

# Music instructional Packets 11-16

## 6-8<sup>th</sup> grade

Hello Students!

I hope this finds you well and that you are doing okay at home.

We are going to continue where we left off in the last instructional packets.

First Assignment, in a similar manner to what we have done in the past, with a reading and follow along questions to answer.

The second assignment, will be a listening assignment, this will take some internet, so please do your best too pull up the you tube link. But if you are unable too, I understand.

The third and last assignment, I have included an article on Clara Schumann, please read the article and answer the follow up questions that I have written on the last page.



# The Nineteenth-Century Piano Piece

**44**

## The Piano and Its Literature

*"I have called my piano pieces after the names of my favorite haunts . . . they will form a delightful souvenir, a kind of second diary."*

—FANNY MENDELSSOHN HENSEL

### KEY POINTS

- In the Romantic era, the piano was both a popular instrument for home use as well as the favored solo instrument for virtuosos such as Liszt and Chopin.
- Technical improvements to the nineteenth-century piano led to the development of the modern concert grand piano.
- The short lyric piano piece, often with a fanciful title, was a favorite Romantic genre.

The rise in popularity of the piano helped shape the musical culture of the Romantic era. All over Europe and America, the instrument became a mainstay of music in the home. It proved especially attractive to amateurs because, unlike the string and wind instruments, it enabled them to play melody and harmony together. Also popular was *four-hand piano music*, a chamber music form for two performers at one piano or occasionally at two; many works were arranged for this genre, which allowed for home and salon performances of orchestral and other large-ensemble music. The piano thus played a crucial role in the taste and experience of the new mass public.

RESOURCE CD 

eLG

23 Chopin, Nocturne in C minor, Op. 48, No. 1

24 C. Schumann, Scherzo, Op. 10

ONLINE TUTOR 

[www.wwnorton.com/enjoy](http://www.wwnorton.com/enjoy)

