To the illustrator:

Using the blank map of Europe, place pictures of all the composers featured in EACH UNIT around the map and put arrows pointing to the country where they come from. Maybe you can use better looking arrows and format the composer’s pictures in an oval shape. The writers would like to show where the composers come from.

I am attaching a file of the blank map and please edit it with the corresponding name and fill it the needed area with different colors.

Please follow the example below. (Check the pictures of the composers and their hometowns in all the units.)
LEARNING AREA STANDARD

The learner demonstrates an understanding of basic concepts and processes in music and art through appreciation, analysis and performance for his/her self-development, celebration of his/her Filipino cultural identity and diversity, and expansion of his/her world vision.

KEY STAGE STANDARD

The learner demonstrates understanding of salient features of music and art of the Philippines and the world, through appreciation, analysis, and performance, for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one’s world vision.

GRADE LEVEL STANDARD

The learner demonstrates understanding of salient features of Western music and the arts from different historical periods, through appreciation, analysis, and performance for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one’s world vision.

CONTENT STANDARD

The learner demonstrates understanding of the characteristic features of the music of the medieval, the renaissance and the baroque periods.

PERFORMANCE STANDARD

The learner …
- Performs selected songs from the Medieval, Renaissance and Baroque periods.
  - Chants
  - Madrigals
  - Excerpts from Oratorio
  - Chorales
  - Troubadour
INTRODUCTION

The first three periods of Western Music History are classified as Medieval, Renaissance, and Baroque. Each period has its distinctive characteristics, historical and cultural background.

A type of music from the Medieval Era is Gregorian Chant, which was mainly used in the early Christian church.

Music during the Renaissance Period became an important leisure activity. Members of the upper class were expected to have received musical training. Imitative polyphony is the distinctive characteristic of Renaissance music.

The Baroque Period is characterized by grand and elaborate ornamentation of sculptures, theaters, arts and music. The music genres, which flourished during the Baroque Period were the Concerto, the Fugue, the Oratorio and the Chorale.

Music evolved alongside with man’s constant quest for growth and development.

OBJECTIVES

At the end of this module you, as a learner, are expected to:

- Listen perceptively to selected vocal and instrumental music of Medieval, Renaissance and Baroque Periods.
- Explain the performance practice (setting, composition, role of composers/performers and audience) of Medieval, Renaissance and Baroque Periods.
- Relate Medieval, Renaissance and Baroque music to its historical and cultural background through dramatization.
- Sing selections of medieval chants, troubadour songs, madrigals, and oratorios with correct pitch, rhythm, expression and style.
- Describe musical elements of given Medieval, Renaissance and Baroque music.
- Explore other arts and media that portray Medieval, Renaissance and Baroque elements.
Improvise appropriate accompaniment to given Medieval and Renaissance songs.
Create and perform songs in Gregorian and Troubadour styles.
Play simple melodies of a chorale and provide accompaniment.

Remind your students **not to proceed** to the next activity without going through the pre-assessment activity. Read or explain to them what to do in the activity. Have them read and clearly understand the direction/instruction.

---

**PRE – ASSESSMENT**

To assess what you know about the music of the Medieval, Renaissance and Baroque Periods, answer the following activities.

**Part I.** **Guess Who?**

*You will need:*
- Pictures of different composers
- Name of the composers written in strips of cardboard.

*Do as Directed:*
1. Divide the class into five groups.
2. Each group will take turns in trying to name each composer until all pictures have been named.
3. Write the name of each composer below the picture.

*NOTE:* These pictures may be placed on the board by your teacher.
Part II. **Guess When?**

*Direction:* Classify the items in the box according to the historical period to which it belongs. Write the words in the column below.

<table>
<thead>
<tr>
<th>MEDIEVAL PERIOD</th>
<th>RENAISSANCE PERIOD</th>
<th>BAROQUE PERIOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gregorian Chants</td>
<td>Mass</td>
<td>Con certo Grosso</td>
</tr>
<tr>
<td>Troubadour Music</td>
<td>Madrigal</td>
<td>Fugue</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Oratorio</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chorale</td>
</tr>
</tbody>
</table>

Music is timeless. Melodies from the past can still be heard today. Tunes may be played differently in the techno – world, but one thing never changes, “Music will always be part of man’s everyday life”.

The following additional pre – assessment activity may be done at home. Discuss their work the next meeting informally, just to get a feel of connection from the past to the present.

1. Canon Rock [http://www.youtube.com/watch?v=jau8gMtapQo](http://www.youtube.com/watch?v=jau8gMtapQo)
   Last viewed November 7, 2013
2. Canon in D by Pachelbel [http://www.youtube.com/watch?v=H1kGjoGVpOs](http://www.youtube.com/watch?v=H1kGjoGVpOs)
   Last viewed November 7, 2013

➢ Look for other songs which were originally composed during the Medieval, Renaissance or Baroque periods that have been revived today. They may have been used as background music for commercial, movie, “teleserye”, and other media purposes.

**REFLECTION:**
1. Were you aware that some of those music were composed centuries ago?
2. How was it used as background music?
3. Do you think they were used creatively? Was the music used appropriately?
4. If you were one of the original composers, would you allow your compositions to be used as they are used today? Why or Why not?

Audio and Visual selections used in this module are limited but pre-selected. If available and within the allocated time, you may use additional materials. But be sure, you have already maximized what was used and listed in this module.

WHAT TO KNOW

Music of the Medieval Period (700 – 1400)

The Medieval period is also known as the Middle Ages or “Dark Ages” that started with the fall of the Roman Empire. During this time, the Christian Church influenced Europe’s culture and political affairs.

Monophonic plainchant was named after Pope Gregory I, who made this the approved music of the Catholic Church. Pope Gregory’s action made monophonic plainchants popular. Although it was originally transmitted orally,
scholars agreed to put it in notation to assist dissemination of chants across Europe.

Characteristics of the Gregorian Chants:

- monophonic
- Free meter
- Modal
- Usually based on Latin liturgy
- Use of Neume notation

DRAFT as of April 7, 2014
The music sheet below is a notated Gregorian Chant written in Neumes:

Description: The Introit Gaudeamus Omnes, scripted in square notation.
Date: 14th century – 15th century
Source: wikipedia.org
Listen to the link that features the “Gregorian Chant” of the Medieval Period http://www.youtube.com/watch?v=kK5AohCMX0U. Last viewed November 7, 2013

After listening to the “Gregorian Chant” selection, identify the characteristics of Gregorian chants presented in the previous discussion that were heard from the recorded selection. Be guided by the Gregorian Chants' characteristics.

**REFLECTION:**

- After listening to the selection, were you able to identify the characteristics of Gregorian Chants?

During the latter part of the Medieval Period, **secular music** which was not bound by Catholic traditions emerged. Most of these songs were performed across Europe by groups of musicians called **Troubadours**.

**Troubadour Music:**

- Usually monophonic
- Sometimes with improvised accompaniment
- Tells of chivalry and courtly love
- Originated in France
- Written in the French language
Famous Composer of the Medieval Period:

Adam de la Halle
France, 1237 - 1288

Adam de la Halle was also known as Adam le Bossu (Adam the Hunchback). He was the son of a well-known citizen of Arras, Henri de la Halle. He received his education at the Cistercian Abbey of Vaucelles, near Cambral. Adam was destined for the church but he eventually married. His patrons were Robert II, Count of Artois, and Charles of Anjou, brother of Louis IX.

Adam was one of the oldest secular composers whose literary and musical works include chansons and poetic debates. He was a French-born trouvère, poet and musician, whose literary and musical works include chansons and jeux-partis (poetic debates) in the style of the trouveres, polyphonic rondel and motets in the style of early liturgical polyphony. His musical play, “Jeu de Robin et Marion” was considered the earliest surviving secular French play with music.

His works include:
1. Le Jeu de Robin et de Marion
2. La Chanson du roi de Sicile

Listen to the link below that features “LeJeu de Robin et Marion”
http://www.youtube.com/watch?v=zHoebp8Vgxs
Last viewed November 7, 2013
Music of the Renaissance Period (1400 – 1600)

The term “Renaissance” comes from the word “renaitre” which means “rebirth”, “revival”, and “rediscovery”. The Renaissance Period is a period of “looking back” to the Golden Age of Greece and Rome.

The invention of printing in the 1400’s paved the way for a wide distribution of renaissance compositions. With the emergence of the bourgeois class, renaissance music became popular as entertainment and activity for amateurs and the educated. Lute was the prominent instrument of the renaissance era. The influence of the Roman Catholic Church started to decline as the new music genre arose. Though sacred music was still of great importance, secular music became more prominent in the renaissance period. This era was also known as the “golden age” of a capella choral music.

Other historical facts during this era is the discovery of the actual position of earth in the solar system by Copernicus, the invention of compass creating a wider navigation not only of the lands but also of the oceans, and Martin Luther’s Protestant reformation.

Characteristics of Renaissance Music:

- Mostly polyphonic
- Imitation among the voices is common
- Use of word painting in texts and music
- Melodic lines move in a flowing manner
- Melodies are easier to perform because these move along a scale with a few large leaps

Vocal Music of the Renaissance Period

1. **Mass** – is a form of sacred musical composition that sets texts of the Eucharistic liturgy into music.

   **Characteristics of the Mass:**
   - Polyphonic
   - May be sung *a cappella* or with orchestral accompaniment
   - Text may be syllabic (one note set to each syllable), neumatic (a few notes set to one syllable), or melismatic (many notes to one syllable)
Five Main Sections of Mass:
1. Kyrie (Lord Have Mercy)
2. Gloria (Glory to God in the Highest)
3. Credo (I Believe in One God)
4. Sanctus and Benedictus (Holy, holy and Blessed Is He)
5. Agnus Dei (Lamb of God)

Listen to the link below that features one of the main sections of the mass.
“Gloria” by Joasquin de Prez
http://www.youtube.com/watch?v=XaiXCG0jHB8
Last viewed November 7, 2013

2. Madrigal

A secular vocal polyphonic music composition which originated from Italy. It is written and expressed in a poetic text and sung during courtly social gatherings. It is the most important secular form during the Renaissance period.

Characteristics of the Madrigal:
- Polyphonic
- Sung a cappella
- Through–composed
- Frequently in 3 to 6 voices

Listen to “April Is In My Mistress’ Face” by Thomas Morley

REFLECTION:
1. Which music are you familiar with? Why?
2. Which songs can you relate with? Sacred or secular music? Why?
Famous Composers of the Renaissance Period

1. Giovanni Pierluigi da Palestrina
Rome
1525 - February 2, 1594

Giovanni Pierluigi da Palestrina is said to be the greatest master of Roman Catholic Church music during the Renaissance period. Majority of his compositions are sacred music. He was committed to sacred music and has a keen interest in satisfying the desires of church leaders in the sixteenth century. Palestrina’s Pope Marcellus Mass is held up as the perfect example of counter-reformation style. Kyrie is part of the first two sections of the Pope Marcellus Mass.

His career reflects his commitment to the music of the church. He received his early training and spent the majority of his career in various churches in Rome, including the pope’s chapel. He was as an organist and choir master at both the Sistine Chapel and at St. Peter’s which may have

- Encourage the students to state their opinions freely. No correct or wrong response in answering the reflections.
- Net links are provided along with the works of each composer. Visit those links for listening purposes.
influenced his distinctively pure and restrained style in musical compositions. Palestrina also served as an organist in St. Agapito. His first book Masses became popular and was greatly appreciated by Pope Julius III.

Palestrina has two sons but lost them both during the plague epidemic that struck Rome in 1570’s. He had planned to become a priest but eventually changed his mind and married a wealthy widow. This improved his wealth and enabled him to pursue a musical career for the rest of his life.

Listen to the links below that feature the opening Kyrie (Excerpt from “Pope Marcellus Mass”)
- http://www.youtube.com/watch?v=itKeTpK83lY
  Last viewed November 7, 2013
- http://www.youtube.com/watch?v=NB-i_V9QPt8
  Last viewed November 7, 2013

2. Thomas Morley
1557 – 1602

Morley was born in Norwich, East England, the son of a brewer. He was a singer in the local cathedral from his boyhood, and he became master of choristers there in 1583 Thomas Morley was the most famous composer of secular music in his time. He was a singer in the local cathedral during his childhood and was believed to have studied music with William Byrd, an Elizabethan composer of sacred music. He received his Bachelor’s degree in Oxford and became an organist at St. Paul’s in London.

He tried imitating Byrd in his early works but veered towards composing madrigals that show a variety of color, form and technique. Most of his madrigals are light and easy to sing with some aspects of Italian style. His Musica Transalpina, a collection of Italian madrigals fitted with English text, was published in 1588 by Nicholas Yonge. Shortly after, he began publishing his own collections of madrigals and made significant contribution to the history of music.

His works include:
- Fire, Fire, My Heart
- Sing and Chant It
- Fantasie
- April Is In My Mistress’ Face
- It Was A Lover and His Lass
Research and listen to Thomas Morley’s works.

You may use the following links that feature a madrigal composition “Fire, Fire, My Heart”
- http://www.youtube.com/watch?v=61aEb5Qt6-U
  Last viewed November 7, 2013
- http://www.youtube.com/watch?v=mBWKp4-_w4E
  Last viewed November 7, 2013

REFLECTION:

1. Which madrigal did you enjoy more? Why?
2. Based on what you have heard, do you agree that the compositions of Palestrina and Morley reflect their personalities? Why or Why not?

Music of the Baroque Period (1685 – 1750)

The word Baroque is derived from the Portuguese word “barroco” which means “pearl of irregular shape”. Some of the great composers of this time were George Friedrich Handel, Johann Sebastian Bach, Claudio Monteverdi, and Antonio Vivaldi.

During this time, the arts highlighted grandiose and elaborate ornamentation. These were clearly seen in the musical compositions created by Baroque composers.

New instrumental techniques and changes in musical notation were developed. Major and minor tonality was also created in this period. A lot of the musical terms and concepts that evolved in this era are still used today.

Characteristics of Baroque Music:

- Melodies sound elaborate and ornamental
- Melodies are not easy to sing or remember
- Primarily contrapuntal textures with some homophony
- Dynamic contrast – alternation between loud and soft
- Music genres—operas, oratorios, suites, tocatas, concertó grosso, fugue
- Orchestra consists of strings and continuo
- Harpsichord and organ are the keyboard instruments that are commonly used
New forms:
1. binary – AB
2. ternary – ABC
3. ground bass
4. fugue

Music Genres of Baroque Music
1. Concerto – A form of orchestral music that employs a solo instrument accompanied by an orchestra.
2. Concerto Grosso - A form of orchestral music during the Baroque Period wherein the music is between a small group of solo instruments called concertino and the whole orchestra called tutti.

Handel's Concerto Grosso for two violins, cello, strings and basso continuo
http://www.youtube.com/watch?v=a32nicpS3rk
Last viewed November 7, 2013

Vivaldi's Winter
http://www.youtube.com/watch?v=YKfuhLCVldg
Last viewed November 7, 2013

REFLECTION:
1. Which video did you enjoy the most? Why?
2. What is the most evident difference between the two concertos?

3. Fugue
A contrapuntal piece, developed mainly by imitative counterpoint

- It is usually written in 3 or 4 parts, with a main theme called “subject”
- The entire piece grows mainly from a single brief tune of strong musical character

Access this link through the internet and listen to:
Bach’s Toccata and Fugue in D minor
http://www.youtube.com/watch?v=ho9rZjlsYy
Last viewed November 7, 2013

REFLECTION:
1. Which part did you find interesting?
2. Did you hear melodies that imitate each other? Which part?
3. Do you know any other music where imitative counterpoint is evident? Can you name some titles?

4. Oratorio – a large scale musical composition for orchestra and voices that incorporates narratives on religious themes. Unlike usual theatrical works, this is usually performed without the use of costumes, scenery, or action. It is usually written in the native language for the intended audience.

Examples:
   a. Handel’s “Messiah,” “Samson,” “Israel,” and “Egypt”
   b. Bach’s “Christmas Oratorio”
   c. Haydn’s “The Creation”

Listen to the link below that features Oratorio vs. Opera
http://www.youtube.com/watch?v=NYVGtAJ7ujA
Last viewed November 7, 2013

REFLECTION:
1. Which of the characteristics of an Oratorio were seen on the video?
2. What are the major differences of an Oratorio from an Opera?
3. Have the differences been shown clearly?
5. **Chorale** – musical compositions that resemble a harmonized version of hymnal tunes of the Protestant Church during the Baroque era.

Listen to the links below that features:

**Baroque Chorale**
http://www.youtube.com/watch?v=ZeBakTvEes
Last viewed November 7, 2013

**Chorale trio** http://www.youtube.com/watch?v=SYFPLVrCWDk
Last viewed November 7, 2013

**REFLECTION:**
1. What is the difference between the two chorales?
2. Have you watched any modern chorale presentation?
3. Can you identify any similarities between the chorales of the Baroque Period and chorales of the present time?

**Famous Composers of the Baroque Period**

1. **Johann Sebastian Bach**

   Germany
   March 21, 1685 to July 28, 1750

   **J.S. Bach** came from a family of musicians. He was taught to play violin by his father who was then the town musician in *Eisenach*. He entered school at age 7 where he was taught religion and other subjects. He became orphaned at age ten. His brother, a church organist provided for him. Bach’s beautiful soprano singing voice helped him to be accepted at a school in
Luïeberg. A few years later, his voice changed and Bach focused his attention to playing the violin and harpsichord.

Bach was a religious man. His personal and deep faith is shown in his sacred music. He was known for his compositions for organ, orchestra, and oratorio. His most important and long–term position was as “cantor” at St. Thomas Church.

His works include:

- **Concerto Grosso**
  e.g. Brandenburg Concertos (concerto grosso)
  http://www.youtube.com/watch?v=uw2dlZ8V4-0
  Last viewed November 7, 2013

- **Masses**
  e.g. Mass in B minor

- **Cantatas**
  e.g. Cantata 208 and 211

- **Fugues**
  e.g.
  Fugue in G minor
  http://www.youtube.com/watch?v=p1XD1MSES_8
  Last viewed November 7, 2013

  Toccata and Fugue in D minor

- **Works for clavichord and harpsichord**
  e.g.

  Well-Tempered Clavier (one of his more well-known keyboard improvisations)

This link is another version of Bach’s Toccata and Fugue in D minor played on glass harp (musical glass)
http://www.youtube.com/watch?v=XKRj-t4I-e8
Last viewed November 7, 2013

2. **Antonio Vivaldi**
Venice, March 4, 1678 to Vienna, July 28, 1741

Antonio Lucio Vivaldi Antonio Lucio Vivaldi, nicknamed *il Prete*
Rosso ("The Red Priest") because of his red hair, was an Italian Baroque composer, Catholic priest and a virtuoso violinist. Recognized as one of the greatest Baroque composers, his influence during his lifetime was widespread over Europe. Vivaldi is known mainly for composing instrumental concertos, especially for the violin, as well as sacred choral works and over forty operas. He entered the priesthood and was ordained in 1703. Vivaldi is well known for giving the strings a major role in his compositions.

His most famous piece is The Four Seasons. This composition is a series of four violin concerti depicting each of the seasons, “Spring,” “Summer,” “Autumn,” and “Winter.”

Listen to the link below that features “Spring” (one of the four parts of The Four Seasons) http://www.youtube.com/watch?v=aFHPri0ZeXE
Last viewed November 7, 2013

3. George Friedrich Händel
Germany, February 23, 1685
London, April 14, 1759

George Händel was the second son from the second marriage of a pastor. Despite his father’s opposition, George secretly taught himself to play the harpsichord. At age 7, he gained access to a church organ and started to play. A Duke heard him play and insisted on giving him a formal music education. Under Zachau, organist of Halle cathedral, he studied counterpoint, canon and fugue.

Händel is remembered for his operas and oratorios. Handel became England’s favorite composer. He had given English audiences music that in variety and interest rivalled anything they could remember. Handel lost both of his eyesight in 1753. When he conducted his oratorio, “Samson,” a few in the audience were unaware that he had lost his eyesight. The Messiah is Händel’s most famous creation and the very well known “Hallelujah” chorus is part of Händel’s Messiah.

The Messiah was written in the space of twenty – four days in London but it was in Dublin when The Messiah was first performed and became an instant success.
Listen and watch the following link that features the “Hallelujah” chorus from Händel's Messiah

Individual Assessment

I. Encircle the letter of the correct answer.

1. The period when the Christian Church highly influenced culture and political affairs in Europe was the:
   A. Medieval Period
   B. Renaissance Period
   C. Baroque Period

2. A through–composed vocal music composition written and expressed in a poetic text.
   A. Troubadour Music
   B. Mass
   C. Madrigal

3. There are five main sections of the Mass. Which of the following is the only section of Mass with Greek text.
   A. Kyrie
   B. Gloria
   C. Agnus Dei

4. Baroque music is known for its grandiose and elaborate ornamentation. Which of the following Baroque Music forms was developed through imitative counterpoint.
   A. Concerto Grosso
   B. Fugue
   C. Oratorio
5. Refers to the extended musical setting of sacred music.
   A. Fugue
   B. Chorale
   C. Oratorio

II. Identify the composer of each selection. (5 pts)
   George Friedrich Händel  6. Messiah.
   Antonio Vivaldi            7. Four Seasons
   Giovanni da Palestrina    8. Pope
   Marcellus Mass            9. Fire, Fire, My Heart
   Thomas Morley             10. Fugue in G minor

WHAT TO PROCESS

Medieval, Renaissance and Baroque music have distinctive characteristics. The following activities will develop your musical skills as you incorporate the different musical concepts that you have learned in the first part of this module.

