Abstract
The article is a synthesis of the final paper called "Proposals for an approximation to the feminine aspects of music in German romanticism and their representation on piano works by Robert Schumann, Clara Wieck, Fanny y Félix Mendelssohn y Johannes Brahms." This paper was presented for the Department of Music at the Pontificia Universidad Javeriana on August 2002. This research project pretends to expand the pedagogic and investigative way to approach the analysis of musical language from the standpoint of reality-imaginary- of gender. To analyze some of the piano miniatures of the German romanticism and to find in its instrumental, private, cotidian and subjective character and its correspondence with the expressivity, magic, effusion, irrationality, passion, and sentiment of the feminine gender (characteristics that are symbolic but assumed as naturals), it is a partial approach that pretends to encourage the use of gender category- feminine and masculine- in future research, as a way to explain and achieve further understanding of the aesthetic language of any compositions in music history, and besides to facilitate and find a common or unifying pattern to approximate dissimilar manners of approaching romantic music-and history in general-. After doing an exhaustive formal analysis (about how -in terms of behavior- of melody, harmony, form, rhythm, etc. & 150; which is not included for being quiet extensive) of a single work by each composer it was acknowledge that the feminization features XIX Century gives us the answer about why the sonority is clearly romantic compared for example to the baroque or classical periods. The characteristics of the gender imaginary are homologous to those musical characteristics present in piano miniatures that belong to German romanticism, as they reveal occurred during the of feminine symbolism in the XIX Century in terms of affectivity, expressivity, sentimentalism, sensitivity, delicate and passionnal qualities.

Keywords
Gender, Music, Miniatures, Feminine, Masculine, German romanticism, Piano.