

ORCHESTRA CP
FALL 2009
BOOK/COMPOSER
STUDY

The New Grove
BEETHOVEN
Joseph Kerman, Alan Tyson

1st and 2nd Marking Period – Book Assignment

The New Grove Beethoven – Kerman & Tyson

Procedure:

Vocabulary, Chapter Questions, Chapter Summary of Sections 3 [Personal Characteristics] and 4 [Posthumous Influence and Reputation], Music Listening/Analysis/Reflection

1. Look up each vocabulary word as you come across it in your reading. Choose the dictionary definition that best fits the context of what you've read.
2. Answer the chapter or section questions given for each chapter/section in complete sentences. Some of the major works mentioned in the text are on the CD you were given along with your book.
3. For sections 3 [Personal Characteristics] and 4 [Posthumous Influence and Reputation], please provide a chapter summary. Include your own insights into what you have read.
4. You will have two weeks to complete the last assignment. Listen again to the selections on your CD. Choose the one that appeals to you the most. Why do you like it best? Refer back to discussion of this piece in the text. What was going on at the time that Beethoven wrote the piece that you chose? Gather more background information from two other reputable sources. Explain any connections you find between events occurring in Beethoven's life and/or that historical time period and what you hear in the piece. Can you hear elements of Beethoven's personality coming through the music? Type an essay relating this information and insight [minimum: 2 pages]. Include a reference page containing this book and the two or more additional sources that you used.
5. Please type your answers! If you have computer difficulties, try to access the school computer labs.
6. Be advised that plagiarism is not allowed and will result in loss of points!
7. If you are absent on a due date, you must submit that chapter's work on the first day that you return to school.
8. You may turn in your weekly assignment on or before the due date. Ten points will be deducted for each day that the assignment is inexcusably late. After five days, you will receive a zero for the specific assignment that you did not turn in.
9. Both the book and CD that you were issued will be collected with your last assignment.

Schedule:

Preface and Part I: Roman Numerals I-IV- (pgs 1 – 29)

Due Tuesday, Oct. 6th

Part I: Roman Numerals V-VII – (pgs 29 – 56)

Due Tuesday, Oct. 13th

Part I: Roman Numerals VIII-X – (pgs 56 – 89)

Due Tuesday, Oct. 20th

Part II: Roman Numerals I-III (pgs 89 – 110)

Due Tuesday Oct. 27th

Part II: Roman Numerals V-VII (pgs 110-138)

Due Tuesday, Nov. 3rd

Part III, IV – SUMMARIES (pgs 138 – 158)

Due Tuesday, Nov. 10th

Music Listening/Analysis/Reflection–

Due Tuesday, Nov 24th

Beethoven: Preface and Part I: Roman Numerals I-IV- (pgs 1 – 29): Due Tuesday, Oct. 6th

PREFACE

Questions:

1. In what decade was this book reprinted/most of the information from?
2. What makes this book different than others of it's kind?

ROMAN NUMERALS I-IV [pgs. 1-29]

Vocabulary:

Burgher	Elector	Electorate	Kapellmeister	Orthography	**Thoroughbass
Cembalist	**Contrapuntal	Fugue	Canon	Pugnacious	Retinue

**Cross reference “continuo” when looking up “thoroughbass” and “polyphony” when looking up “contrapuntal.”

QUESTIONS

1. Where did Beethoven, along with his father and grandfather before him, work? What musical instruments or voice part was each of these men trained in?
2. What explains Beethoven's struggle with writing and mathematics?
3. Who was Beethoven's first important teacher and what did he train him in? What opportunity did Beethoven receive as a result of this partnership?
4. What is the first place Beethoven traveled? Why was this significant?
5. After placing himself at the head of his family, Beethoven accepted what performing position for 4 years? What was the impact of this position?
6. What did Waldstein mean when he wrote “You shall receive Mozart's spirit from Haydn's hands?”
7. What was one of Beethoven's complaints about Haydn?
8. What were two things that helped Beethoven establish himself as a pianist/composer? How did he gain popularity?
9. What did Beethoven's letter to Eleanore von Breuning reveal about both his circumstances and his personality?
10. What evidence, which started to mount around 1798, gives us insight into Beethoven's compositional methods?
11. Why did Beethoven start studying/writing string quartets in the second half of 1798?

