Unit 3: Music in the Romantic period

Outline
This unit will help students to develop an understanding of the romantic style through listening to a range of representative repertoire.

Syllabus reference	Suggested teaching activities	Learning resources
Rudiments Melody and Rhythm Harmony Ensembles and instruments Texture Genre	**Beethoven: *Funeral March* from Symphony No. 3, *Eroica*** Play a recording of Beethoven's *Marcia Funebre* (*Funeral March*) from Symphony No. 3, *Eroica.* As a **basic** listening activity, students could be asked to identify some different features of the music: e.g. scale/key (minor), instruments (symphony orchestra), texture (melody and accompaniment/ homophonic), number of beats per bar/measure (2 or 4) etc. The very distinctive character of this music could be discussed. More **challenging** listening activities could ask students to identify the individual instruments which are heard at different points in the movement (e.g. the oboe solo in bar/measure 9 onwards). Using the score, students could identify the key, cadences and modulations. Students should be taught about the characteristic features of a march and a symphony.	Recording: Beethoven: *Funeral March* from Symphony No. 3, *Eroica* Score: http://petrucci.mus.auth.gr/imglnks/usimg/6/6e/IMSLP00608-Beethoven_-_Symphony_No.3_Mov_2.pdf
	Link to performing: create an arrangement of a march that can be played by your students. Write out parts in appropriate keys for the different instruments that your students play. Performing a march will help to internalise its characteristics.	
	Comparing different styles: Walton: *Crown Imperial*	

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	Project: the instruments of the orchestra In groups, students could investigate the instruments of the symphony orchestra, perhaps by taking one instrument or instrumental family per group. They could give a presentation with music examples about their instrument or instrumental family, looking at its history and development, and use as a solo instrument as well as in the orchestra. The link to the BBC orchestras website may provide a good starting point. This will help them to identify instruments more accurately in listening questions.	www.bbc.co.uk/orchestras/learn/guidetotheorchestra/
Rudiments Melody and Rhythm Harmony Ensembles and instruments Structure Texture Genre	**Chopin *Étude in E*, Op. 10, No. 3** Play a recording of Chopin's *Étude in E*, Op. 10, No. 3. As a **basic** listening activity, students could be asked to identify some different features of the music: e.g. scale/key (major), solo instrument (piano), texture (melody and accompaniment/homophonic), number of beats per bar/measure (2 or 4) etc. Now play the second section of the work asking students to describe the different ways in which the music provides a contrast from the opening section. Finally, play the whole work; students could be asked to identify the structure of the piece as a whole (ternary). As a more **challenging** listening activity, some of the chromatic harmony of this piece could be explored. Students could also be asked to describe how the dynamic markings contribute to the character of this music.	Recording: Chopin: *Étude in E*, Op. 10, No.3 Score: http://petrucci.mus.auth.gr/imglnks/usimg/a/a2/IMSLP00307-Chopin_-_OP10_3.PDF
	Comparing different styles: György Ligeti: *Études*	
Rudiments Melody and Rhythm Harmony Ensembles and instruments Instrumental effects Texture Genre	**Johann Strauss: *Roses from the South*** Play a recording of Johann Strauss's waltz *Rosen aus dem Süden* (*Roses from the South*) starting at the Tempo di valse (page 7 of the score) – initially to the end of the first waltz on page 14. As a **basic** listening activity, students could be asked to identify some different features of the music: e.g. scale/key (major), instruments (orchestra), texture (melody and accompaniment/homophonic), number of beats per bar/measure (3 – depending on the recording chosen, this may also seem like one beat per bar, and could be discussed) etc. Next, students could be asked to describe the nature of the accompaniment, to discover the characteristic 'oom-cha-cha' pattern. Examples of pizzicato playing can be found in the cello part. Now play the second waltz, starting on page 15. Students could be asked to compare the similarities and differences between this section and the first. More **challenging** listening activities could use the score to help identify the key, cadences and modulations.	Recording: Johann Strauss: *Roses from the South* Score: http://216.129.110.22/files/imglnks/usimg/6/6f/IMSLP64335-PMLP22613-Strauss__Johann_-_Roses_in_the_South__Op._388__orch._score_.pdf

Syllabus reference	Suggested teaching activities	Learning resources
	Comparing different styles: Ravel: *Valses nobles et sentimentales*	
	Link to performing: create an arrangement of a waltz that can be played by your students. Write out parts in appropriate keys for the different instruments that your students play. Performing a waltz will help to internalise its characteristics.	
	Formative assessment To check students' understanding of this unit, they could be asked (individually or in groups) to give a presentation on the characteristics of romantic music. The presentation should include a variety of music examples chosen from beyond those studied in the class lessons.	
	Revision and self-study The *Classics for Kids* website contains further listening examples and a narrated description of the characteristics of the romantic style.	www.classicsforkids.com/shows/genre_romantic.asp