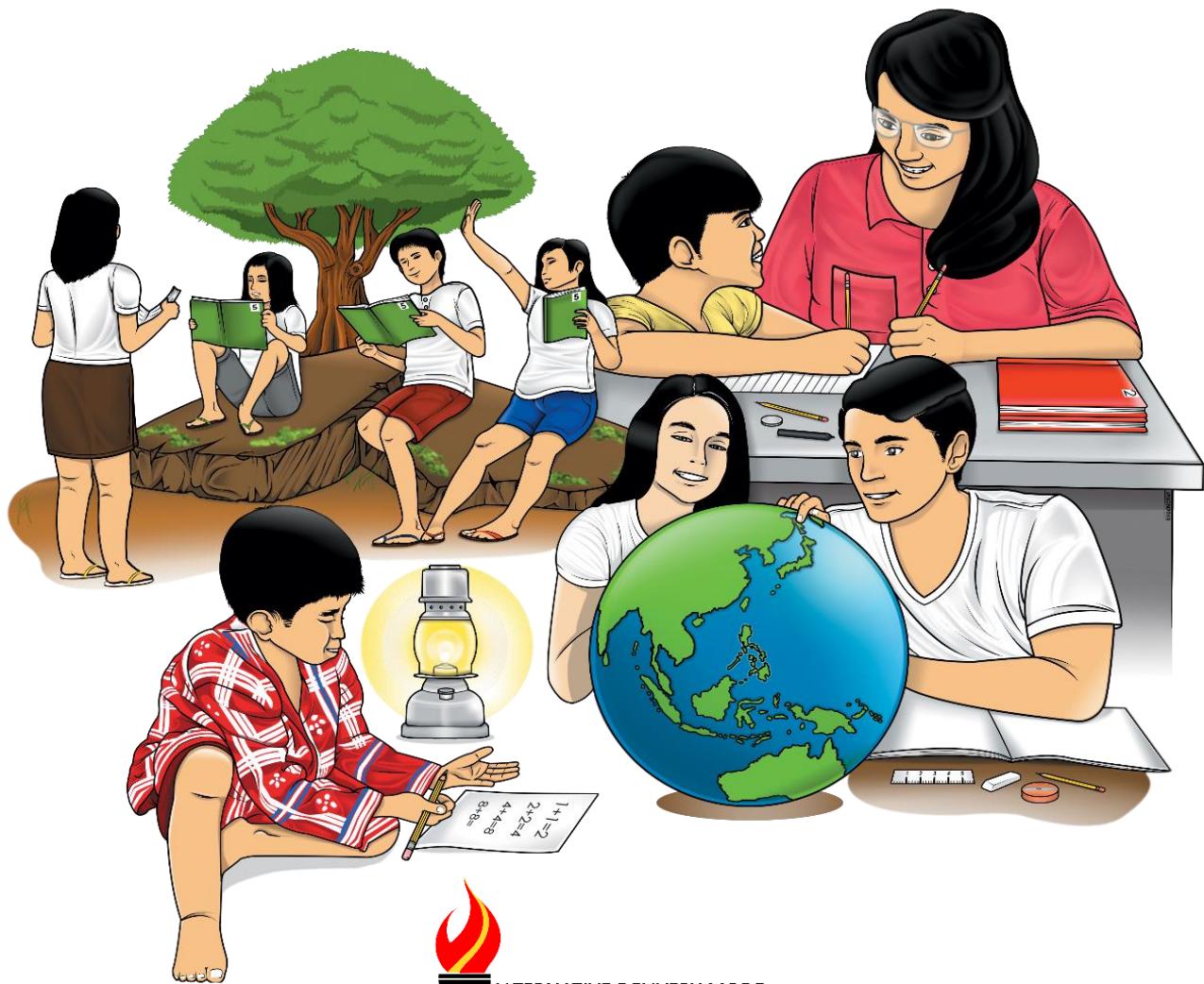


Music

Quarter 3 – Module 5: Perform Selected Music from the Romantic Period



Music - Grade 9

Alternative Delivery Mode

Quarter 3 - Module 5: Perform Selected Music from the Romantic Period

First Edition, 2020

Republic Act 8293, Section 176 states that: No copyright shall subsist in any work of the Government of the Philippines. However, prior approval of the government agency or office wherein the work is created shall be necessary for exploitation of such work for profit. Such agency or office may, among other things, impose as a condition the payment of royalties.