In the beginning, chants were taught orally. However, as the number of chants increased, singers needed help in remembering the outlines of the melodies. Later, the chants were notated in the manuscript as a single melodic line without accompaniment. Neumes were written above the words to suggest the contour of the melody. Eventually, musical notation of the period was written as square notes on a four-line staff.

Before playing the succeeding listening activities, it will help to re-tell the short biography of each composer to refresh their memory.

Listening Activities

The following listening activities will help and guide you to experience the beautiful musical compositions and presentations composed during the Medieval, Renaissance and Baroque Periods. Be guided by the musical sheets and music selections for each listening activity.

Listening Activity
http://www.youtube.com/watch?v=O5GtmcHZLHw
Last viewed November 7, 2013

The first part of “Kyrie Eleison”, written in *neumes*, was taken from Liturgical Music Series Part I of highstreethymns.com.

IV. — Aux Fêtes Doubles. 1.
(Cunctipotens Genitor Deus)

A. Write the letter of your answer based on the music selection that you have heard.

1. Which text – setting style was used?

2. What is the texture?
   A. Monophonic  B. Homophonic  C. Polyphonic

3. In what language was the selection written?
   A. Greek  B. Latin  C. Spanish
B. Answer each question and explain why.

1. Is the music sacred vocal form? Yes

2. Was it sung *a cappella* or with accompaniment? Yes

Listening Activity: Listen to the songs in the following pages. Use the chart below to guide you in analyzing the songs.

Title: ________________________

Composer: ____________________

Era: __________________________

Encircle your answer in the chart below.

<table>
<thead>
<tr>
<th>Elements</th>
<th>Description</th>
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<tr>
<td>Language</td>
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<tr>
<td>Form</td>
<td>Vocal</td>
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<tr>
<td>Text - Setting</td>
<td>Syllabic</td>
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<tr>
<td>Texture</td>
<td>Monophonic</td>
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Song # 1 - http://www.youtube.com/watch?v=pAdcE4OlBHc - Last viewed November 7, 2013

Song # 2 - http://www.youtube.com/watch?v=IUZEtVbJT5c - Last viewed November 7, 2013

Song # 3 - http://www.youtube.com/watch?v=aFHPRI0ZeXE - Last viewed November 7, 2013

Illustrator: Pls **RE-DRAW ALL** the music sheets. Erase the song titles and composer’s names. For clearer view of the music sheets, visit sheetmusicplus.com
SONG # 1

Copyrighted Material.

2

Fire, Fire, My Heart

Madrigal for Three-part Mixed or SATB Chorus and Piano (opt. a cappella)

Thomas Morley

Thomas Morley (1557-1602)

Arranged by Linda Spevacek

Ranges:

Part I

Part II

Part III

Duration: approx. 1:20

*Also available: Performance/Accompaniment CD (98/2031H).

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www.europa.com
Title: Fire, Fire, My Heart…
Composer: Thomas Morley
Era: Renaissance

Encircle your answer based on what you have heard.

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<td><strong>Polyphonic</strong></td>
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DRAFT as of April 7,2014
SONG # 2

Hallelujah Chorus from "Messiah"
Composer: George Friedric Handel
Era: Baroque

Encircle your answer based on what you have heard.

<table>
<thead>
<tr>
<th>Elements</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language</td>
<td>Latin</td>
</tr>
<tr>
<td>Form</td>
<td>Vocal</td>
</tr>
<tr>
<td>Text – Setting</td>
<td>Syllabic</td>
</tr>
<tr>
<td>Style</td>
<td>Concerto</td>
</tr>
<tr>
<td>Texture</td>
<td>Monophonic</td>
</tr>
<tr>
<td></td>
<td>Greek</td>
</tr>
<tr>
<td></td>
<td>Instrumental</td>
</tr>
<tr>
<td></td>
<td>Neumatic</td>
</tr>
<tr>
<td></td>
<td>Oratorio</td>
</tr>
<tr>
<td></td>
<td>Homophonic</td>
</tr>
<tr>
<td></td>
<td>English</td>
</tr>
<tr>
<td></td>
<td>Melismatic</td>
</tr>
<tr>
<td></td>
<td>Fugue</td>
</tr>
<tr>
<td></td>
<td>Polyphonic</td>
</tr>
</tbody>
</table>
SONG # 3

Title: Four Seasons “Spring”
Composer: Antonio Vivaldi
Era: Baroque

Encircle your answer based on what you have heard.

<table>
<thead>
<tr>
<th>Elements</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form</td>
<td>Vocal</td>
</tr>
<tr>
<td>Style</td>
<td>Concerto</td>
</tr>
<tr>
<td>Texture</td>
<td>Monophonic</td>
</tr>
</tbody>
</table>

Illustrator: Please RE-DRAW with the text of the whole song.

WHAT TO UNDERSTAND
Musical notation has evolved through time. The following activity will help you understand how to express Medieval, Renaissance and Baroque music in a different way.

The following insight was posted by Anthony Joseph Lanman. Find time to read. The article is useful when we try to bridge the Western History Music lessons to the present.
The concept of “keys” did not exist in the 15th century as we think of them today. Music was based on a system of “modes”, and mode was determined by the range and melodic activity of the “tenor” – which was considered to be the most important voice in the choral texture. It’s strange to us, because this voice was in the middle of the texture. Our ears are always focused on the highest voice as being the most important – this comes from our perception of music being separated into a vocal and accompaniment – a concept that also didn’t exist during Palestrina’s time. It’s hard for us, living in 2009, to relate to this way of thinking, or even to understand it. Our society is surrounded by popular music – it’s our vernacular music, and it’s how we think musically. People often ask the question, “What’s the biggest fundamental difference between pop music and classical music?” My simple answer: pop music comes from a harmonic tradition, and classical music from a melodic tradition. So, what does that mean? When we write music, we think vertically (like a stack of notes – a chord) – we chunk, chunk, chunk out chords – we think in chordal relationships – this chord goes to that chord, etc – or I to V to I – whatever terminology you want to use. In classical music – especially music written before 1600 – music was thought of as separate, independent lines that could work together to create a tapestry of polyphonic sound – like threads woven together. The concept of “chord” didn’t exist – chords as we think of them were merely points of rest where the separate lines would converge after a moment of tension and activity. This is the way composers thought – from Palestrina to Bach to Mozart to Beethoven – this is the fundamental basis of “classical” music, and the biggest difference from our modern pop music.
The following activities are conceptualized to help the learners understand music in different ways. Be guided by the procedure as presented.

Individual Activity

Contour… Factor!

1. Watch the Fugue in G minor as shown in the following link: http://www.youtube.com/watch?v=p1XD1MSES_8
   Last viewed November 7, 2013

2. Following the sample above, create your own graphic representation of “Spring” from The Four Seasons

3. Be guided by the checklist below:

<table>
<thead>
<tr>
<th>My Checklist Guide</th>
<th>Evident</th>
<th>Not Evident</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Did I draw my lines to move along with the contour of the melody?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Did I create variations on the lines used?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Are my lines creatively drawn along with other lines?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Group Activity

Name that Song!

You will need: Recorded selections from Medieval, Renaissance and Baroque Era.

Buzzer, Scoreboard and audio aids.

Procedure:
1. Divide the class into three.  
   (Note: The number of group depends on the number of students in the class)
2. A recorded selection will be played.
3. First group to buzz in will have the chance to name the title and the composer of the song heard.
4. The following points will be awarded for each correct answer.  
   Title of the Song / Selection = 2 points  
   Composer = 1 point
5. In case of a wrong answer, the group will be deducted 2 points.
6. Procedure will continue until all prepared songs have been played.
7. The group with the highest point wins the game.

Score Board

<table>
<thead>
<tr>
<th>Song # 1</th>
<th>Group 1</th>
<th>Group 2</th>
<th>Group 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kyrie from Pope Marcellus Mass by Giovanni Palestrina</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Song # 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spring from Four Seasons by Antonio Vivaldi</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Song # 3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hallelujah from The Messiah by Georg Friedrich Handel</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Song # 4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Toccata and Fugue in D minor by Johann Sebastian Bach</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Song # 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fire, Fire, Fire My Heart by Thomas Morley</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

TOTAL
WHAT TO PERFORM

The following activities will showcase your talent and the music concepts you have learned about Medieval, Renaissance, and Baroque Music.

Activity # 5  
**Winter Duo!**

1. Listen to an excerpt from the Largo of Vivaldi’s “Winter” Concerto.

   **To the illustrator:** Insert Music score

2. You can choose to the theme/themes of the piece or play the music using recorder or piano. Additional accompaniment may be used for texture enhancement purposes.

   Part I  Melody
   Part II  Accompaniment

---

### Criteria

<table>
<thead>
<tr>
<th>Criteria</th>
<th>5 pts</th>
<th>4 pts</th>
<th>3 pts</th>
<th>2 pts</th>
<th>1 pt</th>
<th>0 pts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo</td>
<td>Appropriate</td>
<td>Fluctuates slightly</td>
<td>Fluctuates much</td>
<td>Mostly wrong</td>
<td>Not appropriate</td>
<td>Cannot play</td>
</tr>
<tr>
<td>Steady Beat</td>
<td>Consistent</td>
<td>Fluctuates slightly</td>
<td>Fluctuates much</td>
<td>Mostly wrong</td>
<td>Not appropriate</td>
<td>Cannot play</td>
</tr>
<tr>
<td>Melodic Pattern</td>
<td>No mistakes</td>
<td>A few mistakes</td>
<td>Many mistakes</td>
<td>Mostly wrong</td>
<td>Consistently wrong</td>
<td>Cannot play</td>
</tr>
<tr>
<td>Stage Presence</td>
<td>Played with excellent confidence</td>
<td>Played with very good confidence</td>
<td>Played with good confidence</td>
<td>Played with confidence</td>
<td>Played with less confidence</td>
<td>Cannot play</td>
</tr>
<tr>
<td>Overall Presentation</td>
<td>Superior</td>
<td>Very Good</td>
<td>Pretty Good</td>
<td>Fair</td>
<td>Poor</td>
<td>Cannot play</td>
</tr>
</tbody>
</table>

**Time allotment: 2 hours**

---

Group Activity  
**Move to the Music!!!**
1. Your class will be divided into seven groups.
2. Your teacher will assign a segment of the following compositions:
   - Gregorian Chant in Medieval Period
   - Fire, Fire, Fire My Heart by Thomas Morley
   - Toccata and Fugue in D minor by Johann S. Bach
   - Concerto Grosso for two violins, cello, strings and basso continuo by Handel
   - Pope Marcellus Mass by Giovanni Pierluigi da Palestrina
   - Hallelujah by George F. Handel
   - Four Seasons by Antonio Vivaldi
3. Your group must come up with movements to interpret the assigned musical selection.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choreography</td>
<td>5</td>
</tr>
<tr>
<td>Coordination of Movements</td>
<td>5</td>
</tr>
<tr>
<td>Timing</td>
<td>5</td>
</tr>
<tr>
<td>Expression and Execution of Movements</td>
<td>5</td>
</tr>
<tr>
<td>Interpretation of Music</td>
<td>5</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>25</strong></td>
</tr>
</tbody>
</table>

**SUMMATIVE TEST:**

Part I   Encircle the letter of the correct answer.
1. The period also known as the Middle Ages.
   A. Medieval Period C. Baroque Period
   B. Renaissance Period D. Primitive Period

2. The following statements are characteristics of a Gregorian Chant, EXCEPT;
   A. Plainsong C. Used Neumes
   B. Free in Tempo D. Polyphonic Texture

3. Popular music during the latter part of Medieval Period which is not bound by Catholic traditions.
   A. Sacred Music C. Instrumental Music
   B. Secular Music D. Solo Music

4. Believed to have marked the renaissance music.
   A. The use of Lute instrument.
   B. The birth of Gregorian Chants
   C. Start of secular music compositions
   D. Establishment of Concertos

5. The event that paved the way for a wide distribution of Renaissance Period’s compositions.
   A. The invention of printing
   B. Martin Luther’s protestant reformation
   C. The discovery of earth’s actual position in the solar system
   D. The invention of compass that enhanced navigation

6. Refers to the primary form of Sacred vocal polyphony.
   A. Motet C. Madrigal
   B. Mass D. Troubadour

7. Most of mass music’s text were set to melismatic. Melismatic means...
   A. One note set to one syllable.
   B. Few notes set to one syllable
   C. One note to many syllable
   D. Many notes to one syllable

8. Which statement is true about the Baroque Period?
   A. Known for the simplicity of the musicians
   B. Music compositions are accessible
   C. Early composers favored homophonic texture.
   D. Melodies are less dynamic
9. A Baroque music style developed mainly by imitative counterpoint.
   A. **Fugue**    C. Oratorio
   B. Toccata        D. Chorale

10. A concerto referring to a presentation with full orchestra and a soloist.
    A. Concerto Grosso   C. Basso Continuo
    B. **Solo Concerto** D. Tutti

**Part II  Write the Music Era described in each sentence.**

<table>
<thead>
<tr>
<th>Era</th>
<th>Sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Baroque Music</strong></td>
<td>1. Melodies are elaborate and ornamental.</td>
</tr>
<tr>
<td><strong>Renaissance Music</strong></td>
<td>2. Imitative polyphony is distinctive in their compositions.</td>
</tr>
<tr>
<td><strong>Medieval Music</strong></td>
<td>3. Texts were dictated by Latin Liturgy</td>
</tr>
<tr>
<td><strong>Renaissance Music</strong></td>
<td>4. Lute was the prominent instrument during this era.</td>
</tr>
<tr>
<td><strong>Baroque Music</strong></td>
<td>5. Melodies are not easy to sing or remember.</td>
</tr>
</tbody>
</table>
GLOSSARY

**Cantus Firmus** – also known as “fixed song” or a pre-existing melody which forms the basis of a polyphonic composition

**Monophony** – music consisting of a single melodic line without chordal accompaniment; it is the oldest type of music

**Polyphony** – music consisting of several (two or more) melodic lines, each having individual significance and independence

**Sacred music** – music that was specifically written for use in religious services

**Secular music** – music that was composed for purposes other than religious

**Through-composed** – songs in which there is new music to each stanza; the opposite of strophic

**Tonality** – system where the musical piece is based on a key center

REFERENCES

**Books**


**Website**

http://www.anthonyjosephlanman.com/?p=580&cpage=1#comment-18642

www.onlinesheetmusic.com
UNIT II
MUSIC OF THE CLASSICAL PERIOD

[Map showing Germany and Austria with composers' portraits nearby]

Classical Music Page 31
LEARNING AREA STANDARD

The learner demonstrates an understanding of basic concepts and processes in music and art through appreciation, analysis and performance for his/her self-development, celebration of his/her Filipino cultural identity and diversity, and expansion of his/her world vision.

KEY-STAGE STANDARD

The learner demonstrates understanding of salient features of music and art of the Philippines and the world, through appreciation, analysis, and performance, for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one’s world vision.

GRADE LEVEL STANDARD

The learner demonstrates understanding of salient features of Western music and the arts from different historical periods, through appreciation, analysis, and performance for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one’s world vision.

CONTENT STANDARD

The learner …

Demonstrates understanding of the characteristics and features of the music of the Classical period

PERFORMANCE STANDARD

The learner …

Sings and performs themes of symphonies and other instrumental forms
INTRODUCTION:

In this module, you will learn the historical and cultural background of the Classical era. In the history of Western music, the term Classical refers to the period from 1750-1820. During this time, there were significant changes in musical forms and style distinguishing the music from those of the previous era. New music forms emerged such as sonata, concerto, and symphony.

The development of the Sonata form led to more large-scale works and other long instrumental compositions such as symphonies, concertos and overtures.

In this module, you will also learn of the development of classical opera such as the Opera Seria and Opera Buffa which became popular among the different social classes.

The life and music of Franz Josef Haydn, Wolfgang Amadeus Mozart and Ludwig Van Beethoven, the three greatest and most famous composers of the Classical era will be discussed in the following pages.

OBJECTIVES:

At the end of the module, the students are expected to:

- Narrate the life and works of classical composers after video and movie showing
- Relate classical music to its historical and cultural background
- Explain the performance practice (setting, composition, role of composers/performers, and audience) during classical period
- Listen perceptively to selected classical period music
- Describe the musical elements of given classical period pieces
- Analyze the sonata allegro form
- Sing themes or melodic fragments of given classical period pieces
- Explore other arts and media that portray classical elements
- Improvise appropriate accompaniment to given short and simple classical pieces
**PRE-ASSESSMENT:**

Have students identify the term being described. Instruct them to write the letter that corresponds to their answer on the space provided.

1. A musical work with different movements for an instrumental soloist and orchestra
   a. SYMPHONY  
   b. SONATA  
   c. CONCERTO  
   d. RONDO

2. A section of the sonata allegro form where the themes are introduced
   a. **EXPOSITION**  
   b. DEVELOPMENT  
   c. RECAPITULATION  
   d. THEME AND VARIATION

3. The general texture of Classical music
   a. MONOPHONIC  
   b. HOMOPHONIC  
   c. HETEROPHONIC  
   d. POLYPHONIC

4. The term for serious opera
   a. OPERA  
   b. COMIC OPERA  
   c. OPERA BUFFA  
   d. OPERA SERIA

5. The most important form that was developed during the classical era and was usually the form of the first movement of a sonata or symphony was called
   a. MINUET  
   b. **SONATA ALLEGRO**  
   c. RONDO  
   d. SYMPHONY

6. It repeats the themes as they first emerged in the opening exposition
   a. **EXPOSITION**  
   b. DEVELOPMENT  
   c. **RECAPITULATION**  
   d. SONATA

7. A musical composition designed to be played by the full orchestra
   a. **SYMPHONY**  
   b. SONATA  
   c. **CONCERTO**  
   d. CANTATA

8. The term for Italian opera
   a. OPERA  
   b. COMIC OPERA  
   c. **OPERA BUFFA**  
   d. OPERA SERIA

9. It is a multi-movement work for solo instrument
   a. SYMPHONY  
   b. **SONATA**  
   c. **CONCERTO**  
   d. CANTATA

10. It is called ‘The Age of Reason’
    a. MEDIEVAL  
    b. RENAISSANCE  
    c. BAROQUE  
    d. **CLASSICAL**
REFLECTION:

Ask the students to answer the questions below:

1. List down all the musical terms you are familiar with.
2. What do you know about Classical era?
3. Write down what you want to know at the end of this module:
   
   I would like to know about ________________
   I would like to understand ________________
   I would like to perform ________________

After the pre-assessment, ask some students to share their answers to the class and make a short discussion on it.

Nowadays, people listen to current and new musical genres such as pop, rock, R & B, and other 20th century music and are unaware of the music of the past. Let us listen to some selected music of the Classical Period.

For listening activity, choose from the suggested listening resources below or you can use your own materials (for motivation purposes).

Suggested listening resources:

- W.A. Mozart Serenade in G minor (Eine Kleine Nachtmusik)
  http://www.youtube.com/watch?v=o1FSN8_pp_o

- W. A. Mozart Rock version of Eine Kleine Nachtmusik
  http://www.youtube.com/watch?v=OL0T-q50s9A

- W. A. Mozart Jazz version Eine Kleine Nachtmusik
  http://www.youtube.com/watch?v=wY9P5z3CQ10

WHAT TO KNOW

In this part of the module, the students will be provided with information about the historical background, instrumental and vocal music, and great composers of the classical period.

Start the discussion by asking the students on what they know about Classical period.
MUSIC OF THE CLASSICAL PERIOD (1750-1820)

The Classical Era, also called “Age of Reason”, is the period from 1750-1820. The cultural life was dominated by the aristocracy, who, as patrons of musicians and artists, generally influenced the arts. Significant changes in musical forms and styles were made.

In the middle of the 18th century, Europe began to move toward a new style in architecture, literature, and the arts, known as Classicism. It was also pushed forward by changes in the economic order and in social structure. Classical music was patronized primarily by the nobility.

Important historical events that occurred in the West during this era were the French Revolution, Napoleonic Wars, the American Declaration of Independence in 1776 and the American Revolution.

The term “classical” denotes conformity with the principles and characteristics of ancient Greece and Roman literature and art which were formal, elegant, simple, and dignified. The same characteristics may also describe the melodies of classical music. Texture is generally homophonic. The use of crescendo (>) and decrescendo (<) augmented the forte and piano dynamics. A style of broken chord accompaniment called, Alberti Bass was practiced.

The great composers of the period were: Franz Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig Van Beethoven.

Sonata, Concerto, and Symphony are the instrumental forms developed during this era while vocal forms included Opera Seria and Opera Buffa.

To test if the students learned from the previous lesson let them answer the “Word Maze” activity.
INDIVIDUAL ACTIVITY:

“WORD MAZE”

Pick the words from the maze that relate to the classical period. Write your answer on the blanks.

Answer Key: (in any order)


Works of Haydn, Mozart and Beethoven are still popular today. Their compositions are now commonly used as music to animated series of popular cartoon companies such as Looney Toons, Warner Brothers, 20th Century Fox, Pixar, etc. Beethoven’s music was used in one of the films for children and Little Einstein’s animated series also features the music of the great composers Beethoven, Haydn and Mozart.
In this activity, let the students listen to each given music. Ask them where they heard it by matching the title from the movie/cartoons in column B.

**INDIVIDUAL ACTIVITY:**

“Music & Match”

Listen to each recording then match the title of the cartoon show/movie in column B to the title of the music in column A. Write your answer on the blank before each number.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Piano Sonata No 11 in A major (Rondo) 3rd mov.</td>
<td>a. Mr. Bean</td>
</tr>
<tr>
<td>2. Piano Sonata no 14 in C#m (Moonlight) 1st mov.</td>
<td>b. Little Einstein’s</td>
</tr>
<tr>
<td>3. Symphony No. 5, Op. 67, Cm</td>
<td>c. Tom &amp; Jerry</td>
</tr>
<tr>
<td>4. Fur Elise</td>
<td>d. Popeye</td>
</tr>
<tr>
<td>5. Eine Kleine Nachtmusik</td>
<td>e. The Ring</td>
</tr>
<tr>
<td></td>
<td>f. Backyardigan</td>
</tr>
</tbody>
</table>

**Answer Key:**

1. c/b  
2. e/b  
3. a/b  
4. a/b  
5. b

After the activity, the teacher should give a short information on each given composition.