Composers: Romantic

Frédéric François Chopin

Franz Liszt

Clara Schumann

Resources: Romantic

Listening: Romantic

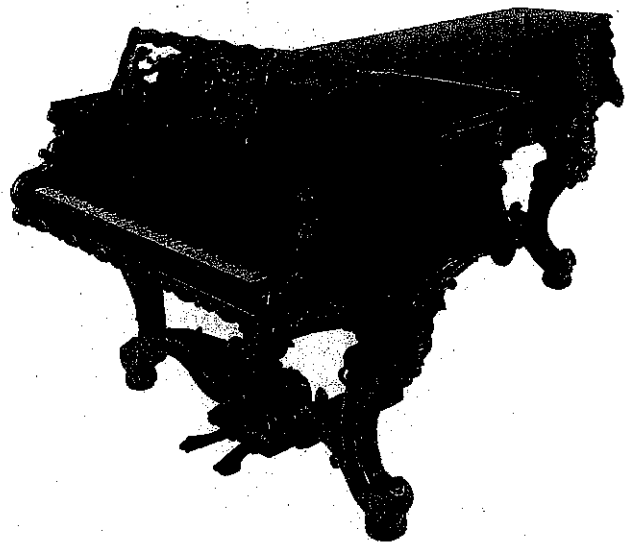
Quizzes: Romantic

Reviewing 17

Listening 15

Glossary

**Four-hand piano music**

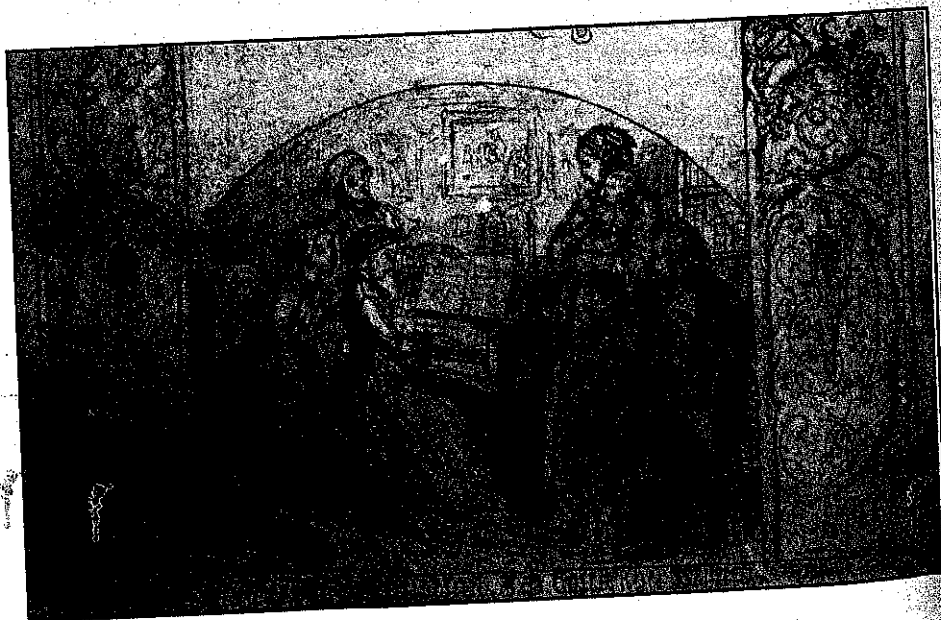


This beautiful, ornate grand piano was made for the Baroness of Kidderminster by Erard, c 1840. (Metropolitan Museum of Art, New York)

### The modern piano

another highly acclaimed musician and composer. (We will study a virtuoso piano work by her in Chapter 46.)

The nineteenth century saw a series of crucial technical improvements that led to the development of the modern concert grand piano. Romantic composers' quest for greater power and dynamic range mandated ~~increased string diameter and tension~~, which in turn required more bracing within the wooden piano case. Piano manufacturing eventually moved from the craft shop to the factory, allowing a huge increase in production at a significantly reduced cost. National building styles gave way to a more standardized instrument that had a metal frame supporting the increased string tension, as well as an improved mechanical action and extended range of notes—from five octaves to seven or more. At the Paris Exhibition of 1867, two American manufacturers took the top awards, among them Steinway, maker of some of today's finest pianos. By the early twentieth century, the piano had become a universal fixture in the homes of many middle-class, as well as upper-class, families.

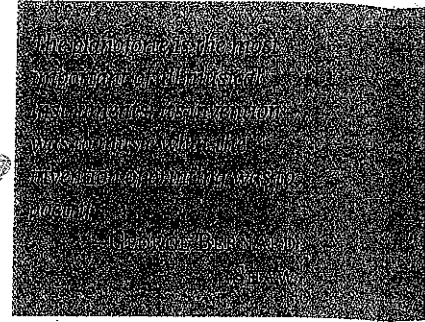


German artist Ludwig Richter (1802–1884) portrays a typical family music-making scene in his woodcut *Hausmusik* (1851).

## The Short Lyric Piano Piece

The song found an instrumental equivalent in the short lyric piano piece, with its ability to project melodious and dramatic moods within a compact form. Composers adopted new and sometimes fanciful terms for such works. Some titles—"Prelude," "Intermezzo" (interlude), "Impromptu" (on the spur of the moment), for example—suggest free, almost improvisational forms. Many composers turned to dance music, and produced keyboard versions of the Polish mazurka and polonaise, the Viennese waltz, and the lively scherzo. Composers sometimes chose more descriptive titles, such as *Wild Hunt*, *The Little Bell*, and *Forest Murmurs* (all by Franz Liszt).

The nineteenth-century masters of the short piano piece—Schubert, Chopin, Liszt, Felix Mendelssohn, Fanny Mendelssohn Hensel, Robert and Clara Schumann, Brahms—showed inexhaustible ingenuity in exploring the technical resources of the instrument and its potential for expression.



## 45

## Chopin and Piano Music

*"My life [is] an episode without a beginning and with a sad end."*

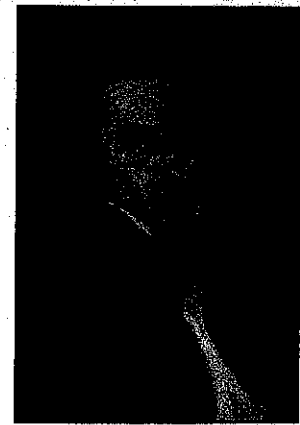
### KEY POINTS

- The composer Frédéric Chopin dedicated his entire compositional output to works centered around the piano; he is said to have originated the modern piano style.
- Chopin lived and worked in Paris among the leading intellectuals and artists of France.
- His output includes études—highly virtuosic and technical study pieces—meditative nocturnes, preludes, and dances (including Polish folk dance types) as well as sonatas and concertos for piano.