Borrowed materials (i.e., songs, stories, poems, pictures, photos, brand names, trademarks, etc.) included in this module are owned by their respective copyright holders. Every effort has been exerted to locate and seek permission to use these materials from their respective copyright owners. The publisher and authors do not represent nor claim ownership over them.

Published by the Department of Education

Secretary: Leonor Magtolis Briones

Undersecretary: Diosdado M. San Antonio

Development Team of the Module

Author/s: Candice Ilano-Pestolante, Althea Mae B. Bongcawil

Evaluators/Editors: Zandra D. Goc-ong, Lyle Jireh E. Sapida

Illustrator and Layout Artist: Shirley Venenos-Rabor, Joel F. Capus

Management Team: Roy Angelo E. Gazo

Nimfa R. Lago

Henry B. Abueva

Nanette Kay D. Mercado

Sherlita L. Daguisan

Meriam S. Otarra

Charlotte D. Quidlat

Printed in the Philippines by _____

Department of Education – Region X

Office Address: Masterson Avenue, Upper Balulang, Zone 1, Cagayan de Oro City

Telefax: (088)-856-3932

E-mail Address: region10@deped.gov.ph

9

Music

**Quarter 4 – Module 5:
Perform Selected Music from the
Romantic Period**

Introductory Message

This Self-Learning Module (SLM) is prepared so that you, our dear learners, can continue your studies and learn while at home. Activities, questions, directions, exercises, and discussions are carefully stated for you to understand each lesson.

Each SLM is composed of different parts. Each part shall guide you step-by-step as you discover and understand the lesson prepared for you.

Pre-tests are provided to measure your prior knowledge on lessons in each SLM. This will tell you if you need to proceed on completing this module or if you need to ask your facilitator or your teacher's assistance for better understanding of the lesson. At the end of each module, you need to answer the post-test to self-check your learning. Answer keys are provided for each activity and test. We trust that you will be honest in using these.

In addition to the material in the main text, Notes to the Teacher are also provided to our facilitators and parents for strategies and reminders on how they can best help you on your home-based learning.

Please use this module with care. Do not put unnecessary marks on any part of this SLM. Use a separate sheet of paper in answering the exercises and tests. And read the instructions carefully before performing each task.

If you have any questions in using this SLM or any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator.

Thank you.



What I Need to Know

LEARNING AREA STANDARD

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

KEY-STAGE STANDARD

The learner demonstrates an understanding of salient features of music and art of the Romantic period.

GRADE LEVEL STANDARD

The learner demonstrates appreciation, analysis and performance for self-development, the celebration of cultural identity, diversity and expansion of the world's vision.

CONTENT STANDARD

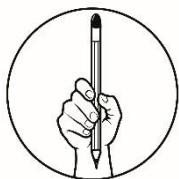
The learner demonstrates understanding of characteristic features of instrumental Romantic music.

PERFORMANCE STANDARD

The learner sings and performs themes of selected instrumental pieces.

OBJECTIVE:

Perform selected music from the Romantic Period



What I Know

Pre-Assessment:

Play/sing the melody of one of romantic period compositions using your chosen instrument:

1. Auf Flugeln Des Gesanges by Felix Mendelssohn
2. SALUT D'AMOUR by Edward Elgar
3. THE BEAUTIFUL BLUE DANUBE by Johann Strauss II
4. Nocturne in E flat Major, op.9 by Frederic Chopin

Reflect on the following questions:

1. What did you notice in the way that you play/sing the composition? Was it hard or easy to do?

2. What can you do in order to improve the way you sing/play it?

**Lesson
1**

Perform Selected Music from the Romantic Period



What's In

Can you enumerate some famous Romantic period composers and their works as discussed in the previous module?



What's New

ACTIVITY 1. TELL ME WHO?

Directions: Who is the composer of the following musical piece? Choose from the list of composers written in the 2nd column. Write your answer in the box.