**COMPOSERS OF THE CLASSICAL PERIOD:**
Franz Joseph Haydn is one of the most prominent composers of the classical period. His life is described as a “rags-to-riches” story. He came from a poor family and his music led to his rise in social status. He was hired by rich patrons and eventually became a musical director for the Esterhazy family for 30 years.

His music reflects his character and personality: mainly calm, balanced, serious but with touches of humor. He was able to compose over 100 symphonies and developed them into long forms for a large orchestra. He was named, “Father of the Symphony” although he excelled in every music genre of the period. Most of his symphonies have nicknames such as the “Surprise Symphony”, “The Clock”, “The Military”. He also wrote chamber piano music and choral works.

For listening activity you can choose from the suggested listening resources on the next page or you may follow the link in the internet (opt.)

- Be sure to give your students a brief information about the music (title, background and composer)

Suggested listening resources for Haydn’s instrumental works:

- F.J. Haydn Symphony No.94 in G Major “Surprise” 2nd movement
WOLFGANG AMADEUS MOZART (1756-1791)

Wolfgang Amadeus Mozart is a child prodigy and the most amazing genius in musical history. At age five, he was already playing the violin and the harpsichord; at six, he was recognized as an exceptional pianist and, at seven, he was already composing excellent music. At age thirteen, he had written sonatas, concertos, symphonies, religious works, and operas and operettas.

He experimented in all kinds of music and composed over 700 works. Unfortunately, due to mismanaged finances he lived his life in poverty, died young and was buried in an unknown grave. He composed wonderful concertos, symphonies and opera such as “The Marriage of Figaro” (1786), “Don Giovanni” (1789), and “The Magic Flute” which became popular. Other known works: Eine Kleine Nachtmusik, Symphony No. 40 in G Major, and Sonata No. 11 in A Major K311.
For listening activity you can choose from the suggested listening resources below or you may follow the link in the internet (opt.)

**Suggested listening resources for Mozart’s instrumental works:**

- W. A, Mozart Piano Sonata No. 16 in C major, K. 545 (so-called facile or semplice sonata)  
  [http://www.youtube.com/watch?v=yI_E-Hu_Rb0](http://www.youtube.com/watch?v=yI_E-Hu_Rb0)

- W. A. Mozart: Piano Sonata No. 11, K331 in A Major, 1st mov. (Andante grazioso)  
  [http://www.youtube.com/watch?v=24_4VUU4qqM](http://www.youtube.com/watch?v=24_4VUU4qqM)

- W.A. Mozart Symphony No. 40 in G minor, 1st mov. (Molto Allegro)  
  [http://www.youtube.com/watch?v=I45DAuXYSIs](http://www.youtube.com/watch?v=I45DAuXYSIs)

- W.A. Mozart Serenade in G minor (Eine Kleine Nachtmusik)  
  [http://www.youtube.com/watch?v=o1FSN8_pp_o](http://www.youtube.com/watch?v=o1FSN8_pp_o)
LUDWIG VAN BEETHOVEN (1770-1827)

Ludwig Van Beethoven was born in Bonn, Germany to a family of musicians and studied music at an early age. He was the composer who bridged the late Classical era and the early Romantic era. He was a talented pianist and composer. His famous compositions include 32 piano sonatas, 21 set of variations, 9 symphonies, 5 concertos for piano, 16 string quartets and choral music.

His works include the “Missa Solemnis” (1818-1823) and opera “Fidelio” (1805). His known symphonies are: Symphony No. 3 (Eroica), No. 5, No. 6 (Pastoral), No. 9 (Choral), which adds voices to the orchestra. He began to go deaf in 1796 but this did not become a hindrance. He continued composing through the help of an assistant and hearing gadget. Some of his famous compositions were made when he was deaf.

Characteristics of Beethoven’s works:
- His music veered toward larger orchestras.
- Sound was centered on the violas and lower registers of the violins and cellos to give his music a darker mood.
- All themes in a piece are tied together by one motif.
- He developed musical themes and motifs extensively by means of modulation.
- He used more brass instruments and dynamics.
For listening activity you can choose from the suggested listening resources below or you may follow the link in the internet (opt.)

Suggested listening resources for Beethoven's instrumental works:

- L. V. Beethoven Piano Sonata no 14 in c sharp minor (Moonlight) 1st mov. Op. 27 no 2 (adagio sostenuto)
  http://www.youtube.com/watch?v=YmVCCcF42f-0

- L.V. Beethoven Piano Concerto no. 1 in C major op. 15
  http://www.youtube.com/watch?v=SFfUCQbwE

- L.V. Beethoven Piano Concerto no. 5 “Emperor” in E flat major op. 73
  http://www.youtube.com/watch?v=zYl6il4l9gA

- L.V. Beethoven Symphony No. 5, Op. 67, C Minor
  http://www.youtube.com/watch?v=FqvLfmigm3I
  Rock version - http://www.youtube.com/watch?v=c9EICNAvc1Q

- L.V. Beethoven Symphony No. 9, Op. 125, d minor “Choral”
  http://www.youtube.com/watch?v=w6E3xem_c2w
  http://www.youtube.com/watch?v=Iq-3B6xfNpY

In the middle of the 18th century, Europe began to move toward a new style in architecture, literature, and the arts, known as Classicism. It was also pushed forward by changes in the economic order and in social structure. Instrumental music was patronized primarily by the nobility.
SONATA

A multi-movement work for solo instrument, Sonata came from the word “Sonare” which means to make a sound. This term is applied to a variety of works for a solo instrument such as keyboard or violin.

While looking at the illustration let the students listen to each movement. Refer to the link on the list of selections (opt.)

While listening, take note of the broken chord accompaniment (Alberti bass) as shown in the illustration.

Below is an excerpt from the 3 movements of the Sonata No. 16 in C Major K545 by W.A. Mozart. Listen to each phrase of the movement.

1st Movement: Allegro – fast movement

Albeti Bass
2nd Movement: **Slow tempo:** (Andante, Largo, etc.), mostly lyrical and emotional.

3rd Movement: **Minuet:** It is in three-four time and in a moderate or fast tempo.
SONATA ALLEGRO FORM

The most important form that developed during the classical era consists of 3 distinct sections: Exposition, Development and Recapitulation.

You may sing the notes or hum the tune of the 3 given sections below; or play the music of EineKleine Nachtmusik and take note of the melody of the 3 sections.

1. Exposition - the first part of a composition in sonata form that introduces the theme

2. Development is the middle part of the sonata-allegro form wherein themes are being developed

3. Recapitulation - repeats the theme as they first emerge in the opening exposition

To the Illustrator: Add a diagram to show parts of sonata allegro and sonata.
CONCERTO

Concerto is a multi-movement work designed for an instrumental soloist and orchestra. It is a classical form of music intended primarily to emphasize the individuality of the solo instrument and to exhibit the virtuosity and interpretative abilities of the performer. The solo instruments in classical concertos include violin, cello, clarinet, bassoon, trumpet, horn and piano. A concerto has three movements: fast, slow, and fast.

3 movements:

1\textsuperscript{st} Movement: \textbf{Fast}: Sonata-allegro form with expositions of the orchestra and then by the soloist.

2\textsuperscript{nd} Movement: \textbf{Slow}: Has more ornamentation than the First movement.

3\textsuperscript{rd} Movement: \textbf{Fast}: Finale: usually in a form of rondo, resembling the last movement of the symphony and usually a short \textit{cadenza} is used.

\textbf{\ding{51} For listening activity use the Piano Concerto no. 5 “Emperor” in E flat major op. 73 by Beethoven}
http://www.youtube.com/watch?v=zYl6il4l9gA
Below is an excerpt of the 1st musical score of the 1st movement of the “Emperor” concerto by Beethoven. Explain to the students that in this piano concerto the solo instrument is the piano. Take note of the encircled part.

**To the Teacher:** You may point out what is happening and students can follow the score as they listen.
To the Illustrator: Mark the parts played by identified instruments and number each measure.
SYMPHONY

A multi-movement work for orchestra, the symphony is derived from the word “Sinfonia” which literally means “a harmonious sounding together”. It is a classical music for the whole orchestra, generally in four movements.

4 movements of the symphony:

1st Movement: Fast: Sonata-allegro form
2nd Movement: Slow: gentle, lyrical – typical ABA form or theme and variation
3rd Movement: Medium/Fast: uses a dance form (Minuet or scherzo)
4th Movement: Fast: typically Rondo or Sonata form

For listening activity you can choose from the suggested listening resources below or you may follow the link in the internet (opt.)

- For the 1st movement you can choose from:
  - W.A. Mozart, Symphony No. 40 in G minor, first movement (Molto Allegro)
    http://www.youtube.com/watch?v=l45DAuXYSIs

- For the 2nd movement you can choose from:
  - L. V. Beethoven Symphony No. 5, Op. 67, C Minor
    http://www.youtube.com/watch?v=FqvLFMigm3I
    Rock version - http://www.youtube.com/watch?v=c9EICNAvc1Q

- For the 3rd movement you can choose from:
  - L. V. Beethoven Symphony No. 9, Op. 125, D Minor “Choral”
    http://www.youtube.com/watch?v=w6E3xem_c2w
    http://www.youtube.com/watch?v=lq-3B6xfNpY

- For the 4th movement you can choose from:
  - F.J. Haydn Symphony No.94 in G Major "Surprise"
    http://www.youtube.com/watch?v=0gF-Wzp8Ni8
As the 18th century progressed, instrumental music was patronized primarily by the nobility which led to the rise of public taste for “comic opera”.

The music was mostly of a simple yet pleasant character, while the singing was highly flexible and sensitive and could freely express emotion through melody.
CLASSICAL OPERA

Opera is a drama set to music where singers and musicians perform in a theatrical setting. The two distinct styles of opera, Opera Seria and Opera Buffa, were developed during the Classical Period. The Opera Seria (serious opera) usually implies heroic or tragic drama that employs mythological characters, which was inherited from the Baroque period. “Idomeneo” by Mozart is an example of Opera Seria. The Opera Buffa (comic opera) from Italy made use of everyday characters and situations, and typically employed spoken dialogues, lengthy arias and was spiced with sight gags, naughty humor and social satire. “The Marriage of Figaro”, “Don Giovanni”, and “The Magic Flute” are examples of popular Opera Buffa by Mozart.

Let the students watch or listen to the selections below or ask the students to surf the link in the internet (opt.)

The teacher can give the background of the chosen selection

Suggested listening / viewing resources:

- “Queen of the Night” (an aria from “The Magic Flute”)  
  http://www.youtube.com/watch?v=pzMScwFKlfk
- Excerpt from Mozart’s “The Magic Flute”  
  http://www.youtube.com/watch?v=pc4VT0Cl5d4
- Excerpts from “Don Giovani”  
  http://www.youtube.com/watch?v=w08bx7NZ62E
- W. A. Mozart “Idomeneo”  
  http://www.youtube.com/watch?v=AhK4yfM54eo

The next activity will serve as the evaluation of the students’ learning on classical music.

Give them the summative test after you have finished all the lesson
WHAT TO PROCESS

The lists of activities are provided for you to have a deeper understanding and appreciation of Classical music. The activities will also help you develop your ability to analyze music through listening. But first, let’s have a recap on Classical music.

The music of the Classical era has a lighter and clearer texture. It is mainly homophonic. The melody is simple and easy to remember. There is extensive use of dynamics; phrases are very regular and of the same length.

Listening to Classical music might not be your choice because most of you would rather sing songs or listen to music which for you would give enjoyment and would make you feel good. But without you knowing it

Have the students see if they can still recognize some of the music that will be used in the following activities.

The teacher may choose any of the activities listed here

INDIVIDUAL ACTIVITY:

Procedure:

Through listening, tell the students to describe the music of W.A. Mozart’s Piano Sonata No 11 in A major K 331 (Rondo) 3rd movement and answer the questions below.

1. http://www.youtube.com/watch?v=Rgq3OTSRVBc

1. What is the meter? **Duple meter**
2. What is the tempo? **Fast**
3. What dynamics were used? **Loud**
4. What is the texture? **Homophonic**

Reflection Questions: (for group sharing)

1. Describe the melody. (direction, range, register, phrases, etc.)
2. Is this music familiar to you? Where did you first hear it?
GROUP ACTIVITY:

Procedure:

1. Let the students listen to each selected music from the Renaissance, Baroque and Classical period (Play the piece one after the other starting with the Renaissance music)

   ❖ The following link may be used for the listening activity

   Renaissance - John Dowland Fine Knacks for Ladies
   http://www.youtube.com/watch?v=dabqyiJZN0c

   Baroque - G. F. Handel Hallelujah Chorus from Messiah
   http://www.youtube.com/watch?v=IUZEtVbJT5c

   Classical - L. V. Beethoven Symphony No. 9, Op. 125, Dm “Choral”
   http://www.youtube.com/watch?v=w6E3xem_c2w

2. Let them describe each musical piece

3. In the chart below, ask them to put a check in the box of the corresponding characteristic element

<table>
<thead>
<tr>
<th>TITLE OF THE COMPOSITION</th>
<th>MELODY</th>
<th>TEMPO</th>
<th>DYNAMICS</th>
<th>TEXTURE</th>
<th>PERIOD IN MUSIC</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Simple /Tuneful</td>
<td>Complex</td>
<td>Slow</td>
<td>Mostly Soft</td>
<td>Mostly Loud</td>
</tr>
<tr>
<td>A. John Dowland Fine Knacks for Ladies</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
</tr>
</tbody>
</table>
REFLECTION:

1. Describe and differentiate the elements of the 3 compositions.
2. Which music is familiar to you? Where did you hear it?
3. Among the three compositions, which did you like the most? Why?
GROUP ACTIVITY:

"NAME THAT TUNE"

The teacher may use the following selections below or may use his/her own materials for this activity

M. A. Mozart Piano Sonata No. 16 in C major, K. 545 (so-called facile or semplice sonata)
http://www.youtube.com/watch?v=yi_E-Hu_Rb0

W.A. Mozart - Piano Sonata No 11 in A major K 331 (Rondo) Third movement
http://www.youtube.com/watch?v=Rxq3OTSRVBc

W.A. Mozart Piano concerto n. No. 21 in C major, K467
http://www.youtube.com/watch?v=G1bMPi2aw1A

W.A. Mozart, Symphony No. 40 in G minor, first movement (Molto Allegro)
http://www.youtube.com/watch?v=l45DAuXYSIs

Piano Sonata no 14 in c sharp minor (Moonlight) 1st movement op 27 no 2 (adagio sostenuto) http://www.youtube.com/watch?v=YmVcCf42f-0

L. V. Beethoven Piano Concerto no. 1 in C major op. 15
http://www.youtube.com/watch?v=SffUcQqbwsE

L. V. Beethoven Piano Concerto no. 5 “Emperor” in E flat major op. 73
http://www.youtube.com/watch?v=zy6il4l9gA

L. V. Beethoven Symphony No. 5, Op. 67, C Minor
http://www.youtube.com/watch?v=FqvL6Lmigm3I

L. V. Beethoven Symphony No. 9, Op. 125, D Minor “Choral”
http://www.youtube.com/watch?v=w6E3xem_c2w

F.J. Haydn Symphony No.94 in G Major "Surprise" 2\textsuperscript{nd} movement
http://www.youtube.com/watch?v=ILjwka3pl3

F. J. Haydn Symphony No. 101 in D major, “The Clock”
http://www.youtube.com/watch?v=1L6p4B2hBs

F. J. Haydn Symphony No. 100 in G major, “Military”
http://www.youtube.com/watch?v=mGyGBRXfy10
Procedure:

1. Divide the students into 4 groups
2. Have them listen to the given composition
3. Let them identify whether it is a Sonata, a Concerto or a Symphony
4. Choose the group representative who will write the answer on the board
5. Each correct answer is equivalent to 1 point. (Additional 1 point will be given to their if they will be able to identify the title and another 1 point for the name of the composer)
6. The group with the highest score wins the game.

In this activity, the teacher will play a selected music and let the students identify it as a sonata, a concerto or a symphony

After the activity, let the students answer the reflection questions by group

Ask a representative to discuss or share their answer in the class

Reflection: (for group sharing)

1. Which among the compositions are you familiar with?
2. How were you able to determine whether the music is a Sonata, a Concerto or a Symphony?
3. Which do you prefer: listening to Classical music or pop music? Why?

INDIVIDUAL ACTIVITY:

“Music Analysis”

Procedure: Have the students do the following

1. Let them listen to Eine Kleine Nachtmusik by W. A. Mozart
2. As they listen to the music, let them follow the musical score on the next page (Option: the students may follow the notes or tap the beat for each measure instructing them that there are 4 beats for each measure)
3. Each measure has its number on top of the staff. Encircle the measure where the exposition, development and recapitulation took place.

EXPOSITION Measure 1
DEVELOPMENT Measure 56
RECAPITULATION Measure 76
Serenade
from "EINE KLEINE NACHTMUSIK"

Wolfgang Amadeus Mozart

Exposition
Allegro
Recapitulation
Music of the Classical Era is usually associated with the nobility. During that time most of the members of the nobility would financially support the musicians. Music was played in the courts which make the music of the classical era more acceptable to the nobility than the lower classes. This association with the rich is still being experienced in some parts of the world. However, with the dawn of radio and TV, classical music may now be experienced by the masses.

**ACTIVITY:**

**FILM VIEWING:**

If the material is not available the teacher can improvise and use whatever material is available.

Choose one movie for film showing:

AMADEUS
BEETHOVEN
IMMORTAL BELOVED
BEETHOVEN LIVES UPSTAIRS

**Reflection Questions:** (Divide the class into 4 small groups and have them discuss the movie using the following questions as point of reference)

1. What is the movie all about?
2. Who are the main characters?
3. When and where was the story set?
4. Who is your favorite character in the movie? Why?
5. What part of the film did you like best? Why?
6. Analyze the use of music in the film. Did it enhance the filmmaker’s story?
7. What did you learn from the story?
8. What are the great qualities/traits of the composer that inspire you?

**WHAT TO UNDERSTAND**
In this stage, the students are given the opportunities to have a deeper understanding on the importance of Classical music. The students are also given a chance to show and enhance their talents through composition and performance with the following activities.

GROUP ACTIVITY:

“Commercial Break”

Procedure:

1. You will be divided into 4 groups.
2. Each group will be assigned to advertise a product of your own choice wherein classical music will be used as background music.
3. You will perform in front of the class.

Criteria for grading:

1. Choice of music (must be a Classical Period piece and appropriate for the product) ———— 30%
2. Originality (use of own concept) ———— 40%
3. Creativity (use of props, costumes) ———— 30%

T O T A L 100%

This activity can also be an option for the students’ performance

GROUP ACTIVITY:

“STORY SINGING”

Procedure:

1. The class will be divided into 4 groups.
2. Each group will create an original story and turn it into a song by adapting a tune or music (of their choice) of the Classical era.
3. They can create or improvise an instrumental or rhythmic accompaniment for your song.
4. They will perform in front of the class.
Criteria for grading:

 baise to your class the criteria to be used in grading them

1. Choice of music (must be classical and appropriate) 30%
2. Originality (content of lyrics) 30%
3. Voice Quality (pitch, projection) 40%

TOTAL 100%

WHAT TO PERFORM

At this stage your students will showcase their creativity and talents through performance such as singing, acting, dancing as well as directing and creative writing.

Choose only one activity for the performance of the students

GROUP ACTIVITY:

“On Stage”

Procedure:

1. The students will be divided into 3 groups.
2. Each group will create a short musical production (30 minutes) on either the life of Haydn, Mozart or Beethoven.
3. Ask them to use the music/compositions of their chosen composer as their background, accompaniment for their dance, and song.
4. Their group can create or improvise an instrumental accompaniment.
5. Ask them to perform in front of the class
# RUBRIC

<table>
<thead>
<tr>
<th>Criteria</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. All instructions were followed</td>
<td>At all times</td>
<td>Most of the time</td>
<td>Some of the time</td>
<td>Hardly</td>
<td>Never</td>
</tr>
<tr>
<td>2. Singing (Voice quality)</td>
<td>Good singing voice and sing in tune</td>
<td>Good singing voice but sometimes not in tune</td>
<td>Can sing but has a hard time following the tune</td>
<td>Cannot sing but can hum a few lines</td>
<td>Cannot sing at all</td>
</tr>
<tr>
<td>3. Dancing (Grace and Synchronization)</td>
<td>Can dance well and in synch with the music</td>
<td>Can dance and in synch with the music</td>
<td>Can dance but sometimes not in synch with the music</td>
<td>Can hardly dance</td>
<td>Can hardly dance</td>
</tr>
<tr>
<td>4. Acting and Directing</td>
<td>Excellent</td>
<td>Good</td>
<td>Satisfactory</td>
<td>Fair</td>
<td>Needs Improvement</td>
</tr>
<tr>
<td>5. Over all Production</td>
<td>Excellent</td>
<td>Good</td>
<td>Satisfactory</td>
<td>Fair</td>
<td>Needs Improvement</td>
</tr>
</tbody>
</table>

**TOTAL POINTS: _____________**
GROUP ACTIVITY:

“Sing it to the Classic!”

Procedure:

1. The students will be divided into 3 groups.
2. Each group will be assigned to create a short poem with a theme on the Classical Era (opt.) or any theme of their choice.
3. The group will recite or rap the poem and use music of the Classical Period as their accompaniment. (Example: melody of Beethoven’s Symphony No. 9, “Ode to Joy”)
4. Ask the students to perform in front of the class.

