

SECTION 4- THE CLASSICAL ERA

AGE OF ENLIGHTENMENT-DEFINE

RISING MIDDLE CLASS-WHY WAS IT IMPORTANT?

WHO WAS JOSEPH II?  
NAPOLEON?

ROCOCO/STYLE GALLANT (define)  
NEOCLASSICAL (define)

Who were JS Bach's important son's (composers)?

WHAT TEXTURE WAS FAVORED IN THE CLASSICAL PERIOD?

GREEK AND ROMAN MODELS- WHAT WERE THE PARALLELS?

WHAT WAS CHARACTERISTIC OF CLASSICAL STYLE? (MOOD, RHYTHM, TEXTURE, MELODY)

DESCRIBE THE RELATIONSHIP BETWEEN HAYDN AND MOZART.  
BETWEEN HAYDN AND BEETHOVEN.  
BETWEEN MOZART AND BEETHOVEN.

DISCUSS THE USE OF DYNAMICS AND THE PIANO.

WHAT HAPPENED TO THE BASSO CONTINUO AND WHY?

WHAT WAS THE STANDARD CLASSICAL ORCHESTRA (INSTRUMENTATION)?

HOW ARE THE CELLO AND DOUBLE BASS PARTS SIMILAR/DIFFERENT?

HOW WERE INSTRUMENTS TREATED DIFFERENTLY BY CLASSICAL COMPOSERS?

WHAT WAS THE FORM OF A 1. CLASSICAL SYMPHONY, 2. CLASSICAL STRING QUARTET, 3. CLASSICAL CONCERTO

HOW DID THEME USAGE DIFFER FROM THE BAROQUE ERA?  
COMMENT ON SYMMETRY AND BALANCE.

WHAT WAS THE DIFFERENT WORKING SITUATIONS BETWEEN HAYDN, MOZART, AND BEETHOVEN?

HOW DID THE NEEDS OF THE MIDDLE CLASS AFFECT COMPOSERS?

WHY WAS MUSIC EDUCATION DEEMED IMPORTANT?

HOW DID CLASSICAL COMPOSERS TAKE MIDDLE CLASS PREFERENCES INTO ACCOUNT?

WHY WAS VIENNA IMPORTANT?

MANY MANY SYMPHONYS DID HAYDN, MOZART AND BEETHOVEN EACH WRITE?

WHAT IS ODE TO JOY? WHO USED IT IN A MUSICAL SETTING?

### **3. SONATA FORM**

DEFINE SONATA FORM. WHAT ARE THE PARTS AND HOW DO THEY WORK? WHICH MOVEMENT? GIVE AN EXAMPLE.

WHAT IS A BRIDGE? CODA? MOTIVE?

WHO WAS KOCHTEL?

4. THEMES AND VARIATIONS-  
DEFINE

HOW IS IT USED? WHICH  
MOVEMENT? GIVE AN EXAMPLE.

5. MINUET AND TRIO- DEFINE  
HOW IS IT USED? WHICH  
MOVEMENT? GIVE EXAMPLE.

6. RONDO- DEFINE  
HOW IS IT USED? WHICH  
MOVEMENT? GIVE AN EXAMPLE.

WHAT IS SONATA-RONDO?

WHAT IS THE GREATEST  
CONTRIBUTION OF THE CLASSICAL  
PERIOD TO ORCHESTRAL MUSIC?  
WHY?

HOW ARE THE MOVEMENTS  
ARRANGED? WHAT WAS DIFFERENT  
ABOUT BEETHOVEN'S?

DEFINE CLASSICAL CONCERTO.  
WHAT IS THE SCHEME OF THE  
MOVEMENTS?

DEFINE CADENZA. HOW IS ONE  
THEY NOTATED?

WHAT IS A DOUBLE EXPOSITION AND  
WHAT IS IT USED FOR?

HOW IS A STRING QUARTET LIKE A  
SYMPHONY? WHAT IS THE  
INSTRUMENTATION?

WHO DID HAYDN WORK FOR? WHAT  
KIND OF MUSIC DID HE WRITE?  
WHAT WERE HIS DUTIES? HOW DID  
HE FEEL ABOUT BEING CONSIDERED  
A SERVANT?

WHAT WERE THE LONDON  
SYMPHONIES?

HAYDN WAS A POINEER IN WHAT  
FORMS?

DID HAYDN INVENT THE STRING  
QUARTET?

WHAT IS THE FORM OF HAYDN'S  
TRUMPET CONCERTO IN E FLAT  
THIRD MOVEMENT?

WHY WAS MOZART CONSIDERED A  
PRODIGY? HOW DID HE FEEL ABOUT  
BEING A SERVANT?

NAME SEVERAL OF MOZARTS  
OPERAS. WHY WAS DON GIOVANNI  
NOT SUCCESSFUL IN VIENNA?

WHAT WERE HIS MOST IMPORTANT  
WORKS AND WHY?  
IN WHAT LANGUAGE WAS THE  
MAGIC FLUTE?

BRIEFLY SUMMERIZE THE PLOT OF  
DON GIOVANNI.

WHEN WERE HIS SYMPHONY # 39,  
40, AND 41 COMPOSED?  
IS SYMPHONY #40 ROMANTIC?

BEETHOVEN-  
WHY WAS HE IMPORTANT?

HOW MANY SYMPHONYS DID HE  
WRITE?

HOW DID HIS DEAFNESS AFFECT HIS  
MUSIC?

WHO DID HE INFLUENCE? WHO  
INFLUENCED HIM?

WITH WHOM DID HE STUDY?

WHAT IS THE HEILIGENSTADT  
TESTAMENT?

WHAT IS SIGNIFICANT ABOUT THE  
9<sup>TH</sup> SYMPHONY?

TO WHOM WAS SYMPHONY #3  
ORIGINALLY DEDICATED? THEN  
WHAT HAPPENED?

WHAT HAPPENED TO HIM IN 1818?

COMPARE THE WAY BEETHOVEN  
WOULD WRITE OUT MUSIC TO  
MOZART'S.  
DID HE USE CLASSICAL FORMS?  
HOW?

HOW DID HE BRIDGE TO CLASSICAL  
AND ROMANTIC ERAS?

HOW DID HE TRY TO UNIFY  
CONTRASTING MOVEMENTS?

COMPARE BEETHOVEN'S ENDING TO  
MOZART'S AND HAYDN'S.

HOW DOES SYMPHONY #5 PROGRESS  
MOVEMENT BY MOVEMENT? WHAT  
IS "FATE KNOCKING AT THE DOOR?"

HOW ARE THE MOVEMENTS  
UNIFIED- GIVE AT LEAST 3 REASONS.

HOW MANY MOVEMENTS ARE  
THERE? WHAT IS THE SCHEME OF  
THE MOVEMENTS?

DEFINE SCHERZO.

WHICH OF THE 3 COMPOSERS DIED  
FAMOUS? WEALTHY? POOR?