

## 5. Music as an expression of feelings

### Romanticism



### BLOCK 1 CULTURAL CONTEXT

1. Choose the right answer corresponding to the beginning statement from the ones given.

► Chronology of Romantic music.

- ☐ Romanticism is the period that comes after the Baroque and includes almost all of the 19th century.
- ☒ Romanticism is the period that comes after the Classical period and includes almost all of the 20th century.
- ☐ Romanticism is the period that comes after the Classical period and includes almost all of the 19th century.

► Power-holders in the period.

- ☐ Power is still in the hands of the absolutist monarchs, who continue their hegemony as in previous periods.
- ☒ This is the period in which the absolutist monarchs finally lose their power.
- ☐ In this period there are hardly any conflicts or revolutions, although the absolutists begin to lose their power, but still hold it in most countries.

► The cultural aspect of music.

- ☐ The music of the Romantic period was mainly intended for the church and the nobility.
- ☐ Whereas in the Classical period music was mainly developed in social circles such as cafés and public concerts, in the romantic period these social circles get smaller, and music is only performed in the salons of noblemen.
- ☒ Whereas in the Classical period music was mainly developed in closed social circles such as the salons of noblemen and the upper middle class, during the Romantic period these circles widen to include meetings in cafés and public concerts.

► The social situation affecting musicians.

- ☐ The majority of important musicians in this period continue to work as servants of the court and of aristocratic families.
- ☒ Musicians in this period no longer depend on a nobleman or lord for their economic support, and start earning a living from their musical activities, as interpreters, conductors, composers, etc.
- ☐ Musicians in this period do not need to innovate, as they continue to work using their heritage from former periods, making balanced, and orderly music and avoiding the exaggerated passions and sentiments of former days.



## BLOCK 2 MUSICAL CONTEXT. LISTENING

### 2.1. INSTRUMENTAL MUSIC IN THE CLASSICAL PERIOD. PROGRAMME MUSIC













#### Listening 15

##### *The Moldau* B. Smetana (complete)

Programme music appears so transmit “extramusical” ideas via the orchestra without the need for words. The Romantic interest in customs and popular folklore in each country or territory gave rise to nationalistic movements, with many composers reflecting sentiments through their compositions.

The Moldau is one of the most important rivers in Bohemia, where the composer Bedrich Smetana was born. In this piece, the composer takes us through all the different scenery through which the river passes, from its source to its mouth.

| Time   | LISTENING GUIDE  |
|--|--|
|  <b>Listening 16</b><br>00:00   | <b>1. The Source of the Moldau River:</b> A flute, timid and playful, begins a gentle theme, and the harp and strings accompany it, in tiny mountain streams. This is the first spring at the river’s source: The cold Moldau. Its brief course is announced by the clarinets, also in a flowing theme, signifying the second stream, the Warm Moldau, which runs parallel to the other, over rocks and down the hills. Both streams converge in one single rhythmic stream that complement each other.  |
|  <b>Listening 17</b><br>01:02 | <b>2. The Moldau River:</b> The two streams abandon the mountains and enter the forests of Bohemia, and the majestic Moldau theme becomes the main melody. The strings stop playing pizzicato style to lead the music progressively to incorporate the woodwind instruments.   |
|  <b>Listening 18</b><br>02:47 | <b>3. Forest Hunt:</b> As the river runs through the forest, the sound of trumpets and horns can be heard. It is a hunting expedition in the depths of the forest. Hunters with guns and dogs run along the banks of the Moldau, seeking out their prey. The brass instruments create the hunting scene. From ancient times, horns were used for hunting, to communicate in the forest and announce the sighting of the prey.  |
|  <b>Listening 19</b><br>03:43 | <b>4. The Peasant Wedding:</b> After the brass part a new scene begins. The strings introduce a dance rhythm in ternary beat. This is a polka (a popular Bohemian dance) and describes the festivities of a peasant wedding held in the open air in a meadow next to the river.  |
|  <b>Listening 20</b><br>05:17 | <b>5. Moonlight. Dance of Water Nymphs:</b> Horns, bassoons, oboes and clarinets create a night-time atmosphere. Night has fallen in the forests of Bohemia and the water nymphs comes out to play in the river. The flutes take us back to the stream theme and the strings present the nymphs and water fairies theme, which is a variation of the Moldau theme. The woodwinds and the harp, meanwhile, accompany them in a balanced rhythm, transmitting the tranquillity of the river’s flow. The brass in majestic rhythms announce the ruins, castle and palaces on the banks of the river. The first rays of sun come out and the stream theme returns, giving way once again to... |