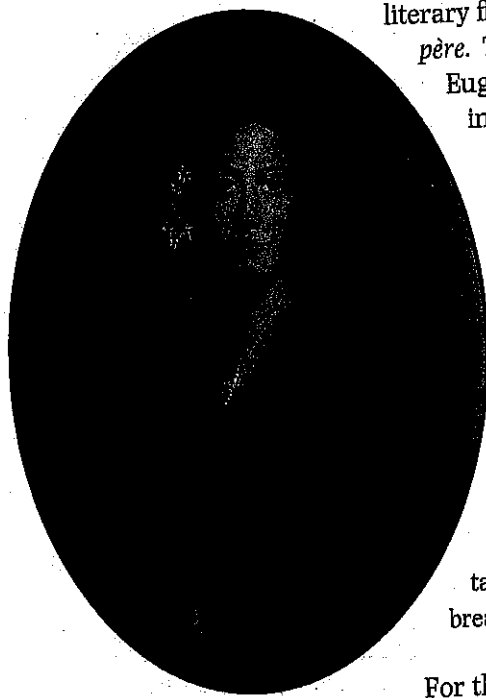
Frédéric François Chopin (1810–1849) has been called the "poet of the piano." The title is a valid one. His music, rooted in the heart of Romanticism, made this era the piano's golden age.

### His Life

Chopin, considered the national composer of Poland, was half-French. His father had emigrated to Warsaw, where he married a lady-in-waiting to a countess and taught French to the sons of the nobility. Frédéric, who proved to be musically gifted as a child, was educated at the newly founded Conservatory of Warsaw. At the age of twenty-one, he left for Paris, where he spent the rest of his career. Paris in the 1830s was the center of the new Romanticism. The circle in which Chopin moved included musicians such as Liszt and Berlioz, and



Frédéric Chopin



George Sand (Aurore Dudevant)

literary figures such as Victor Hugo, George Sand, and Alexandre Dumas père. The poet Heinrich Heine became his friend, as did the painter Eugène Delacroix. A man ruled by his emotions, Chopin was much influenced by these leading intellectuals of France.

Through the virtuoso pianist Liszt, Chopin met Aurore Dudevant, "the lady with the somber eye," known to the world as the novelist George Sand. She was thirty-four, he twenty-eight when their famous friendship began. Madame Sand was brilliant and domineering; her need to dominate found its counterpart in Chopin's need to be ruled. She left a memorable account of the composer at work:

His creative power was spontaneous, miraculous. It came to him without effort or warning. . . . But then began the most heartrending labor I have ever witnessed. It was a series of attempts, of fits of irresolution and impatience to recover certain details. He would shut himself in his room for days, pacing up and down, breaking his pens, repeating and modifying one bar a hundred times.

For the next eight years, Chopin spent his summers at Sand's estate at Nohant, where she entertained many of France's prominent artists and writers. These were productive years for the composer, although his health grew progressively worse and his relationship with Sand ran its course from love to conflict, from jealousy to hostility. They parted in bitterness.

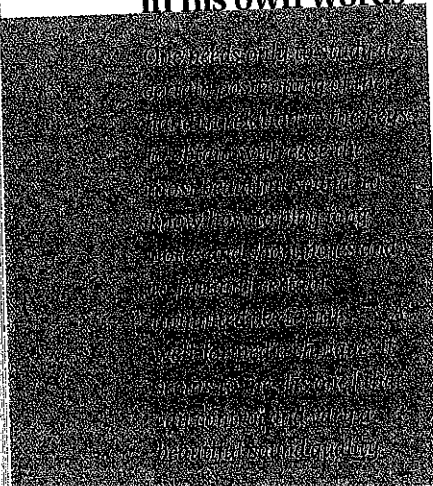
Chopin died of tuberculosis in Paris at the age of thirty-nine. Thousands joined together at his funeral to pay him homage. The artistic world bid its farewell to the strains of the composer's own funeral march, from his B-flat-minor Piano Sonata.

### His Music

Chopin was one of the most original artists of the nineteenth century. His style is so entirely his own that there is no mistaking it for any other. He was the only master of the first rank whose creative life centered about the piano, and he is credited with originating the modern piano style. It is remarkable that so many of Chopin's works have remained in the standard repertory. His nocturnes—night songs, as the name implies—are melancholic and meditative. The preludes are visionary fragments; some are only a page in length, several consist of two or three lines. In the études, which crown the literature of the study piece, piano technique is transformed into poetry. The impromptus are fanciful and capricious, and the waltzes capture the brilliance and coquetry of the salon. The mazurkas, derived from a Polish peasant dance, evoke the idealized landscape of his youth.

