 1723 Leipzig	Church cantatas, Passions, organ and keyboard works, and the Brandenburg Concertos.

Bach in Leipzig

- **The job.** From 1723 Bach was Thomaskantor in Leipzig, responsible for music in the city's main churches and for teaching at the school (check). It was a demanding post with many duties.
- **The output.** He composed a large number of cantatas for the church year, the *St John Passion* and *St Matthew Passion*, and the Mass in B minor (check the dates and the count of cantatas that survive).

- **The reputation in his lifetime.** He was respected as an organist and keyboard virtuoso, but as a composer he was seen by many as old-fashioned in his later years (check how far this is accurate).
- **After his death.** Much of his music faded from public view, and it was kept alive by a small circle of pupils and admirers.

The Bach revival

The picture of Bach as the supreme German composer was largely built later. Felix Mendelssohn's performance of the *St Matthew Passion* in Berlin in 1829 is often named as a turning point (check), and the nineteenth-century Bach Society published a complete edition. The "land of music" reputation owes much to this revival (Chapter 4), so Bach's greatness and the story told about it are two different things.

A British comparison

Handel settled in London and wrote for the British court and public, and his oratorios became a staple of British choral societies (check). He is a reminder that musical life in this period crossed borders freely, and that "German music" and "British music" overlap in his case.

Check the details

Dates, posts and counts of works are from general knowledge and often vary between sources, especially for the medieval material, where surviving music is thin. Check against a reputable musicology reference before quoting any of them.

Exercises

EXERCISE 1

Make a timeline of six milestones from Minnesang to Bach's death, and say in one line what each contributed to German music.

→ Solution

EXERCISE 2

Explain in a short paragraph what a chorale is and why it mattered for later German music, avoiding the claim that only Protestants made music.

→ Solution

EXERCISE 3

Compare how Bach was regarded in 1750 with how he was regarded in 1850, and name two things that changed his standing.

→ Solution

Quick Reference

- **Early song:** Minnesang (knights), Meistersinger (guilds), church and town music (check)
- **Luther:** German congregational singing and the chorale (check)
- **Baroque:** Schütz, Telemann, Handel (Halle, then London), Bach (Leipzig from 1723) (check)
- **Revival:** Mendelssohn's 1829 Matthew Passion performance and the Bach edition (check)
- **The caution:** Bach's later fame is partly a nineteenth-century construction

German Music

Course 1 · Chapter 3 · Classical Germany & Beethoven

The late eighteenth century is the age of the symphony, the string quartet and the piano sonata, and its centre was Vienna, which was not in Germany in the modern sense. This chapter looks at the German contribution to the Classical style, the Viennese setting that included Mozart and Haydn, and Beethoven, who was born in Bonn and worked in Vienna. It ends with the Ninth Symphony, a work that has been used for many purposes since it was first performed. Names and dates are from general knowledge and flagged "check".

The Classical Setting

Mannheim

The court orchestra at Mannheim, in the mid-eighteenth century, was famous for its discipline and its effects, such as gradual crescendos, and is often credited with helping to shape the early symphony (check the claims and the composers, such as Johann Stamitz).

Vienna

The capital of the Habsburg monarchy drew composers from many lands. Haydn and Mozart worked there; both were Austrian-born, so they appear in this course only as context for Beethoven (Chapter 1).

The sons of Bach

Several of J. S. Bach's sons, notably Carl Philipp Emanuel in Berlin and Hamburg, were leading figures in the transition from Baroque to Classical style (check).

The word "Classical" here names a style and a period, roughly 1750 to 1820, not the whole tradition of concert music (check). Its features include clear forms such as sonata form, balanced phrases and an orchestra with a standard core.

Beethoven's Life

Period (check each)	Events
1770	Born in Bonn, into a family of court musicians; his father was a singer at the Elector's court.
1780s	Studies and plays in Bonn; a visit to Vienna in 1787 is reported but uncertain.
1792	Moves to Vienna, where he studies with Haydn and others and soon becomes known as a pianist.
1790s to 1802	Early symphonies, sonatas and quartets. Signs of deafness appear; he writes the Heiligenstadt Testament in 1802, a private letter about his despair (check).
1803 to 1812	The "heroic" period, including the Third (*Eroica*) and Fifth Symphonies, the Fourth Piano Concerto and *Fidelio*.
1812 to 1824	Fewer, more inward works, the *Missa solemnis* and the Ninth Symphony (first performed in 1824), in the years of near-complete deafness.
1827	Dies in Vienna; reports say a very large crowd attended the funeral (check the figure).

- **Patrons and income.** Beethoven relied on aristocratic patrons, publishers and concerts. He was among the first major composers to make a living largely outside a single court (check how far).
- **The Eroica story.** A well-known account says he withdrew a dedication to Napoleon after Napoleon became emperor (check, since the details come from later reports).
- **The Beethoven image.** The stormy, heroic, deaf genius is partly Beethoven and partly a picture shaped by Romantic writers afterward.

The Ninth Symphony

A work with many lives

The Ninth Symphony (1824) is the first by a major composer to add voices to the finale, setting Friedrich Schiller's poem "An die Freude" (Ode to Joy) (check). Since then it has been performed at national and political moments: Wagner conducted it at the foundation-stone ceremony of the Bayreuth festival theatre in 1872, and it has been played at ceremonies from the Olympic Games to the Berlin Wall's fall (check which). Its

tune, in an arrangement, is the anthem of the European Union (check). Each use reads the work differently.