| Time   | LISTENING GUIDE   |
|--|---|
|  <b>Listening 21</b><br>08:07 | 6. ...the main theme. The resplendent Moldau, wider than ever, in the clear light of day.   |
|  <b>Listening 22</b><br>08:56 | 7. <b>St. John's Rapids:</b> The rhythm increases, the water gains speed and crashes against the rocks. We have arrived at St. John's Rapids. The water turns white as the river narrows, and it forces its way through the rocks and over waterfalls. The strings accompany the water while the brass, cymbals and other percussion make the melody turn aggressive and turbulent. |
|  <b>Listening 23</b><br>10:16 | 8. <b>The Moldau flows smoothly again:</b> After passing through the rapids, we recover the main theme, but this is now modified, and at greater speed abandons the minor key and becomes a triumphal march, celebrating the entry of the river into the city of Prague.  |
|  <b>Listening 24</b><br>10:50 | 9. <b>Prague and the Vysehrad Castle:</b> After a repetition of the main theme, the brass sounds a majestic hymn with impressive chords representing the castle of Vysehrad, a magical fortress.  |
|  <b>Listening 25</b><br>11:52 | 10. <b>The Mouth of the River:</b> The music softens as the Moldau leaves the Czech capital and flows smoothly out to meet the Elbe river. The work ends with a powerful final cadence.   |



### 1. CHARACTER

Music is highly expressive and has significant contrasts. It is sometimes grandiose and spectacular, and at others intimate and lyrical.

a. Connect the following episodes of *The Moldau* with their sensations.

- Listening 16 *The Source of the Moldau River* (1)
  - Listening 22 *The Rapids* (3)
  - Listening 21 *The Moldau Theme* (2)
  - Listening 24 *Prague and the Vysehrad Castle* (3)
  - Listening 19 *Peasant Wedding* (2)
  - Listening 20 *Moonlight: Dance of Water Nymphs* (1)
- (1) • Soft/Intimate
  - (2) • Lyrical/Melodic
  - (3) • Exalted/Grandiose



## 2. GENRE

Composers are no longer mere servants, but become geniuses and artists admired by all. Musicians no longer depend on a patron for their living. Now they find new sources of income from the activities as teachers, players or conductors, and their earnings from compositions or from percentages of takings from concerts.

- a. Do you think, as in former periods, that most Renaissance music was done on commission? \_\_\_\_\_  
Why or why not? *No. Because musicians become independent and therefore they can now live off the proceeds from their works, and their classes and the concerts they give.*

## 3. TEMPO AND BEAT

Beat moves along at a flexible pace, often with frequent “small” changes in pulse, so as to give greater expressiveness to the music.

- a. In the Classical period, were the rhythms used also flexible, or were they simple and regular in nature? *They were simple and uniform.*
- b. From these two fragments, say which one has a clearer beat and which one is more flexible.

### Listening 19

*Peasant Wedding* *This one has a clearer beat (it is danceable).*

### Listening 20

*Moonlight: Dance of Water Nymphs* *This one has a more flexible beat.*

## 4. DYNAMICS AND DYNAMIC MARKINGS

Great contrasts are used in dynamic markings (*ff-pp*), and crescendos and diminuendos are also frequent.

- a. Romantic music has very rich dynamics. Connect each musical fragment to its corresponding dynamic marking.

- |                |   |                   |
|----------------|---|-------------------|
| • Listening 16 | <i>The Source of the Moldau River</i>   | <i>crescendo</i>  |
| • Listening 17 | <i>The Moldau</i>                       | <i>diminuendo</i> |
| • Listening 18 | <i>Forest Hunt</i>                      | <i>pp</i>         |
| • Listening 19 | <i>Peasant Wedding</i>                  | <i>p</i>          |
| • Listening 20 | <i>Moonlight: Dance of Water Nymphs</i> | <i>mf</i>         |
| • Listening 22 | <i>The Rapids</i>                       | <i>f</i>          |
| • Listening 25 | <i>The Mouth of the River</i>           | <i>ff</i>         |

## 5. INSTRUMENTATION

Symphony orchestras incorporate more members, with the brass section acquiring greater importance. The piano becomes the king of instruments, with the majority of composers being piano virtuosos.

a. Mark the right answers.

✓ The Romantic orchestra

- ☒ The number of instruments increases.
- ☐ The number of players decreases.
- ☒ Percussion instruments acquire greater importance.
- ☒ Brass instruments acquire greater importance.

✓ Keyboard instruments

- ☐ The clavichord is the most frequently used instrument.
- ☒ The piano is the favourite instrument in this period.
- ☒ The majority of composers in this period are piano virtuosos.
- ☐ To compose, you don't need to know how to play the piano, so there are very few piano virtuosos in this period.



b. Listen to this fragment and say which instrument family stands out most.

Listening 24

*Prague and the Vysehrad Castle* **Brass**



## 6. MELODY

The clear, simple melodies of Classicism become more passionate and complicated, with a tendency towards virtuosity in playing and sometimes inspired by traditional music.

a. Compare these two fragments and say which one sounds like a clear, simple melody and which one is exalted and virtuoso.

Listening 26

*Eine Kleine Nachtmusik* W. A. Mozart **Clear, simple melody.**



Listening 22

*The Rapids* **Exalted melody showing virtuosity.**



**7. TEXTURE**

Complex textures are used with frequent changes in key, together with new dissonances, seeking new forms of expression.

- a. From the above two fragments, which is more tonal (natural) and which is more dissonant (more contrasting in tone).