RUBRIC

<table>
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<td>Cannot sing but can hum a few lines</td>
<td>Cannot sing at all</td>
</tr>
<tr>
<td>3. Originality of Composition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Excellent</td>
<td>Good</td>
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<td>Fair</td>
<td>Needs Improvement</td>
</tr>
<tr>
<td>4. Over all Performance</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Excellent</td>
<td>Good</td>
<td>Satisfactory</td>
<td>Fair</td>
<td>Needs Improvement</td>
</tr>
</tbody>
</table>

TOTAL POINTS: ____________________
Summative Test

I. Identification: Determine the composer of each composition by writing on the blank the letter which corresponds to the name of the chosen composer.

A. Franz Josef Haydn
B. Wolfgang Amadeus Mozart
C. Ludwig Van Beethoven

_____ 1. The Marriage of Figaro
_____ 2. Missa Solemnis
_____ 3. Surprise Symphony
_____ 4. Fidelio
_____ 5. Moonlight Sonata
_____ 6. The Clock
_____ 7. Eine Kleine Nachtmusik
_____ 8. The Military
_____ 9. The Magic Flute
____ 10. Eroica

II. Sentence Completion: Fill in the blanks with the correct word that will complete each statement.

1. A multi-movement work for an instrumental soloist and orchestra is called ____________________.
2. A section of the sonata allegro form where the theme is introduced is ____________________.
3. ____________________ is the general texture of the Classical music.
4. ____________________ is another term for serious opera.
5. The form of the first movement of a sonata or symphony is the ________.
6. The _______________ repeats the theme as they emerged in the exposition.
7. The _______________ is a multi-movement work for orchestra.
8. The term which refers to an Italian opera is the ____________________.
9. A ____________________ is a multi-movement work for solo instrument.
10. The Classical era is also known as the ____________________.

III. Essay: Answer each question briefly. (5 pts each)

1. How is opera seria different from opera buffa?
2. What music of the Classical Period do you like the most? Why?
Answer key:

I. Identification
1. C 6. A
2. B 7. B
3. A 8. A
5. C 10. C

II. Sentence Completion
1. CONCERTO 6. RECAPITULATION
2. EXPOSITION 7. SYMPHONY
3. HOMOPHONIC 8. OPERA BUFFA
4. OPERA SERIA 9. SONATA
5. SONATA ALLEGRO 10. CLASSICAL

III. Essay (Answers may vary)

SUMMARY

At the end of the unit, students must have knowledge of the following concept.

Classical music refers to the period from 1750-1820. It is also known as the “Age of Reason” or “Age of Enlightenment” because reason and individualism rather than tradition were emphasized in this period.

During this period, different instrumental forms of music were developed. These were sonata, concerto and symphony. The three greatest and most popular composers of the period are: Franz Josef Haydn, Wolfgang Amadeus Mozart and Ludwig Van Beethoven.
GLOSSARY

Alberti Bass - a special type of broken chord accompaniment where the chord is played in this order: lowest note - highest note - middle note - highest note then repeats the pattern to create a smooth, sustained, flowing sound.

Allegro - quickly, in a brisk lively manner
Andante - in a moderately slow tempo
Cadenza - an improvised passage or ornamentation performed by a soloist or group of soloists that allows a display of virtuosity often placed near the end of a piece.

Cantata - a choral composition with instrumental accompaniment, typically in several movements.

Classical era - the period from 1750-1820 called the Age of Reason.
Concerto - a major instrumental work for solo instrument with orchestral accompaniment
Crescendo - gradually becoming louder
Diminuendo - gradually becoming softer
Development - middle part of the sonata-allegro form wherein themes are being developed

Exposition - the first part of a composition that introduces the themes that will be developed through the piece
Homophonic - a melody accompanied by chords
Largo - a very slow tempo.
Minuet - a slow, stately ballroom dance for two in triple time.
Opera - a drama set to music
Opera buffa - opera in Italy that is full of fun and frivolity
Opera comique - comic opera in France,
Opera Seria - an opera based on a serious plot that usually revolves around mythological beings such as gods and goddesses

Recapitulation - a part of a musical piece, found usually near the end, that repeats the earlier themes
Rondo - a musical form that alternates the main theme and its contrasting themes usually found in the final movement of a sonata or concerto.

Scherzo - a vigorous, light, or playful composition comprising a movement in a symphony or sonata.

Singspiel - 18th century German musical comedy featuring songs and ensembles interspersed with dialogue.

Sonata - any instrumental composition that has several movements with variation in key, mood, or tempo.

Symphony - a musical composition for the whole orchestra generally in four movements; also a sonata for orchestra.

Theme and Variation - a musical form where the theme is presented in a simple unadorned manner then repeats the theme several times with ornamentations.

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http://petrucci.mus.auth.gr/imglnks/usimg/c/ca/IMSLP94587-PMLP01855-

Retrieved: Nov. 4, 2013

http://www.ask.com/question/opera-seria
Retrieved: Nov. 4 2013

http://commons.wikimedia.org/wiki/File:Beethoven.jpg
Suggested listening resources:

W. A. Mozart Piano Sonata No. 16 in C major, K. 545 (so-called facile or semplice sonata)  
http://www.youtube.com/watch?v=yi_E-Hu_Rb0 (retrieved 11/5/13)

W. A. Mozart - Piano Sonata No 11 in A major K 331 (Rondo) 3rd movement  
http://www.youtube.com/watch?v=Rgg3OTSrvbc (ret. 11/6/13)

W. A. Mozart Piano concerto n. No. 21 in C major, K.467  
http://www.youtube.com/watch?v=G1bMpl2Aw1A (ret. 11/6/13)

W. A. Mozart, Symphony No. 40 in G minor, 1st movement (Molto Allegro)  
http://www.youtube.com/watch?v=l45DAuXYSls (ret. 11/6/13)

W. A. Mozart Serenade in G minor (Eine Kleine Nachtmusik)  
http://www.youtube.com/watch?v=o1FSN8_pp_o (ret. 11/6/13)  
Rock version - http://www.youtube.com/watch?v=OL0T-q50s9A (ret. 11/5/13)  
Jazz version - http://www.youtube.com/watch?v=wY9P5z3CQ10 (ret. 11/6/13)

W. A. Mozart Queen of the Night (an aria from The Magic Flute)  
http://www.youtube.com/watch?v=pzMScwFKlfk (ret. 11/5/13)

Excerpt from Mozart's "The Magic Flute" (ret. 11/5/13)  
http://www.youtube.com/watch?v=pc4VT0ClD54

W. A. Mozart excerpts from Don Giovani  
http://www.youtube.com/watch?v=w08bx7NZ62E (ret, 11/513)

W. A. Mozart exceprts from Idomeneo  
http://www.youtube.com/watch?v=AHK4yfM54eo (ret. 11/7/13)
L. V. Beethoven Piano Sonata no 14 in c sharp minor (Moonlight) 1st movement op. 27 no. 2 (adagio sostenuto)
http://www.youtube.com/watch?v=YmVCcF42f-0 (ret. 11/7/13)

L. V. Beethoven Piano Concerto no. 1 in C major op. 15
http://www.youtube.com/watch?v=SFfUcQQbwSE (ret. 11/7/13)

L. V. Beethoven Piano Concerto no. 5 “Emperor” in E flat major op. 73
http://www.youtube.com/watch?v=zYl6i4l9gA (ret. 11/7/13)

L. V. Beethoven Symphony No. 5, Op. 67, C Minor
http://www.youtube.com/watch?v=FqvLfMigm3I (ret. 11/7/13)
Rock version - http://www.youtube.com/watch?v=c9EICNAvc1Q (ret. 11/7/13)

L. V. Beethoven Symphony No. 9, Op. 125, D Minor “Choral”
http://www.youtube.com/watch?v=w6E3xem_c2w (ret. 2/19/14)
http://www.youtube.com/watch?v=lq-3B6xfNpY (ret. 11/7/13)

F.J. Haydn Symphony No.94 in G Major "Surprise” 2nd movement
http://www.youtube.com/watch?v=llJwkamp3ll

F. J. Haydn Symphony No. 101 in D major, “The Clock”
http://www.youtube.com/watch?v=i1L6p4B2hBs (ret. 11/7/13)

F. J. Haydn Symphony No. 100 in G major, “Military”
http://www.youtube.com/watch?v=IGyGBRXfy10 (ret. 11/7/13)

John Dowland Fine Knacks for Ladies
http://www.youtube.com/watch?v=dabqyiJZN0c (ret. 2/19/14)

G. F. Handel Hallelujah Chorus from Messiah
http://www.youtube.com/watch?v=IUZEtVbJT5c (ret. 2/19/14)
UNIT III
MUSIC OF THE ROMANTIC PERIOD

[Map showing Europe with portraits of composers associated with the Romantic period]
LEARNING AREA STANDARD

The learner demonstrates an understanding of basic concepts and processes in music and art through appreciation, analysis and performance for his/her self-development, celebration of his/her Filipino cultural identity and diversity, and expansion of his/her world vision.

KEY - STAGE STANDARD

The learner demonstrates understanding of salient features of music and art of the Philippines and the world, through appreciation, analysis, and performance, for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one’s world vision.

GRADE LEVEL STANDARD

The learner demonstrates understanding of salient features of Western music and the arts from different historical periods, through appreciation, analysis, and performance for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one’s world vision.

CONTENT STANDARD

The learner demonstrates understanding of characteristic features of instrumental Romantic music

PERFORMANCE STANDARD

The learner sings and performs themes of selected instrumental pieces of the Romantic Period.
INTRODUCTION:

In this module, you as a learner will learn the salient features of Romantic instrumental music which include Piano and Program music. Piano continued to be the most important musical instrument during the Romantic Era whereas the Program music has a great demand in most of instrumental composition which includes the concert overture, the Program symphony, symphonic poem and incidental music. Hector Berlioz made a new dimension of creating imaginative music called “Symphonie Fantastique”.

Symphonies are still present and the composers create a variety of sound which is more appealing to the audience one of which is the composition of Hector Berlioz, Franz Liszt and other composer of the Romantic period.

As the century progressed, music became increasingly available to and popular among the middle class and concert halls provided venues for musical performances, and instrumental music was available to a wide audience.

Romantic era produced great composers who innovates variety of sounds in piano music, orchestral music and vocal music as well. FREDRIC CHOPIN, FRANZ LISZT, CAMILLE SAINT-SAENS, PETER ILYICH TCHAIKOVSKY and HECTOR BERLIOZ are among the composers who contribute to the history of music.

Nationalism is reflected most in the instrumental music of the Romantic Era.

OBJECTIVES:

At the end of this module you, as a learner, are expected to:

- Narrate the life and works of Romantic composers after the video and movie showing
- Relate Romantic period music to its historical and cultural background
- Explain the performance practice during the Romantic period
- Listen perceptively to selected Romantic period music
- Describe musical elements of given Romantic period pieces
- Sing themes or melodic fragments of given Romantic period pieces
- Explore other arts and media that portray Romantic period elements
- Improvise appropriate instrumental accompaniment to given short and simple Romantic period pieces
PRE-ASSESSMENT:

Read the questions carefully and write the correct answer.

1. Frederick Chopin wrote most of his music for the following instrument.
2. What does the term “Nationalism” means?
   a. Being patriotic  b. Having a strong feeling for one’s nation  c. Expressing excessive pride in one’s country or culture  d. Expressing excessive pride in someone else’s country or culture
3. Name the composer who bridged the time change from the Classical Period to the Romantic Period.
4. Which of these is not one of the characteristics of the romantic period?
   a. A freedom in writing and designing an intense personal expression of self-emotion  b. Has a rich variety of piece types  c. Has a shape and unity of the theme  d. The textures are more expressive  e. None of the above
5. Which one of the following is not a type of programme music?
   a. Song cycle  c. Concert overture  b. Symphonic poem  d. Incidental music

Identify the following composers of Romantic period. Encircle your answer.

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Johann</td>
<td>Ludwig</td>
<td>Franz</td>
<td>Richard</td>
<td>Arnold</td>
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<td></td>
<td>Sebastian</td>
<td>van</td>
<td>Liszt</td>
<td>Wagner</td>
<td>Schoenb</td>
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<td></td>
<td>Bach</td>
<td>Beethoven</td>
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<td>2</td>
<td>Schubert</td>
<td>Robert</td>
<td>Igor</td>
<td>Camille</td>
<td>Claude</td>
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<td>Schumann</td>
<td>Stravinsky</td>
<td>Saint-</td>
<td>Debussy</td>
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<td>Saëns</td>
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<td>3</td>
<td>Wolfgang</td>
<td>Ryan</td>
<td>Ramon</td>
<td>Edward</td>
<td>Frederic</td>
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<tr>
<td></td>
<td>Amadeus</td>
<td>Cayabyab</td>
<td>Santos</td>
<td>Grieg</td>
<td>Chopin</td>
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<tr>
<td></td>
<td>Mozart</td>
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</tbody>
</table>

DRAFT as of April 7,2014
WHAT TO KNOW?

MUSIC OF THE ROMANTIC PERIOD 1820-1910

Romantic Period is described by some musicians, composers and researchers around the world as a cultural movement that stressed emotion, imagination, individualism and freedom of expression. It was characterized by expanding the formal structure within a composition and making the pieces more passionate and expressive.

Nationalism is one of the main features of this era. This is evidently shown in some compositions made by Romantic composers. One of which is the Polonaise of Frederic Chopin, a dance composition for piano which is famous in Poland until today. In addition, the composers’ focuses mainly on individuality of style and expressive aims and subjects.

Emotions, variety of musical style in compositions, freedom of expression are only a few things that characterized the music of the Romantic period. It was during the heights of popularity of Ludwig Van Beethoven, one of the great composers during the Classical period made a great distinction to change the phase of composing music by bridging the music from Classical to Romantic era.

The culture of extensive music education in Europe extends from the Classical period and explored more in this era. Orchestra grows in number and became limitless, composers explored instrumentation and many compositions were inspired by emotions in addition to a musical theme.

There are some facts about Romantic musical period that everybody should know. The piano music is in free form such as fantasy, rhapsody, ballad and nocturne and program music was expressed in tone poems and Symphony Fantastique. The music was used to tell stories and express ideas. Most of the composers were proud of their country’s music and often use folk songs in their works.

The music during this period used forms borrowed from Classical music and made them bigger longer songs and more instruments. The themes they wrote in their composition are mainly about nature, literature, history and feelings.
VIOLIN AND STRINGS MUSIC:

FAMOUS COMPOSER OF VIOLIN AND STRINGS MUSIC:

NICCOLO PAGANINI

He was born in October 27, 1782 in Genoa, Italy in a family of six children. His musical skills started with playing the mandolin at the age of five. He eventually transferred his training to the violin at the age of seven with different renowned violin professors in Italy. His violin teachers could not keep up with the progress of his violin skills that he kept on transferring from one violin teacher to another and was therefore filled with all their influences.

Paganini became the most famous violin virtuoso in the world. However, together with his fame came the rumors that said that his amazing violin skills were a gift from the devil and that he sold his soul in exchange for those skills. He was also rumored to have a problem with women and gambling.

His compositions inspired a lot of other composers such as Franz Liszt, Frederic Chopin and Robert Schumann to name a few.

Some Works of Niccolo Paganini:
- “La Campanella”
- 24 Caprices for Solo Violin, Op. 1
- Concerto No. 1 in Eb, Op. 6
- 15 Quartets for Guitar and Strings Trio
- The Carnival of Venice
PIANO MUSIC

One of the important features in the development of music during the Romantic era is the piano innovations. Classical era made significance in piano through the composition of sonatas made by Ludwig Van Beethoven and other classical composers but it was reinvented and developed by some Romantic composers like Frederic Chopin and Franz Liszt that was shown in some of their composition. Some of this piano composition was adapted to a song like Etude Op. 10, No. 3 in E major of Chopin to “no other love”. This two great composer for piano signifies how a piano music can be more enjoyable at the same time challenging to the people who wants to learn their style.

FAMOUS COMPOSERS OF PIANO MUSIC:

1. FREDERIC CHOPIN

Frederic Chopin was known as the “Poet of the Piano”. Born on March 1, 1810 in Zelazowa, Poland, he was considered as world renowned pianist and composer. He was known for his originality in regards to piano.

Chopin composed almost primarily for the piano and some of his most well known compositions are Fantaisie in F minor, Op. 49, Revolutionary Etude, Op. 10, No. 12 and 24 Preludes, Op. 28.

Frederic Chopin began to play piano at age 4. He composed polonaise at the age of 7. He studied piano at Warsaw Conservatory under WilhelmWürfel and most of his music was influenced by polish folk music. He finished his formal education at the higher school in 1829 and soon traveled to Europe giving concerts in places such as Vienna, Munich, Paris, and London. He wrote almost exclusively for piano. He made extensive use of piano pedal in most of his composition. He also composed mostly for chamber music and avoided playing or performing inside the hall.
In 1831, Chopin arrived in Paris to further his career and he met other legendary composers such as Franz List, Felix Mendelssohn and Robert Schumann. During this time in Paris, Chopin met and married the famous French writer George Sand and later became a source of inspiration as well as a maternal figure in Chopin’s life. In the latter part of Chopin’s life, his health began to decline and was diagnosed with pulmonary tuberculosis. Chopin died on October 17th, 1849, in Paris. Chopin’s music is recognized worldwide for its beauty and complexity and his works on the piano are staples in the piano repertoire.

Some of his music is characterized through its beautiful tone, rhythmic flexibility, graceful and elegant. Some of his composition like mazurkas and polonaise express his love for Poland and most of his composition did not attach any literary titles or programs to his pieces.

**Piano works of Frederic Chopin**

- **BALLADE** - A verse form usually consisting of three stanzas of eight or ten lines each along with a brief envoy, with all three stanzas and the envoy ending in the same one-line refrain.
- **ETUDE** - A piece composed for the development of a specific point of technique.
- **MAZURKA** - A Polish dance resembling the polka, frequently adopted as a ballet form usually in triple time signature.
- **NOCTURNE** - An instrumental composition of a pensive, dreamy mood, especially one for the piano.
- **POLONAISE** - A stately, march like Polish dance, primarily a promenade by couples.
- **PRELUDE** - An introductory performance, event, or action preceding a more important one.
- **WALTZ** - A piece of music for this dance.
- **IMPROVISATION** - A short composition, especially for the piano, performed in an offhand or extemporized style.
- **SCHERZO** - A musical movement of playful character, typically in *aba* form.
- **SONATA** - Composition for one or more solo instruments, one of which is usually a keyboard instrument, usually consisting of three or four independent movements varying in key, mood, and tempo.
2. FRANZ LISZT

The best word that describes the works of Franz Liszt is “virtuosity”. He was known as the virtuoso pianist and composer and the busiest musicians during the romantic era which include playing and studying at Vienna and Paris at the same time touring throughout Europe by giving concerts.

Liszt was born in the village Doborjan, Hungary. He displayed remarkable talent at young age and easily understands sight reading through the effort of his father as the first teacher at age six. A turning point came when, in his early twenties, Liszt heard the virtuoso violinist Niccolo Paganini performs so he decided to dedicate himself doing piano music as what Paganini has done for the violin.

Most of the people from his time consider him as the generous composers by sharing both time and money to the orphans, victim of disasters and the many students he taught music for free.

He was known as the musical architect through his symphonic poem by attempting to translate the greatest works of literature into musical terms as shown in some of his composition. His piano compositions include works such as piano Sonata in B minor, and two piano concertos which have entered the standard selection. He also made exuberant piano transcriptions of operas and famous symphonies. Many of his piano compositions are among the most technically challenging pieces.

Piano works of Franz Liszt

- Grand Etudes after Paganini
- 12 Transcendental Etudes
- Sonata in B Minor
- Years of Pilgrimage (3 Volumes)
- Operatic Fantasies (after Bellini, Mozart, Verdi and Wagner, among others)
- Arrangements of the 9 Beethoven Symphonies
- Transcriptions of Lieder by Schubert
- Liszt's "Hungarian Rhapsodies" were originally written for solo piano, but many were arranged for orchestra or other combinations of instruments. The Hungarian Rhapsody No.2 is the most popular and was the basis for the Tom & Jerry cartoon called the Cat Concerto
LISZT’S WORKS FOR PIANO AND ORCHESTRA

- 2 Concertos (Eb and A Major)
- Totentanz (Dance of Death) which adapts a Gregorian chant known as the Dies Irae (or Day of Wrath)
- Malediction for Piano and Strings

ORCHESTRAL COMPOSITION

- Symphonic Poems (Hamlet, Les Preludes)
- Faust Symphony
- Dante Symphony

PROGRAM MUSIC

One of the distinct characteristics of romantic music is the unique feature of instrumental forms called “Program music”. It is an instrumental music that conveys image or scenes, music that tells a short story without text or lyrics and imaginative ideas fully developed through the imaginative effort of a great and genius composer Hector Berlioz.

In his composition “Symphonie Fantastique” or also known as fantastic symphony, Berlioz showcase the important features in his composition in creating tone color which was never before heard. He treated the orchestra like a beautiful creation and assembled hundreds of musicians to produce a powerful sound. In most of his composition, he made tone color as the basic part of his musical language.

3. ROBERT SCHUMANN

One of the famous Romantic composers that worked intensively between music and words is Robert Schumann. He was a composer, music critic and considered himself as the heir to the original creative tradition of Beethoven and Schubert.