Beethoven: Part I: Roman Numerals V-VII – (pgs 29 – 56): Due Tuesday, Oct. 13th

Vocabulary

**Insidious Otosclerosis Pious

**When defining “insidious,” choose the definition dealing with disease.

Questions

1. How did Beethoven react to the news that he was going deaf?
2. Who was the Moonlight Sonata dedicated to and what significance did this play in Beethoven’s life?
3. What was the significance of the Heiligenstadt Testament?
4. What was Beethoven’s 3rd symphony originally called and why did he change the title?
5. Why did Josephine not reciprocate Beethoven’s affections?
6. What specific connection can be made between characters in the operetta Leonore [later known as Fidelio] and Beethoven’s own life’?
7. What was Beethoven’s main problem?
8. How did the French Invasion affect not only the opening performance of Leonore, but Beethoven’s social relations?
9. Describe the two great emotional crises that Beethoven endured in 1812. What was the result of these crises?

Beethoven: Part I: Roman Numerals VIII-X – (pgs 56 – 89): Due Tuesday, Oct. 20th

Vocabulary

Polemics Codicil Paucity Chimera

Questions

1. What affect did the Napoleonic Wars have on Austrian currency? What affect did they have on Beethoven's career?
2. Why was 1814 the high point of Beethoven's fame?
3. How did Beethoven come to have guardianship of his nephew, Karl, following his brother Casper's death?
4. How did Beethoven's obligations toward his nephew affect his musical compositions?
5. What did Beethoven use to communicate with after going completely deaf in 1818?
6. What inspired Beethoven's Missa Solemnis? To whom was this mass dedicated?
7. What is the story behind the Diabelli Variations?
8. What elements, which had been stirring in his imagination, did Beethoven incorporate into the 9th Symphony?
9. Which piece did Beethoven feel was his greatest work?
10. After reading about Beethoven's work ethic and relationships, what conclusions have you drawn regarding his personality?

Beethoven: Part II: Roman Numerals I-III (pgs 89 – 110): Due Tuesday, Oct. 20th

Vocabulary

Modulation

Improvising

Cadence

Gauche

Meretricious

Callow

Pathos

- Note: Style Galant generally refers to that which is modern/contemporary/in the latest style.
- Note: In any scale, there are 8 scale degrees. They are indicated with names as follows:
 - Ex: C Major Scale
 - C = 1 = tonic
 - D = 2 = supertonic
 - E = 3 = mediant
 - F = 4 = subdominant
 - G = 5 = dominant
 - A = 6 = submediant
 - B = 7 = leading tone
 - C = 8[1] = tonic

So, if you were playing a symphony in C Major, and the recapitulation section moved to the dominant key, that key would be G Major.

Questions

1. What were the three periods attributed to Beethoven's compositions and why does this breakdown continue to exist?
2. How does the author suggest that this breakdown be modified?
3. What period does most of Beethoven's orchestral music date from?
4. Why does the author suggest that it is advantageous to study music from the Bonn years?
5. What types of music did Beethoven write in the Early Period?
6. What was Beethoven's main instrument?
7. What impression does the author give about Beethoven's improvisational capabilities?
8. How was Beethoven's use of modulation [for example, transitioning from the key of c minor to the key of Eb Major within a piece of music] different than that of Mozart or Haydn?
9. What major work reflected Beethoven's dissatisfaction during the Viennese era?
10. Why does Eroica mark a turning point in Beethoven's history? What characteristics were evidenced in later works?
11. What were some important historical and musical influences bestowed on the Eroica symphony?