**Listening 26**

*Eine Kleine Nachtmusik* W. A. Mozart *This one is more tonal, as it sounds more natural.*

**Listening 22**

*The Rapids* *This one is more dissonant, because it is more contrasting in tone.*

**8. FORM**

Instrumental music becomes the ideal vehicle for expressing sentiments that cannot be given by the other arts.

- a. Write the names of the three most important orchestral forms in this period. \_\_\_\_\_  
*Symphony, symphonic poem and solo concerto.*

**Listening 27**

*Waltz No. 7 in C# minor* Frédéric Chopin

- a. Write the names of four short piano forms used in this period. \_\_\_\_\_  
*Nocturne, fantasy, etude, waltz, polonaise, impromptu...*
- b. What form does this listening exercise correspond to? *Waltz.*

**2.2. VOCAL MUSIC IN THE CLASSICAL PERIOD. THE OPERA**

Opera continues to be the “leading vocal form”. Faithful to the principle of the Romantic period of showing off national values and traditions, opera has different characteristics depending on each country.

**CHARACTER**

An new operatic movement known as “Verismo” began in Italy, referring to real emotions and situations, often using characters from the lower classes and plots of a sexual, romantic or violent nature.

- a. The following videos show a Baroque opera and a Verismo opera. Say which is which, and explain your choice.

*Rinaldo* *Baroque opera, because you can hear the clavichord*  
*(harpsichord) and it is sung by a castrati. It is highly complex.*





*Cavalleria rusticana* Verismo opera, because it presents musical scenes from daily life: poverty, sickness...

### GENRE

Operas are no longer performed exclusively in Italian. Each country wants to create operas in their own language.

*I barbiere di Siviglia* Gioachino Rossini



This is an opera buffa in two acts, based on the novel of the same name by Beaumarchais. The plot is basically this: Count Almaviva makes the acquaintance of a beautiful young lady called Rosina, but she is cared for by a guardian. The guardian, Dr. Bartolo, wants to marry her and receive her dowry. Rosina travels to Seville, and the Count follows her. The count persuades his former servant, Figaro, the Barber of Seville, to help him conquer Rosina's heart for him. This fragment is interpreted by a "soloist".

- What is the nationality of the author of this work? He is Italian.
- Explain what an opera buffa is It is a kind of comic opera.
- Name two other composers from the same period and of the same nationality. Bellini and Donizetti.

*Ride of the Valkyries* Richard Wagner



Music and libretto by Richard Wagner based on the German Medieval legend of Edda and the Nibelungenlied. This fragment was used as accompanying music to the film Apocalypse Now, when the helicopters were flying to battle and vanquishing the enemy. The exercise you will listen to is from the "Overture" to this opera.

- Say what nationality the composer is. He is German.
- What exactly was a Wagnerian drama? It is the attempt of Wagner to create the total art work, in which there is a synthesis of all the arts (music, painting, literature, dance...).
- Explain what a "Leitmotiv" is. The Leitmotiv is the theme (motive) that represents an idea, a character, a feeling or situation, and accompanies them at all times. It is like a sign of identity.



- d. Name some of Wagner's most famous operas. *Der Ring des Nibelungen, Tannhäuser, Die Meistersinger von Nürnberg and Parsifal.*

***Va pensiero (Nabucco)***      Giuseppe Verdi

This work is based on Biblical text, with the action taking place in Jerusalem and Babylonia.

This opera was written by Verdi after a period in which he had stopped composing, basically because of the untimely death of his two daughters and then his wife. The director of La Scala in Milan convinced him to write Nabucco, and in less than three months it was finished, and became a great success. The theme of the captivity of the Jews in Babylon was considered by the Italian public as an allusion to the rejection of the Austrian government controlling the north of Italy.

This fragment pertains to the famous "chorus of the slaves".

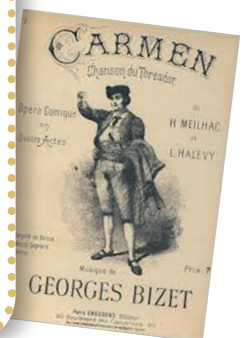


- a. Say what nationality the composer is. *He is Italian.*
- b. Briefly explain the reasons why he was so greatly loved by his fellow countrymen (apart from his musical talent). *Because he highlighted the Nationalist ideals of the new Italy in his music and was considered to be a national hero. For the citizens of the day, saying ¡viva Verdi! was the same as saying ¡viva Italia!*
- c. Name at least two of his most important operas. *Nabucco, Rigoletto, El Trovatore, La Traviata, La forza del destino, Aida, Othello and Falstaff.*

***Carmen***      Georges Bizet

This was the last opera composed by this musician, as he died three months after its première at the age of 36. The listening exercise pertains to a "ballet". The action is set in Seville, where Carmen, a young and beautiful gypsy, woos corporal Don José to obtain certain favours. But Don José becomes very jealous when he finds out she has left him for the bullfighter Escamillo, and he challenges him to a duel.

At a bullfight in which Escamillo is on the bill, Don José goes mad with jealousy and stabs Carmen to death. He confesses his crime and is arrested. This work was inspired by Spain, its music and people, but curiously enough, neither the author nor the librettist had ever visited this country.