Robert Alexander Schumann was born in 1810 in Zwickau. His father wanted him to study law and in 1821 Schumann went to Leipzig to study law but he spent most of his time in Leipzig's understanding and enjoying musical and literary circles through the effort of Friedrich Wieck who took some time to teach Schumann to play piano.
It was also this time when he wrote some of his first piano compositions. He eventually convinced his family that he should put aside law in favor of a performing career. In 1830 Schumann went to live with Wieck in Leipzig. He soon developed a problem with his hands, effectively ending his dreams as pianist. It was in 1834 when Schumann founded the music journal *Neue Zeitschrift fur Musik* wherein he edited and wrote music criticism for his publication. He wrote numerous works young composer and one of which was the performance of Frederic Chopin in Paris, France. In his journal Schumann often wrote under two pseudonyms - Eusebius (his sensitive, lyrical side) and Florestan (his fiery, stormy side).

Piano Works

- "Abegg Variations," Opus 1 (1830)
- "Davidsbundlertanze" ("Dances of the Band of David"), Opus 6 (1837)
- "Carnaval," Opus 9 (1835) - a portrait of a masked ball attended by his allies and his beloved Clara
- "Phantasiestücke," Opus 12 (1837) - a series of mood pieces
- Kreisleriana," Opus 16 (1838) - a fantasy on the mad Kapellmeister
- "Kinderszenen," Opus 15 (1838) - a poetic series of evocations of a child's world

He wrote over 100 songs

- "Frauenliebe und Leben" ("A Woman's Love and Life")
- "Dichterliebe" ("A Poet's Love")

Orchestral music

- "Piano Concerto in A Minor," Opus 54
- "Overture, Scherzo"
- "Finale," Opus 52 (a mini symphony)
- "Konzertstück in F Major for Four Horns and Orchestra," Opus 86
COMPOSERS OF PROGRAM MUSIC:

1. HECTOR BERLIOZ

Hector Berlioz is a French romantic composer born on December 11, 1803. At his young age, he learns to play guitar and flute but never became skilled in any musical instruments. His father was a physician and he sent to a medical school to be like his father but it ends up in studying music.

One of the famous musical compositions made by Hector Berlioz is a five movement symphony called “Symphonie Fantastique”.

SEQUENCE OF SYMPHONIE FANTASTIQUE:

<table>
<thead>
<tr>
<th>MOVEMENT</th>
<th>TITLE</th>
<th>TEMPO</th>
<th>FORMs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st MOVEMENT</td>
<td>Reveries/Passion</td>
<td>Largo (slow introduction)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Allegro agitato e appasionado assai (agitated and very impassioned allegro)</td>
<td></td>
</tr>
<tr>
<td>2nd MOVEMENT</td>
<td>A Ball</td>
<td>Allegro non troppo</td>
<td>ABA form</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The second movement is a waltz</td>
<td></td>
</tr>
<tr>
<td>3rd MOVEMENT</td>
<td>Scene in the Country</td>
<td>ADAGIO WALTZ</td>
<td>ABA Coda Form</td>
</tr>
<tr>
<td>4th MOVEMENT</td>
<td>March to the Scaffold</td>
<td>Allegretto non troppo</td>
<td>Composed of two different themes</td>
</tr>
<tr>
<td>5th MOVEMENT</td>
<td>Dream of a Witches Sabbath</td>
<td>Larghetto allegro Most fantastic of the movement</td>
<td></td>
</tr>
</tbody>
</table>
PETER ILYICH TCHAIKOVSKY

(PyotrIlyichChaykovsky)

Ballet according to www.dictionary.reference.com is a theatrical entertainment in which dancing and music often with scenery and costumes combine to tell the story and establish an emotional atmosphere.

Peter Ilyich Tchaikovsky music was known for his ballet music. Born on May 7, 1840 in Votkinsk, Russia, he first studied law in his youth and became a law clerk in St. Petersburg in his twenties. He rebelled and began to study music at the conservatory also in St. Petersburg. His name was transcribed into English name and was called Peter Ilyich Tchaikovsky.

As a big fan of Mozart, Tchaikovsky studied composition with Anton Rubinstein and moved to Moscow and started teaching at the new conservatory.

The early works of Tchaikovsky was not memorable because he feels a little frighten to his teacher Anton Rubinstein but later became famous after he composed the musical poem “Fatum” and “Romeo and Juliet”.

Despite of his personal struggle in marriage, he continues his music career in New York and conducted his work. He experience great deal of fame in the last ten years of his life and later died because of drinking unfiltered water from which he got the cholera.

Peter Ilyich Tchaikovsky music is characterized through the movement heard to some of his ballet composition. As a musician, he composed haunting melodies and used great deal of folk music in his symphonic works. His music is known for being both too beautiful and too depressing. There are very few surviving manuscripts written by Tchaikovsky. He was very critical of his own work, and very often burned his scores.

Tchaikovsky’s Famous Compositions:

- Swan Lake
- Sleeping Beauty
- The Nutcracker
- Romeo & Juliet
- 1812 Overture
- Symphony No. 2
- Symphony No. 6 “Pathetique”
- Piano Concerto No. 1

Peter Tchaikovsky
Photograph by: Edwin Evans, 1906
2. CAMILLE SAINT-SAËNS

Camille Saint-Saëns was known as a talented musician from an early age. He was born in Paris on October 9, 1835 and started his music through the help of his aunt by teaching him piano lesson when he was only two years old and afterward he began composing piano piece at age three.

He was considered as a composer who creates elegant music, neat, clean, polished and never excessive. One of this is example is “The Swan”. As an organist and one of the best pianists of his time, he sat very still at the piano and played gracefully and cool.

Some of the facts during the peak of his career in musician and composer, many beautiful building, churches and instruments were being built in France which includes the famous Eiffel Tower.

Best known music of Camille Saint-Saëns:

- *Carnival of the Animals*
- *Danse Macabre and his Symphony No. 3*
- *The Swan*
- Over 300 works, unusually in all genres, including
  - 3 operas (*Samson and Delilah* the only one remembered)
  - 5 Symphonies (best known No3 the *Organ Symphony*)
  - 3 concertos for violin and orchestra
  - 5 concertos for piano and orchestra
  - 2 concertos for cello and orchestra
  - organ music
  - numerous pieces for the piano
  - approximately 100 songs
  - chamber music
  - sacred music including a *Requiem*
GROUP ACTIVITY: MUSICAL CONCEPT RAPPING

Divide the class into 3. Each group will report the assigned topic and present the report in RAP style. The group can use instrumental music as accompaniment for RAP music.

<table>
<thead>
<tr>
<th>Group 1</th>
<th>Group 2</th>
<th>Group 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin and Strings Music</td>
<td>Piano Music</td>
<td>Program Music</td>
</tr>
</tbody>
</table>

Rap / Song Rubric

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>ORIGINALITY &amp; APPEARANCE</td>
<td>Presentation shows considerable originality and inventiveness. The content and ideas are presented in a unique and interesting way. Excellent use of graphics and background.</td>
<td>Presentation shows some originality and inventiveness. The content and ideas are presented in an interesting way. Good use of graphics and backgrounds.</td>
<td>Presentation shows an attempt at originality and inventiveness. Fair use of graphics and backgrounds.</td>
<td>Presentation is a reduced attempt at originality and inventiveness. Reduced use of graphics and backgrounds.</td>
</tr>
<tr>
<td>CONTENT</td>
<td>Information is detailed, varied, and extensive</td>
<td>Includes important interesting information</td>
<td>Includes some important and interesting Information.</td>
<td>Minimal content.</td>
</tr>
<tr>
<td>AUDIO QUALITY</td>
<td>Singing is clear, with good diction and appropriate words for the topic. Music is at appropriate level. Not to loud or soft in accordance with singing</td>
<td>Audio could be better quality. Music and singing a little out of balance. Either music chosen or the singing is slightly too loud but both still audible</td>
<td>Audio could be better quality. Singing could be articulated better. Music or singing overpowering the other making it difficult but still possible to understand both</td>
<td>Audio is of very reduced quality (too loud or soft, fuzzy!). Music and singing compete as audio in not properly levelled.</td>
</tr>
</tbody>
</table>
Individual Activity
Listening exercise: In the mood for music

Write down words to describe the atmosphere and emotions of 2nd movement of SYMPHONY FANTASTIC “a ball”.

<table>
<thead>
<tr>
<th>SYMPHONIE FANTAISIQUE 2\textsuperscript{nd} MOVEMENT – A BALL</th>
<th>ATMOSPHERE AND EMOTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>00:00 - 00:39</td>
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<tr>
<td>BEGINNING</td>
<td>00:39-02:15</td>
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<tr>
<td>MIDDLE</td>
<td>02:16 – 05:38</td>
</tr>
<tr>
<td>END</td>
<td>05:39 – 06:38</td>
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</tbody>
</table>

MOODS/ATMOSPHERE

<table>
<thead>
<tr>
<th>SCARY</th>
<th>SHOCKING</th>
<th>EXPLOSIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MYSTERY</td>
<td>JOY</td>
<td>CHEERFUL</td>
</tr>
<tr>
<td>WARM</td>
<td>INVITING</td>
<td>FRIENDLY</td>
</tr>
<tr>
<td>NOBLE</td>
<td>SERIOUS</td>
<td>DARK</td>
</tr>
<tr>
<td>ADVENTURE</td>
<td>CALM/PEACEFUL</td>
<td>EXCITMENT</td>
</tr>
</tbody>
</table>
Individual Activity:

LISTENING EXERCISE: LISTEN AND DISCUSS

Listen to a recording of one of the composers and answer the following guide questions.

1. What can you say about the flow of the music?
2. Which instruments usually played the melody?
3. What happen to the movement of the tempo?

Group Activity:

Musical STORY TELLING

Group the class into 5. Each group will report the life and music of Romantic period through story telling style. The class will use movement and voice over to introduce the composers.

<table>
<thead>
<tr>
<th>GROUP REPORTER</th>
<th>NAME OF COMPOSER</th>
</tr>
</thead>
<tbody>
<tr>
<td>GROUP 1</td>
<td>Frederic Chopin</td>
</tr>
<tr>
<td>GROUP 2</td>
<td>Franz Liszt</td>
</tr>
<tr>
<td>GROUP 3</td>
<td>Camille Saint-Saëns</td>
</tr>
<tr>
<td>GROUP 4</td>
<td>Hector Berlioz</td>
</tr>
<tr>
<td>GROUP 5</td>
<td>Peter Ilyich Tchaikovsky</td>
</tr>
</tbody>
</table>
### Rubric for Storytelling

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Exemplary</th>
<th>Accomplished</th>
<th>Developing</th>
<th>Beginning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knows the Story</td>
<td>Knows the story well; has obviously practiced telling the story; uses no notes; speaks with confidence</td>
<td>Knows the story pretty well; some practice; may use notes; fairly confident</td>
<td>Knows some of the story; has not practiced; relies on notes; appears uncomfortable</td>
<td>Does not know story; reads from notes</td>
</tr>
<tr>
<td>Voice</td>
<td>Always speaks loudly, slowly, and clearly Correct pronunciation; explains unfamiliar words</td>
<td>Usually speaks loudly, slowly, and clearly Correct pronunciation; does not explain unfamiliar words</td>
<td>May speak too softly or too rapidly; mumbles occasionally Incorrect pronunciation of some words; does not explain unfamiliar words</td>
<td>Speaks too softly or too rapidly; mumbles Incorrect pronunciation; does not know what unfamiliar words mean</td>
</tr>
<tr>
<td>Acting</td>
<td>Consistently motivates and assists others</td>
<td>Quick to volunteer and assist others</td>
<td>Generally works well with others</td>
<td>Seldom works well with others</td>
</tr>
<tr>
<td>Audience Contact</td>
<td>Storyteller looks at all the audience; involves them with questions</td>
<td>Storyteller looks at a few people in the audience; involves only a few with questions</td>
<td>Story told to only 1 to 2 people in the audience; little audience involvement</td>
<td>Storyteller does not look at audience; no attempt to involve audience with questions</td>
</tr>
</tbody>
</table>
Teacher: The objective of this activity is to be familiar with music of the Romantic period. Post the names of composers around the classroom to facilitate the listening activity.

Individual Activity: FOLLOW THE MUSIC

Students will stand in the middle of the classroom. Teacher will play the CD or MP3 recording of the music of the Romantic period, students will identify the composer and walk to the area of the classroom with the name of the composer. Each correct answer will be given 1 point. (10 points)
Suggested music for listening game:

1. Frederic Chopin's, Fantasie Impromptu Op. 66
2. Frederic Chopin's, Nocturne Op. 9 No. 1 in Bb minor
3. Frederic Chopin - Nocturne In E Flat Major, Op.9 No.2
4. Peter Ilyich Tchaikovsky's famous 1812 Overture
5. Peter Ilyich Tchaikovsky - Swan Lake Op. 20
6. Peter Ilyich Tchaikovsky - The Nutcracker Suite
7. Franz Liszt - Liebestraum - Love Dream
8. Franz Liszt - Hungarian Rhapsody No. 2
9. Camille Saint-Saëns - The Swan
10. Frederic Chopin- Nocturne no. 19 op. 72 no. 1 E Minor

Group Activity: Musical Concept Rapping

Teacher:
The objective of this activity is to describe the characteristic of the Romantic music. Ask the class to divide into 3 groups and each group will present the assigned topic given. Give the topic in advance for them to prepare for the task. Ask them to use percussive instruments or voice beatbox as an accompaniment for the presentation of report.

Divide the class into 3 groups. Each group will report the assigned topic and present it in RAP style. Students can use percussive musical instruments as accompaniment in presenting the report.

<table>
<thead>
<tr>
<th>Group 1</th>
<th>Group 2</th>
<th>Group 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>History and characteristic of the Romantic Music</td>
<td>Piano Music</td>
<td>Program Music</td>
</tr>
</tbody>
</table>

Rap / Song Rubric

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>ORIGINALITY &amp; APPEARANCE</td>
<td>Presentation shows considerable originality and inventiveness. The content and ideas are presented in a unique and interesting way. Excellent use of graphics and background.</td>
<td>Presentation shows some originality and inventiveness. The content and ideas are presented in an interesting way. Good use of graphics and backgrounds.</td>
<td>Presentation shows an attempt at originality and inventiveness. Fair use of graphics and backgrounds.</td>
<td>Presentation is a reduced attempt at originality and inventiveness. Reduced use of graphics and backgrounds.</td>
</tr>
</tbody>
</table>
### Individual activity: PAINT THE MUSIC

**Teacher:**

The objective of this activity is to enhance the aural ability and imagination of the students in listening to music. Ask the students to draw and interpret the music of one of the famous composition of Frederic Chopin. Let them explain the drawing in the class.

Listen to the recording of the Frederic Chopin's, Fantasie Impromptu Op. 66 and draw your own interpretation in a piece of Oslo paper. Write a short description of the output at the back of the paper.
Group Activity: Musical Story Telling

Teacher: The objective of this activity is to explain and discuss the general characteristics of the Romantic music. Divide the class into 5 groups and ask each group to report the following life and works of the Romantic composers. Ask them to report the topic in a musical story telling approach. Let them use the composition as background in a story telling.

Divide the class into 5 groups. Each group will present the life and musical works of the composers of the Romantic Period by setting the story into music.

<table>
<thead>
<tr>
<th>GROUP REPORTER</th>
<th>NAME OF COMPOSER</th>
</tr>
</thead>
<tbody>
<tr>
<td>GROUP 1</td>
<td>Frederic Chopin</td>
</tr>
<tr>
<td>GROUP 2</td>
<td>Franz Liszt</td>
</tr>
<tr>
<td>GROUP 3</td>
<td>Camille Saint-Saëns</td>
</tr>
<tr>
<td>GROUP 4</td>
<td>Hector Berlioz</td>
</tr>
<tr>
<td>GROUP 5</td>
<td>Peter Illyich Tchaikovsky</td>
</tr>
</tbody>
</table>

Rubrics for Storytelling

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Exemplary 5</th>
<th>Accomplished 4</th>
<th>Developing 3</th>
<th>Beginning 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knows the Story</td>
<td>Knocks the story well; has obviously practiced telling the story; does not use any guide cards or idiot boards</td>
<td>Knocks the story pretty well; with practice; fairly confident with the use of some guide cards or idiot boards</td>
<td>Knows some parts of the story; relies on guide cards or idiot boards</td>
<td>Does not know the story and completely relies on guide cards or idiot boards</td>
</tr>
<tr>
<td>Voice</td>
<td>Always sings and speaks loudly, slowly, and clearly Correct pronunciation</td>
<td>Usually sings and speaks loudly, slowly, and clearly Correct pronunciation</td>
<td>May sing and speak too softly or too rapidly; mumbles occasionally Incorrect pronunciation of some words</td>
<td>Sings and Speaks too softly or too rapidly; mumbles Incorrect pronunciation</td>
</tr>
<tr>
<td>Team Collaboration</td>
<td>Consistently motivates and assists others</td>
<td>Quick to volunteer and assist others</td>
<td>Generally works well with others</td>
<td>Seldom works well with others</td>
</tr>
</tbody>
</table>
**Individual activity: Music match**

Teacher: The objective of this activity is to assess the knowledge of the student about music and composer. Ask the students to answer the given assessment task. Let them write the answer in a piece of paper.

Match the selected music of the Romantic period and its composer. Write your answer in the box.

<table>
<thead>
<tr>
<th>MUSIC</th>
<th>COMPOSER</th>
<th>ANSWER</th>
</tr>
</thead>
<tbody>
<tr>
<td>OVERTURE 1812</td>
<td>Peter Ilyich Tchaikovsky Frederic Chopin Franz Liszt Camille Saint-Saëns</td>
<td>Peter Ilyich Tchaikovsky</td>
</tr>
<tr>
<td>REVOLUTIONARY ETUDE</td>
<td>Peter Ilyich Tchaikovsky Frederic Chopin Franz Liszt Camille Saint-Saëns</td>
<td>Frederic Chopin</td>
</tr>
<tr>
<td>WALTZ OF THE FLOWER FROM THE “NUTCRACKER SUITE”</td>
<td>Peter Ilyich Tchaikovsky Frederic Chopin Franz Liszt Camille Saint-Saëns</td>
<td>Peter Ilyich Tchaikovsky</td>
</tr>
<tr>
<td>THE SWAN “CARNIVAL OF THE ANIMALS”</td>
<td>Peter Ilyich Tchaikovsky Frederic Chopin Franz Liszt Camille Saint-Saëns</td>
<td>Camille Saint-Saëns</td>
</tr>
<tr>
<td>NOCTURNE OP. 9 NO. 1 IN Bb minor</td>
<td>Peter Ilyich Tchaikovsky Frederic Chopin Franz Liszt Camille Saint-Saëns</td>
<td>Frederic Chopin</td>
</tr>
</tbody>
</table>
Individual Activity

LISTENING EXERCISE: Identify the music

Teacher:
The objective of this activity is to assess the aural ability of the students. Ask the student to listen to the composition and ask them to write the title and the composer.

Listen to the following piano recordings of Romantic compositions and identify the composers of each.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fantasie Impromptu Op. 66</td>
<td>Frederic Chopin</td>
</tr>
<tr>
<td>Liebestraum Nocturne no. 03</td>
<td>Frederic Chopin</td>
</tr>
<tr>
<td>Symphonie Fantastique - A Ball</td>
<td>Hector Berlioz</td>
</tr>
<tr>
<td>Hungarian Rhapsody No.2</td>
<td>Franz Liszt</td>
</tr>
<tr>
<td>“Waltz of the Flowers” from The Nutcracker Suite</td>
<td>Peter Illyich Tchaikovsky</td>
</tr>
</tbody>
</table>
### ENHANCEMENT ACTIVITIES FOR PROCESS/SKILLS

**DAY 3**

**Individual Activity**

**LISTENING EXERCISE: I CAN NAME THAT MUSIC...**

**Teacher:**
The objective of this activity is to enhance the skills of the students in analysing the elements of music through listening. Ask the students to fill in the box with corresponding answer.

Listen to the selected recordings of Romantic instrumental music. Underline the title of the music, composer and types of music for each listening sample.

**Sample Exercises:**

<table>
<thead>
<tr>
<th>MUSIC</th>
<th>TITLE OF THE MUSIC</th>
<th>COMPOSER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listening 1</td>
<td>• Etude in Eb minor</td>
<td>• Frederic Chopin</td>
</tr>
<tr>
<td></td>
<td>• Etude in Eb minor</td>
<td>• Franz Liszt</td>
</tr>
<tr>
<td></td>
<td>• Swan Lake</td>
<td>• Hector Berlioz</td>
</tr>
<tr>
<td></td>
<td>• Sleeping Beauty</td>
<td></td>
</tr>
<tr>
<td>MUSIC LISTENING</td>
<td>TITLE OF THE MUSIC</td>
<td>COMPOSER</td>
</tr>
<tr>
<td>----------------</td>
<td>--------------------------------------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>Listening 1</td>
<td>• <strong>Nocturne In E Flat Major</strong>, Op.9 No.2</td>
<td>• <strong>Frederic Chopin</strong></td>
</tr>
<tr>
<td></td>
<td>• Etude in Eb minor</td>
<td>• Franz Liszt</td>
</tr>
<tr>
<td></td>
<td>• Swan Lake</td>
<td>• Hector Berlioz</td>
</tr>
<tr>
<td>Listening 2</td>
<td>• <strong>Fantaisie Impromptu</strong></td>
<td>• <strong>Frederic Chopin</strong></td>
</tr>
<tr>
<td></td>
<td>• Liebestraum - Love Dream</td>
<td>• Franz Liszt</td>
</tr>
<tr>
<td></td>
<td>• The Nutcracker Suite</td>
<td>• Hector Berlioz</td>
</tr>
<tr>
<td>Listening 3</td>
<td>• <strong>1812 Overture Part 1</strong></td>
<td>• Peter Ilyich Tchaikovsky</td>
</tr>
<tr>
<td></td>
<td>• The Nutcracker Suite</td>
<td>• Frederic Chopin</td>
</tr>
<tr>
<td></td>
<td>• The swan</td>
<td>• Camille Saint-Saëns</td>
</tr>
<tr>
<td>Listening 4</td>
<td>• <strong>The Swan</strong></td>
<td>• Peter Ilyich Tchaikovsky</td>
</tr>
<tr>
<td></td>
<td>• Hungarian Rhapsody No. 2</td>
<td>• Frederic Chopin</td>
</tr>
<tr>
<td></td>
<td>• Swan Lake Op. 20</td>
<td>• Camille Saint-Saëns</td>
</tr>
<tr>
<td>Listening 5</td>
<td>• <strong>Liebestraum - Love Dream</strong></td>
<td>• Hector Berlioz</td>
</tr>
<tr>
<td></td>
<td>• The Nutcracker Suite</td>
<td>• <strong>Franz Liszt</strong></td>
</tr>
<tr>
<td></td>
<td>• Hungarian Rhapsody No. 2</td>
<td>• Camille Saint-Saëns</td>
</tr>
</tbody>
</table>
Individual activity

**Teacher:**
The objective of this activity is to develop the ability of the students to process the elements of music being used in a composition. Ask the students to listen to the following composition and explain to them the following musical terms in analyzing the music.