MUSIC	COMPOSER	ANSWER
SALUT D'AMOUR	Peter Ilyich Tchaikovsky Franz Schubert Niccolo Paganini Frederic Chopin Edward Elgar	
PRELUDE NO. 4 in E MINOR	Peter Ilyich Tchaikovsky Franz Schubert Niccolo Paganini Frederic Chopin Franz Liszt	
THE BEAUTIFUL BLUE DANUBE	Johann Strauss Franz Schubert Niccolo Paganini Frederic Chopin Franz Liszt	
HEIDENROSLEIN	Peter Ilyich Tchaikovsky Franz Schubert Niccolo Paganini Frederic Chopin Franz Liszt	
AUF FLUGELN DES GESANGES	Peter Ilyich Tchaikovsky Franz Schubert Niccolo Paganini Frederic Chopin Franz Liszt	



What is It

If you are to perform some instrumental compositions of Romantic period composers you may consider these:

PIANO COMPOSITIONS:

The beginnings of the Industrial Revolution had a strong impact on musical instruments. Most prominently, the construction of the piano. Invented around 1700, the piano was meant to be an alternative to the harpsichord that could be more dynamic, and create more varying tone colors. It succeeded, and became one of the most loved instruments the world has ever seen.

In looking at the piano virtuosos of the Romantic Era, two names immediately come to mind: 1) Frederic Chopin, and 2) Franz Liszt . Both were amazing players in their own right, that followed one of the Romantic Era's most prominent ideals: portraying personal character and emotion through composition.

Nocturne op.9 no. 2: Chopin's most famous piece

Chopin's Nocturne in E flat Major, op.9, no.2 was composed between 1830-1832, when Chopin was around 20 years old. This piece is a slightly more elaborate version of rounded binary form. The mood of this piece is tender and reflective right up until the coda, where there's a passionate burst of octaves and a brief *fortissimo*.

Nocturne, (**French: “Nocturnal”**), in music, a **composition inspired by, or evocative of, the night, and cultivated in the 19th century primarily as a character piece for piano.**

à Madame Camilla Pleyel

Nocturne

Frédéric Chopin
Op. 9 No. 2

Andante $\text{♩} = 132$

p *expressivo dolce*

14121

3

243

cresc.

1323

a tempo

p \Rightarrow *pp* *poco ritard.* *f*

Waltz- a ballroom dance, in moderately fast triple meter, in which the dancers revolve in perpetual circles, taking one step to each beat.

The Blue Danube, Op. 314, original German in full **An der schönen blauen Donau** (“**On the Beautiful Blue Danube**”), waltz by Austrian composer Johann Strauss created in 1867. The work epitomizes the symphonic richness and variety of Strauss’s dance music, which earned him acclaim as the “waltz king,” and it has become the best-known of his many dance pieces.

The Blue Danube Waltz

Johann Strauss
arr. Jim Paterson

The musical score consists of five staves of piano sheet music. The top staff shows the treble clef, a key signature of one sharp (F#), and a common time signature. The dynamic instruction 'mp' (mezzo-forte) is placed above the first measure. The bass staff below it also uses a common time signature. The second staff begins at measure 8, indicated by a '8' above the staff. The third staff begins at measure 15, indicated by a '15' above the staff. The fourth staff begins at measure 22, indicated by a '22' above the staff. The fifth staff continues from the fourth staff. The music features various note values including eighth and sixteenth notes, and rests. Measures 22 through 28 show a transition with changing dynamics (f, ff) and key signatures (G major).

Elgar: Salut d'amour, Op. 12 for Violin

Edward Elgar's Salut d'amour is one of those pieces by the British composer that has a particularly haunting melody. While Elgar and Alice were courting, the composer went on holiday in 1888 with an old friend. Alice bid him a happy trip with a poem that she had written called "Love's Grace". Elgar responded with a musical reply dedicated to her "Liebesdruss" (Love's Greeting)- and a marriage proposal. Composed in 1888 for his future wife Caroline Alice Roberts, the work became an enormous success early on.

Salut D'Amour - Liebesgruss - Love's Greeting

Flowing

Edward Elgar
Arr. Katy Adelson

The sheet music consists of five staves of musical notation for violin. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them. There are also several slurs and grace notes. The notation includes measures with two beats per measure, indicated by vertical bar lines and a double bar line with repeat dots at the end of each section. Measure 1 ends with a double bar line and repeat dots, followed by measure 2. Measures 3 and 4 follow, ending with another double bar line and repeat dots. Measures 5 and 6 conclude the piece.