- **Berlin, 1989.** After the Wall opened, Leonard Bernstein conducted the Ninth in Berlin at Christmas 1989, with the word "Freude" (joy) changed to "Freiheit" (freedom) in the text (check the details).
- **Other uses.** The work was also used by the Nazi regime for state occasions, and its tune was used in place of an anthem for the joint German Olympic team between 1956 and 1964 (check both claims).
- **The lesson.** A great work can be claimed by very different causes, so the question is what each use does with it, not what the work "really" stands for.

A British comparison

The Philharmonic Society of London commissioned the Ninth Symphony (check), and British audiences were important supporters of Beethoven during his life and after. The Last Night of the Proms uses Elgar and Parry, not Beethoven, but is an example of how a piece of music becomes a national ritual (check).

Check the details

Many stories about Beethoven come from later biographers, and some, such as the Napoleon dedication and the details of the Berlin 1989 performance, are repeated with variations. Verify dates, quotations and figures against a modern biography.

Exercises

EXERCISE 1

Explain why Beethoven can be called both a German and a Viennese composer, and what that says about the label "German music".

→ Solution

EXERCISE 2

Choose two uses of the Ninth Symphony and compare what each use does with the work.

→ Solution

EXERCISE 3

Pick one well-known story about Beethoven and say what you would check to find out how much of it is documented.

→ Solution

Quick Reference

- **Style:** Mannheim orchestra, Viennese Classical style, c. 1750 to 1820 (check)
- **Beethoven:** born Bonn 1770, Vienna from 1792, died 1827 (check)
- **The Ninth:** 1824, Schiller's Ode to Joy in the finale (check)
- **Berlin 1989:** Bernstein's Christmas performance after the fall of the Wall (check)
- **The caution:** the heroic-genius image is partly a later construction

German Music

Course 1 · Chapter 4 · Romantic Song & Symphony

In the nineteenth century concert music moved from the court and the church into the home, the concert hall and the middle-class parlour. This chapter follows that shift through the German art song (Lied), the piano and the symphony, and through four figures: Robert Schumann, Clara Schumann, Felix Mendelssohn and Johannes Brahms. It also returns to the Bach revival of Chapter 2, because the nineteenth century did more than any other period to build the "land of music" story. Names and dates are from general knowledge and flagged "check".

The Lied

What it is

A song for solo voice and piano, setting a German poem, in which the piano is an equal partner and not just an accompaniment. The word *Lied* is simply "song", and its plural is *Lieder*.

The poets

Goethe, Heine, Eichendorff, Müller and others supplied texts, so the Lied ties music to the great age of German poetry (check the poets and the settings).

Schubert's context

Franz Schubert (1797 to 1828) was Viennese, so he is context here, not a subject of the course (Chapter 1). His songs, such as "Erlkönig" and the cycle *Winterreise* (check), set the model that German composers followed.

- **The song cycle.** A group of songs that tell a connected story, such as Schumann's *Dichterliebe* (1840; check).
- **The home.** Many Lieder were meant for the drawing-room with a piano, with a growing middle class buying printed music and pianos (check how far).
- **The language.** Lieder depend on German poetry, which is one reason they are less often performed for audiences outside German-speaking countries than symphonies.

Four Figures

Composer (check dates)	Place	Known for
Robert Schumann (1810 to 1856)	Leipzig, Dresden, Düsseldorf	Piano music, Lieder and symphonies; also a critic who championed younger composers; he suffered from mental illness in his last years.
Clara Schumann (1819 to 1896)	Leipzig; toured widely; later Frankfurt	One of the leading pianists of her century, a composer, and a teacher; she shaped what audiences heard of her husband's and Brahms's music.
Felix Mendelssohn (1809 to 1847)	Born in Hamburg; Berlin, Leipzig	Orchestral and choral works, conductor of the Leipzig Gewandhaus orchestra, and the leader of the Bach revival; from a Jewish family converted to Protestantism.
Johannes Brahms (1833 to 1897)	Born in Hamburg; settled in Vienna	Symphonies, chamber music, piano works and *A German Requiem*; seen as heir to Beethoven and Bach.

The Bach Revival, Again

- **1829.** Mendelssohn conducted the *St Matthew Passion* in Berlin, a performance remembered as a turning point (Chapter 2; check the details).
- **The edition.** The Bach Society (founded 1850; check) set about publishing his complete works over the following decades.
- **The idea of a canon.** Concert programmes began to centre on a repertoire of "masterworks" from the past, with Bach, Beethoven and Mozart at its core. This is a nineteenth-century habit that still shapes concert life.
- **The national angle.** Admirers presented Bach, Beethoven and later Brahms as an unbroken German line, an idea that fitted the growing national feeling of the time (check, see Chapters 5 and 10).

Women and the canon

Clara Schumann was a major performer and composer, and Fanny Mendelssohn (Felix's sister) also composed a large body of work, much of it unpublished in her lifetime (check). Nineteenth-century expectations about what women could publicly do shaped what was

performed and printed, and modern scholars have worked to restore their music to view. The story of "the great composers" is partly a story of who was allowed to be one.

A British comparison

Mendelssohn was greatly admired in Britain, visited ten times, and wrote the "Scottish" Symphony and the "Hebrides" overture after a trip to Scotland in 1829 (check). Queen Victoria and Prince Albert were fans, and his oratorio *Elijah* was first performed in Birmingham in 1846 (check). He is a case of German music shaped by, and shaping, British taste.

Check the details

Dates, places and the exact roles of each composer are from general knowledge. Mendelssohn's religious background and the later Nazi attempt to erase him (Chapter 6) need careful sources. Verify against a modern musicology reference before quoting.

