

Grout, Chapter 23
Revolution and Change

1. (568) What were the Enlightenment ideas that sparked the Revolution?
2. The first phase (1789-92) was for _____. What was the result?
3. The second phase (1792-94) accomplished what?
4. The third phase (1794-99) accomplished what?
5. Napoleon Bonaparte took over in ____, crowned himself emperor in _____, and was defeated in _____. Here's what he accomplished:
6. (570) What concept did the Revolution introduce?
7. What kind of music was written for the revolution? What theaters did the government support and control?
8. (571) Name the music school established in 1795.
9. The Industrial Revolution began in _____. It started in the textiles but gradually spread to other industries. The benefits of mass production were _____ and _____, and the detractors were:

It benefited the _____ and worked against the _____.
10. (572) What are Beethoven's three periods?

Name _____

11. SR: Know Beethoven's dates and "van." Beethoven was born in _____, _____. He came from a musical family. He studied _____ and _____. He visited Vienna in 1787 and probably met _____. He moved to Vienna in 1792 and studied with _____. He seemed to have a high opinion of himself. He frequently moved. Hearing loss began in _____. By 1815 his hearing was gone. He had family problems with his nephew Karl and Karl's mother, Johanna.
12. (573) Make a list of his works.
13. In Bonn Beethoven received training from _____ and _____, worked for _____, and was recommended by _____ to go to Vienna.
14. In Vienna Beethoven studied with _____ then he took _____ lessons with _____. He was supported by patrons, such as _____.
15. (574) SR: Who praised Beethoven's improvisation skills? Was his character analysis the same as the SR on p. 572?
16. What were the sources of Beethoven's income?
17. Beethoven focused on what medium? Who was his audience?
18. (575) What work is featured? How is this work different than a Haydn or Mozart piano sonata? Does A-flat major for the second movement bother you? What is the significance of A-flat major in the final movement?

19. Why was Beethoven afraid to write symphonies and quartets? TQ: Does this remind you of Brahms and his fear of Beethoven?
20. Beethoven's string quartets, op. 18, are indebted to _____, but they are not imitations. Cited for proof are:
21. Comment: I get the impression not only by the division in the book as Part Five, but that Beethoven is taking things to a new, higher level. Haydn and Mozart were the culmination of the classic period, but this is the romantic period and expectations are somehow higher. Let me remind you that crossing over a century line doesn't not mean anything in particular (except Y2K for computers)
22. (576) While drawing on Haydn and Mozart, how is Beethoven's first symphony different?
23. What is Beethoven's reputation by 1803? TQ: Is it fair to make him equal to Haydn and Mozart on the basis of just two symphonies? TQ: Is this a matter of having historical perspective or of contemporary criticism?
24. Why did Beethoven stay in Vienna after being offered a position in Kassel?
25. (577) What was Beethoven's relationship with publishers?
26. Why did Beethoven produce fewer symphonies? TQ: "Mozart's sixty-plus"?
27. What is one of the central tenets or 19th-century aesthetics?
28. What happened in 1802 that gave Beethoven pause?
29. What new element/dimension did Beethoven bestow upon instrumental music?
30. Beethoven continues to draw on _____. He expands and reworks forms. Beethoven is _____ in his material, "adopting Haydn's focus on a few ideas subjected to intense development rather than Mozart's abundance of melody."
31. (578) SR: Beethoven's hearing loss was first noticed in _____; by _____ he was deaf. In 1802 he wrote the _____.
32. What work are we going to study? Comment: This is a major work that undergraduates should know.
33. (579) What are the different manifestations of the opening theme?
34. (580) Who are the two antagonists?
35. Comment: While this descriptive narrative is instructive, it is even more informative when accompanied by score study and listening. If you know the piece, you know what the author is talking about, but I'm not sure how many substantive, broad application notes you are taking for this section. I consider it minutia. The scholarship comes in the discovery of the disguised first theme in the development section and tackling the form. The description, however, is a blow-by-blow broadcast similar to writing styles early in the 20th century, such as Grove's *Beethoven Symphonies* (which is not mentioned in the bibliography and probably should not be mentioned) and is of little use outside this section of the chapter. It's an OK model for descriptive essay, but I don't value it much (and maybe I'm wrong).

36. (581) The second movement is a _____ in _____, the trio is in _____. The third movement is a _____ in _____. The finale is a _____ with _____, _____, and _____ episodes based on a theme from Beethoven's _____ music for _____.
37. The second movement has strong links to _____ during the _____. How so?
38. To whom was the symphony supposedly dedicated? What happened, according to _____, Beethoven's pupil.
39. (582) How do you know that Beethoven's dislike softened?
40. What about its reception by the public?
41. What's next?
42. (583) What's the name of Beethoven's opera? How did it go for him?
43. What was Beethoven's next opera?
44. What are the major chamber works of this second period?
45. (584) To whom were the op. 59 quartets dedicated? How are they nationalistic?
46. What are the technical idiosyncrasies in op. 59, no. 1, first movement?
47. TQ: What are the concertos of the middle period?
48. Figure 23.5. Can you get a sense of the length of concerts in the 19th century?
49. What symphony is next? TQ: What's the key of the symphony?
50. (585) Do you know the theme of the first movement? What's its significance to WWII?
51. TQ: Is this theme cyclic or psychic?
52. What instruments are added in this symphony?
53. What symphony is next? Subtitle? How many movements? Character or programmatic?

54. What year was Beethoven's peak?
55. (586) What were the sudden bumps in the road?
56. What else had an impact on him in 1815?
57. What works did Beethoven compose after 1815 that are noteworthy?
58. To whom was Beethoven addressing his works?
59. How do we know that he intended that his works be studied as well as performed?
60. "The urgent sense of communication to a large public was replaced by a more _____ character, and the musical language became more _____. Extremes meet in these pieces: the _____ and the _____ in the *Missa solemnis* and Ninth Symphony; the _____ and the apparently _____ in the last quartets. Classical forms remained, like features of a landscape after a geological upheaval—recognizable under new contours, lying at strange angles beneath the new surface."
61. How did Beethoven alter variation technique?
62. How did Beethoven achieve continuity?
63. (587) What new sonorities did he explore?
64. How did critics take it? How would Beethoven have responded? How far-reaching was his response?
65. (588) What about the use of traditional styles? Give examples.
66. SR: What is E.T.A. Hoffman's argument about notation in Beethoven's music? This established a new tradition in performance practice.
67. (589) What about his use of imitation and fugue? Give examples. Precedence? But a really weird one is _____.
68. What about the number of movements in a multimovement work and their order?
69. (590) Op. 131 is used to demonstrate the unusual number and arrangement of movements, but it also can be shown to have a traditional four-movement structure, too. If you studied this quartet, it would be important to refer to this page.
70. How does Beethoven achieve unity?
71. To whom is the op. 131 (and the last works) addressed?
72. (591) Is the *Missa solemnis* appropriate for liturgical use?
73. (592) What is unusual about Beethoven's ninth? Who is the poem and poet?
74. (593) "Everything builds on tradition, but the whole is unprecedented."
75. Beethoven became a benchmark for the 19th century. Early works were accepted more readily than late works. Symphonies, piano sonatas, quartets were models. Beethoven's music needs to be studied to be understood. Beethoven's works are of self-expression rather than expressing a text. Self-expression becomes a model for the 19th century.