

Music, Arts, Physical Education, and Health

MUSIC

First Quarter-Module 1

Music of the 20th Century: Impressionism and Expressionism



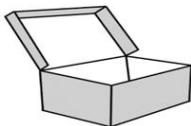
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What I Need to Know

Amazing, with variation and dauntingly challenging to listen to, are some characteristics of 20th-century music. It can be undoubtedly understood and valued in contradiction to the backdrop of a century gone mad. It was a century that saw humans come face-to-face with modernity, with somewhat mixed results. The introduction of new musical languages reflected the impact of change that spread out to the 20th century.

This module is about the century and the concert music that mirrored it. It will help you analyze and identify the different compositional work from the early 1970s until 2000.

This module was made to be used in different learning situations. It used words that the learners easily understood as we considered the students' diverse vocabulary. Lessons are also arranged following the DepEd's standards for the development of students' knowledge about the topic.

The main topic of the module is about the:

- **Music of the 20th Century: Impressionism and Expressionism**

The main objectives of this module are the following:

- a. describe distinctive musical elements of given pieces in 20th-century styles (MU10TC-1a-h-2); &
- b. explain the performance practice (setting, composition, the role of composers/performers, and audience) of 20th-century music (MU10TC-1b-g-4)

After going through with this module, you are expected to:

- a. recall the musical elements and principle of music;
- b. identify music of the 20th century;
- c. listen perceptively to selected music from the 20th century;
- d. name composers from the 20th century; and
- e. identify and explain the characteristics of the elements of music in the 20th-century style.



What I Know

PRE-ASSESSMENT

Choose the letter of the best answer. Write the chosen letter on a separate sheet of paper.

1. It is the time element in music.
A. Pitch B. Dynamics C. Melody D. Rhythm

2. This is a musical aspect relating to the relative loudness or softness of music.
A. Dynamics B. Pitch C. Form D. Timbre

3. It is the color of the music.
A. Pitch B. Dynamics C. Timbre D. Form

4. It is the degree of highness and lowness of a sound.
A. Dynamics B. Pitch C. Melody D. Rhythm

5. It is the structure of the music.
A. Form B. Dynamics C. Timbre D. Pitch

6. Two or more chords are heard/played at the same time.
A. Bi-chord C. Polychord B. Polytonality D. Bitonality

7. It is produced by striking a group adjacent to a piano.
A. Tone cluster C. Tone system B. Tone chain D. Tone set

8. It is the use of 2 or more keys at the same time.
A. Bi-chord C. Polychord B. Polytonality D. Bitonality

9. It is the use of 2 or more contrasting independent rhythms.
A. Polytonality C. Polychord B. Polyrhythm D. Polymetric

10. It is the use of 2 keys at the same time in a musical piece.
A. Bi-chord C. Polychord B. Polytonality D. Bitonality



Lesson 1

Impressionism and Expressionism

The first part of your lesson is the Music of the 20th Century: Impressionism and Expressionism. In this part, you will be provided with activities that will activate your prior knowledge regarding the lesson. From there, follow-up activities will be given to show your tentative understanding.

As you go through the rest of the activities, all your questions about Impressionism and Expressionism will be clarified. Your insight, considering its amplexness and importance, will be measured toward the goal of this module.





What's In

Warm-up our musical knowledge. Let's review the elements of music!

Write **piano** if the statement about the musical element is correct. If the statement is incorrect, write **forte**.

- _____ 1. The time element in music is called rhythm.
- _____ 2. Harmony is the relative loudness and softness of music.
- _____ 3. Timbre is the color of the music.
- _____ 4. The degree of highness and lowness of sound is called pitch.
- _____ 5. Meter is the structure of the music.