Exercises

EXERCISE 1

Explain what makes a Lied different from a song with accompaniment, and why poetry mattered to it.

→ Solution

EXERCISE 2

Choose Clara Schumann or Mendelssohn and write a short paragraph on how their career shaped what audiences know of German music.

→ Solution

EXERCISE 3

Describe how the nineteenth-century idea of a "canon" of masterworks affected which music is performed today, giving one benefit and one cost.

→ Solution

Quick Reference

- **The Lied:** solo voice and piano, a German poem, piano as equal partner (check)
- **The four:** Robert and Clara Schumann, Mendelssohn, Brahms (check dates)
- **Revival:** the 1829 Passion performance and the Bach Society edition (check)
- **The canon:** a nineteenth-century habit of building concerts around past masterworks
- **The caution:** the canon excludes more than it seems, women especially

German Music

Course 1 · Chapter 5 · Wagner, Bayreuth & Richard Strauss

Richard Wagner is the most argued-over figure in German music. His operas changed what music theatre could be, his festival theatre at Bayreuth created a new kind of artistic pilgrimage, and his writings include views that are antisemitic and that later regimes exploited. This chapter takes the music, the festival, the ideas and the afterlife one at a time, and then looks at Richard Strauss, who carried the German opera tradition into the twentieth century and whose career under the Nazi regime raises hard questions. The material is handled descriptively and with care. Names and dates are from general knowledge and flagged "check".

Wagner and His Work

The man

Richard Wagner (1813 to 1883), born in Leipzig, worked as conductor and composer in several cities, took part in the Dresden uprising of 1849 and fled into exile for years (check the details). He wrote his own libretti and many essays.

The idea

The *Gesamtkunstwerk*, or "total work of art", in which music, drama, poetry and staging form one whole. He also developed the *leitmotif*, a recurring musical theme linked to a person, object or idea (check, as the term was applied by others).

The works

Early operas such as *The Flying Dutchman* and *Lohengrin*, then *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, and the four-part *Der Ring des Nibelungen* (the Ring cycle), completed in the 1870s (check the dates).

- **Harmony.** The opening of *Tristan* is often cited as a landmark in the loosening of traditional harmony (check), an influence on later composers.
- **Length and scale.** The Ring takes around fifteen hours over four evenings, drawing on Norse and German legend (check).

- **Patronage.** King Ludwig II of Bavaria supported Wagner financially from the 1860s (check).

Bayreuth

Item (check each)	Detail
Festspielhaus	A theatre built for Wagner's works in Bayreuth, Bavaria, with a hidden orchestra pit and a steep auditorium; the first festival was held in 1876.
Aim	A festival for his own works, performed in a setting designed for them, apart from the ordinary opera season.
Family control	After Wagner's death his widow Cosima, then his son Siegfried and later Winifred Wagner ran the festival, and descendants continued to do so.
Pilgrimage	The festival became a place of devotion for admirers, with a famously long waiting list for tickets.

Antisemitism, Misuse and Debate

- **Wagner's writings.** In 1850 he published an essay, "Das Judenthum in der Musik" (Jewishness in Music), attacking Jewish musicians, among them Mendelssohn, and he reissued it in 1869 (check). It is documented, and historians agree that it is antisemitic.
- **In the operas?** Scholars disagree about whether, and how far, antisemitic caricature appears in characters such as Beckmesser in *Die Meistersinger* or Mime in the Ring. Some see it, others do not (check each position).
- **The Nazi regime.** The Hitler regime promoted Wagner as a national composer, and the Wagner family had close links with Hitler, especially Winifred Wagner (check the extent). Wagner died in 1883, so he could not have approved or rejected the regime, but the regime's use of him is documented.
- **After 1945.** Bayreuth reopened in 1951 under Wagner's grandsons (check). In Israel, public performance of Wagner has long been controversial, with an informal ban in concert halls (check the current position).
- **The question.** Can one admire the music and condemn the views? Writers, performers and audiences give different answers, and the course does not choose one for you.

Separating three things

A careful account keeps apart (1) what Wagner wrote and said, which is documented; (2) what the works contain, which is debated; and (3) what later people did with him, which is also documented. Mixing them, in either direction, produces errors: "Wagner was simply a Nazi" ignores the dates, and "the politics have nothing to do with the music" ignores the writings and the festival's history.

Richard Strauss

- **The man.** Richard Strauss (1864 to 1949), born in Munich, was no relation of the Viennese Strauss waltz family (check). He began with symphonic poems such as *Don Juan* and *Also sprach Zarathustra*.
- **The operas.** *Salome* (1905), *Elektra* (1909) and *Der Rosenkavalier* (1911), many with libretti by Hugo von Hofmannsthal (check), kept German opera at the centre of the repertoire into the twentieth century.
- **Under the Nazis.** Strauss was made president of the Reichsmusikkammer in 1933 and resigned or was removed in 1935 after a letter to his Jewish librettist Stefan Zweig was intercepted (check the details). He remained in Germany, and scholars still argue about how far he collaborated or tried to protect his family and his position (check).
- **Late works.** *Metamorphosen* (1945) and the *Four Last Songs* (1948) are among his best-known works (check).

A British comparison

Compare the debate over Wagner with debates in Britain over how to treat artists with unacceptable views or compromised careers, such as Eric Gill's art or Elgar's reputation as an imperial composer (check the examples). In each case the question is how to hold the work and the person's record in view together.