**Musical ELEMENTS analysis**
Listen carefully to the selected recordings of Romantic music. Analyze the music according to its elements and write your answer in the given chart below. Follow the sample activity for musical elements analysis.

**Sample musical elements analysis**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>INSTRUMENTS USED</th>
<th>TEXTURE</th>
<th>FORM</th>
<th>TEMPO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liebestraum</td>
<td>Piano, Orchestral instruments</td>
<td>Monophony, Homophony, polyphony</td>
<td>Binary (AB), Ternary (ABA), Rondo (ABACA)</td>
<td>Fast, Slow, moderate</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TITLE</th>
<th>INSTRUMENTS USED</th>
<th>TEXTURE</th>
<th>FORM</th>
<th>TEMPO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liebestraum - Love Dream</td>
<td>PIANO</td>
<td>HOMOPHONY</td>
<td>ABA</td>
<td>SLOW</td>
</tr>
<tr>
<td>REVOLUTIONARY ETUDE</td>
<td>PIANO</td>
<td>HOMOPHONY</td>
<td>ABA</td>
<td>SLOW</td>
</tr>
<tr>
<td>WALTZ OF THE FLOWERS FROM THE &quot;NUTCRACKER SUITE&quot;</td>
<td>ORCHESTRAL INSTRUMENTS</td>
<td>HOMOPHONY</td>
<td>ABACA</td>
<td>MODERATE</td>
</tr>
<tr>
<td>THE SWAN FROM &quot;CARNIVAL OF THE ANIMALS&quot;</td>
<td>ORCHESTRAL INSTRUMENTS</td>
<td>HOMOPHONY</td>
<td>ABA</td>
<td>SLOW</td>
</tr>
<tr>
<td>NOCTURNE OP. 9 NO. 1 IN Bb minor</td>
<td>PIANO</td>
<td>HOMOPHONY</td>
<td>ABA</td>
<td>SLOW</td>
</tr>
</tbody>
</table>
**Day 4**

**Individual activity**

**Teacher:**
The objective of this activity is to enhance the students' ability to process the elements of music. Ask the students to listen to Frederic Chopin's "Revolutionary Etude" and let them answer the following questions.

**LISTENING EXERCISE: LISTEN AND ANALYZE**

Listen to the music of Frederic Chopin's Revolutionary Etude and answer the following guide questions.

1. What have you observed in the tempo of the composition?

2. In which of the following compositions is the melody easy to recognize? Why?

3. What are the unique characteristics of Romantic music which are not present in Original Pilipino Music (OPM)?

4. Which of the following compositions used more dynamics? Why do you think so?

**Group Activity: MUSICAL VIDEO ANALYSIS**

**Teacher:**
The objective of this activity is to process the musical characteristics of program music. Let the students watch and listen to the following program music and ask the group to answer the given question.

Group the class by 3s. Watch, listen and analyze excerpts of "Symphonie Fantastique" and "The Nutcracker Suite". Answer the following questions given and write your answer in your note book.

1. What did you observe upon listening and viewing the excerpts of "Symphonie Fantastique" and "The Nutcracker Suite"?

2. What are the significant features of the following program music based on the video presented?
3. What have you noticed in the tempo of Hector Berlioz composition?

4. Give at least 5 different moods that you have felt while listening to the music

**NOTE:** The answer may vary based on the observation of the students about the video presented.

---

**Day 5**

**Individual Activity**

**Teacher:**
The objective of this activity is to develop the listening skills of the students. Ask the students to listen carefully to the music selection of Hector Berlioz “Symphonie Fantastique” and let them identify the temporal elements and its atmosphere.

**PROGRAM MUSIC:**
**ANALYSIS OF THE ELEMENTS AND ATMOSPHERE OF THE MUSIC**

Listen to the recoding of Hector Berlioz Symphonie Fantastique 2nd movement “a ball” and describe the tempo in each given time. Identify the atmosphere or emotions.

<table>
<thead>
<tr>
<th>SYMPHONIE FANTASTIQUE 2nd MOVEMENT – A BALL</th>
<th>TEMPO</th>
<th>ATMOSPHERE AND EMOTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td></td>
<td>00:00 - 00:39</td>
</tr>
<tr>
<td>BEGINNING</td>
<td></td>
<td>00:39-02:15</td>
</tr>
<tr>
<td>MIDDLE</td>
<td></td>
<td>02:16 – 05:38</td>
</tr>
<tr>
<td>END</td>
<td></td>
<td>05:39 – 06:38</td>
</tr>
</tbody>
</table>

**MOODS/ATMOSPHERE**

<table>
<thead>
<tr>
<th>SCARY</th>
<th>SHOCKING</th>
<th>EXPLOSIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MYSTERIOUS</td>
<td>JOYFUL</td>
<td>CHEERFUL</td>
</tr>
<tr>
<td>WARM</td>
<td>INVITING</td>
<td>FRIENDLY</td>
</tr>
<tr>
<td>NOBLE</td>
<td>SERIOUS</td>
<td>DARK</td>
</tr>
<tr>
<td>ADVENTUROUS</td>
<td>CALM/PEACEFUL</td>
<td>EXCITING</td>
</tr>
</tbody>
</table>
Day 6

Group Activity:

Teacher:
The objective of this activity is to develop the listening skills of the students. Group the class into 2 groups. Ask each group to listen carefully to the sample piano and program music and let them identify the elements of music used.

Listening analysis for Piano and Program music

Listen to the recording of the selected piano compositions and analyze the texture and tempo. Describe the mood of each composition.

Sample chart:

<table>
<thead>
<tr>
<th>ROMEO AND JULIET</th>
<th>TIME</th>
<th>Texture</th>
<th>Tempo</th>
<th>Moods of the music</th>
</tr>
</thead>
<tbody>
<tr>
<td>PETER ILYICH</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TCHAIKOVSKY</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1ST THEME</td>
<td>00:00-2:10</td>
<td></td>
<td></td>
<td>Mystery/calm/peaceful</td>
</tr>
<tr>
<td>2ND THEME</td>
<td>02:10-2:50</td>
<td></td>
<td></td>
<td>Serious/lonely</td>
</tr>
<tr>
<td>3RD THEME</td>
<td>02:50-4:20</td>
<td></td>
<td></td>
<td>Mystery/calm/peaceful</td>
</tr>
<tr>
<td>4TH THEME</td>
<td>04:20-5:00</td>
<td></td>
<td></td>
<td>Sad/adventure/</td>
</tr>
<tr>
<td>5TH THEME</td>
<td>05:00-7:10</td>
<td></td>
<td></td>
<td>Calm/enthralled</td>
</tr>
</tbody>
</table>

Group 1:

<table>
<thead>
<tr>
<th>Frederic Chopin</th>
<th>TIME</th>
<th>Texture</th>
<th>Tempo</th>
<th>Mood</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scherzo No. 2 in B-flat minor, Op. 31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1ST THEME</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2ND THEME</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3RD THEME</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4TH THEME</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5TH THEME</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Group 2:

<table>
<thead>
<tr>
<th>“March To The Scaffold” of Symphonie Fantastique 4th movement</th>
<th>TIME</th>
<th>Moods of the music</th>
</tr>
</thead>
<tbody>
<tr>
<td>1ST THEME</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2ND THEME</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3RD THEME</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4TH THEME</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5TH THEME</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Individual Activity:

**Teacher:**
The objective of this activity is to analyze the given musical score. Ask the student to have a copy of the musical score of Chopin’s Etude op. no. 03 and let them answer the following question.

**Musical score analysis**

(pls insert musical score of Chopin’s Etude)

Analyze the musical score of Chopin’s Etudes - Op.10 no. 3 and answer the following questions.

1. What is the time signature of the music?
2. What is the key of the composition?
3. Which part of the score demonstrates the changes of the tempo?
4. In your own words, describe the melody of the music.

Answer should describe register, range, movement, etc.
ENHANCEMENT ACTIVITIES FOR PERFORMANCE/PRODUCT

Day 7 and 8

WHAT TO PERFORM / TRANSFER?

Group Activity: Mashup Music

Teacher:
The objective of this activity is to demonstrate creativity using selected music of the Romantic Period. Ask the students to group into 4s and let them do a mashup of Romantic instrumental music. Ask them to make a movement out of the created mixed music.

Divide the class into 4 groups. Choose any of the instrumental compositions from the Romantic period given below and arrange a 5 minute mash-up music. Each group will make a movement out of the mashup music you created. You can use any free installer from the internet to edit the music.

Selected Romantic music for arrangement of composition

- Frederic Chopin's, Fantasie Impromptu Op. 66 piano sheet
- Frederic Chopin's, Nocturne Op. 9 No. 1 in Bb minor, piano
- Frederic Chopin - Nocturne In E Flat Major, Op.9 No.2
- Frederic Chopin - Nocturne In E Flat Major, Op.9 No.2
- Tchaikovsky's famous 1812 Overture Part 1
- Pyotr Ilyich Tchaikovsky - Swan Lake Op. 20
- Pyotr Ilyich Tchaikovsky - The Nutcracker Suite
- Franz Liszt - Liebestraum - Love Dream
- Hungarian Rhapsody No. 2 - HD - Franz Liszt

Group Activity: MUSICAL POEM

Teacher:
The objective of this activity is to demonstrate knowledge and skills in creating a poem and composing melody. Ask the group of students to make a poem and set it into music.

1. Divide the class into 4 groups.
2. Each group will create a 6 stanza poem (4 lines per stanza) based on the assigned Romantic composition.
3. After making the poem, each group will create a melody or adopt a melody from any OPM song and perform it in the class.
GROUP 1  
NOCTURNE  
FREDERIC CHOPIN

GROUP 2  
LIEBESTRAUM  
FRANZ LISZT

GROUP 3  
THE SWAN  
CAMILLE SAINT-SAËNS

GROUP 4  
ROMEO AND JULIET  
PETER ILYICH TCHAIKOVSKY

Rubrics for musical poem:

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>OVERALL PERFORMANCE</td>
<td>The composition was creative, clean/easy to read, and included all required elements. The melody fit well with the lyrics.</td>
<td>The composition was somewhat creative and legible. Most of the required elements were included. The lyrics were rhythmically awkward in a few places.</td>
<td>The composition was very basic and somewhat legible to read. At least half of the required elements were included. No fluidity in melody and lyrics.</td>
<td>The composition was not complete, and very difficult to read. Under half of the required elements were included. Project will need to be revised.</td>
</tr>
</tbody>
</table>

Group Activity: PANTOMIME PRESENTATION

Teacher:
The objective of this activity is to demonstrate skills in interpreting a composition. Ask the group of the students to interpret the assigned music using hand mime interpretation.

Divide the class into 3 groups. Each group are assign to interpret the selected recordings of Romantic instrumental music by means of hand mime style presentation.
<table>
<thead>
<tr>
<th>Franz Liszt</th>
<th>Frederic Chopin</th>
<th>Peter Ilyich Tchaikovsky</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liebestraum</td>
<td>Etude Op 25 No 12 in C-</td>
<td>Swan Lake Op. 20</td>
</tr>
<tr>
<td>Love Dream</td>
<td>minor</td>
<td></td>
</tr>
</tbody>
</table>

DRAFT as of April 7, 2014
RUBRICS for pantomime production:

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOVEMENT</td>
<td>Student expresses emotion by using appropriate gestures, body movements, and facial expressions</td>
<td>Student expresses emotion by using some gestures, body movements, and facial expressions</td>
<td>Student attempts to use gesture, body movement, and facial expression</td>
<td>Student uses limited or inappropriate gesture, body movement, and facial expression</td>
</tr>
<tr>
<td>CHARACTER</td>
<td>Students communicate expressively, illuminating the life and world of the character.</td>
<td>Student communicates clearly, expressing the life and world of the Character.</td>
<td>Student attempts to express the life and world of the character, But execution is weak.</td>
<td>Student uses limited or inappropriate acting technique to Create character.</td>
</tr>
<tr>
<td>REFLECTION ON WAYS TO IMPROVE</td>
<td>Student writes a perceptive reflection on how to improve both rehearsal and performance.</td>
<td>Student writes a proficient reflection clarifying how to improve both rehearsal and performance</td>
<td>Student writes a weak reflection on how to improve both rehearsal and performance or fails to write about either the rehearsal or the performance</td>
<td>Student writes a very weak reflection on neither the rehearsal nor the performance</td>
</tr>
</tbody>
</table>
**ENHANCEMENT ACTIVITIES FOR UNDERSTANDING**

**INDIVIDUAL ACTIVITY**

Teacher:
The objective of this activity is to assess the students’ understanding of Romantic instrumental music. Ask the class to complete the unfinished sentences. Let them place the answer in their journal log.

Complete the following unfinished sentence.

My understanding about the music of the Romantic Period is that…

________________________________________________________________

I realized that most of instrumental music from the Romantic Period are…

________________________________________________________________

The reason why I really appreciate instrumental music from the Romantic Period is because…

________________________________________________________________

I love listening to the romantic music composition because…

________________________________________________________________

**Individual Activity: JOURNAL ENTRIES**

Teacher:
The objective of this project is to recall the knowledge and skills that students have learned from the weekly topic. Ask students to make a JOURNAL ENTRY BOOK to attach all the activities required by the teacher.

Using a scrap book, old magazine or old notebook, make a journal of weekly music activity. Write something or have a picture of the activity and paste it. You can also write something that you read from any books or articles from the internet that is related to the topic in romantic music.
DRAFT as of April 7, 2014
Things to accomplish in journal entry

- Picture of Romantic Composer
- Articles related to Romantic Music
- Lessons learned inside the classroom discussion
- Pictures of music activity done inside or outside the classroom

Individual Activity

Teacher:
The objective of this activity is to familiarize the students with music of the Romantic Period. Ask the class to have a chart of weekly log for the purpose of listening and familiarizing the Romantic instrumental composition.

WEEKLY LISTENING LOG

Make a weekly log chart and place it in your journal. Listen to radio stations or watch YouTube videos from the internet and write the title, composer time/date and your reflection about the music

Sample weekly listening log

<table>
<thead>
<tr>
<th>TITLE OF THE SONG OR MUSIC</th>
<th>COMPOSER</th>
<th>TIME/DATE</th>
<th>REFLECTION</th>
<th>SOURCE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Individual Activity

Teacher:
The objective of this activity is to broaden the understanding of the student about the Romantic instrumental music. Ask the students to write an essay about the knowledge that they have learned from the lesson.

ESSAYS...WHAT YOU WANT TO SAY...

Think and revisit the previous lesson that you already learn and understand in the romantic instrumental music and write a 4 to 5 paragraph summary of the lesson. Write your answer in a piece of bond paper and paste it in your journal entry book.
GLOSSARY:

ADAGIO- In a slow tempo, usually considered to be slower than andante but faster than largo. Used chiefly as a direction.

ALLEGRO- In a quick, lively tempo, usually considered to be faster than allegretto but slower than presto. Used chiefly as a direction.

ALLEGRETTO- In a moderately quick tempo, usually considered to be slightly slower than allegro but faster than andante. Used chiefly as a direction.

BALLADE- A verse form usually consisting of three stanzas of eight or ten lines each along with a brief representation, with all three stanzas and the representation ending in the same one-line refrain.

BALLETT- A theatrical presentation of group or solo dancing to a musical accompaniment, usually with costume and scenic effects, conveying a story or theme.

CONCERTO- A composition for an orchestra and one or more solo instruments, typically in three movements.

ETUDE- A piece composed for the development of a specific point of technique.

LARGO- In a very slow tempo, usually considered to be slower than adagio, and with great dignity. Used chiefly as a direction.

MAZURKA- A Polish dance resembling the polka, frequently adopted as a ballet form.

NOCTURNE- An instrumental composition of a pensive, dreamy mood, especially one for the piano.

NATIONALISM - Devotion to the interests or culture of one's nation.

OVERTURE- An instrumental composition intended especially as an introduction to an extended work, such as an opera or oratorio.

PIANO MUSIC - sheet music to be played on a piano.

POLONAISE- A stately, marchlike Polish dance, primarily a promenade by couples.

PRELUDE- An introductory performance, event, or action preceding a more important one.

PROGRAM MUSIC- Musical compositions intended to depict or suggest non-musical incidents, ideas, or images.

RUBATO- Rhythmic flexibility within a phrase or measure; a relaxation of strict time.

SYMPHONIC POEM - A piece of music, most popular in the late 19th century, that is based on an extra musical theme, such as a story or nationalistic ideal, and usually consists of a single extended movement for a symphony orchestra and also called tone poem.

SYMPHONY- An extended piece in three or more movements for symphony orchestra.

VIRTUOSO- A musician with masterly ability, technique, or personal style.

WALTZ- A piece of music for this dance.
REFERENCES:

- http://www.classicfm.com
- http://chestofbooks.com
- http://blogs.colum.edu
- http://www.classicalarchives.com
- http://www.rpo.org
- http://www.notablebiographies.com
- www.slideshare.com
- google.com
- http://www.infoplease.com/encyclopedia/
- http://beabetterproducer.com
- http://www.thefreedictionary.com
- http://www.youtube.com/
- www.lilypond.com
LEARNING AREA STANDARD

The learner demonstrates an understanding of basic concepts and processes in music and art through appreciation, analysis and performance for his/her self-development, celebration of his/her Filipino cultural identity and diversity, and expansion of his/her world vision.

KEY-STAGE STANDARD

The learner demonstrates understanding of salient features of music and art of the Philippines and the world, through appreciation, analysis, and performance, for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one’s world vision.

GRADE LEVEL STANDARD

The learner demonstrates understanding of salient features of Western music and the arts from different historical periods, through appreciation, analysis, and performance for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one’s world vision.

CONTENT STANDARD

The learner demonstrates understanding of characteristic features of vocal music of the Romantic Period.

PERFORMANCE STANDARD

The learner sings and performs themes of selected songs from the Romantic Period.
INTRODUCTION

How do you express your feelings? Is it through writing, painting, dancing, singing or acting? What do you feel when these emotions are not expressed?

Vocal music is one of the best tools for expressing one’s feelings. This form of expression became more evident during the Romantic period. Romanticism coincided with the Industrial Revolution in Western Europe that brought about the rise of socialism and capitalism. The Romantic Period’s basic quality is emotional subjectivity. Composers explore feelings of grandiosity, intimacy, unpredictability, sad, rapture and longing.

Romantic vocal forms like the art song and operas were about fantasy, supernatural, romance and the nature as mirror of the human heart. Virtuoso performers are not only instrumentalists but also singers. One singer sometimes sounds like several characters by use of different vocal register. To fully understand and appreciate vocal music of the Romantic Period, this unit will let you experience the cultural developments and artistic forms of expression of the period. By understanding the past we learn to appreciate the things we enjoy today.

OBJECTIVES

At the end of this module the learner is able to:

- Narrates the plot, musical and theatrical elements of an opera after video and movie showing.
- Listens perceptively to selected art songs and excerpts of opera and classify the different vocal ranges of opera performers.
- Sings themes or melodic fragments of given selected songs.
- Analyze the musical structure of the vocal music of the Romantic period music.
- Explores other arts and media that portray Romantic period elements.
- Creates/improvises appropriate sounds, music, gestures, movements, and costumes for a chosen opera.
DRAFT as of April 7, 2014
PRE-ASSESSMENT

Locate Me

Locate and encircle the word/words related to vocal music of the Romantic period inside the box. The word/s may be arranged horizontally, vertically, diagonally/inverted. Match the words found to the questions given below.

1. Romantic Opera composer who wrote his final opera that ends with “All the world’s a joke.” VERDI
2. Italian late-Romantic composer who compose the score for La Boheme. PUCCINI
3. German composer who adapted the leitmotif approach. WAGNER
4. German term for composition for solo voice and piano. LIEDER
5. Story set into music with several acts, finales and postludes. OPERA
6. Viennese composer who wrote over 600 art songs and the Unfinished Symphony. SCHUBERT
7. La Donna e Mobile is an Aria from this Opera. RIGOLLETO
8. Georges Bizet’s famous opera. CARMEN
WHAT TO KNOW?

The parallelisms of music and literature were clearly evident in almost all forms of vocal music during the Romantic period. Composers interpret poems, mood, atmosphere and imagery into music. Musical compositions such as the art song was written for solo voice and piano. Like all program music, art song has its inspiration from poetry in this period. Mood is often set at the beginning with piano introduction and concluded with a piano postlude.

**MELODY:** Long, lyrical melodies with irregular phrases. Extensive use of *chromaticism*; vivid contrasts and has a variety of melodic ideas within one movement.