Try to play the main melody of Elgar's Salute d'Amour and listen to the entire composition thru this link:
https://www.youtube.com/watch?v=ecM7_3rs5gU

What is a Lied?

Lied (or lieder in plural form) simply means "songs"- any kind of songs. But for music enthusiasts, the word signifies songs with piano accompaniment.

The piano, used as accompaniment, is an integral part of the composition. It adds more meaning to the lyrics of the poem. The text or lyrics is usually created as part of a recital or an occasion. Given this, the solo voice performance requires virtuoso techniques given the wide range of tempo and dynamics the singer has to perform as he/she sings.

The most notable Romantic composer of Lieder is Franz Schubert. He is also known for composing over 600 Art Songs such as "The Erlking", and "Heidenroslein". Another notable composer of art song is Felix Mendelssohn Bartholdy. He composed "Auf Flugeindes Gesanges", a song that literally translated as "On the Wings of Song".

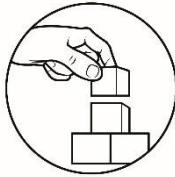
If you opt to sing an Art Song for this module, you can choose between these compositions.

Heidenroslein by Franz Schubert

Literally translated as the "*Rose of the Heath*", Heidenroslein tells a story of a young man's rejection from the love of a woman which is symbolized by a rose. The lyrics were written by Johann Wolfgang von Goethe who dedicated the lyrics to his lover Friederike Elisabetha Brion.

Here is the score of the composition:
<https://www.mutopiaproject.org/ftp/SchubertF/D257/SchubertF-D257-Heidenroeslein/SchubertF-D257-Heidenroeslein-a4.pdf>

You may also listen to the composition through this Youtube Link:
<https://www.youtube.com/watch?v=Vbw53GO2JGI>



What's More

FOR VOCAL SOLO PERFORMANCE:

Let's get to know the pronunciation of the song *Heidenroslein*. Below is the lyrics and the English translation. No need to practice everything, just the first verse of the song.

Please click on the Youtube link here to hear and practice the pronunciation of the German lied: https://www.youtube.com/watch?v=UTWgNZE1z_U

German	English
Sah ein Knab' ein Röslein stehen, Röslein auf der Heiden, War so jung und morgenschön, Lief er schnell, es nah zu sehn, Sah's mit vielen Freuden. Röslein, Röslein, Röslein rot, Röslein auf der Heiden.	A boy saw a wild rose growing in the heather; it was so young, and as lovely as the morning. He ran swiftly to look more closely, looked on it with great joy. Wild rose, wild rose, wild rose red, wild rose in the heather.

Reference: <https://www.oxfordlieder.co.uk/song/1491>

Now that you have rehearsed the pronunciation, it's time to warm-up and vocalize. Please follow the video in this link:
<https://www.youtube.com/watch?v=YCLyAmXtpfY>

Auf Flügeln des Gesanges

Please click on the Youtube link here to hear and practice the pronunciation of the German lied: <https://www.youtube.com/watch?v=Xfj4thZrFj4>

German	English
Auf Flügeln des Gesanges, Herzliebchen, trag ich dich fort, Fort nach den Fluren des Ganges, Dort weiß ich den schönsten Ort; Dort liegt ein [rotblühender] ¹ Garten Im stillen Mondenschein, Die Lotosblumen erwarten Ihr trautes Schwesterlein.	On wings of song, my love, I'll carry you away to the fields of the Ganges Where I know the most beautiful place. There lies a red-flowering garden, in the serene moonlight, the lotus-flowers await Their beloved sister.



What I Have Learned

FOR THOSE WHO CAN ACTUALLY PLAY THE PIANO:

Your task is to study and play Nocturne in Eb Op. 9 No. 2 by Frederic Chopin. Follow the instructions below before you play and use the exercise provided below.

1. Correct sitting position and posture should be applied.
2. Look closely at your fingers. Avoid having stiff wrist and forearms.
3. Practice your chosen piece. Sight read / do solfeggio.
4. Play with your right hand first.
5. Be familiar with the correct timing and try to play it with both hands.
6. Enjoy.