Check the details

This chapter covers sensitive history, and the facts are from general knowledge. Check dates, titles and especially claims about the Nazi period, Strauss's career and the post-war position against reliable biographies and scholarly histories before relying on them or repeating them.

Exercises

EXERCISE 1

Explain two ways in which Wagner changed what opera could be, one in music and one in the theatre.

→ Solution

EXERCISE 2

Use the three-part separation (what he wrote, what the works contain, what others did) to assess the claim that "Wagner's music is Nazi music".

→ Solution

EXERCISE 3

Write a short, balanced paragraph on why Richard Strauss's role under the Nazi regime is debated, listing evidence on more than one side.

→ Solution

Quick Reference

- **Wagner:** 1813 to 1883; Gesamtkunstwerk, leitmotif, the Ring (check)
- **Bayreuth:** the Festspielhaus, first festival 1876, run by the family (check)
- **The debate:** his writings, the works, and later use are three separate questions
- **Strauss:** 1864 to 1949; Salome, Elektra, Der Rosenkavalier; his role in 1933 to 1935 is debated (check)
- **The caution:** the Nazi regime used Wagner after his death; it cannot be read back into him

German Music

Course 1 · Chapter 6 · Weimar Cabaret & the Banned Music

The years between 1919 and 1933 were among the most inventive in German music, with cabaret, jazz, film music and new forms of opera and concert music all flourishing in Berlin and other cities. After 1933 the Nazi regime tried to control all of it, driving out many musicians, banning works and staging an exhibition of "degenerate music" in 1938. This chapter describes both periods and what happened to the people involved. It is a chapter about how culture was used and suppressed, and how Germany later confronted that, not about glorifying any of it. Names and dates are from general knowledge and flagged "check".

Weimar Music

Cabaret and song

Berlin cabarets mixed satire, politics and popular song. Kurt Tucholsky and others wrote texts, and singers such as Claire Waldoff performed them (check names). Marlene Dietrich's career began in this world (check).

Weill and Brecht

Kurt Weill's music for Bertolt Brecht's *Die Dreigroschenoper* (The Threepenny Opera, 1928) mixed jazz-influenced tunes with sharp social comment, and was an enormous hit, with songs such as "Mack the Knife" (check).

Jazz and new sounds

American jazz reached German cities in the 1920s, and composers such as Hindemith, Weill and Krenek used its rhythms and instruments in concert works and operas (check the examples). Critics on the right condemned it as foreign.

- **New music.** Paul Hindemith, then Arnold Schoenberg's circle in Berlin (Schoenberg was Austrian-born; check), explored new approaches to harmony and form. Concert audiences were often divided.

- **Technology.** Radio and recordings spread music more widely than before, and German firms were leaders in gramophone records and in early film sound (check).
- **The political climate.** The Weimar Republic was unstable, with economic crisis and fierce cultural arguments that set modernists against conservatives (check).

After 1933

Measure (check each)	What it did
The Reichsmusikkammer (1933)	A state body that licensed musicians. Those who could not prove "Aryan" descent, or who were politically unwelcome, were excluded from public work.
Dismissals	Jewish and politically opposed conductors, performers, teachers and critics lost their posts at orchestras, opera houses and conservatories.
Banned music	Works by Jewish composers, including Mendelssohn, and by modernists were removed from programmes; jazz was suppressed or tolerated only in altered forms (check how far).
Promoted music	Music from the "German" canon, folk song and marches were encouraged, and Wagner and Beethoven were used for state occasions (Chapters 3 and 5).
The 1938 exhibition	"Entartete Musik" (degenerate music), staged in Düsseldorf during the Reichsmusiktage, attacked jazz, atonal music and music by Jewish composers (check the date and the place).

Exile and loss

Many musicians left, among them Weill, Schoenberg, Klemperer and Bruno Walter, and many ended in the United States or Britain (check the destinations). Others were imprisoned or killed. At the Theresienstadt camp, composers such as Viktor Ullmann and Pavel Haas wrote music in captivity (check), and some were later murdered. These facts are well documented, though the details of individual lives need careful sources.

After 1945

- **Return and absence.** Some exiles returned, but many did not, and German musical life lost a generation of its people (check how far).
- **Rediscovery.** From the 1980s and 1990s recordings and performances revived banned and forgotten composers, including those from Theresienstadt, in projects such as the "Entartete Musik" recording series (check).
- **Confronting the past.** Debates continue over musicians who stayed and prospered under the regime, and over what orchestras and institutions should say about their own history (check examples).
- **New beginnings.** The Darmstadt summer courses, begun in 1946, became a centre for post-war avant-garde music (check).

A British comparison

Britain received many of the exiled musicians, among them members of the Amadeus Quartet and Glyndebourne's founding team (check the examples). Their arrival shaped British musical life after 1933, which is a reminder that the loss to Germany was a gain elsewhere.

Check the details

This chapter covers persecution and murder. The facts are from general knowledge and must be checked against reliable histories and survivor records before being relied on or repeated, especially names, dates, places and numbers.

Exercises

EXERCISE 1

Explain why *The Threepenny Opera* is a good example of Weimar culture, naming two features of the work and two of its setting.

→ Solution

EXERCISE 2

List four ways the Nazi regime controlled music after 1933 and say which musicians or kinds of music each affected.

→ Solution

EXERCISE 3

Describe two ways the banned and forgotten music has been recovered since 1945, and say why the work of recovery is still going on.

