The Romantic period (1820-1910) was all about expressing passion, drama, and emotion through music. The orchestra was bigger and louder than ever. Things get very emotional in the shop, causing Quaver to present the passionate music of the Romantic period. Quaver introduces us to subtle Chopin, super-charged Tchaikovsky, and voluminous Wagner, all dynamic composers of the period. The Romantic orchestra was so big a seating chart was introduced to control it! Enjoy this emotional journey, but be sure to bring some tissues.

Students will learn:
- The Romantic period sound, which was more contrasting and expressive than the Classical period.
- The lifestyle and fashions of the Romantic period.
- The differences between the Romantic orchestra and the Classical orchestra.
- The most notable composers of the Romantic period: Tchaikovsky, Schumann, Wagner, and Brahms.

Vocabulary
- Passion
- Emotion
- Romantic
- Romantic
- Seating chart
- Leitmotif*

* concepts included in the Teacher Guide, but not in the DVD
**LESSON INTRO**  
**Introducing the episode**

Ask students to write down a one-word response to this question: how are you feeling today? Write their responses for all to see. Ask them which responses describe emotions (happy, sad, excited, etc.) Circle those responses, have them brainstorm other adjectives that describe emotions, and talk about each. Instruct them to come up with two notes to sing or play on an instrument to represent that emotion.

You may have to take the lead in coaching the kind of emotion you want in the notes. Here are some examples:
- Angry – Da da (sung loudly and aggressively on the same note)
- Cheerful – La La (an octave between la and la, sung slowly)
- Surprised – Dun, DER (a very quiet first note and a very loud second note)
- Sad – Mmmm, Mmmm (two notes descending slowly)

Create a sentence using angry, cheerful, surprised, and sad to which students can add their musical illustrations.
Experience Emotions

**Purpose:** Interpreting emotion in music

Play these tracks from Robert Schumann’s “Album for the Young” individually, and pause to allow students to give a name to the emotion heard in each piece. If desired, have students perform movements that represent each emotion.

- Track 1   Soldier’s March
- Track 2   Knight Rupert
- Track 3   The Happy Farmer
- Track 4   The Poor Orphan
- Track 5   Hunting Song

Dynamic Dances

**Purpose:** Relating music and movement

Find a copy of Gustav Holst’s *The Planets* on the Internet and play the segment called *Mars* for students. Tell them that this song uses a wide assortment of dynamics – from *pianissimo* to *fortissimo*. Ask them to imagine they are Martian dancers. Have them interpret the changes in dynamics of the piece with body movements. Add to the fun of this activity with props. How can students vary their movements (line, shape, speed, direction, etc.)?

Sound Stories

**Purpose:** How music can bring stories alive

Discuss how dynamics and emotions in music help tell a story. Watch the animated version of Dukas’s *The Sorcerer’s Apprentice* from Walt Disney’s “Fantasia.” Ask students to listen carefully for instruments that play particular characters or portray specific types of action. Disconnect the video cable of the DVD or cover the television monitor and play the song again. Periodically, ask students how much they can tell of the story just by listening to the music.

*Note:* You may wish to bring in soundtracks to other films recognizable to students. For example, you might play a flying sequence from a “Harry Potter” film or the animal stampede from “The Lion King.”
My Romantic Period Story

Purpose: Associating music and emotion

Listen to the following music pieces characteristic of the Romantic period. First, have students decide what emotions they convey. (Remember, there are no right or wrong answers). Then piece the clips together into some kind of story.

Track 6  Mendelsohn’s a Midsummer Night’s Dream, Wedding March
Track 7  Chopin’s Nocturne Op. 9 No. 1
Track 8  Berlioz’s Symphony Fantastic, 4th movement
Track 9  Schubert’s Unfinished Symphony
Track 10  Liszt’s Faust Symphony, 3rd Movement (Mephistopheles)

Divide students into five groups, assigning each one track. Each group creates a scene inspired by the music. After they’ve practiced, bring them together to perform their scenes sequentially.

VIDEO REPLAY

The Romantic Period

Purpose: Listening to three piano miniatures by Brahms and Schumann

Listen again to Quaver singing The Romantic Period (Track 11), asking students to pay special attention to the excerpts of Romantic music.