- a. What is the nationality of the author of this work? *He was French.*
- b. You have already read that authors in this period often took inspiration from exotic places. Say what country the action took place in. *In Spain.*



Below, give the right answer in each section. To help you, read the text in section 2.2 of your student's book. Vocal music in the Romantic period

### Tempo and beat

- ☐ Singers have to follow the beat indicated in their scores very strictly.
- ☒ Singers have a certain amount of freedom in their approach to beat.
- ☐ Singers follow their scores on at certain moments, because they mostly perform improvisations.

### Dynamics and dynamic markings

- ☒ In vocal music there is a greater richness in dynamics, using spectacular choirs at times, and soloists for more intimate and personal touches.
- ☐ In instrumental music there is a greater richness in dynamics, but in opera there are hardly any changes in dynamics.
- ☐ In the Romantic period, people don't like changes in dynamics, and most composers used flat dynamics in almost all their works.

### Instrumentation

- ☐ In Italian opera the soloists acquire much greater importance. In German opera the orchestra has only a secondary role.
- ☒ In Italian opera the choir acquires much greater importance. In German opera the orchestra expresses the sentiments external to the characters on stage.
- ☐ In both Italian and German operas the chorus and the orchestra lose importance in stage performances.

### Melody

- ☒ Vocal melodies are usually passionate, intense and moving.
- ☐ Vocal melodies are usually static, with very little expressiveness.
- ☐ Opera voices hardly have any melodic parts, as the most important part are the recitatives.



### Texture

- ☐ Italian opera uses textures and tonalities that are more complex than in German opera.
- ☒ Italian opera uses textures and tonalities that are simpler than in German opera.
- ☐ Both Italian and German opera use simple textures.

### Form

- ☐ The most important vocal forms in the Romantic period were the song and the zarzuela.
- ☐ The most important vocal forms in the Romantic period were the opera and the madrigal.
- ☒ The most important vocal forms in the Romantic period were the opera and the lied.

## Listening 28

## Listening 29

- a. Identify each listening exercise, indicating whether it is an opera or a lied.

First exercise: Opera.

Second exercise: Lied.

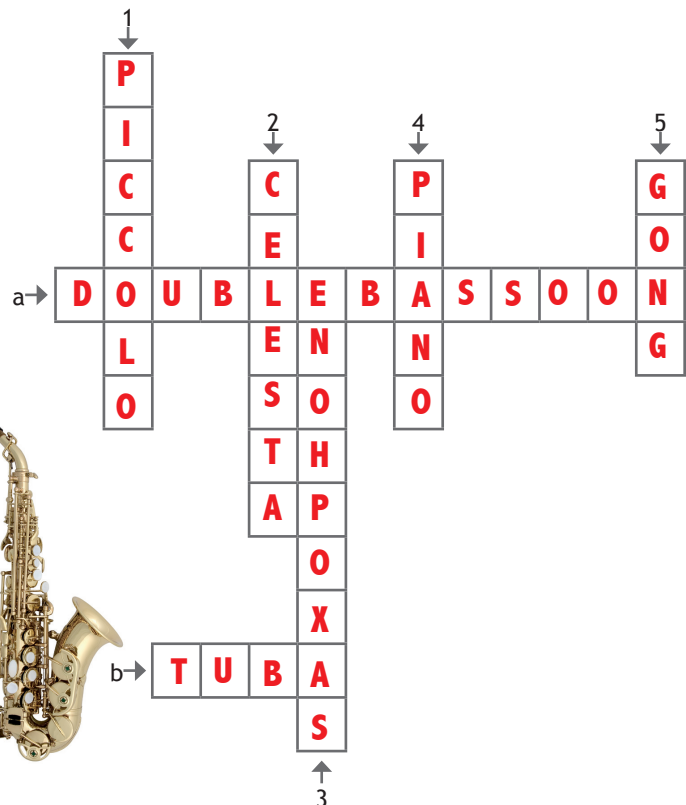
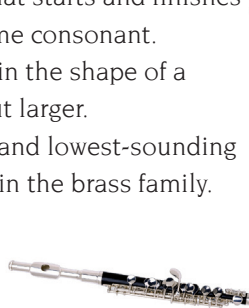
- b. Give the main characteristics of a lied.

*It is a song for solo voice, in German, accompanied by a piano. It is a brief piece of a sentimental character, in which the theme is usually love (in the tragic sense), or missing a loved one, etc., seeking to express intimacy, passion and feelings in a perfect fusion of poetry and music.*

## 2.3. DISCOVER ROMANTIC PERIOD INSTRUMENTS

1. Complete the following crossword with the names of some of the instruments that began to be used in this period.

1. Small, high-sounding flute.
  2. Percussion instrument of definite pitch.
  3. Instrument included in the woodwind family although it is made from metal (brass).
  4. The king of instruments in the Romantic period.
  5. Percussion instrument of indefinite pitch that starts and finishes with the same consonant.
- a. Instrument in the shape of a bassoon, but larger.
- b. The largest and lowest-sounding instrument in the brass family.