Among the larger forms are the four ballades, epic works of spacious proportions. The polonaises revive the stately processional dance in which Poland's nobles hailed their kings. The Fantasy in F minor and the dramatic scherzos reveal the composer at the peak of his art. The Sonatas in B minor and in B-flat minor are thoroughly Romantic in spirit, as are the Piano Concertos in E minor and F minor.

### in his own words



## Principal Works

Works for piano and orchestra, including 2 piano concertos

Piano music, including 4 ballades, *Fantasy in F minor* (1841), *Berceuse* (1844), *Barcarolle* (1846), 3 sonatas (including B minor, Op. 58, 1844), preludes, études, mazurkas, nocturnes, waltzes, polonaises, impromptus, scherzos, rondos, marches, and variations

Chamber music, all including piano; songs

### Nocturne in C minor, Op. 48, No. 1

Chopin adopted the name and the character of the nocturne from the Irish composer and pianist John Field, who first used the term in 1812 for his lyrical and contemplative “night” pieces. Most of Chopin’s works in this genre are sentimental, introspective, and nonvirtuosic—expressive poetic statements meant to move the emotions. His Nocturne in C minor, Op. 48, No. 1, written in 1841, surpasses the others in its breadth, virtuosity, and eloquence. The first theme of this ternary form is both calm and majestic—a C-minor melody that spins out ever so slowly over a soft chordal accompaniment. It follows beautifully shaped arches while meandering through various key centers. The middle section, in C major, moves even slower, in a hymnlike, chordal setting. Rolled, or arpeggiated, chords and an active triplet-figure accompaniment intrude on the solemnity of the mood as the section grows to a colossal climax. The third section returns to the opening melody (A’), now played twice as fast and accompanied by a restless triplet rhythm; this builds to a second climax that resolves in the poignantly expressive coda in which the melody gradually fades like a dying flame.

Important in this piece, as in all of Chopin’s music, is the *tempo rubato*—the “robbed time,” or “borrowed time,” that is so characteristic of Romantic style. In *tempo rubato*, certain liberties are taken with the rhythm without upsetting the basic beat. As Chopin taught it, the accompaniment—usually the left hand—was played in strict time, while above it the right-hand melody might hesitate a little here or hurry forward there. In either case, the borrowing had to be repaid before the end of the phrase. *Rubato* remains an essential ingredient of Chopin’s style.

Chopin giving a piano lesson to the renowned opera singer Pauline Viardot (see p. 325). A caricature (1844) by Maurice Sand.



# The Nineteenth-Century Piano Piece Reading Guide

## The Piano and Its Literature

Why was the piano more attractive than string instruments to amateur musicians?

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Bonus! Amateur was an old vocabulary word, what does it mean?

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What is it called when two musicians play one piano together? \_\_\_\_\_

How did the piano improve during this time period?

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Who were the master composers of the nineteenth century short piano pieces?

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## Chopin and Piano Music

\*If you can please look up how to correctly pronounce Chopin, it is different than you probably think\*

What is Chopin's nick-name? \_\_\_\_\_

Where is the center of the new Romanticism? \_\_\_\_\_

Who were the people that Chopin surrounded himself with, and how did they influence him?

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What does Nocturnes mean? \_\_\_\_\_

Where does the term nocturne derive from?