**RHYTHM:** Frequent changes in both tempo and time signature.

**TEXTURE:** Homophonic

**TIMBRE:** Great variety of tone color; woodwind and brass sections of the orchestra increased; rich and colourful orchestration.

Romantic artists found inspiration in landscapes. Their subjects were traditional myths, legends and folklore usually dealing with the supernatural, grotesque, and less ordinary.

Vocal music in this period require singers to perform a greater range of tone color, dynamics and pitch. Because of this, Opera became an important source of musical expressions. The birth of the opera houses came. It was the place where all the arts converged: not only music, but poetry, painting, architecture and the dance as well.
COMPOSERS OF VOCAL DURING THE ROMANTIC PERIOD

Franz Peter Schubert

The proper name for Franz Schubert songs is actually lieder, which is the German word for song. Schubert developed lieder so that they had a powerful dramatic impact on the listeners. He tapped the poetry of writers like Johann Goethe. He is considered the last of the classical composers and one of the first romantic ones. His famous vocal music works/ Lieder were: "Gretchen am Spinnrade", "Erlkonig", "Ellens Gesang III" ("Ave Maria") and "Schwanenge sang" ("Swan Song"). He also wrote piano pieces, string quartets, operetta and the Symphony No.8 in B minor ("Unfinished Symphony").

Schubert was born on the 31st of January 1797 in Himmelpfortgrund, Austria and died in 1828 in Vienna, Austria at 31.

Giuseppe Verdi

A name associated with Romantic opera is that of Verdi. His characters are neither stock roles nor symbols like those found in German operas. They are more like real persons. He insisted on a good libretto. He wrote operas with political overtones and for middle-class audience.

Verdi was born in Parma, Italy on October 9, 1813. He studied in Busseto and later went to Milan where his first opera "Oberto" was performed in La Scala, the most important opera house at the time. Almost all of his works are serious love story with unhappy ending. Expressive vocal melody is the soul of a Verdi opera. He completed 25 operas throughout his career. His final opera ends with "All the world’s a joke." Some of his famous operas are still being produced and performed worldwide. His much acclaimed works
Vocal Music of the Romantic Period

Giacomo Puccini

Giacomo Puccini was born in a poor family on December 22, 1858 in Lucca, Italy. He studied at the Milan Conservatory. He belonged to a group of composers who stressed realism, therefore, he drew material from everyday life, rejecting heroic themes from mythology and history. Puccini’s famous operas were: “La Bohème”, “Tosca”, “Madame Butterfly”, and “Turandot”. 

Richard Wagner

Wilhelm Richard Wagner was born in Leipzig, Germany on May 22, 1813. He attended Leipzig University. He was very much inspired by Ludwig van Beethoven. Wagner introduced new ideas in harmony and in form, including extremes of chromaticism. He also explored the limits of the traditional tonal system that gave keys and chords their identity pointing the way to the rise of a tonality in the 20th century.

Wagner exerted a strong influence on the operatic medium. He was an advocate of a new form of opera which he called “music drama” where musical and dramatic elements were fused together. He developed a compositional style in which the orchestra has of equal importance in dramatic roles as the singers themselves. The expressiveness is aided by the use of “leitmotifs” or musical sequences standing for a particular character/plot element.
His famous works are; Tristan and Isolde, Die Walkure, Die Meistersinger, Tannhauser and Parsifal. His work would later influence modern film scores, including those of the Harry Potter and Lord of the Rings film series. Wagner died of a heart attack on February 13, 1883 at age of 69.

**Georges Bizet**

Georges Bizet was registered with the legal name Alexandre-Cesar-Leopold Bizet, but was baptized Georges Bizet and was always known by the latter name. He was born October 25, 1838 in Paris, France. He entered the Paris Conservatory of music at a very young age.

Bizet became famous for his operas. His most famous opera is “Carmen”. However, when “Carmen” first opened in Paris, the reviews were terrible. The shows were criticized in horrible ways that resulted in poor audience attendance.

During the first round of “Carmen” performances, Bizet died (June 3, 1875). He was only 36. Four months later, “Carmen” opened in Vienna, Austria, and was a smash hit. It is now one of the most popular operas ever written. Bizet never knew that audiences would come to consider it as his masterpiece.
Listening Exercise: Franz Schubert
Art song, "Erlking" (1815)

Guide for discussion:

Musical facts about Erlking:

- The form is through-composed.
- The text itself is a ballad written by famous poet Goethe.
- It relates the tale of the evil King of the Elves and his malevolent seduction of a young boy. Legend had it that whosoever was touched by the King of the Elves would die. This tale is typical to the dark Romantic fascination with the supernatural and the macabre, which is evident in Mary Shelley’s Frankenstein (1818).
- According to a musicologist, Schubert was reading a book of Goethe’s poetry, pacing back and forth in his room. Suddenly, he sprang to the piano and as fast as he could write, set Goethe’s entire ballad to music. He was seventeen when he wrote this.
- Schubert captures both the general sense of terror in the scene and the detail of the galloping horse, he creates an accompanying figure in the piano that pounds on relentlessly.
- The cry of the boy is heard again in the course of the song each time you can hear successive high pitch and dissonant harmonies.
- The father tries to calm him in low tones that are steady, stable and repetitive. The three characters of the story is portrayed with distinct musical qualities.

Answers:
1. Introduction is played by the__________
   a. Violin   b. Orchestra   c. Piano
2. Movement of notes are by ____________
   a. Leaps   b. Steps   c. Hopping
3. Tension was depicted by low steady pitches and ______ movement.
   a. Homophonic   b. Chromatic   c. Pentatonic
4. The father part has a ______ register.
   a. High   b. Low   c. Medium
5. Last part of the piece has a slow piano and then stops with a______.
   a. Chorus   b. Aria   c. Recitative
Listening Guide:

Butterfly’s aria “Un bel di” comes near the beginning of Act II, as she tries to convince herself and her servant that her husband will return to her. You will hear gorgeous soaring melodies and exotic oriental sounds in this superb da capo (ABA) aria. Listen to the doubling and sometimes tripling of the vocal line in the orchestra, which gives great richness to Puccini’s wonderful lyricism.

This is one of the most breath-taking arias in the whole operatic repertoire. Butterfly is sure that Pinkerton, her American husband, will return and she sings of the day of his return. Syncopated rhythms representing Butterfly’s longing for Pinkerton, a beautiful melody and a high B flat (Bb) at the end.

Here is an excerpt from the aria “Un bel di” in English translation:

Calling Butterfly, Madame Butterfly

Butterfly, butterfly, have no fear
I’ll be back to wipe your tears
Oh, sweet Butterfly, so sweet Butterfly
She’s waiting.
I’ll wait for him with unshakable faith.
He’ll be back.

TIME: 4:19 minutes

Listening Exercise: Giacomo Puccini
Aria, Un bel di, from Madame Butterfly, Act II

Which of the following statements are true about the Aria? If the statement is true write VERDI if not write X.

1. The Aria’s opening line has a dreamlike quality. VERDI
2. The piece is accompanied by solo violin. X
3. The Aria was sang by a baritone. X
4. The text is written in Japanese. X
5. The final climactic moment ends with a very soft crescendo. X
Additional Listening Exercise:

**WHICH IS WHICH?**
In this activity you will be given the chance to compare two vocal works. Listen to an example of an Art song titled “Gretchen am Spinnrade” by F. Schubert and “Mutya ng Pasig” by Nicanor Abelardo. Compare the two songs and give its characteristics and form of the Art song to the context of the Philippine Kundiman.

| COMPARISON |
|------------|----------------|
| **Art Song** | **Kundiman** |
| ♥ Famous are in German text | The text is in Filipino |
| ♥ Based from a poetry | Sought poetry for their lyrics. |
| ♥ Short piece for solo voice | Art song in triple time |
| ♥ Verses were well-written and may either be through-composed (each stanza of the poem is sung to new music) or strophic (all stanzas of the poem are sung to the same music) | Blending of verse and music in equal parts |
| ♥ Often accompanied by the piano using virtuoso techniques | |
| ♥ High artistic and literary quality | |
| ♥ Ends with a postlude (concluding section played by the piano) | |

**Vehicle for patriotism during the time of colonial oppression**
**Can be romantic, patriotic, religious and mournful**

**REFLECTION:**
1. What did you feel? What emotions were evoked/expressed in the music?
2. Which style do you prefer? Why?
ROMANTIC OPERA

**Opera** became increasingly popular during the Romantic period. It is a story (libretto) told by the composers through music while using the words of the librettist. They work closely together to tell the story. The book that the composer and librettist put together is called a **score**. The score has all the musical notes, words and ideas to help the performers tell the story. Often, there are operas with overtures, preludes, prologues, several acts, finales and postludes. During each Act, the story unfolds through the music that the singers sing. Sometimes there is spoken dialogue without music. Different roles in Operas are created taking into account different types of voices. Each role requires a different type of singer, not only able to sing a given vocal range but also with certain voice characteristics, color and power. Most dialogues are sang or in recitative style. Certain **Aria** or solo singing part is what the public will remember best when leaving the opera house. Properly and well sung, a beautiful aria can bring an audience to its feet and decide the fate of an entire opera.

**Components of an Opera:**
- **Libretto** - the texts of an opera. Librettist and the composer work closely together to tell the story.
- **Score** - the book that the composer and librettist put together. The score has all the musical notes, words and ideas to help the performers tell the story. Often, there are operas with overtures, preludes, prologues, several acts, finales and postludes.
- **Recitative** - Declamatory singing, used in the prose parts and dialogue of opera. Different roles in operas are created taking into account different types of voices. Each role requires a different type of singer, not only able to sing a given vocal range but also with certain voice characteristics, color and power.
- **Aria** – an air or solo singing part that the public will remember best when leaving the opera house. Properly and well sung, a beautiful aria can bring an audience to its feet and decide the fate of an entire opera.
Voice Classification

It is also important to know the types of voices of singers. This will serve as a guide for singers on their choice of songs and vocal quality expected of a singer or opera character.

For the Male Voice:
- Tenor - highest male voice
- Baritone - Middle male voice, lies between Bass and Tenor voices. It is the common male voice.
- Bass - lowest male voice

For the Female Voice:
1. Soprano - highest female voice
   - Coloratura - highest soprano voice
   - Lyric - bright and full sound
   - Dramatic - darker full sound
   - Mezzo-Soprano - most common female voice; strong middle voice, tone is darker or deeper than the soprano
   - Contralto - lowest female voice and most unique among female
- Duet, trio, and other small ensemble
- Chorus
- Orchestra
- Acts - main divisions of an opera
- Scene - setting or place

Composers like Verdi, Puccini, and Wagner saw the opportunity to explore ways to develop the vocal power of a singer. Greater range of tone color, dynamics, and pitch were employed.

Dynamics and vocal embellishments were used to further affect the way singers sing. Some musical terms are used like:
- **A Capella** - one or more singers performing without instrumental accompaniment.
- **Cantabile** - in a singing style
- **Capo** - head, the beginning
- **Coda** - closing section appended to a movement or song.
- **Dolce** - sweetly
- **Falsetto** - a weaker and more airy voice usually in the higher pitch ranges.
- **Glissando** - sliding quickly between 2 notes/
- **Passaggio** - parts of a singing voice where register transitions occur.
- **Rubato** - slight speeding up or slowing down of the tempo of a piece at the discretion of the soloist.
- **Tessitura** - the most comfortable singing range of a singer.

**Vibrato** - rapidly repeated slight pitch variation during a sustained note, to give a richer & more varied sound.
Listening Exercise: Individual Activity

**WHO’S THAT VOICE?**

Listen to the following excerpts from different Arias and identify the dominating vocal range by shading the circle.

<table>
<thead>
<tr>
<th>ARIA</th>
<th>MALE</th>
<th>FEMALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. La Donna e mobile</td>
<td>Tenor</td>
<td>Soprano (coloratura)</td>
</tr>
<tr>
<td></td>
<td>Baritone</td>
<td>Mezzo-Soprano</td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Contralto</td>
</tr>
<tr>
<td>2. Nessum Dorma</td>
<td>Tenor</td>
<td>Soprano (coloratura)</td>
</tr>
<tr>
<td></td>
<td>Baritone</td>
<td>Mezzo-Soprano</td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Contralto</td>
</tr>
<tr>
<td>3. Libiamo</td>
<td>Tenor</td>
<td>Soprano (coloratura)</td>
</tr>
<tr>
<td></td>
<td>Baritone</td>
<td>Mezzo-Soprano</td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Contralto</td>
</tr>
<tr>
<td>4. Un bel di redremo</td>
<td>Tenor</td>
<td>Soprano (coloratura)</td>
</tr>
<tr>
<td></td>
<td>Baritone</td>
<td>Mezzo-Soprano</td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Contralto</td>
</tr>
<tr>
<td>5. Vissi d’arte</td>
<td>Tenor</td>
<td>Soprano (coloratura)</td>
</tr>
<tr>
<td></td>
<td>Baritone</td>
<td>Mezzo-Soprano</td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Contralto</td>
</tr>
<tr>
<td>6. Quando m’èn vo</td>
<td>Tenor</td>
<td>Soprano (coloratura)</td>
</tr>
<tr>
<td></td>
<td>Baritone</td>
<td>Mezzo-Soprano</td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Contralto</td>
</tr>
<tr>
<td>7. Ave Maria</td>
<td>Tenor</td>
<td>Soprano (coloratura)</td>
</tr>
<tr>
<td></td>
<td>Baritone</td>
<td>Mezzo-Soprano</td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td>Contralto</td>
</tr>
</tbody>
</table>

**REFLECTION:**

1. How were the singers able to relay the message of the music?
2. Is it important for composers to consider the vocal range or classification of his singer? Why?
3. What is your overall impression of the performance?
4. If a popular singer today will also perform the songs you just listen, would he/she be able to perform the same way as the one you’ve just listen? Why?
5. Research and paste pictures of some famous modern opera singers today.
TO THE TEACHER: While reading the example let the students listen to some excerpts from the opera.

**LA TRAVIATA (The Fallen Woman) SYNOPSIS**

Music by Giuseppe Verdi (1813-1901). Libretto in Italian by Francesco Maria Piave, based on “La Dame aux Camélias,” play by Alexandre Dumas, *fils*, after his novel by the same name. The play is known in English as “Camille.”

Premiere: Venice, March 6, 1853. Romantic tragedy. Set numbers; recitative. Setting: Paris; time, about 1850. Originally in three acts; present-day productions usually in four acts, dividing the original Act II (116 min).

**ACT I:** Violetta’s Paris salon, luxuriously furnished (31 min).
**ACT II:** A villa near Paris (33 min).
**ACT III:** Ballroom in Flora’s mansion (22 min).
**ACT IV:** Violetta’s bedroom (30 min).

*Synopsis.*

At one of her brilliant supper parties, the beautiful but frail *demi-mondaine* (a woman supported by a wealthy lover – *Merriam Webster Dictionary*), Violetta Valéry, meets the well-born Alfredo Germont. They immediately fall in love and she decides to abandon her life of pleasure.

Alfredo’s father did not approve of their lifestyle in the country and demands that Violetta renounce Alfredo. Violetta determined to make the sacrifice, then departs and leaves only a note for Alfredo.

She appears at a ball in Flora’s house on the arm of an old admirer, Baron Douphol which makes Alfredo angry. Alfredo challenges the Baron to play cards where Alfredo wins consistently. Unable to persuade Violetta to go with him, Alfredo insults her. Violetta becomes ill, and all her friends desert her, leaving her virtually penniless.

Alfredo returns to Violetta. His father told him of the real story behind Violetta’s departure from their country house, and urged him to seek her forgiveness. Overjoyed at the sight of him, Violetta attempts to rise but falls into Alfredo’s arms. Germont and the doctor enter as Violetta dies.

**Madame Butterfly**

- Music by Giacomo Puccini (1858-1924).
- Libretto in Italian by Giuseppe Giacosa and Luigi Illica. From the short story by John Luther Lung, derived from Pierre Loti’s tale *Madame Chrysanthème.*
• Romantic tragedy. Set numbers; recitative. Setting: Nagasaki, Japan, at the beginning of the 20th century. Two acts; Act 2 with two parts

Synopsis

When American naval vessels frequented Japanese seaports, American Lieutenant Benjamin Franklin Pinkerton met Cio-Cio-San (“Butterfly”) and was captivated by her beauty. Pinkerton rented a Japanese house and part of his rental package is his “betrothal” to Cio-Cio-San.

Treating the marriage merely as a casual affair, Pinkerton returns to America after the wedding leaving Cio-Cio-San loyaly waiting for his return. He marries an American woman named Kate. When he returns to Japan three years later with his American wife, he learns that he bore a son with Cio-Cio-San. Upon learning that Pinkerton had married another woman, Cio-Cio-San kills herself to make sure that Pinkerton takes their son with him.

Additional information for point of comparison:

Miss Saigon’s plot is the same with Madame Butterfly. The difference is only the nationality of the main lady character. Cio-Cio San is Japanese while Kim is from Vietnam.

Other Famous Opera that you can also give as research and as additional readings:
- Rigoletto- The work was secretly referred to by the composer as “The Malediction” (The Curse) and the hunchback originally called “Triboulet” became Rigoletto from the French word “rigolo” meaning “funny.”
- Turandot- Persian word for “daughter of Turan”

Suggested additional listening resources:
- Rigoletto- “La Donna e Mobile”- G. Verdi
  http://www.youtube.com/watch?v=xCFREk6Y8TmM
- Turandot- “Nessun Dorma”- G. Puccini
  http://www.youtube.com/watch?v=RdTBM14o0Z8
- La Traviata- “Libiamo ne lieti calici”- G. Verdi
  http://www.youtube.com/watch?v=yOhQ1Wdiik
- Madame Butterfly- “Un bel di redremo”- G. Puccini
  http://www.youtube.com/watch?v=mPUSqOeApVe
- Gretchen am Spinnrade- F. Schubert
  .http://www.youtube.com/watch?v=jSneYNlYdY-k
- “Erlking”- F. Schubert
  http://www.youtube.com/watch?v=S9fHa6caCMc
- Carmen - “L’amour” - G. Bizet
  http://www.youtube.com/watch?v=8w9yJdkeryI

WHAT TO PROCESS

Individual Activity:

MY MUSIC CHART
With the help of suggested readings, fill in the chart below with information about the composition assigned to your group. As for the musical elements, listen first to the songs before filling in the chart.

Suggested output:

<table>
<thead>
<tr>
<th>Composer</th>
<th>GIUSEPPI VERDI</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 facts about the composer</td>
<td></td>
</tr>
<tr>
<td>❖ Italian</td>
<td>❖ Italian</td>
</tr>
<tr>
<td>❖ Romantic period composer</td>
<td>❖ Romantic period composer</td>
</tr>
<tr>
<td>❖ Wrote operas that are scandalous and expressed conflict that are clearly depicted.</td>
<td>❖ Wrote sensuous, overpowering music that fuses poetry and action</td>
</tr>
<tr>
<td>❖ Wrote sensuous, overpowering music that fuses poetry and action</td>
<td>❖ Wrote sensuous, overpowering music that fuses poetry and action</td>
</tr>
<tr>
<td>❖ Best known for his operas like; Rigoletto, Il Travatore, La Traviata, Aida and Otello</td>
<td>❖ Best known for his operas like; Rigoletto, Il Travatore, La Traviata, Aida and Otello</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>La donna e mobile</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year of Composition</td>
<td>1853</td>
</tr>
<tr>
<td>Style of performance (Solo Vocal with orchestral accompaniment)</td>
<td>Vocal solo accompanied with an orchestra</td>
</tr>
<tr>
<td>Tone Color</td>
<td></td>
</tr>
<tr>
<td>Draw the melodic contour</td>
<td></td>
</tr>
<tr>
<td>Rhythm:</td>
<td>Triple</td>
</tr>
<tr>
<td>❖ Meter</td>
<td>Allegretto (Brightly)</td>
</tr>
<tr>
<td>❖ Tempo</td>
<td></td>
</tr>
<tr>
<td>Harmony (monophonic, homophonic)</td>
<td>Homophonic</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>Describe the overall performance. Share your thoughts, feelings, story and images that you imagined while listening.</td>
<td></td>
</tr>
</tbody>
</table>

**Points to Consider:** You can also use other shorter pieces/excerpts from the operas mentioned in the listening list.

Suggested Movie: *The Phantom of the Opera*

Watch the movie in advance and take note of the scenes that shows the process of making an opera.

**LET’S WATCH A MOVIE!**

Movie Showing: Let the students write the important details about the plot, the characters, musical and theatrical elements.

Guide Questions:

1. How did the film-viewing activity help you make a good judgement about performances in the Opera?
2. In what ways do Operas help people learn about the culture of other people?
3. How will you help other people in the future to understand and appreciate theatrical performances like the Opera?
Individual Activity

Look for famous opera and popular singers today and try to identify their voice classification. Don’t limit your research on foreign artists but also our local singers today.

<table>
<thead>
<tr>
<th>Name of Artist</th>
<th>Voice Classification</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
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<td>2.</td>
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<td>3.</td>
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<td>4.</td>
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<td>5.</td>
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</tbody>
</table>

Some of the famous artists and their voice classification:

1. Celine Dion- Mezzo-Soprano  
2. Tina Turner-Mezzo-Soprano  
   1. Aretha Franklin-Mezzo-Soprano  
   2. Luciano Pavarotti-Tenor  
   3. Maria Callas- Soprano (Lyric)  
   4. Placido Domingo- Tenor  
   5. Enrico Caruso- Tenor  
   6. Andrea Bocelli- Tenor  
   7. Mario Lanza-Tenor  
   8. Jose Carreras- Tenor  
   9. Joan Sutherland- Soprano (Coloratura)  
  10. Dietrich Fischer- Baritone

Reflect:

Include also some of our local artist today like, Sarah Geronimo, Angeline Quinto, Yeng Constantino, Christian Bautista etc.
REFLECTION:

- Why is it important to know our voice type?
- In choosing songs, is it important to consider the type of voice the singer has? Why?