## Listening 30

*New World Symphony* A. Dvorak

- a. Listen carefully to the instrument that plays the melody in this exercise. It is an instrument that appeared in this period, and if you listened carefully you will have heard that it sounds like an oboe.

Write the name of the instrument and the family it belongs to. \_\_\_\_\_

*English horn. Woodwind family.*

### Listening 31

**Sonata** P. Hindemith



- a. Remember that in this period new wind instruments start to appear. Listen carefully to the sound of this instrument and write down its name and the family it belongs to. As a clue, it is a relative of one of the instruments that appeared in the previous period (Classical) but larger and lower-sounding.

Bass clarinet. Woodwind family.

### Listening 32

**Concerto** A. Glazunov



- a. You already know that a concerto consists of a performance by a solo instrument accompanied by an orchestra. Say the name and family of the solo instrument you can hear in this listening fragment. As a clue let's say it was later frequently used in jazz formations.

Saxophone. Woodwind family.

## 2.4. ORDERING CONCEPTS

- a. Use the right words in the statements below and you'll get a summary of the essential features of instrumental music (I. M.) and vocal music (V. M.) in the Romantic period.

programme, Verismo, freedom, flexible, diminuendos, Italian, piano,  
German, passionate, expressive, increase, geniuses, lied, complex,  
intimate, chorus, virtuosity, orchestra

### Character

- I. M. Music is highly expressive and has significant contrasts. It is sometimes grandiose and spectacular, and at others intimate and lyrical.
- V. M. A new operatic movement began in Italy known as Verismo (Realism). It offered representations from real life, showing the very basic emotions of the protagonists.

### Genre

- I. M. Composers are no longer mere servants, but become geniuses and artists admired by all.
- V. M. Operas are no longer performed exclusively in the Italian language. Each country wants to create operas in their own language.

### Tempo and beat

- I. M. Beat moves along at a flexible pace, often with frequent "small" changes in pulse, so as to give greater expressiveness to the music.
- V. M. As in instrumental music, singers have more freedom in following the beat.

**Dynamics and dynamic markings**

- I. M.** Great contrasts are used in dynamic markings (*ff-pp*), and crescendos and *diminuendos* are also frequent.
- V. M.** In vocal music there is a greater richness in dynamics, using spectacular choirs at times, and soloists for more *intimate* and personal touches.

**Instrumentation**

- I. M.** Symphony orchestras *increase* in number of players, with the brass section acquiring greater importance. The *piano* becomes the king of musical instruments.
- V. M.** In Italian opera the *chorus* acquires much greater importance. In German opera the *orchestra* expresses the sentiments external to the characters on stage.

**Melody**

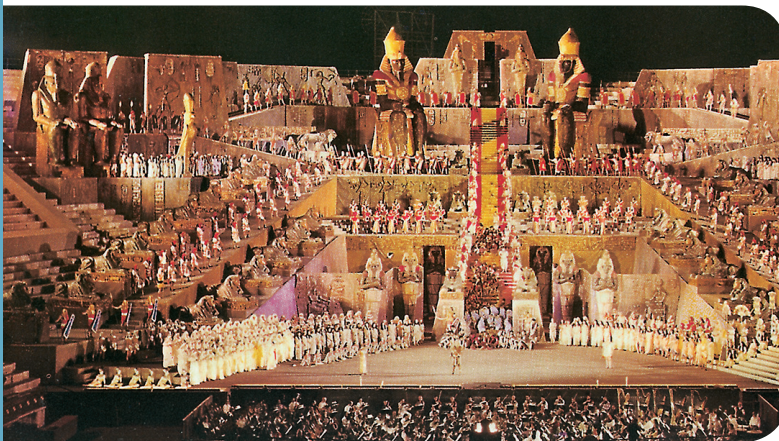
- I. M.** There is a tendency towards *virtuosity* in playing.
- V. M.** Vocal melodies are usually beautiful, *passionate* and moving.

**Texture**

- I. M.** *Complex* textures are used with frequent changes in key.
- V. M.** Italian opera uses textures and tonalities that are simpler than in *German* opera.

**Form**

- I. M.** Symphony, concerto, *programme* music and small forms for piano.
- V. M.** Opera and *Lied*.



## BLOCK 3 OTHER USEFUL DATA

### 3.1. NATIONALISM



1. Choose the right answer corresponding to the beginning statement from the ones given.

► Chronology of Nationalist music.

- ☐ Nationalism is a musical movement running parallel to Romanticism, and so it develops throughout the entire 19th century.
- ☐ Nationalism in music arose in the second half of the 19th century and had a second period from approximately 1900 until the mid-20th century.
- ☒ Nationalism is a musical movement that arose in the second half of the 19th century and concluded at the beginning of the 20th century.



► Nationalist music.

- ☐ Nationalist music is inspired by the great symphonic creations of the leading composers of each country.
- ☒ Nationalist music is inspired by the folklore, customs and traditions of each country.
- ☐ Nationalist music is the kind of music that is so international that the majority of nations share and appreciate it.



