Student Study Outline

Chapter 34: Music in the Romantic Period

1. Social Status of Composers
	1. How did the social status of composers change during the Romantic period?
	2. How were these composers able to make money?
	3. How were the lingering ties to Classicism reflected during the Romantic period?
2. Melody in Romantic Music
	1. Above all, Romantic composers valued music that was \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	2. What techniques did composers use to create spontaneous-sounding music?
3. Dynamics and Expression Marks in Romantic Music
	1. How did the use of dynamics in Romantic music differ from that in Classical music?
4. Tempo and Rhythm in Romantic Music
	1. New liberties in use of rhythm
	2. Define each of the following terms related to tempo and rhythm:
		1. Ritard
		2. Accelerando
		3. Rubato
5. Harmony and Tonality in Romantic Music
	1. How did Romantic composers extend the tonal system?
	2. How does Wagner’s *Tristan and Isolde* reflect this tonal expansion?
6. Forms and Genres in Romantic Music
	1. Romantic composers took flexible approaches to musical form
	2. Which Classical genres and forms remained important in the Romantic period?
	3. What is program music?
	4. What is the difference between a character piece and a concert overture?
7. Making Connections: Romantic Content in Program Music
	1. What did Franz Liszt title his first symphony, and why?
	2. Give some other examples of composers who wrote programmatic works.
8. Timbre and Tone Color in Romantic Music
	1. The Romantics’ fascination with tone color was especially evident in their \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ music.
	2. What is orchestration?
	3. What impact did the Industrial Revolution have on musical instruments?