Vocal Techniques

Training to sing for opera usually requires a long process of voice lessons or study. It also requires a lengthy time of practice for you to master your voice.

For many singers, the long process of studying also means starting early in life. The list below shows you the different aspects that you need to learn as you train for opera.

- **Sound:**
  
  For opera, the performance is about the quality of sound that the singer makes. Singing opera requires you to sing long phrases and to sing loud enough to be heard over an orchestra in large halls.

- **“Bel Canto” technique:**
  
  When singing opera, the focus of the performance is on the singing technique. Opera technique is called bel canto, which literally means beautiful singing. This is done by singing with your mouth and throat wide open and used with the proper breath support to project the voice through the entire hall.

  Endurance for long operas is an issue for singers. You have to practice a lot so that you can sing well for the entire length of the opera, which can be two to four hours.

- **Language:**
  
  Opera singers often sing in Italian, French, German, or Russian. You don’t have to be fluent in all these languages, but you want to be familiar enough with them that you can easily sing and sound like you are fluent in these languages.

  You can work with a teacher or coach when training for each aria or opera, or you can take classes (called diction classes) to help you see the words and pronounce them correctly. You also want to be able to translate what your scene partner says and react appropriately if you don’t know what your scene partner said.
Individual Activity

THE VOICE

In this activity evaluate the voice classification of the people around you. You can choose the people in your own home or at your school. List down their names and let them sign in after you evaluate their type of voice.

<table>
<thead>
<tr>
<th>NAME</th>
<th>RANGE</th>
<th>SIGNATURE</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
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<td>2.</td>
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<td>5.</td>
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</tbody>
</table>

REFLECTION:

1. Why is it important to know our voice type?
2. In choosing songs, is it important to consider the type of voice the singer has? Why?

Fundamentals of Singing:

A. Breathing

There are two sides of breathing-inhaling and exhaling- and both play an important role in singing. Breathing is a natural biological function but you can control how you breathe in order to develop your best singing voice. Learn how to expand your lung capacity, control your exhalation, and release air without making breathing noises.

Individual Activity

Give some breathing exercises and let students rate themselves by filling in the checklist below.

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>GOOD</th>
<th>FAIR</th>
<th>DIFFICULT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>
Breathing exercises:

Instruction for the students:

Breathing well will support your voice. Singing when there’s no breath left is a common way of tiring your voice. Follow the steps below to help improve your breathing.

- Breathe deeply from your lower lungs - imagine a rubber ring around your waist (your diaphragm)
- Breathe in and try to push the ring outwards.
- Breathe in through your nose and out through your nose and mouth.
- Avoid raising your shoulders as you breathe in - keep them relaxed and level.
- Relax! Tension will prevent you from making a good sound.

To practice breathing well, try this:

Lie on the floor with your hands on your stomach. Breathe in (inhale) and your hands will rise. Now breathe out (exhale) and they will lower. In this position it is impossible to breathe incorrectly. Try to breathe in the same way when you sing

Practice breathing regularly to improve your technique and build your capacity

Exercise 1 – Hissing

Monitor your breathing and ensure that you can last through long phrases. Make sure the hiss is consistent and it is not louder at the beginning than at the end. You are aiming for a smooth even sound.

Instruction:

- Breathe in to the count of 4, breathe out, hissing, to the count of 4
- Then, breathe in for 6, and hiss out for 10
- in for 6, out for 12
- in for 2, out for 12
- in for 4, out for 16
- in for 2, out for 16
Exercise 2 - Snatched Breaths
Instruction:
- Breathing in gradually, think of your lungs filling up in fractions, when you count. Focus on the diaphragm, being careful not to hold tension in the throat.
- On the count of '1' - breathe in (¼ full)
- '2' - (½ full)
- '3' - (¾ full)
- '4' - (full)
- 5, 6, 7, 8, 9, 10, 11, 12 - breathe out, gradually.
- Repeat, on the count of '1' - breathe in (½ full) '2' - (full)
- 3, 4, 5, 6, 7, 8, 9, 10 - breathe out gradually.

Reflect:
Why do you think singers should know how to breathe correctly?

B. Controlling Tone Quality

The timbre of the voice describes its tone quality. Some singer’s refer to “head” and “chest” voice. Generally, the lower the pitch, the lower it resonates.

The voice often “breaks” and the tone quality changes on certain pitches. The key is to realize that the registers are not actually separate mechanism, just have different levels on a continuous scale.

Chest Voice

This part of our voice is the most easily developed and recognized because it is used in everyday speech. It is termed chest voice because of the sound resonating and vibrating in the chest cavity. Take a moment to put your hand on your chest and speak as if you are in a conversation. Being the most natural and common register there is a tendency for novice singers to take their chest voice too high. This will result in a yelling sound and will cause vocal fatigue. A “changing of gears” is required to allow the voice to freely ascend into higher singing.

Head Voice
In order for the voice to ascend into higher singing, a "gear change" needs to occur. Your chest voice will eventually change as you take the chest voice up. There will be a point where you cannot sing any higher. This point is where you need to switch to your "head voice". It is termed head voice because the vibrating sensation moves from your chest cavity to the cavities in the face and nose. It is a much thinner sound and feels lighter.

**Student’s Activity**

With the use of a keyboard, let the students sing a few notes and let them choose either "chest voice" or "head voice" as the better way for them to sing.

**Reflect:**

1. While singing, which is more comfortable for you to use the "head" or the "chest"?
2. Which do you prefer, singing the high notes or lower pitches?

**C. Posture**

🎵 Proper posture promotes efficient breathing which is essential to projection, tone quality, and vocal range.

The ideal posture for singing is erect yet relaxed. Overall good health and physical fitness are also important.

**D. Vocal Range**

🎵 One major goal of every singer is to have a well-developed and impressive singing range. In order to achieve this, a singer should establish good vocal habits in the most comfortable placement of the voice and then slowly expanding the range.

**E. Endurance**

🎵 Singers are expected to perform well even if it will take an hour or more to perform. Endurance is expected from singers who also practice long hours to give a good and memorable performance.
Individual Activity

MY X FACTOR

You have been introduced to the different vocal techniques that singers apply to achieve great performance. It is now your turn to try these techniques in your advantage by performing any song of your choice and sing it in front of an audience.

Rubric for Singing Performance

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>10</th>
<th>8</th>
<th>7</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ADVANCED</td>
<td>PROFICIENT</td>
<td>BASIC</td>
<td>MINIMAL</td>
</tr>
<tr>
<td>Posture</td>
<td>Standing/sitting straight. Feet flat on the floor. Head up and never needs to be reminded about posture.</td>
<td>Standing/sitting straight. Feet flat on the floor. Head up and must be reminded about posture.</td>
<td>Standing but either slouching/leaning. Standing but without both feet on the floor</td>
<td>Will not follow directions for standing or sitting properly.</td>
</tr>
<tr>
<td>Projection</td>
<td>Singing at appropriate volume (audible, not shouted) independently.</td>
<td>Singing at appropriate volume yet not shouted with prompting from teacher</td>
<td>Singing but without confidence. Poor breath support.</td>
<td>Will not sing</td>
</tr>
<tr>
<td>Tone Quality</td>
<td>Singing with appropriate fullness of tone.</td>
<td>Singing, though with poor breath support.</td>
<td>Mumbling, speaking, shouting</td>
<td>Will not sing</td>
</tr>
</tbody>
</table>
WHAT TO UNDERSTAND

In the Philippines, the *sarsuwela*, also known as the ‘*drama simbolico*’ was a traditional theatre genre that dominated the Philippine theatre scene over one hundred years. It was first introduced by Dario Cespedes.

Its storyline was commonly based on domestic issues often exemplified a strong sense of Filipino nationalism and anguish against the country’s foreign imperialists.

Famous writers of *sarsuwela* include Benigno Zamora, Severino Reyes and Clodualdo del Mundo. *Dalagang Bukid* (Country Maiden, 1919) is arguably the most popular *sarsuwela* in Tagalog.

Singers like Maria Callas and Kirsten Chenoweth became famous because of their performances from different Operas’ and musical plays abroad. In the Philippines artist like Isay Alvarez, Robert Seña, Monique Wilson, Jaime Rivera and Leah Salonga also became famous not only in local scene but abroad as well for their roles in musical plays like the “*Miss Saigon*.”

In fact Leah Salonga won various international awards like Olivier, Tony, Drama Desk and Theatre World awards. She also received the *Order of Lakandula Award* from Philippine president Gloria Macapagal-Arroyo in recognition of her excellence in her craft and for using her talents to benefit Philippine society.

**Individual Activity**

Listen to aria, “*Un bel di*”, from “*Madame Butterfly*, Act II and compare this with the solo song “I’d Give My Life For You” from “*Miss Saigon*.”

Evaluate their performance by filling in the checklist with the following figures.
Vocal Music of the Romantic Period

Draw:

⭐️⭐️⭐️⭐️⭐️ = BEST
⭐️⭐️⭐️⭐️ = GOOD
⭐️⭐️⭐️ = FAIR

<table>
<thead>
<tr>
<th>Vocal Performance Criteria</th>
<th>“Un bel di” (One beautiful day)</th>
<th>“I’d Give My Life For You”</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Aria: Cio-cio San Madame Butterfly</td>
<td>Solo: Kim Miss Saigon</td>
</tr>
<tr>
<td>Breathing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Support/Control</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Placement of sounds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Endurance</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Reflect:

11. Which performance do you prefer? Why?
12. Is it possible for trained opera singers to perform the same as the modern musical play singers? Yes or No? Why?

Listening Exercise

NAME THAT TUNE!

Note: Let the students recall or listen only to the songs that you were able to give in your listening exercises.

Can you recall all the songs that you were able to listen? Let us see if you could name the tune with just a few melodic fragments from the song. Write the title and also the composer.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
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<td>2.</td>
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<tr>
<td>3.</td>
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<tr>
<td>4.</td>
<td></td>
</tr>
</tbody>
</table>
Group Activity - **SCRAPBOOK**

Let the learners work in groups. Make them collect famous Romantic opera synopsis and musical pieces from the internet and other music books. Let them compile the examples according to the composer and their style. Encourage students to be more artistic in their scrapbook.

**Rubrics:**

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CONTENT</strong></td>
<td>ADVANCED</td>
<td>PROFICIENT</td>
<td>BASIC</td>
<td>MINIMAL</td>
</tr>
<tr>
<td></td>
<td>Complete information, accurate and appropriate details.</td>
<td>Main points are covered but lack some detail.</td>
<td>Some main points and details are missing.</td>
<td>Main points are not complete and are greatly lacking.</td>
</tr>
<tr>
<td></td>
<td>Pictures, photographs and drawings or other similar devices add to the overall effectiveness. Captions are relevant and explanatory.</td>
<td>Number and types of visuals are adequate as are captions.</td>
<td>More and better visuals could be used; captions only identify and label rather than explain.</td>
<td>Very little pictorial representation is present; captions are incomplete.</td>
</tr>
<tr>
<td></td>
<td>Space, shapes and colors add to the overall effectiveness of the scrapbook.</td>
<td>Design elements and principles used are adequate.</td>
<td>Shows evidence of use of some design elements and principles.</td>
<td>No consideration of design elements and principles.</td>
</tr>
<tr>
<td></td>
<td>Sources are properly and thoroughly cited</td>
<td>Minimum sources are present and are cited properly</td>
<td>Sufficient number/types of sources are lacking.</td>
<td>List of sources are inadequate.</td>
</tr>
<tr>
<td><strong>THEME</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
There is a wholeness about the scrapbook. The cover clearly identifies the theme.

Most of the information relates to the theme of the scrapbook.

Only a portion of the information relates to the theme of the scrapbook.

Confusing and inconsistent.

<table>
<thead>
<tr>
<th>LANGUAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spelling, punctuation, and grammar are used with a high degree of accuracy.</td>
</tr>
<tr>
<td>Spelling, punctuation, and grammar are used accurately.</td>
</tr>
<tr>
<td>Spelling, punctuation, and grammar are used but there are some mistakes.</td>
</tr>
<tr>
<td>A significant number of errors are made in spelling, punctuation and grammar.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OVERALL EFFECTIVENESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Requirements of the assignment have been exceeded. The scrapbook is very creative and interesting.</td>
</tr>
<tr>
<td>All the requirement have been fulfilled. The scrapbook is neat and presentable.</td>
</tr>
<tr>
<td>Only some of the areas of the scrapbook lack neatness.</td>
</tr>
<tr>
<td>Few of the assignment requirements have been met. The presentation as a whole lacks neatness.</td>
</tr>
</tbody>
</table>

TOTAL POINTS:_______

WHAT TO PERFORM

*The Stage is Yours!*

“All the world's a stage, and all the men and women merely players: they have their exits and their entrances; and one man in his time plays many parts, his acts being seven ages.”

William Shakespeare “As You Like It”

It is your time to showcase your talent just as many had done in the Romantic period. Remember the importance of applying the creative process in every project you will present to your audience.

Group Activity:
Group the class into 4. Each group should create a plot/story about either of the following themes:

A. Love for country  
B. Love of parents for their children.  
C. Love story of a young boy and a lady.  
D. Social relevant issues (i.e poverty, OFW, etc.)

Procedure for the final output:

1. Submit a copy of your libretto/story together with the list of recorded songs that you are planning to use. You are only going to adapt original Pilipino songs without changing the lyrics.

2. Decide among yourselves what task to take on; singer, dancer, costume maker, choreographer and technical staff. Display cooperation and active involvement in the group activity.

3. Evaluate the success of the different aspects of the performance by completing the chart below.

<table>
<thead>
<tr>
<th>ASPECTS OF THE PERFORMANCE</th>
<th>STRONG /COMMENDABLE ASPECT</th>
<th>AREA THE PERFORMANCE NEEDS TO IMPROVE ON</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dancers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choice of Music</td>
<td></td>
<td></td>
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<tr>
<td>Choreography</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overall Performance</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Rubrics for Vocal Performance**

<p>| 10 | ✷ <em>Proficient</em>: Virtually no errors. Pitch is very accurate. Tone is consistently focused, clear, and pleasing throughout the range of the voice. |</p>
<table>
<thead>
<tr>
<th>9</th>
<th><strong>Approaching Proficiency:</strong> Occasional error but most of the time pitch is accurate and secure. Tone is focused, clear, and pleasing through the normal singing range.</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td><strong>Developing:</strong> Some accurate pitches, but there are frequent and or repeated errors. Tone is often focused, and clear, but sometimes the tone is uncontrollable.</td>
</tr>
<tr>
<td>7</td>
<td><strong>Basic:</strong> Very few accurate or secure pitches. The tone is often not focused, clear or pleasant regardless of the range. Sometimes mumbles, shouts, and sing inappropriately.</td>
</tr>
</tbody>
</table>

**Rubrics for Dance/Choreography**

<table>
<thead>
<tr>
<th>10</th>
<th><strong>Proficient:</strong> Demonstrate excellent knowledge of the choreography and do it well.</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td><strong>Approaching Proficiency:</strong> Demonstrate good knowledge of choreography. Few errors however it does not interfere with performance.</td>
</tr>
<tr>
<td>8</td>
<td><strong>Developing:</strong> Demonstrates knowledge of choreography with some errors.</td>
</tr>
<tr>
<td>7</td>
<td><strong>Basic:</strong> Demonstrates some knowledge of choreography but unsure of some movements and look lost and out of sync with others.</td>
</tr>
</tbody>
</table>

**Rubrics for Group Performance**

<table>
<thead>
<tr>
<th>10</th>
<th><strong>Proficient:</strong> Focused, clear tone all throughout with accurate rhythm and secure pitch, consistent and sensitive phrasing and obvious dynamics, with creative nuances in response to the style and music score; props used and movements are consistent with the theme and are helpful in conveying the message.</th>
</tr>
</thead>
</table>
| 9   | **Approaching Proficiency:** Focused and clear tone in normal range, accurate rhythm and secure pitch with isolated errors, accurate dynamics, with some nuances in style as suggested by the teacher; props used and some movements inconsistent with the theme of the
### Reflect:

1. How did the actor use their volume, tempo, vocal quality and articulation?
2. Were the emotions true to the character?
3. How did the actor project orally and visually to the audience?
4. Were the costumes and make-up true to the setting and characters?
5. What was your overall opinion of the musical play?
6. Enumerate problems you encountered while in the process of creating your storyline, the choice of songs, costumes and props and the stage.

### SUMMARY:

Heralded by the French Revolution, the Romantic Period was one of subjectivity. The music is intensely emotional, deriving its strength from massive forces and vivid orchestration. It was also in this period, that the virtuoso emerged and performed in numerous concerts.

The Romantic Era brought further changes in the world of vocal music. The art song (lied) became a special category of vocal music. Composers made great strides during this time to closely associate the text or words of a piece with its musical counterpart.

The real achievements of the Romantics in theatre were in opera. One of the striking characteristics of the late 18th and early 19th centuries is the development of the idea of romantic love linked to marriage. Romantic...
operatic voice is trained to be full and rich, powerful enough to fill an opera house in the days before electronic amplification.

**Summative Test:**

1. German composer who developed *lieder*.

2. The following opera were written by Giuseppe Verdi except for;
   a. Aida  **b. Tristan and Isolde**  c. Rigoletto  d. La Traviata

3. Richard Wagner made used of this musical sequences in most of his operas.
   a. Oratorio  b. Aria  c. Lieder  **d. Leitmotifs**

4. French composer who became famous for his opera “Carmen”.

5. Solo singing part in an opera
   a. Act  b. Prelude  **c. Aria**  d. Postlude

6. When singing for an opera, the focus of the performance is on the singing technique called;
   **a. Bel Canto**  b. Falsetto  c. Tessitura  d. Aria

7. The following musical terms were used to affect the way singers sing except for;
   a. Vibrato  b. Rubato  **c. Polyphonic**  d. Tessitura

8. Which of the following opera singers does not belong to the group?
   a. Luciano Pavarotti  **b. Placido Domingo**  c. Andrea Bocelli  d. Maria Callas

9. Which of the following statements is true about opera?
   a. **Opera technique is called bel canto, which means beautiful singing.**
   b. Opera singers often sing in Italian and never French.
   c. Opera singers were trained only for a short period of time.
   d. Opera singers are only asked to sing short phrases and to sing loud.

10. Classifying the voice of the singer is important in order to guide us with the choice of songs to be given. What is the range of a mezzo-soprano?
    a. C4-C6  c. F3-F5
    **b. C3-C5**  d. A3-A5

11. Which of the following statements is not true about proper posture in singing except?
    a. It promotes efficient breathing.
b. It is essential for voice projection.
c. It helps the singer project the proper tone quality.

d. It helps you look taller and no need to have good vocal habits.

12. Romantic vocal forms like the art song and operas were mostly about;

a. Fantasy
b. Advent
c. Resurrection
d. Halloween

13. Filipino singer that won international awards like the Olivier and Tony for her exemplary performance in “Miss Saigon.”

a. Sarah Geronimo
c. Imelda Papin

b. Leah Salonga
d. Pilita Corrales

14. Opera became increasingly popular in the late 18th century what is the traditional theatre genre that dominated the Philippine theatre scene during the Spanish regime?

a. Moro-moro
c. Sarsuwela

b. Sinulog
d. Dyandi

15-20. Which of the following statements characterize are ideals of the Romantic period? Draw a star ⭐ on the space provided, if not put an X mark.

_______ 15. They were inspired by traditional myths.

_______ 16. They liked to deal with the supernatural.

___X___ 17. Calm and simple melodic lines.

___X___ 18. Strict and contrapuntal.

___X___ 19. Purely religious themes and precise.

_______ 20. Grotesque and the ordinary.

GLOSSARY

Aria- solo singing part in an Opera

Bel canto- beautiful singing

Chromaticism- The use of notes foreign to the mode or diatonic scale upon which composition is based.
Coloratura - type of operatic soprano who specializes in music that is distinguished by agile runs and leaps.

Leitmotifs - musical sequences standing for a particular character/plot element.

Libretto - book or story of the Opera

Lieder - German word for songs

Postlude - a closing piece of music.

Overtures - An instrumental composition intended especially as an introduction to an extended work, such as an opera.

Preludes - Usually brief generally played as an introduction to another larger musical piece.

RESOURCES: READING AND LISTENING MATERIALS; LINKS IN WEBSITE:

Readings:

Recordings:
La donna e mobile. http://www.youtube.com/watch?v=xCFREk6Y8TmM
Libiamo, ne ‘lieti. http://www.youtube.com/watch?v=yOhQ1Wdiik
Nessun Dorma. http://www.youtube.com/watch?v=RdTbm14o0Z8
Gretchen am Spinnrade. http://www.youtube.com/watch?v=jSneYMldY-k
Vissi d’arte. http://www.youtube.com/watch?v=-OIEoUb8jk
Un bel vi dremo, Angela Gheorghiu  
http://www.youtube.com/watch?v=mPUSqOeApVe
Ave Maria. Luciano Pavarotti. http://www.youtube.com/watch?v=bPvAQxZsgpQ

La Bohème- Quando m’en vo. http://www.youtube.com/watch?v=yVQNVoc2_Og

Mutya ng Pasig. Conching Rosal. http://www.youtube.com/watch?v=wF6-i-ROnXU

Erlkönig, Joseph Mikolaj http://www.youtube.com/watch?v=S9fHa6caCMc

La’mour http://www.youtube.com/watch?v=8w9yJdkeryl

Miss Saigon- I’d Give My Life for You
http://www.youtube.com/watch?v=bjUBxDUFZco