→ Solution

Quick Reference

- **Weimar:** cabaret, Weill and Brecht (1928), jazz influence, new music (check)
- **1933 onward:** the Reichsmusikkammer, dismissals, bans, the 1938 exhibition (check)
- **Exile:** Weill, Schoenberg, Klemperer, Walter; Theresienstadt composers (check)
- **Recovery:** revival projects from the 1980s and 1990s; Darmstadt from 1946 (check)
- **The caution:** verify names, dates and numbers in every case

German Music

Course 1 · Chapter 7 · Schlager, Folk Song & Popular Music

Outside the concert hall, German music has a long popular tradition that is much less known abroad: folk songs sung at home and in the pub, the Schlager that fills radio and television, the very different pop of East and West Germany, and the angular punk-influenced sound of the Neue Deutsche Welle. This chapter follows that popular line from the nineteenth century to the 1980s and asks what made it distinctive and why it is so often overlooked. Names and dates are from general knowledge and flagged "check".

Folk Song and the Stammtisch

The Volkslied

The folk song, collected in the Romantic period in works such as *Des Knaben Wunderhorn* (see *The Brothers Grimm & German Fairy Tales* 2; check). Songs like "Der Mond ist aufgegangen" and "Die Lorelei" (a Heine poem set to a tune by Friedrich Silcher; check) became widely known.

Singing together

Choral societies (*Gesangvereine*), student songbooks and hiking and youth movements spread community singing in the nineteenth and early twentieth centuries (check). The tradition survives in pub and club life.

The Stammtisch

The regular table in an inn where a group of locals meets, often with song and talk. It stands for a sociable, local, amateur music culture, though its image can be cosy or dated (check).

Folk music was also used politically. Nationalist and youth movements, and later the Nazi regime, claimed it as "German", and after 1945 many people were wary of it. In the 1960s and 1970s a folk revival, including groups such as Zupfgeigenhansel, tried to recover the tradition without the old associations (check).

The Schlager

- **What it is.** A sentimental, easy-to-sing popular song, usually in German, on love, holidays, home or longing. The word means "hit". It dates from the nineteenth century (check).
- **Heyday.** After 1945 the Schlager dominated West German radio, film and television, with stars such as Freddy Quinn, Peter Alexander and later Udo Jürgens and Helene Fischer (check names). Songs about travel to Italy reflected the new prosperity (check).
- **Reputation.** Often mocked by critics as escapist and old-fashioned, but with a huge and loyal audience, and a revival among younger listeners in recent years (check).
- **Why it matters.** It shows what many Germans actually listened to, which a history that goes from Bach to Kraftwerk would miss.

East and West

	West Germany (BRD)	East Germany (DDR)
Pop industry	Commercial labels, radio, television and imports (check)	State record label Amiga, state radio and quotas for East German music (check)
Foreign influence	Strong American and British influence, including US military radio	Western music heard through radio from the West; official wariness and a gradual opening (check)
Schlager and pop	Schlager mainstream, with beat, rock and later disco	Its own pop and rock, with bands such as Puhdys and Karat, and singer-songwriters (check)
Control	Market and taste	Licensing of performers and censorship of lyrics (check)
Protest	Rock and singer-songwriters on the left	Underground and church-linked scenes; the singer-songwriter Wolf Biermann was stripped of citizenship in 1976 (check)

The Neue Deutsche Welle

New German Wave, around 1980

The Neue Deutsche Welle (NDW), a wave of punk- and new-wave-influenced pop in German, flourished around 1979 to 1983 (check). Bands and singers such as Nena ("99

Luftballons", 1983, also released in English; check), Falco (Austrian), Ideal, Trio and Spliff made German-language pop mainstream in a way not seen before, and broke the Schlager's hold. Some acts had worldwide hits.

- **Why German?** Earlier rock bands often sang in English. NDW artists chose German, partly as a statement and partly as fun with the language (check).
- **The influence.** It opened a path for later German-language pop and rock.
- **Eurovision.** Germany won the Eurovision Song Contest in 1982 with Nicole's "Ein bisschen Frieden", and again in 2010 with Lena's "Satellite" (check both); the contest is a recurring subject of national debate and ridicule.

A British comparison

The Schlager has some resemblance to the British "easy listening" and variety-show tradition, and Eurovision is a shared obsession (check). The comparison also shows how popular music in a smaller-language market, such as German, depends on radio and television more than on global streaming.

Check the details

Names, dates, chart positions and claims about censorship and state control are from general knowledge. Verify against popular-music histories and archives before quoting. Treat claims that one style "was the real German music" with caution.

Exercises

EXERCISE 1

Define the Schlager in your own words and explain two reasons it is often left out of "serious" histories of German music.

→ Solution

EXERCISE 2

Compare how popular music was produced and controlled in East and West Germany, giving one similarity and two differences.

→ Solution

EXERCISE 3

Explain why singing in German mattered to the Neue Deutsche Welle, and what difference it made to its audience.

→ Solution

Quick Reference

- **Folk:** Volkslied, choral societies, Stammtisch, the 1960s and 1970s revival (check)
- **Schlager:** sentimental German-language hits; huge post-war audience (check)
- **East and West:** state-run Amiga and licensing in the DDR; commercial industry in the BRD (check)
- **NDW:** German-language new wave, about 1979 to 1983 (check)
- **Eurovision:** German wins in 1982 and 2010 (check)

German Music

Course 1 · Chapter 8 · Krautrock, Kraftwerk & Berlin Techno

From the late 1960s a group of German bands began to make rock that did not sound like the British and American models: long, repetitive, experimental, often electronic. The English-language press called it "Krautrock". One group, Kraftwerk, went on to shape pop around the world, and decades later Berlin's clubs became a centre for techno. This chapter follows that line from the experimental 1970s to the club culture after 1989, and tests the claim that Germany "invented" electronic music. Names and dates are from general knowledge and flagged "check".