Beethoven: Part II: Roman Numerals V-VII (pgs 110-138): Due Tuesday, Nov. 3rd

Vocabulary

Recapitulation Adumbrates Development [of a sonata]

*Programmatic Conciliation Contrapuntal Recitatives

- Cross-reference “program music” when defining “programmatic.”
- Note: Bacchanalian – a Roman festival of Bacchus [also known as Dionysus, the Greek God of Wine] celebrated with dancing, song, and revelry.

Questions

1. What was Beethoven’s major accomplishment via the 5th symphony?
2. Why were coda’s common?
3. How is the 6th symphony [Pastoral] different than the others?
4. What is the musical significance of Leonore?
5. What is the musical significance of the Egmont Overture?
6. During the Late Period, Beethoven’s compositional interests turned to what?
7. What did Beethoven’s late works show in the realm of variation?
8. What form was Beethoven preoccupied with in his later pieces and why?
9. What did Beethoven ultimately want to do with fugues, variations, and lyricism?
10. What was the significance of the Hammerklavier Sonata [in Bb, op. 106]?
11. Eroica presented a heroic statement. What statement did the mass and the 9th symphony portray?
12. Why does the author suggest that Missa Solmenis [the mass] isn’t popular like Beethoven’s 9th?

Beethoven: Part III, IV – SUMMARIES (pgs 138 – 158): Due Tuesday, Nov. 10th

Provide a summary of chapters three [Personal Characteristics] and four [Posthumous Influence and Reputation.] In addition, add any insight that you have gleaned as a result of reading the first two sections about Beethoven's life and works. What did already know? What did you learn? What surprised you about Beethoven's life? Include specific page numbers when referencing facts from the text.

Beethoven: Music Listening/Analysis/Reflection: Due Tuesday, Nov 24th

You will have two weeks to complete this assignment. Listen again to the selections on your CD. Choose the one that appeals to you the most. Why do you like it best? Refer back to discussion of this piece in the text. What was going on at the time that Beethoven wrote the piece that you chose? Gather more historical background information from two other reputable sources. Explain any connections you can find between Beethoven's life events and/or that historical time period and what you hear in the piece. Can you hear elements of Beethoven's personality coming through the music? You may want to find recordings of missing movements. Try JWPepper.com, Lucks Music Library, FJH Music Company, iTunes, or even Amazon.com for free MP3 recordings of the melodies. You can also check for performances on YouTube. When searching, just put in the title of the large work [ex: Symphony No. 7]. It doesn't matter what instrumentation you listen to [full orchestra, string orchestra, piano, etc.]. Your main objective is to hear as much of your chosen piece as you can. Type an essay relating this information and insight [minimum: 2 pages]. Include a reference page containing this book, the two or more additional references that you used, and any website links for the music that you listened to in order to write your essay.

The following list includes the songs on your CD. They are from the Pathetique and Moonlight Sonatas, Fidelio, the Egmont Overture, and Symphonies 5, 6, 7, &9.

- a) Adagio cantabile from Piano Sonata No. 8 in c minor, op. 13 "Pathetique"
- b) Mvt. I: Adagio sostenuto from Piano Sonata No. 14 in c sharp minor, op. 27 no. 2 "Moonlight"
- c) Mvt. III: Presto agitato from Piano Sonata No. 14 in c sharp minor, op. 27 no. 2 "Moonlight"
- d) Mur ist so wunderbar (Quartet) from Fidelio
- e) Oh welche Lust (Prisoner's Chorus) from Fidelio
- f) Overture "Egmont," op. 84
- g) Mvt. I: Allegro con brio from Symphony No. 5 in c minor, op. 67
- h) Mvt. V: Allegretto from Symphony No. 6 in F major, op. 68 "Pastoral"
- i) Mvt. II: Allegretto from Symphony No. 7 in A major, op. 92
- j) Choral Finale [excerpt] from Symphony No. 9 in d minor, op. 125