Study Sheet for Classical Music Appreciation Test- Dr. Roe

I. Define:

**Sturm und Drang** - storm and stress which is used to convey emotion and urgency in music- attributed to the poets, Schiller and Goethe

**Sonata cycle**

- Genres using sonata cycle are: symphony, string quartet, concerto, and sonata

**Sonata** - also known favored settings of the sonata such as sonata and violin etc.

**Symphony** - most important instrumental genre in the Classical period

**Chamber Music** -

- String Quartet

**Cantata** -

**Opera** –

- Opera seria
- Opera buffa

**Oratorio** -

**Recitative** -

- Secco- “dry”
- Accompanato- Accompanied

**Aria** –

**Scherzo** -

II. Historical Influences of the Classical Period:

American Revolution, the Industrial Revolution, the French Revolution

18th century rulers that impacted the Classical era:

Frederick the Great of Prussia, Louis XV of France, King George III of England, Maria Theresa of Austria, and one of our American presidents, Thomas Jefferson

Classical artists emphasize clarity and beauty of form. Phrasing and symmetry are balanced in their music.

**Sonata Cycle:** at least two of the movements must be in the key of the work using this form.

- **First movement:** always uses sonata allegro form
  - **Introduction** - used for anticipation; to create excitement before the Exposition.
  - **Exposition** - Theme I - in home key
  - Theme II - in related key
  - **Transitions** - are modulatory sections that lead from one theme to the next.
  
  - Exposition is usually repeated.
  - **Development** - themes are developed and may go through a number of keys before returning to the home key for the…
  
- **Recapitulation** - Theme I and Theme II return both in the home key
Coda – used to bring form to a close

**Second movement:** characteristically is always slow, may be in a different key from Movement I, and may use any form.

**Third movement:** characteristically uses the dance form, minuet and trio until Beethoven who changed the movement to a scherzo

**Fourth movement:** may use any form and is usually in the key of the entire piece

III. The Viennese School-

**Franz Joseph Haydn** (1732-1809)

1- Considered to be the “father” of the Classical symphony and the String Quartet
2- Always includes folk idioms in his music ex. 2nd mvt. of the “Surprise” Symphony, No. 94 in G major
3- Wrote 12 London symphonies to honor the city of London when he went there at the invitation of the concert manager, J.P. Salomon. Haydn had a long and fruitful relationship with the Hungarian family, the Esterhazy’s.
4- He used introductions before the exposition in the first movements of his late symphonies. Ex) No. 104 in D, the “London”
5- He is credited with establishing the sonata cycle because he wrote over 104 symphonies and 82 string quartets. Explain the sonata cycle at this point.
6- He repeated his expositions, had “noisy” transitions, short developments because he had already dealt with his themes in the exposition. Many times his expositions are monothematic, which means he uses only one theme. Sturm und Drang is found in all of his symphonies, but especially the early ones. This is characterized by wide leaps and chromaticism.
7- He wrote in all genres. During his lifetime he was known as a great opera composer. Today Haydn is known for his symphonies, string quartets, concerti, and his oratorio, The Creation, which was written in English and German. This oratorio’s text is based on Genesis 1 and 2 as well as Milton’s Paradise Lost. He was an international composer whose works continue to be popular.

**Wolfgang Amadeus Mozart-** (1756-1791)

1- Mozart never did well under the patronage system. He made his living as a free artist and therefore struggled for financial security. He died penniless and was buried in an unmarked pauper’s grave.
2- He died while writing his Requiem Mass, which was completed by one of his pupils.
3- He wrote in all genres and is so well known for how his operatic characters are depicted through his music. This is the genre most central to himself. His Marriage of Figaro satirized the upper classes. He also managed to use SAF in the terzetto of Act I.
4- Mozart’s gift was truly in his simple, elegant, and songful melodies.
5- Mozart liked to repeat his expositions. Many times before the development, he would have already introduced developmental material with moderately chromatic harmonies. This is why his developments are usually short in his use of sonata allegro form. Ex. 1st mvt. Eine kleine Nachtmusik
6- Mozart did not play by the rules, so it is not unusual to see Theme 2 return before Theme 1 in the fourth movement of his Eine Kleine Nachtmusik.

7- Mozart’s genius was far ahead of his time. He wrote so many works in his short lifetime that they were later catalogued by the musicologist, Ludwig Köchel. This is why there are “K” numbers which follow his works rather than the usual opus #.

Ludwig Van Beethoven- (1770-1827)

1- Beethoven supported himself through the publishing of his music, his public concerts, and music lessons.

2- We have an account of his life because he carried a musical sketchbook everywhere he went, and he hired a biographer by the name of William von Lenz. He was never satisfied with his works. For example he wrote three overtures to his only opera, Fidelio, and when it is performed the conductor may choose which one he wants.

3- He is a transitional composer whose early works reflected many Classical elements and whose later works led the way to Romanticism.

4- In his Symphony No. 5 in c minor, he breaks many of the standard rules for the Classical symphony such as the first movement end in C major and the fourth movement is entirely in C major.

5- He changes the third movement to a scherzo rather than having a minuet.

6- There is no break between the third and fourth movements of this symphony, and he always like the use of codas.

7- Although he wrote in all genres, he took the symphony to new heights through his architectural design. His fourth movements are as long as his first movements, hence a Beethoven exposition may last as long as an entire Mozart or Haydn symphony. Also with his Symphony No. 9, “Choral”, Beethoven forever changed the direction of the symphony as he scored the fourth movement of this symphony for four vocal soloists, chorus, and orchestra. This orchestration is the same that is required for an opera, oratorio, or cantata.

IV. Discussion Questions: Choose Only One.

1- Describe the creative life of Haydn, Mozart, or Beethoven. Include how the patronage system affected their lives. Mention important works in your answer as well as their contributions to the genres(symphony, string quartet, etc) of their time. Be sure to include their treatment of SAF form in their works.

V. Music Listening:

Mozart: Eine Kleine Nachtmusik, K.525- string quartet; 1st mvt.-SAF
Mozart: Eine Kleine Nachtmusik, K.525- string quartet; 3rd mvt.-Minuet and Trio
Haydn: Symphony No. 94 in G major (Surprise); 2nd mvt.-theme and variations
Beethoven: Symphony No.5 in c minor, Op. 67- 1st mvt.-SAF
Beethoven: Symphony No.5 in c minor, Op. 67- 2nd mvt- theme and variations
Beethoven: Symphony No.5 in c minor, Op. 67- 3rd mvt- scherzo and trio
Beethoven: Symphony No.5 in c minor, Op. 67- 4th mvt- SAF
Mozart: Piano Concerto in G major, K 453- 1st mvt. ritornello/SAF
Beethoven: Piano Sonata in C-sharp minor, Op. 27. No. 2 (*Moonlight*), 1st mvt., modified song form

Beethoven: Piano Sonata in C-sharp minor, Op. 27. No. 2 (*Moonlight*), 2nd mvt., scherzo and trio form

Mozart: The Marriage of Figaro (*Le Nozze di Figaro*), Act 1 Scenes 6 and 7