Krautrock

The name

"Krautrock" was a label from the British music press, with an edge of mockery (a "kraut" being a slang term for a German; check). Many musicians disliked it, and the term is used now as a convenient, if loose, label.

The context

A generation born during or just after the war, in a country that wanted to avoid its past, looked for music that was neither traditional German song nor a copy of Anglo-American rock (check how far the musicians described it this way). Studios, small labels and communes supported experiment.

The sound

Long improvised pieces, steady repetitive rhythms (the "motorik" beat, associated with Neu!), synthesizers and tape effects, and little interest in the blues-based forms of British rock (check).

Group (check)	Place	Known for
Can	Cologne	Improvised, rhythm-driven music assembled from long studio sessions; albums such as *Tago Mago* (1971).

Group (check)	Place	Known for
Neu!	Düsseldorf	The "motorik" beat and a sound later praised by many musicians.
Faust	Hamburg area	Experimental collage and noise.
Tangerine Dream	Berlin	Long electronic pieces, later film scores.
Amon Düül II	Munich	Psychedelic rock from a commune background.

Kraftwerk

- **The group.** Founded in Düsseldorf around 1970 by Ralf Hütter and Florian Schneider (check). They worked in their own Kling Klang studio and built or adapted their own instruments.
- **The breakthrough.** *Autobahn* (1974) was a hit abroad, including in the United States and Britain, with a long title track about driving on the motorway (check).
- **The classic albums.** *Trans-Europe Express* (1977), *The Man-Machine* (1978) and *Computer World* (1981), with themes of travel, technology and the machine (check).
- **The image.** A cool, controlled stage presence, matching outfits and robot motifs, set against the rock stereotype of the performer as wild individual.
- **The influence.** They are widely credited with shaping synth-pop, early hip-hop (through the sampling of "Trans-Europe Express" in Afrika Bambaataa's "Planet Rock", 1982; check), house and techno.

Did Kraftwerk invent electronic music?

No, but the claim is close to something true. Electronic music existed before them, in the studios of Cologne and elsewhere in the 1950s and in the work of musicians in several countries (Chapter 1; check). What Kraftwerk did was to bring electronic sound into pop, as songs with tunes, a clear image and wide appeal. A fair statement: they were hugely influential in popular electronic music.

Bowie and Berlin

- **The Berlin years.** David Bowie lived in West Berlin from 1976 to 1978 and made the albums *Low* and "*Heroes*" there, with Brian Eno, drawing on Krautrock and Kraftwerk (check). The song "Heroes" refers to the Wall.
- **Divided city.** West Berlin was an island inside East Germany, cheap and tolerant, and attracted artists, squatters and musicians (check).
- **The concert.** Bowie played a concert near the Reichstag in 1987 that was heard on the eastern side of the Wall (check the details).

Techno and the Club

Development (check each)	Detail
Detroit roots	Techno began in Detroit in the 1980s, partly influenced by Kraftwerk, and reached Europe quickly.
1989 and after	When the Wall fell, many empty buildings in East Berlin became clubs and parties, in a city with few rules for a time.
Clubs	Tresor (opened 1991) and later Berghain became internationally known, and the city developed a reputation for long nights and strict door policies.
Love Parade	A techno street parade begun in 1989 in Berlin that grew to huge crowds in the 1990s and moved elsewhere; a 2010 edition in Duisburg ended in a fatal crush (check).
Recognition	In 2024 Berlin's techno culture was added to Germany's national list of intangible cultural heritage (check).

A British comparison

Compare British rave and club culture, from Manchester and London in the late 1980s onward, which also used empty buildings and new technology (check). The two scenes shared a good deal, and British DJs and producers played in Berlin and the reverse.

Check the details

Dates, album years, club openings and claims about influence are from general knowledge, and popular music is full of contested origin stories. Verify against histories, interviews and discographies before quoting, and treat "first" claims with particular care.

Exercises

EXERCISE 1

Explain why "Krautrock" is a controversial label, and describe two things the bands it covers had in common.

→ Solution

EXERCISE 2

Write a short, evidence-based answer to "Did Kraftwerk invent electronic music?", naming what came before and what they changed.

→ Solution

EXERCISE 3

Describe how the fall of the Berlin Wall helped create Berlin's techno scene, and give one reason the scene has been controversial.

→ Solution

Quick Reference

- **Krautrock:** Can, Neu!, Faust, Tangerine Dream, Amon Düül II; a British label (check)
- **Kraftwerk:** Düsseldorf; Autobahn 1974; Trans-Europe Express 1977 (check)
- **Berlin:** Bowie 1976 to 1978; the Wall and its sound (check)
- **Techno:** Detroit roots; Berlin clubs after 1989; Love Parade (check)

- **The caution:** treat "invented" and "first" claims with suspicion

German Music

Course 1 · Chapter 9 · Rock, Hip-Hop & the Global Era

By the 1980s and 1990s German popular music was a crowded field: hard rock and metal with a worldwide audience, punk and rock in German, a German hip-hop scene that grew from American roots into something of its own, and voices from immigrant communities that changed who "German music" was for. This chapter surveys those strands and asks what it means to make German music in a global, English-dominated industry. Names and dates are from general knowledge and flagged "check".