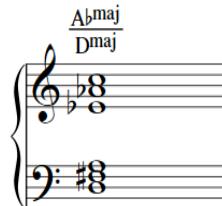
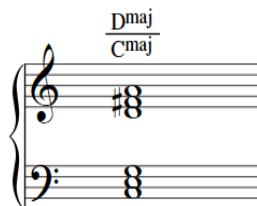
CHARACTERISTICS OF MUSICAL ELEMENTS OF THE 20TH CENTURY

1. Timbre

- there is less stress on blended sound
- percussion plays an important role
- individual tone color is clearly heard

2. Harmony

- Polychord – 2 chords heard at the same time
- Use of the fourth chord



3. Rhythm

- There is a striking element.
- Power, drive, and excitement
- Beats are clustered irregularly, and the accented beat comes at an equal time interval.
 - Example: Ritual of Abduction by Igor Stravinsky
- Polyrhythm – use of two or more contrasting independent rhythms.

4. Melody

- wide variety of scales and freely used in all 12 chromatic tones without a tonal center



What's New

Activity 1: LISTENING ACTIVITY

Using the elements of music, describe the composition "Ritual of Abduction" composed by Igor Stravinsky by listening and analyzing the music. Type this link in your internet browser.

Link: <https://www.youtube.com/watch?v=Chcv573AAZ4>

Ritual of Abduction by Igor Stravinsky	Timbre (light-hearted mood, moderately light mood, heavy mood)
	Harmony (monophonic, polyphonic, unison)
	Rhythm (Fast, slow, very slow)
	Melody (ascending, descending, chromatic/ vocal, instrumental)



What is It

Now that you are warmed up about the elements of music of the 20th century let's try to understand these amazing musical movements. Are you ready?

IMPRESSIONISM

- French movement during the late 19th and early 20th centuries.
- Dramatic emotionalism and sentimental melodies of the preceding Romantic Period (their melody and themes are easy to distinguish and appreciate) were being substituted in favor of impressions and moods.
- Extensive use of colors and effects, ambiguous melodies, and innovative chords and progressions, leading to slight dissonances.
- Sublime moods and melodic suggestions substituted extremely expressive and program music, or music containing visual imagery.
- New combinations of extended chords, whole tone, harmonies, chromatic scales, and pentatonic scales.
- An effort not to portray reality, but merely suggesting it.



- It was meant to present an emotional mood rather than showing an accurate picture.
- In the idea of imagery, impressionistic forms were hazy and translucent, as if trying to see through a rain-drenched window.
- Sounds of different chords overlapped lightly with each other to create new delicate musical colors.
- Chords did not have a specific order and a sense of clear resolution.
 - Lack of a tonic-dominant relationship usually gives the feeling of definiteness to a piece, moods and textures, harmonic ambiguity about the structure of certain chords, and use of the whole-tone scale.
 - Focused on nature and its beauty, brilliance, and lightness.
- The impressionist movement in music had its primary proponents in the French composers through Claude Debussy and Maurice Ravel.
 - They developed a specific style of composing adopted by many 20th century composers.
- Among the most well-known composers in other countries were Ottorino Respighi (Italy), Isaac Albeniz (Spain) and Manuel de Falla, and Ralph Vaughan Williams (England).

CLAUDE DEBUSSY (1862-1918)



<https://www.flickr.com/photos/royaloperahouse/17288085942>

- The proponent of the impressionist movement and the focal point for other impressionist composers.
- Challenging traditional rules and conventions into a new language of potentials in the concept of harmony, form, rhythm, color, and texture.
- Deviated from the concepts of the Romantic Period
 - Preferred free form and avoided metric pulses in developing his themes.

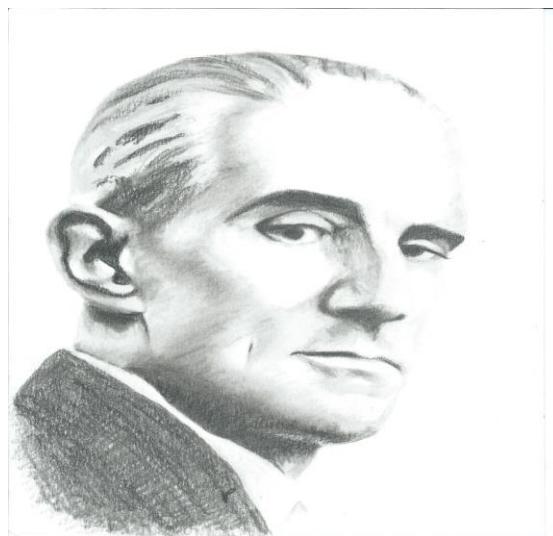


- In 1889 in Paris, he was fascinated by the sound of the Javanese gamelan.