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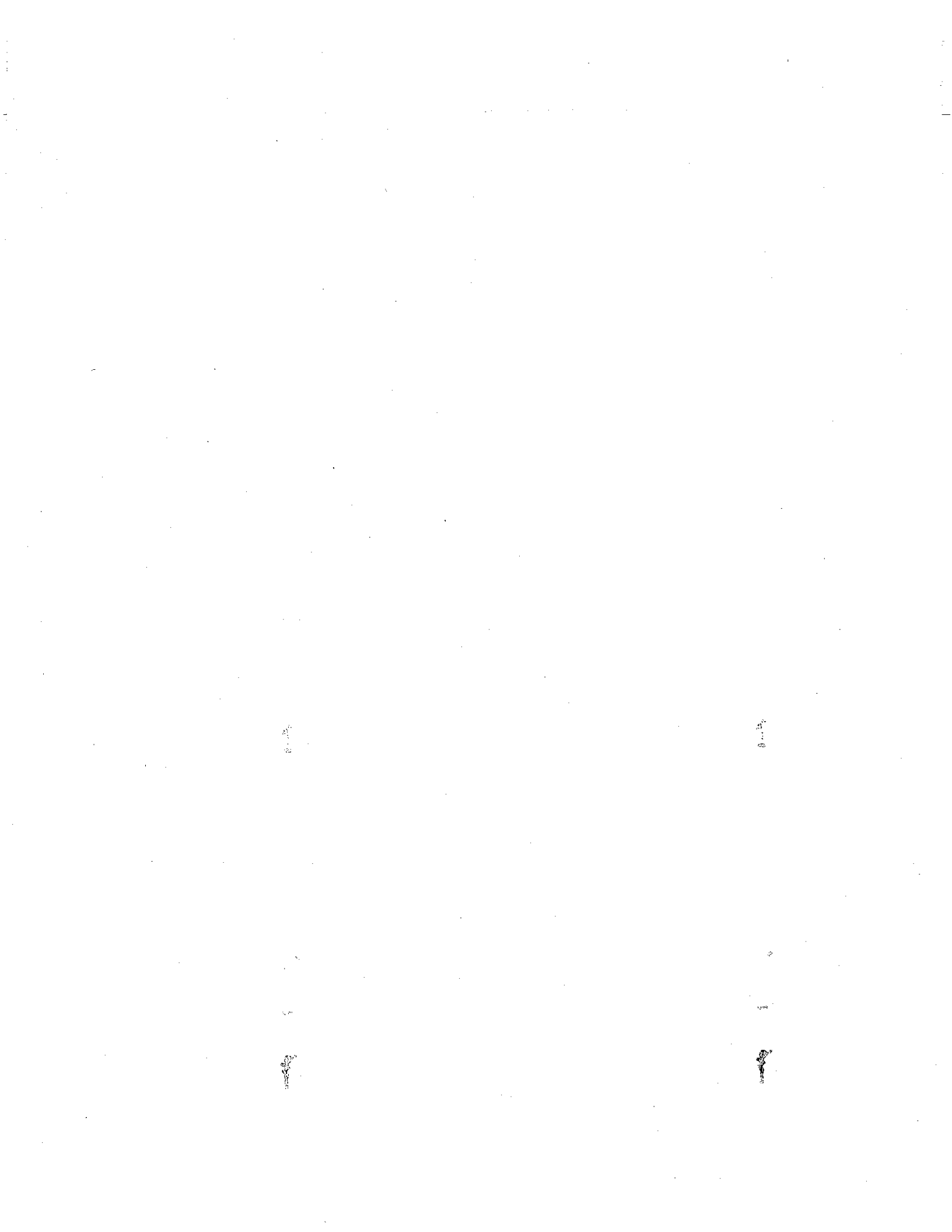


## Listening Assignment

### Nocturne in C minor, Op, 48, No. 1 by Chopin

<https://www.youtube.com/watch?v=c94nySKKoWE>

Within the reading it is stated that Chopin is a very emotional driven man and likes to write music that expresses music in a very similar way to poetry. For this assignment I would like you to listen to this piece of music, it is only 6 minutes long. From there write a short a poem that you believe might have inspired this piece of music. This isn't a straight forward assignment, there are no wrong answers, but I would like you to think critically and be creative with your poem. Good Luck! (you can use the space below if you wish)





## Clara Schumann didn't just raise seven children, she also invented the classical piano recital

ABC Radio National By Andrew Ford for The Music Show

Updated Fri 1 Nov 2019, 5:27pm

**Clara Wieck was a musical prodigy. Her mother Marianne was a singer; her overbearing father, Friedrich, a music teacher.**

She went on to marry one of the greatest composers in history, Robert Schumann, bear eight children, and become a successful composer in her own right.

But perhaps her most enduring legacy is that she invented the classical piano recital.

Recitals, where people bought tickets to hear a pianist or violinist perform in a public auditorium, were a new concept in the 19th century, but then so was the very notion of classical music. Clara Schumann did more than anyone to popularise both.

But she wasn't an entertainer. She took the concerts and the repertoire seriously, and this was an attitude that can be traced back to the influence of her father Friedrich.

Following her mother's departure from the family home, Clara, aged four, had been taught piano, music theory and composition by her father alone.

