

Unit 6 Music History

Music in Romanticism (I)

Name and surname:

Course and group:

Exercise 1: Indicate whether the following statements are true (T) or false (F):

	Romanticism is a historical and artistic period that develops throughout the 19th century.		The melody is still important, although it becomes more passionate and lyrical.
	This movement was born above all in countries like Spain or France.		Harmony is unimportant and the simplicity of Classicism is maintained.
	In Romanticism, no importance is given to feelings or expression.		The orchestra grows a lot, especially in the wind and percussion section.
	A new sung form called lied is born, which consists of putting music to a poem.		The piano becomes the king of instruments, due to its musical and expressive possibilities.

Exercise 2: After listening to the following work by R. Schumann, *Volksliedchen*, indicate in the corresponding box whether the following characteristics belong to theme A or theme B:

Major tonality		Slow tempo		Long figures		Cheerful character		Legato	
Minor tonality		Fast tempo		Short figures		Sad character		Stacatto	

The musical score for 'Volksliedchen' by Robert Schumann is presented in a single system with two staves. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into sections labeled A, B, and A'. Section A is marked 'Triste' and 'p' (piano). Section B is marked 'Alegre' and 'f' (forte). Section A' is marked 'Como al principio' and 'f' (forte). The score includes measures 1 through 24, with a section labeled 'A' (measures 1-5), 'B' (measures 6-10), and 'A' (measures 11-15). The score ends with a section labeled 'A' (measures 16-24) marked 'f' (forte).

Exercise 3: You should ask some of the questions in this exercise before auditioning. Others you will do once you've heard the play. It is **Prelude n°4**, by F. Chopin

Before listening to the work, look at the score and answer the following questions:

1. What is the indication of movement? What does it mean?
2. What time signature does the piece have? What does it mean?
3. What rhythmic figure is constantly repeated in the accompaniment?
4. What dynamics does Chopin indicate in the score? Tell what they are called and what they mean:

<i>f</i>			<i>p</i>		
dim.			<i>pp</i>		
					

5. What indication of character does the score carry?
6. In what measure does the melody seem to start over?
7. Look at the chords that accompany the melody, their sound density, or the alterations that accompany them. Do they seem simpler or more complicated than the ones we study in Classicism?
8. In what key is the left hand written? Why?

While listening to the play:

1. Do a first audition following only the melody part of the score.
2. Listen to the prelude again, this time watching the accompaniment.
3. Try to follow the beat by marking it with your finger. Is it regular or irregular?
4. What stands out the most, the melody or the harmony?
5. Make a tick on the adjective that best specifies the character of the piece:

ENERGY

MELANCHOLIC

MAJESTIC

OPTIMISTIC

Largo

p

espressivo

f

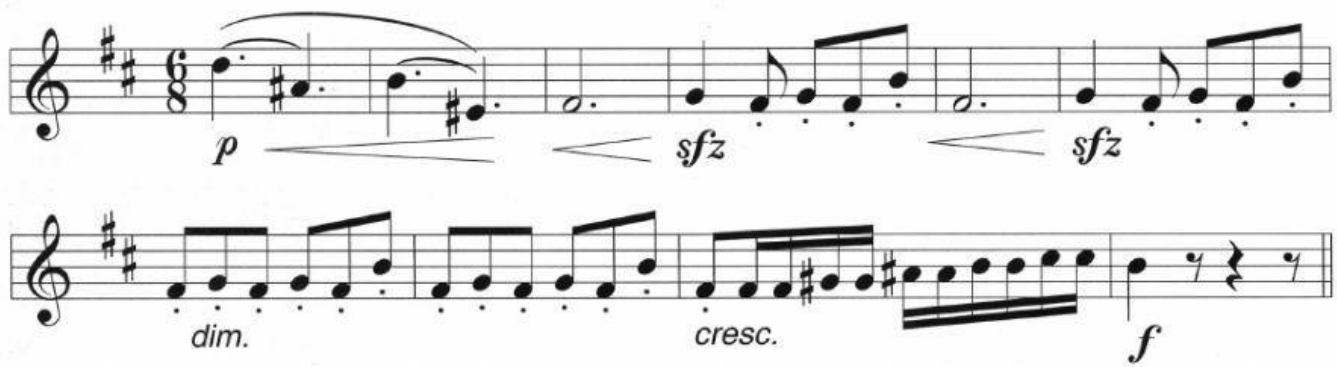
dim.

p

smorz.

pp

Exercise 4: Look at this score, it's about Schumann's *Violin Sonata*. What do you think will be the consequence of a work so rich in nuance indications?



Exercise 5: Below you will hear two versions of a small work by R. Schumann. Decide, based on what we have explained regarding expressiveness in romantic music, which interpretation is the most appropriate.

Exercise 6: We now turn to vocal music, but we continue to combine it with the piano. We will listen to this little lied, a work that combines text and poetry with music. As you listen to F. Schubert's *La bella molinera*, answer the following questions. Follow the audition on the score.

1. Complete the musicogram with the structure of the lied that you just heard.

A			
a			

2. How many times is the main stanza repeated?

3. Imagine that there is a line joining the melody of each of the semi-phrases. Compare them melodically.