Debussy's works:

- | | |
|---|---|
| <ul style="list-style-type: none"> • Ariettes Oubliees • Prelude to the Afternoon of a Faun • String Quartet • Pelleas et Melisande (1895)—well-known operatic work that attracted extremely mixed reactions for its textural treatments and innovative harmonies. • La Mer (1905)—an awe-inspiring and creative symphonic work for an orchestra about the sea | <ul style="list-style-type: none"> • Images, Suite Bergamasque, and Estampes—most famous piano compositions; a set of lightly textured pieces containing his signature work Claire de Lune (Moonlight) - • His musical compositions are more or less 227, which contain orchestral music, piano music, chamber music, operas, songs, ballets, and a variety of vocal music. |
|---|---|

MAURICE RAVEL (1875–1937)



https://commons.wikimedia.org/wiki/File:Maurice_Ravel.png

- Uniquely innovative but not atonal style of harmonic treatment.
 - complex, sometimes modal melodies and with extended chordal structure
- It demands extensive technical skills from the performer, which is the ability, character, or skill of a virtuoso. This person excels in musical technique or execution.



- The harmonic modulations and progressions are not only musically satisfying but also pleasantly dissonant and stylishly sophisticated.
- Programmatic nature, in which visual imagery is either portrayed or suggested
 - A variety of his works deal with water in flowing, stormy moods, and as well as with human characterizations.

Ravel's works:

<ul style="list-style-type: none"> • Pavane for a Dead Princess (1899), a slow but lyrical requiem • Jeux d'Eau or Water Fountains (1901) • String Quartet (1903) • Sonatine for Piano (c.1904) • Miroirs (Mirrors), 1905, a piano piece known for its harmonic imagination and evolution • Gaspard de la Nuit (1908), a set of demonic-inspired pieces based on the poems of Aloysius Bertrand which is arguably the most challenging piece in the piano repertoire • Valses Nobles et Sentimentales (1911) • Le Tombeau de Couperin (c.1917), a commemoration of the musical advocacies of the early 18th-century French composer Francois Couperin 	<ul style="list-style-type: none"> • Rhapsodie Espagnole • Bolero • Daphnis et Chloe (1912), a ballet commissioned by master choreographer Sergei Diaghilev that contained rhythmic diversity, an evocation of nature, and choral ensemble • La Valse (1920), a waltz with a frightening suggestion that had been composed for ballet and arranged as well as for solo and duo piano. • The two piano concerto composed in 1929 as well as the virtuosic violin piece Tzigane (1922) total the comparatively lacking compositional output of Ravel, approximating 60 pieces for piano, song cycles, ballet, chamber music, and opera.
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EXPRESSIONISM

- An art movement that began Germany during the 20th century
- Borrowed initially from a painting which intended to express strong emotion such as anxiety, anger, and feeling of isolation.
- In musical concept it is characterized as:
 - subjectivity
 - dissonance
 - atonality
- Made use of polytonality



- 12 tone scale which was established by Schoenberg



ARNOLD SCHOENBERG
(1874–1951)

- Tonal preference slowly turned to the dissonant and atonal as he experimented with the use of chromatic harmonies.
- extremely complex, creating heavy demand on the listener

Schoenberg's works:

- *Verklärte Nacht, Three Pieces for Piano, op. 11*
- *Pierrot Lunaire,*
- *Gurreleider*
- *Verklärte Nacht* (Transfigured Night, 1899), one of his earliest successful pieces, combined the instrumentation, lyricism, and melodic beauty of Brahms with the chromaticism and construction of Wagner.