Rock and Metal

Scorpions

A hard-rock band from Hanover, active from the late 1960s, with international success in the 1980s. "Wind of Change" (1990) became an anthem of the end of the Cold War (check the details and the song's reception).

Punk and rock in German

Die Toten Hosen (Düsseldorf) and Die Ärzte (Berlin) brought punk-influenced rock in German to large audiences from the 1980s, and remain among the best-selling German acts (check).

Rammstein

An industrial metal band formed in Berlin in 1994 (check), known for heavy sound, German lyrics and spectacular stage shows with fire. They have sold records worldwide, including to audiences who do not understand the words.

- **The language question.** Scorpions sang in English to reach a world market, while Die Toten Hosen and Rammstein mostly use German, and Rammstein's success shows German-language rock can travel (check).
- **Controversy.** Rammstein's imagery and some songs have prompted accusations of flirting with fascist aesthetics, which the band rejects, and critics and fans disagree on how to read it (check the specific cases). A balanced account reports both the criticism and the denial.

- **Metal.** German metal bands, such as Helloween and Accept, helped shape power metal and heavy metal in the 1980s (check).

German Hip-Hop

Phase (check each)	Detail
Early scene	Hip-hop reached Germany in the 1980s through American soldiers' radio and films, with breakdance and graffiti culture before rap in German.
Die Fantastischen Vier	A Stuttgart group whose German-language hit "Die da?!" (1992) brought German rap to a mass audience, with a playful, pop-friendly style.
Politically engaged rap	Groups and artists used rap to address racism, immigration and social conditions in German cities.
Gangsta and street rap	From the early 2000s labels such as Aggro Berlin pushed a harder style, with controversy over lyrics (check).
Mainstream	Since the 2010s German rap has led the national charts, with acts such as Cro, Capital Bra and Apache 207 (check).

Turkish-German Voices

Who is German music for?

After the "guest worker" (*Gastarbeiter*) agreements of the 1950s and 1960s, large Turkish communities settled in Germany (check). Their children and grandchildren became central to German hip-hop and pop. Early groups such as Cartel (Berlin, 1990s; check) rapped in Turkish and German; later artists, including many at the top of the charts, grew up in German cities and write about both the country and their families' history. German music is therefore not only the music of ethnic Germans, and the story of the genre is tied to the argument about who belongs.

- **Language mixing.** Lyrics mix German, Turkish and slang, and sometimes Arabic, creating a youth language of cities.
- **Earlier music.** Turkish-language folk and pop circulated through cassettes and community venues long before it appeared in charts (check).

- **Debates.** Politicians and critics have argued about integration and about lyrics, while artists reply that they are German and that their audience includes everyone.

The Global Era

- **Streaming.** Streaming has made it easier for German acts to reach international audiences and for German listeners to hear everything, and it has strengthened local-language pop (check).
- **English or German?** Some artists still sing in English to reach more listeners, while others see German as an asset.
- **Festivals and tours.** German festivals, such as Wacken Open Air for metal and Rock am Ring, draw large international crowds (check).
- **Electronic and pop.** The techno line of Chapter 8 continues in international DJs and producers based in Berlin and elsewhere.

A British comparison

Compare British hip-hop and grime, which also grew from immigrant communities and local slang, and were long ignored by the mainstream before reaching the charts (check). In both countries the music shows a changing idea of who the nation includes.

Check the details

Artist names, chart positions, dates and sales figures are from general knowledge, and the political controversies are disputed. Verify against reliable press and music histories, and report disagreements about meaning as disagreements.

Exercises

EXERCISE 1

Compare the choices of language made by Scorpions and Rammstein and say what each choice tells us about how German rock reaches a world audience.

→ Solution

EXERCISE 2

Trace German hip-hop from its early scene to the present in four steps, naming one change in each step.

→ Solution

EXERCISE 3

Explain how Turkish-German artists have changed what "German music" means, and give one reason the change has been debated.

→ Solution

Quick Reference

- **Rock:** Scorpions, Die Toten Hosen, Die Ärzte, Rammstein (check)
- **Hip-hop:** Die Fantastischen Vier, 1992; Cartel; Aggro Berlin; mainstream rap today (check)
- **Voices:** Turkish-German artists central to the story (check)
- **Language:** English for reach, German for identity, and mixing in between
- **The caution:** controversies about meaning are disputed; report both sides

German Music

Course 1 · Chapter 10 · Capstone: A Land of Music?

The first chapter asked whether Germany's reputation as a "land of music" is earned, who built it and what it leaves out. Nine chapters later there is enough to answer. This final chapter traces one thread through the whole course, how a national myth of music was built, misused and reinvented, then gathers the myths and what the evidence says, sets out a timeline and gives a method for testing any claim about a nation's music. Names and dates are from general knowledge and flagged "check".

One Thread: Building, Misusing, Reinventing

Building (1800s)

The Bach revival (Chapters 2 and 4), the cult of Beethoven (Chapter 3), Romantic song and the idea of a canon (Chapter 4) and Wagner's Bayreuth (Chapter 5) turned a set of composers into a national tradition. Germany was not yet one state, so music helped to imagine it (check).

Misusing (1900s)

The Nazi regime claimed the "German" canon, used Beethoven and Wagner for state occasions, and banned the music and people that did not fit (Chapters 5 and 6). The story of musical greatness was turned into a story of racial entitlement, which is the most serious misuse in the course.

Reinventing (since 1945)

West and East built new popular music, partly in reaction to the old myth (Chapter 7); Krautrock and Kraftwerk chose a sound that was neither folk nor Anglo-American rock, and Berlin's clubs and German hip-hop gave the idea of German music a new meaning (Chapters 8 and 9).