► Social status of Nationalist musicians.

- ☒ Some Nationalist musicians became so popular that they were considered as national heroes, as they promoted freedom and pride in their country through their music.
- ☐ Nationalist musicians were known and appreciated all over the world because they composed music of an international kind.
- ☐ Nationalist musicians were not very relevant in their countries of origin because in this period folklore and tradition were thought uninteresting.

► Music in the Nationalistic period.

- ☐ Nationalist music traditionally depending on compositions from Germany, France and Italy.
- ☐ Nationalist music arose as a result of research work carried out in musicology, whose main objective was to recover the melodies created by leading composers in the previous century (18th century).
- ☒ Nationalist music arose as a result of research work carried out in musicology, whose main objective was to recover the popular melodies of each country.



## Listening 33

*Musical fragments*

2. Nationalist music uses devices from the popular music of the area are used frequently; in Spain the Phrygian scale (*escala frigia*) is often used; in Hungarian music, pentatonic scales; and American music of course uses melodic riffs taken from jazz and blues...

These fragments have three melodies from three different countries. Listen and say which one belongs to which country. It is better to listen to all three fragments before answering.

| Order of appearance | Country       |
|---------------------|---------------|
| <b>2</b>            | Russia        |
| <b>1</b>            | Spain         |
| <b>3</b>            | United States |

3. Put the following words in the right places in the paragraph below and you will understand the aims of the Nationalist movement in music.

enthusiasm, freedom, folklore, patriotism, pride, traditions

The urge to reflect one's national identity using **folklore**,  
and **traditions** from each country gave rise to two features:  
**enthusiasm** for nature and exalted **patriotism**,  
with a search for **pride** and national  
**freedom** for defence against foreign domination.

## Listening 34

*Morning Mood*    Edvard Grieg

4. You will remember that this composer is of Norwegian origin, and like all Nationalists he used music inspired by national folklore. The piece in this listening exercise tries to represent the dawn. Listen to it carefully and complete the following boxes indicating the instrument you can hear and the kind of dynamic marking you think they are playing.

| INSTRUMENT      | <b>flute</b> | <b>oboe</b> | <b>flute</b> | <b>oboe</b> | <b>flute</b> | <b>oboe</b> | <b>flute</b> | <b>oboe</b>  | <b>tutti</b> | <b>tutti</b> |
|-----------------|--------------|-------------|--------------|-------------|--------------|-------------|--------------|--------------|--------------|--------------|
| DYNAMIC MARKING | <b>p</b>     | <b>p</b>    | <b>p</b>     | <b>p</b>    | <b>p</b>     | <b>p</b>    | <b>cresc</b> | <b>cresc</b> | <b>f</b>     | <b>f</b>     |



## In the Steppes of Central Asia

Alexander Borodín

5. Listen to this fragment pertaining to the symphonic poem by Alexander Borodín. It is one of the most famous pieces by this composer. It is also a clear example of descriptive music, where the composer tries to evoke the passing of a caravan that comes from afar, reaches us and then continues on its way. The caravan has its own popular theme (Russian and Oriental). In addition, the composer tries to emulate in music the steps of the camels and horses, and the wind blowing across the immense plains...
- a. In this fragment there are two different melodies, one Russian and the other Oriental. Listen carefully and say what order they appear in.

*First comes the music with a Russian character, then the Oriental music.*

- b. What instruments are used for the Russian melody and what instruments for the Oriental one? \_\_\_\_

*Russian melody: clarinet and horn Oriental melody: oboe*

- c. The Oriental melody is accompanied by a rhythmic theme that represents the footsteps of the camels. What instruments are used for this? \_\_\_\_

*Low strings in pizzicato and the woodwinds.*

- d. Note that you can also hear some long, drawn-out sounds that evoke the wind in the immense landscape. What instruments are used for this?

*The violins.*

## 3.2. COMPOSERS OF THE ROMANTIC PERIOD



6. In this letter soup there are four composers from the Romantic period. Locate their names using the clues given below.

- a. Composer who badly damaged his right hand with a device for strengthening the ring finger.

*Schumann*

- b. Composer who stayed in Majorca, searching for a better climate, but this did not help his delicate state of health.

*Chopin*

- c. Composer who suffered from serious illnesses that changed his personality and behaviour.

*Beethoven*

|   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|
| R | A | P | Z | O | Z | I | O | V | U |
| S | C | H | U | M | A | N | N | Q | N |
| O | F | U | R | C | M | E | A | I | L |
| V | O | C | P | A | O | V | P | O | U |
| O | E | T | E | L | T | O | I | L | S |
| C | U | S | T | O | H | H | C | L | T |
| A | S | A | L | C | E | T | O | E | E |
| C | A | L | Y | A | L | E | T | Y | G |
| U | S | C | H | U | B | E | R | T | E |
| M | H | O | I | N | H | B | W | S | A |

- d. Composer who said "...there is no man more miserable and unfortunate than I in the whole world..." *Schubert*