As the author of a book on piano technique, Friedrich required his daughter to be a perfect exemplar, says Frances Falling, a singer, musicologist and research assistant at the Schumann-Haus in Leipzig.

"Apparently he was quite tyrannical at times," Falling tells RN's The Music Show.

"He had a very clear vision for what he wanted Clara to do, to be; he designed very carefully her days and took over all aspects of her life for a good 10 years, even writing her diary for her."

### From her father's protege to her husband's collaborator

As Friedrich's protege, Clara didn't disappoint. She made her public debut in Leipzig just after her ninth birthday.

Soon, a law student, Robert Schumann, heard her play and was so impressed by the young girl, he decided to devote his life to music. He asked Friedrich for lessons and became the Wiecks' lodger.

Over the next decade, with Friedrich her manager, Clara toured Europe. Liszt came to hear her perform. Paganini offered to play with her.

She became known for her performances of Beethoven, who had recently died, but she also played her own music, as pianists were expected to, including a piano concerto which she premiered, aged 16, at Leipzig's Gewandhaus.

"Even during her time, she could have been considered a composer," Falling suggests.

"The critics writing about this concerto were all very positive, saying they hadn't expected such 'serious' music and compositional talent from a woman."

To Friedrich's horror, Clara fell in love with Robert, nine years her senior.

They had to take the old man to court to obtain permission, but in 1840 they were married, one day before Clara turned 21.

What happened next is sometimes portrayed as a typical story of male ego and female forbearance, a woman's career sacrificed on the altar of her husband's ambition.

But not only is this a rather modern slant on the relationship, it is also substantially untrue. Clara did not, as is often claimed, abandon composition when she married Robert.

The two of them composed side-by-side, sometimes publishing songs together, without specific attribution, and Clara's songs met with success.

## A mother left to support children

Not everyone would have recognised that Robert might turn out to be one of Western music's greatest composers. Part of Clara's talent was to recognise Robert's more mercurial talent and nurture it.

Before their marriage, she was the more famous musician, but his composing began to attract attention, thanks in no small part to his wife's advocacy of his piano music.

Then, in the year of their marriage, Robert composed 138 songs, some of them among the greatest of the 19th century, including the cycles *Liederkreis* ("Song Cycle"), *Frauenliebe und -leben* ("A Woman's Love and Life") and *Dichterliebe* ("A Poet's Love").

Clara continued to compose, she bore eight children, and she kept playing, giving the first performances of many of Robert's works as well as those of the couple's young friend, Johannes Brahms.

There is some dispute among scholars whether Robert was schizophrenic or suffered from a bipolar disorder.

But he had suffered sometimes violent mood swings for many years, and following a suicide attempt in 1854, committed himself to an asylum.

For the next two years, Clara wasn't allowed to see her husband.

"The doctors felt that would be upsetting to him," Falling explains, "and it would not help in the healing process."

But there was to be no healing.

Clara was finally allowed to visit Robert in 1856, summoned because her husband was dying. It was the last time she saw him.

Clara was now nearly 37 years old, with seven children to support, three of them under 10. (The Schumanns' fourth child, Emil, had died in infancy.)

It was at this point she abandoned composition to concentrate on giving concerts.

## The birth of the classical piano recital

In thinking about the second half of Clara's life, we must set it in a 19th century context.

At the start of that century, there was no such thing as classical music. The term didn't exist, and neither did the concept.

People played new music, and they did it, for the most part, at home. There were no public concert halls.

The idea that you can buy a ticket to sit in a large auditorium listening to a great pianist play Bach or Beethoven owes a lot to Clara Schumann.

There was the brilliant Liszt, of course, but as a performer he was, as Falling puts it, "a showman". Clara was serious.

Her concession to showbiz was to memorise the music she played. No-one had done this before — partly because they were playing new music, and so read it from the page.

Clara played new music too, but her fame increasingly rested on her advocacy of music of the past — classical music — and this she played from memory, as most classical pianists still do.

But Clara did more than popularise the memorising of music.

She helped establish what we now think of as the classical canon, and this, as Falling points out, may be traced all the way back to Friedrich.

"What her father taught Clara was completely to respect and honour — almost in a religious sense — the intention of the composer. To understand only that, fully and deeply: that was your calling as a performer."

Topics: classical, music, arts-and-entertainment, history, community-and-society, germany

Clara Schumann

Do you believe that Clara helped or hindered the woman equality movement?

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What composer do you believe from your time period has helped the woman equality movement?

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