Idee fixe
- French, "fixed idea"
- term coined by Hector Berlioz for a MELODY
- that recurs throughout a piece to represent a person, thing, or idea, transforming it to suit the mood and situation.
- for example, in Berlioz's Symphonie fantastique, The symphony's movements are unified by the recurrence of the idée fixe (fixed idea), a melodic reference to the Beloved (Harriet), which changes shape (melody, rhythm, harmony, tempo, meter, and instrumentation) altering its character for programmatic reasons.
- The concept of idée fixe recurred in different guises in the work of later composers, most notably as “thematic transformations” in the symphonic poems of Franz Liszt and as leitmotifs in the operas of Richard Wagner.

Symphonic poem (term)
- also called tone poem,
- term coined by Franz Liszt
- a one-movement programmatic piece for orchestra
- inspired by an extra-musical idea, such as a legend, story, play, or poem or a painting, to which the title typically refers.

- The musical form is free, though somewhat akin to the sonata form used in the first movement of symphonies.
- Throughout the work, themes are repeated, varied, or transformed (e.g. "thematic transformation" used by Lizst where a main theme reappears several times throughout the piece but is continually transformed, or changed, in mood and character.

Examples:
- Liszt: Les Preludes (1848)
- Richard Strauss: Don Juan (1889), Don Quixote (1897), Also sprach Zarathustra (Thus Spoke Zarathustra; 1896), Death and Transfiguration (Tod und Verklärung, 1889).
- Smetana's Ma vlast (My Country; 1874-79)
Lied
- German, "song"; pl. Lieder
- Song with German words, songs for voice and PIANO in the eighteenth and nineteenth centuries.
- (Benn) the musical structure of a lied most often depends upon the poem being set.
- A large number of lieder are in strophic form (verse-repeating) in which the same music is basically repeated for each verse of the poem (as in a hymn).
- Many of the finest lieder are however through-compose. In this kind of lied there will be little or no musical repetition. The composer allows the word to determine the structure of the music. Throughout, each line of words is set to fresh music, so that the voice-part can more faithfully match the changing mood and dramatic events in the poem. (e.g. Erlkönig, The Erlking)

Cyclic method
- cyclic form, in music, any compositional form characterized by the repetition, in a later movement or part of the piece, of motives, themes, or whole sections from an earlier movement in order to unify structure. The need for such a device arose during the 19th century, when the traditional classical restraint of Wolfgang Amadeus Mozart and Joseph Haydn yielded to ever greater extremes, emotionally as well as formally-when, in fact, the romantic novel superseded classical drama as the basic model for instrumental music.
- a composition in several movements is said to be 'cyclic', or in 'cyclic form', if one or more themes from one movement reappear in any of the later movements. Usually, when a theme recurs in a later movement, it is modified or changed in mood and character.
Examples:
- Berlioz: Symphonie fantastique
- Franck: Violin sonata in A major

Leitmotif (term)
- A motive, theme, or musical idea,
- associated with a person, an object, an idea or emotion, an event, or a place
- which recurs throughout a work (e.g. Opera or Musical Drama) in original or altered form.
- the leitmotif technique is particularly associated Wagner whose used it intensively in his musical dramas
- Example: in his cycle of four operas The Ring of the Nibelung there are more than a hundred leitmotivs.
- A leitmotiv can be transformed and varied according to the changing situation of the plot and the psychological development of the characters.
- Example: Tristan und Isolde, Die Meistersinger
**Gesamtkunstwerk**  
- German, "total artwork" or "collective artwork"  
- Term coined by Richard Wagner for a dramatic work in which poetry, scenic design, staging, action, and music all work together toward one artistic expression.

**Music in the late Romantic Period**  
**Nationalism**
- Nineteenth- and twentieth-century trend in music in which composers were eager to embrace elements in their music that claimed a national identity.  
- A term commonly used to describe a musical movement of the second half of the 19th century, which was a type of Romanticism.  
- Music had become powerfully dominated by German influences, and composers of certain other countries - particularly Russia, and also Bohemia (now part of Czechoslovakia) and Norway - decided to break free from these influences and discover a distinctive musical style which would be expressive and characteristic of their own particular country.  
- They achieved this by incorporating 'national' ingredients into their music - by using the tunes and rhythms of their nation's folk-music, and by taking scenes from their country's life, history, legends, and folk-tales as a basis for compositions such as operas, songs, and symphonic poems.  
- The first composer to write a work deliberately expressing the nationalist spirit was the Russian composer, Glinka, in his opera *A Life for the Tsar* (1836). His lead was enthusiastically taken up in the 1860s by the group of Russian composers known as 'The Five.'  
- In Bohemia, Smetana was inspired to write nationalist works such as his opera *The Bartered Bride* and his cycle of six symphonic poems entitled *Ma Vlast.*  
- In Norway, Grieg determined to base his music on ingredients from his country's folk-music, e.g. Norwegian Dances and Lyric Pieces for piano.  
- Other well-known composers who have incorporated 'national' ingredients into some or many of their compositions include: Dvorak in Bohemia, Albeniz, Granados, and Falla in Spain; Sibelius in Finland; Vaughan Williams in England; Bartok and Kodaly in Hungary; Copland in the USA; and Villa-Lobos in Brazil.