### 3.3. COMPOSERS IN THE NATIONALISTIC PERIOD

#### 3.3.1. Composers in the Spanish Nationalistic period

7. Classify each of the following statements by writing the right Spanish Nationalist composer after it, as given.

Felipe Pedrell, Isaac Albéniz, Enrique Granados, Manuel de Falla, Joaquín Turina

- a. A composer of the first stage of Spanish Nationalism, who drowned when his boat was torpedoed by a German U-boat. Enrique Granados
- b. One of the most internationally recognised Spanish Nationalist composers. While in Paris he met the leading avant-garde musicians of the day, like Dukas, Ravel and Debussy. Manuel de Falla
- c. Composer who is considered to be the “father” of Spanish Musicology. Felipe Pedrell
- d. Considered as one of the last musicians from the Spanish Nationalist period. Among his best known works is the set of 3 *Danzas Fantásticas*, Op. 22. Joaquín Turina
- e. A precocious pianist and one of the pioneers of Nationalist composition. His most famous work is called *Suite Iberia*. Isaac Albéniz

#### 3.3.2. European and American Nationalist composers

8. Classify each of the following statements by writing the right Nationalist composer after it, as given.

Modest Mussorgsky, George Gershwin, Zoltan Kodaly, Edvard Grieg

- a. Scandinavian Nationalist composer who wrote a song to Norwegian landscape, life in the village, history and popular poems, in works like *Morning Mood*: Edvard Grieg
- b. Hungarian Nationalist composer who visited many villages to research folksongs, ballads, tales and popular melodies, reflecting country life: Zoltan Kodaly
- c. American Nationalist composer who fused popular black music with cultured music in works like *Porgy and Bess*, an opera about passion and crime in South Carolina: George Gershwin
- d. Russian Nationalist composer whose work *A Night on Bald Mountain* reflected his passion for Russian folklore, songs and refused to use Western themes: Modest Mussorgsky

### 3.4. ASSIMILATING CONCEPTS



9. Answer True (T) or False (F) to the following statements related to the Romantic period.

- a. Musicians were in the service of an aristocrat or the clergy. **F**
- b. The favourite instrument was the guitar. **F**
- c. Romantic music is cold and calculating without much contrast. **F**
- d. The fantasy was a short piano form. **T**
- e. Romantic music is primarily about expressing feelings. **T**
- f. Musicians are considered to be geniuses. **T**
- g. The piano becomes the "king of instruments". **T**
- h. Wagner was a French composer. **F**
- i. Orchestras increase considerably in size and number of players. **T**

10. Here you will listen to three exercises pertaining to the Romantic period. Find out each musical form and give its characteristics, based on the music that you hear.

opera, symphony, lied, large-scale instrumental form for symphony orchestra, song for solo voice accompanied by a piano of a sentimental character, vocal form with an orchestral accompaniment.



Listening 36 Titan G. Mahler



MUSICAL FORM: **Symphony**

CHARACTERISTICS: **Large-scale instrumental form for symphony orchestra.**

Listening 37 Tosca G. Puccini



MUSICAL FORM: **Opera**

CHARACTERISTICS: **Vocal form with an orchestral accompaniment.**



### Listening 38 *Widmung* R. Schumann

MUSICAL FORM: *Lied*

CHARACTERISTICS: *Song for solo voice accompanied by a piano of a sentimental character.*

11. Answer True (T) or False (F) to the statements below to test your knowledge of the Nationalist movement in music.

- ☒ T The 19th century was a time of territorial aspirations, with a number of wars for different territories.
- ☒ F Spanish Nationalism arose before that of any other country.
- ☒ T Nationalist schools were inspired by folklore songs and popular dances.
- ☒ T Mikhail Glinka is the father of Russian Nationalism.
- ☒ T Felipe Pedrell is considered as the father of Spanish musicology and the initiator of the movement.
- ☒ F Nationalism is characterised by an exalted patriotism with little regard for nature or local scenery.
- ☒ T Modest Mussorgsky is a composer of Russian origin who clearly rejects Western influences.
- ☒ T Within American Nationalism is Gershwin, who fuses “black music” (jazz) with classical music.

12. Classify each of the following composers with the right number of their Nationalist school.

- |  |  |
|--|--|
| <input type="radio"/> 1 Russian Nationalist School   | <input checked="" type="radio"/> 2 B. Bartok       |
| <input type="radio"/> 2 Hungarian Nationalist School | <input checked="" type="radio"/> 4 B. Smetana      |
| <input type="radio"/> 3 Spanish Nationalist School   | <input checked="" type="radio"/> 3 M. Falla        |
| <input type="radio"/> 4 Czech Nationalist School     | <input checked="" type="radio"/> 1 Rimsky-Korsakov |
| <input type="radio"/> 5 Scandinavian School          | <input checked="" type="radio"/> 2 Z. Kodaly       |
|  | <input checked="" type="radio"/> 5 J. Sibelius     |
|  | <input checked="" type="radio"/> 1 M. Balakireff   |
|  | <input checked="" type="radio"/> 5 E. Grieg        |
|  | <input checked="" type="radio"/> 4 A. Dvorak       |



## BLOCK 4 CURRENT MUSIC

### ROMANTICISM AND NATIONALISM IN PRESENT-DAY MUSIC



1. Using the following statements, connect each musical style to its definition.

- c** Celtic music      **a** Raï music      **d** Reggae      **b** Mestizo pop-rock

- a) Musical style that is very popular among young people, who wanted to modernise traditional Islamic attitudes and values and “give an opinion”.  
b) A musical style influenced by flamenco music, Latin music or both.  
c) A musical style coming from regions such as Scotland, Ireland or Wales.  
d) A musical from the island of Jamaica mixing traditional island music and African roots.