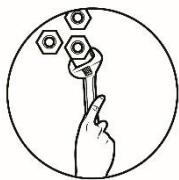
For piano players playing the Nocturne – Exercises 3 and 4 in this video is good -
<https://www.youtube.com/watch?v=kfWMTC9aRx8>

FOR THOSE WHO CAN ACTUALLY PLAY THE VIOLIN/BANDURRIA/LAUD:

Your task is to play *Salut d'amour* by Edward Elgar

Do the exercises on the Youtube video below:

For violin players you may use this exercise below -
https://www.youtube.com/watch?v=C9Z_YFjszUY



What I Can Do

Now that you have practiced your performance once, try to record yourself using any gadget, may it be audio or video recording. Look at the score of your composition. Use the rubric appropriate for singing/playing and instrument and answer the questions that follow.

FOR VOCAL SOLO PERFORMANCE:

Now that you already know the pronunciation and have warmed-up for the song. You are ready to sing. Below again are the links for the performance and the composition score for **Heidenroslein**. Practice singing just the first verse of the song. Afterwards, use the rubrics that follow to check if you were able to sing it properly.

Score for Heidenroslein:

<https://www.mutopiaproject.org/ftp/SchubertF/D257/SchubertF-D257-Heidenroeslein/SchubertF-D257-Heidenroeslein-a4.pdf>

Youtube link to Heidenroslein: <https://www.youtube.com/watch?v=Vbw53GO2JGI>

When you think you are ready, record the performance of your composition and send it to your Music teacher. Put your name and section in this format. Below is the rubric for grading this performance.

EXEMPLARY 100 points	ACCOMPLISHED 90 points	DEVELOPING 80 points	BEGINNING 70 points
Playing the instrument/Singing is on pitch, follows appropriate dynamic level and tempo, and has correct German pronunciation all throughout the composition.	Playing the instrument /Singing is clear, on pitch, follows appropriate dynamic level and tempo and has correct German pronunciation in almost half of the composition.	Playing the instrument /Singing is clear, on pitch, follows appropriate dynamic level and tempo and has correct German pronunciation in a few parts of the composition.	Audio-quality of the singing performance / instrumental performance is poor. OR No submission was made.

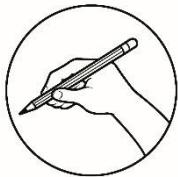
Piano and Violin Performance Assessment

TEMPO	Maintained a steady tempo throughout	Mostly maintained a steady tempo	Stopped playing at one point	Unable to complete the piece
RHYTHMIC ACCURACY	Had no rhythmic mistake	Couple minor rhythmic mistake	Few minor rhythmic mistake	The rhythm is unrecognizable
MELODIC ACCURACY	No melodic mistakes	Couple minor melodic mistakes	Few minor melodic mistakes	The melody was almost unrecognizable
	<u>5</u>	<u>4</u>	<u>3</u>	<u>2</u>

Self-Assessment

1. After watching my performance, what rating can I give myself? Why?

2. What aspects can I improve my performance before I submit it to my teacher?



Assessment

Assessment: (Post-Test)

Play/sing the melody of one of romantic period compositions using your chosen instrument:

1. Auf Flugeln Des Gesanges by Felix Mendelssohn
2. SALUT D'AMOUR by Edward Elgar
3. THE BEAUTIFUL BLUE DANUBE by Johann Strauss II
4. Nocturne in E flat Major, op.9 by Frederic Chopin

Reflect on the following questions:

1. What did you notice in the way that you play/sing the composition? Was it hard or easy to do?

2. What can you do in order to improve the way you sing/play it?

References

A Journey through Western Music and Arts Learners Material, Department of Education Republic of the Philippines first edition 2014 isbn 978-971-9601-73-9

Rpfuller.com. 2020. Romantic Music (1850-1900). [online] Available at: <<https://www.rpfuller.com/gcse/music/romantic.html>> [Accessed 8 July 2020].

(2020). Retrieved 8 August 2020, from

https://play.google.com/store/apps/details?id=com.quizlet.quizletandroid&hl=en_US

For inquiries or feedback, please write or call:

Department of Education - Bureau of Learning Resources (DepEd-BLR)

Ground Floor, Bonifacio Bldg., DepEd Complex

Meralco Avenue, Pasig City, Philippines 1600

Telefax: (632) 8634-1072; 8634-1054; 8631-4985

Email Address: blr.lrqad@deped.gov.ph * blr.lrpd@deped.gov.ph