Now play the full versions of these piano miniatures: Schumann’s The Happy Farmer (Track 3), Brahms’s Hungarian Dance No.7 (Track 12), and Schumann’s Dreaming (Track 13).

Note: Piano miniatures are small, self-contained works that present one or two sentiments. Schubert described some of his compositions as “musical moments.”

WEB ACTIVITIES

Shop / Composer Portraits
In the shop, students can click on portraits of Romantic period composers, Schumann and Brahms. When clicked, students try to complete a picture puzzle of the composer whose music is playing.

Metro / Style Venues
Students can travel via the Metro to the Classical Music Hall to learn more about Baroque, Classical, and Romantic period music. Read the venue book and listen to passionate Romantic works by Hector Berlioz and Camille Saint-Saens.
Seating Sanity  Worksheet # 1
Purpose: Learning the orchestra seating plan
Romantic composers kept adding more and more players to the orchestra. To make life easier for
the conductor, instruments were clustered with other members of the same instrument family.
Using the worksheet and the word bank of instruments, have students label each section with the
appropriate instrument family.

Great Composers of the Romantic Period  Worksheet # 2
Purpose: Discovering important facts about Romantic period composers
Students can learn more about Romantic composers from the take-home page provided.
Consider assigning them to learn the content for a quiz at the start of the next lesson. This
document can be added to their other composer pages.

Romantic Assessment  Worksheet # 3
Play five selections and have students identify on their worksheet which three
are characteristic of Romantic music.

Track 14  Tchaikovsky’s Piano Concerto No. 1, 1st Movement - Romantic
Track 15  Watercolor Skies - pop rock
Track 16  Bizet’s Carmen, Overture - Romantic
Track 17  Bach’s Brandenburg Concerto No.4, 1st Movement - Baroque
Track 18  Wagner’s The Flying Dutchman, Overture - Romantic

Then instruct students to answer the supplementary questions provided.
Dramatic Arts
Have students write down the name of several emotions they have identified in Romantic period music. Play a game of charades with them acting out the emotions and having their friends guess what they are portraying.

Art
Give students this worksheet on a full-size piece of heavyweight paper. Have them decorate the fish with bright colors and patterns, then cut it out and glue to a popsicle stick. Listen to the Saint-Saëns’s Carnival of the Animals, Aquarium (Track 19). Have students walk around the room and move their fish to the direction (up or down) of the melody. For extra fun, blow bubbles during the contrasting section!

Language Arts
The Romantic period was a time of great children’s literature such as Treasure Island and Huckleberry Finn. Have students read a short excerpt from one of these stories (an exciting or scary scene) and create a Romantic-period composition, using different timbres and dynamics to represent the action and emotion of the scene. Alternatively, have students listen to The Moldau from “Ma Vlast” (My Homeland) by Bedrich Smetana. The Moldau is a river that flows through the Czech Republic. Have students write a story about a trip down the Moldau and the things they picture as the music rolls along.

Materials Needed
- Heavyweight paper
- Colored pencils or crayons
- Glue
- Popsicle sticks
Writer’s Workshop
Purpose: Connecting between music and storytelling
Ask students to write a short story that includes a plot with several characters and some emotional encounters, instructing them to double-space their writing. Once completed, have them come up with musical elements they would need to tell the story. What dynamics would be used at the beginning, middle, or end? What instruments would represent each character? Would the music sound happy, sad, angry, hopeful, or a combination of these? In the lines between their writing, have them add dynamics and musical ideas using a pencil of a different color.

Listen for Leitmotifs Tracks 20 & 21
Purpose: Explaining leitmotif
Many modern composers have borrowed musical ideas from the Romantic period. One such idea is Wagner’s use of the leitmotif, a repeated theme or melody representing a character, place, or idea. Listen to a piano version of Siegfried’s Theme (Track 20). After students are familiar with this leitmotif, listen to Siegfried’s Funeral (Track 21) where the theme can be heard in its orchestral version.
Note: Watch your digital counter. The theme appears in the French Horn at 38 seconds and Trumpets at 1:12.

Two modern examples of leitmotifs include John Williams’s score for Star Wars and Howard Shore’s score for The Lord of the Rings. Show students several scenes from one of these movies, or listen to the sound track. Ask students to take note of which characters, places, or ideas have their own musical idea. Then ask how those ideas are used together to help tell the story.
Note: Students may be able to hum you the answers without watching the movie!