2. Connect each group or singer to the right style.

- 1** Mestizo pop-rock  
**2** Spanish Celtic music  
**3** Reggae music  
**4** International Celtic music  
**5** Raï music

- 5** Khaled  
**4** Mike Oldfield  
**2** Hevia  
**1** Antonio Flores  
**5** Cheba Fadila  
**2** Ñu  
**3** Bob Marley  
**4** Enya  
**1** Ketama  
**2** Luar na lubre



**BLOCK 5 MUSICAL CREATION****5.1. TEMPO**

1. Write the names of the following terms:

| TERM    | MEANING             |
|---------|---------------------|
| Allegro | <i>fast</i>         |
| Andante | <i>medium tempo</i> |
| Presto  | <i>very fast</i>    |
| Largo   | <i>very slow</i>    |
| Adagio  | <i>slow</i>         |

2. Convert these terms into superlatives or diminutives, as indicated.

| TERM    | DIMINUTIVE       | SUPERLATIVE         |
|---------|------------------|---------------------|
| Allegro | <i>Alegretto</i> | <i>Allegrissimo</i> |
| Largo   | <i>Larghetto</i> | <i>Larguissimo</i>  |
| Adagio  | <i>Adagietto</i> | <i>Adagissimo</i>   |

3. Order these movement terms from slowest to fastest.

Larghetto - Allegro - Adagio - Andante - Larguissimo - Presto- Allegretto - Largo - Prestissimo

*Largo - Larghetto - Larguissimo - Adagio - Andante - Allegretto - Allegro - Presto - Prestissimo*

4. Cross out the wrong answer.

- a. The term "molto" means ~~a little~~ / *a lot*.
- b. "Assai" means *enough* / ~~almost~~.
- c. The term "più" means ~~less~~ / *more*.
- d. The expression "con moto" is used to indicate a musical passage that should flow ~~calmly~~ / *quickly*.
- e. "Non troppo" means *not too much* / ~~do~~ play.

5. Write the meaning.

- Andante non troppo *Moderate but not too moderate*
- Assai Adagio *Quite slowly*
- Più Allegro *Faster*
- Molto Adagio *Very slow*

6. Write out the term corresponding to these abbreviations and their meaning.

| ABBREVIATION | TERM               | MEANING                              |
|--------------|--------------------|--------------------------------------|
| Accel.       | <i>Accelerando</i> | <i>Gradually increasing in speed</i> |
| Rit.         | <i>Ritardando</i>  | <i>Gradually decreasing in speed</i> |
| Anim.        | <i>Animando</i>    | <i>Gradually increasing in speed</i> |
| Rall.        | <i>Rallentando</i> | <i>Gradually decreasing in speed</i> |

7. Place a U in the circle for Uniform Tempo or a V for Variable Tempo.

- |  |  |  |
|--|--|--|
| <input checked="" type="radio"/> Allegro     | <input checked="" type="radio"/> Presto  | <input checked="" type="radio"/> Rallentando |
| <input checked="" type="radio"/> Accelerando | <input checked="" type="radio"/> Adagio  | <input checked="" type="radio"/> Ritardando  |
| <input checked="" type="radio"/> Largo       | <input checked="" type="radio"/> Andante | <input checked="" type="radio"/> Animando    |

8. Complete.

Free tempo markings indicate that *freely* or tempo are left to the criteria of the *conductor or player*.  
They can be used in fragments where greater *expressiveness* is required.

9. Mark the correct statement.

✓ The meaning of *ad libitum* is...

- ☐ at the start  
☒ at your pleasure  
☐ with regularity

✓ The meaning of *a piacere* is...

- ☐ little by little  
☐ piano piano  
☒ at your pleasure

10. Complete these sentences.

These signs indicate that the original *tempo* or speed should be resumed and you go back to the *original* *tempo*.  
The terms used to re-establish tempo are *a tempo* and *in tempo*.

11. Circle the *tempo* indications on this score and then say what they mean.

Adagio

rall.

a tempo

a piacere

Allegro

acell.

Più Allegro

- ✓ *Adagio: slow / Rall.: gradually decreasing in speed*
- A tempo: reset tempo to the original / Adagio: slow*
- A piacere: at your pleasure (speed or tempo are left to the criteria of the conductor or player)*
- Allegro: fast / Accel.: accelerando: gradually increasing in speed*
- Piu Allegro: faster*



## MUSIC AND TECHNOLOGIES

The CD ROM gives you a series of activities in which you can practise what you've learned in this Unit.