- **Who builds a reputation.** Critics, conductors, publishers, festivals, schools, states and later broadcasters, each for their own reasons.
- **What it hides.** Women composers, the music of ordinary people, Jewish musicians, immigrant communities and the music of other lands that crossed the border freely.

- **Why it lasts.** It gives concert halls a repertoire, tourists a destination and a country a flattering self-image.

Myths Versus Evidence

Myth	What the course found (check each)	Chapter
Germans are naturally musical.	The idea was built in the nineteenth century; musical life depended on schools, courts, churches and money.	1, 2, 4
The greatest composers were German.	The canon was chosen, and it left out women and many others; Austria is part of the picture.	1, 3, 4
Bach was always revered.	He was respected in his lifetime but his reputation was greatly raised by the nineteenth-century revival.	2, 4
Wagner's music is simply Nazi music.	His writings, his works and later use are three separate questions.	5
The Nazi era silenced German music.	It drove out and killed musicians and banned works, and the loss lasted long after.	6
German pop is a copy of English-language pop.	Schlager, the Neue Deutsche Welle and East German rock had their own paths.	7
Kraftwerk invented electronic music.	They were hugely influential in popular electronic music, but they had predecessors.	8
German music means music by ethnic Germans.	Turkish-German artists are central to German hip-hop and pop.	9

A Timeline

Year (check each)	Event
1520s	Luther's German hymns and the start of the chorale tradition.
1723	Bach becomes Thomaskantor in Leipzig.
1824	First performance of Beethoven's Ninth Symphony.
1829	Mendelssohn's Berlin performance of Bach's St Matthew Passion.
1876	The first Bayreuth festival.

Year (check each)	Event
1928	The Threepenny Opera in Berlin.
1933	The Nazi regime takes control of musical life.
1938	The "degenerate music" exhibition.
1974	Kraftwerk's Autobahn.
1989	The fall of the Wall; Bernstein's Berlin performance of the Ninth at Christmas; the Love Parade begins.
1992	Die Fantastischen Vier's "Die da?!"
2024	Berlin techno culture added to the national heritage list.

A Method for Testing a Claim About National Music

Choose any claim of the kind "X is the land of music" or "this is the German sound". Ask these questions in order, and mark each answer as *documented*, *claimed* or *unknown*.

1. Who says so?

Who made the claim, when, and for what purpose: a critic, a festival, a state, a marketer?

2. Which music?

Which pieces, performers and audiences are counted, and which are left out?

3. Which border?

Where was the composer born, where did they work, and what was the state at the time (Chapter 1)?

4. What came before?

Who or what is the claim erasing: earlier composers, other countries, the musicians' own teachers?

5. What was done with it?

Who used the music or the claim later, and for what: a state, a regime, an advertiser?

6. What is the evidence?

Scores, recordings, programmes, sales, contemporary reviews, or only retelling?

A Worked Example

Question	"Beethoven is the great German composer" (check each)
Who says so?	Nineteenth-century writers, concert institutions and later states; Beethoven's own era mixed praise with criticism (documented in reviews).
Which music?	The symphonies, sonatas and quartets; works for the stage and the less-known pieces get less attention (claimed).
Which border?	Born in Bonn, worked in Vienna; the label "German" depends on language and birthplace (documented).
What came before?	Haydn, Mozart, the Mannheim school and Bach's sons (documented).
What was done with it?	Used for national ceremonies, by the Nazi regime, by East and West Germany and by the European Union (documented, each with details to check).
Evidence?	Scores, letters, reviews and concert histories; weaker for the famous anecdotes (partly unknown).

The pattern

Most claims about national music come out part documented, part claimed and part simplified by retelling. That is not a reason to distrust all music history, but a reason to ask which part of a statement is the documented part and which is a story that has been repeated until it sounds like a fact.

A British comparison

Try the method on a British claim, such as "Britain is the home of pop" or Elgar as "the English composer" (check). The same questions about who says so, what is counted and what is left out apply, and the answers show the same mixture of real achievement and constructed reputation.

Check the details

Every name, date and attribution in this course comes from general knowledge and is marked "check" where it is uncertain. Music histories are revised constantly, especially for

the Nazi period and for popular music, so verify against current scholarship and archives before quoting anything.

Exercises

EXERCISE 1

Choose a claim about national music (any country) and answer the six questions, marking each answer as documented, claimed or unknown.

→ Solution

EXERCISE 2

Pick three of the myths in the table and write one sentence each, in your own words, saying what the evidence supports.

→ Solution

EXERCISE 3

Write a short timeline of five events that best show how the idea of German music was built, misused and reinvented, and say why you picked each.

→ Solution

Quick Reference

- **The thread:** built in the 1800s, misused in the 1900s, reinvented since 1945
- **The method:** who says so, which music, which border, what came before, what was done with it, what evidence
- **The habit:** label each claim documented, claimed or unknown

- **The people left out:** women, Jewish musicians, immigrant communities, ordinary listeners
- **The caution:** a national reputation is a story with makers

Course complete

You have finished *German Music*: the reputation and its limits, medieval song to Bach, Beethoven and the Classical period, Romantic song and symphony, Wagner and Strauss, Weimar and the banned music, Schlager and folk, Krautrock and techno, rock and hip-hop, and a method for testing claims about national music. Related courses include the other Germany-specific Culture courses on the site, such as *German Literature*, *Bauhaus & German Design* and *The Brothers Grimm & German Fairy Tales*.