<https://loc.getarchive.net/media/igor-stravinsky>

IGOR STRAVINSKY
(1882–1971)

- rhythmic inventiveness
- nationalistic musical style

Stravinsky's works:

- The Firebird Suite (1910)
- Petrouchka (1911)
- The Rite of Spring (1913)
- The Rake's Progress (1951) - full-length opera refers heavily to the Baroque and Classical styles of Bach and Mozart through the use of the small orchestra, harpsichord, solo and ensemble

READING COMPREHENSION QUESTIONS

I. Analyze each question below and answer it on the provided spaces.

1. What are two main ideas of the reading selection above? Explain briefly the two main ideas.

2. What can we conclude about music based on the reading selection?



II. List down at least three (3) compositions of each composer from the impressionistic and expressionistic music.

IMPRESSIONISM	Claude Debussy	
	Maurice Ravel	
EXPRESSIONISM	Arnold Schoenberg	
	Igor Stravinsky	

LISTENING ACTIVITY:

Listen and analyze each song below. Answer the chart below.

Claire de Lune (Debussy) -

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

Gaspard de la Nuit (Ravel) -

https://www.youtube.com/watch?v=n_yIgrkSNzE

Three Pieces for Piano (Schoenberg) -

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

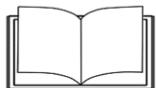
Petrouchka (Stravinsky) -

<https://www.youtube.com/watch?v=-DD77HzhRB4>

Compositions	Similarities	What I like about the composition...	Image that comes to my mind when I hear the music. Why?
Claire de Lune			
Gaspard de la Nuit			



Three Pieces for Piano			
Petrouchka			



What's More

Activity 2: Musical Word Box

Read and analyze each statement carefully and choose the answer inside the box. Put the answer before the number.

pitch	timbre	chromatic	polytonality
symphony	polychord	polyrhythm	dynamics
harmony	tone cluster	bitonality	form

- _____ 1. It is the use of two keys.
- _____ 2. It is produced striking a group of adjacent keys in the piano
- _____ 3. Type of chord that uses two chords that is heard and played at the same time.
- _____ 4. It uses two or more contrasting independent rhythms
- _____ 5. Scale that is commonly used in the 20th Century music

Activity 3: Identify the Musicians!

Identify the composer of each musical piece by labeling CD for Claude Debussy and MR for Maurice Ravel in the space provided.

- | | |
|---|--------------------------------|
| _____ 1. Claire de Lune | _____ 6. La Mer |
| _____ 2. Pavane for a Dead Princess | _____ 7. Ariettes Oubliees |
| _____ 3. Miroirs | _____ 8. Sonatine for Piano |
| _____ 4. Prelude to the Afternoon of a Faun | _____ 9. Water Fountains |
| _____ 5. Bolero | _____ 10. Pelleas et Melisande |

Activity 4: LISTENING ACTIVITY

Complete the table below by listening and analyzing the piano music composed by Claude Debussy. Type this link in your internet browser.

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



Debussy, Suite Bergamasque. Claudio Arrau, piano		
What do you feel/think while listening to music?	What do you feel/think while listening to music?	What are the distinct characteristics of the music that can be related in today's music?



What I Have Learned

Answer the following questions:

1. What ideas in the music of the 20th century brought the period to its great expansion and development? How does it affect the music style of the period?
2. In your own words, how would you describe impressionism to its music style?
3. What is expressionism in terms of musical style?
4. How is impressionism and expressionism similar to visual art?



What I Can Do

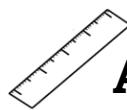
What are you going to do after learning this wonderful lesson? Are you an impressionist or an expressionist type?

Using the rubrics below, create an acronym of **EXPRESS** or **IMPRESS** that explains the concept of expressionism and impressionism based on the lesson above.

E –	I –
X –	M –
P –	P –
R –	R –
E –	E –
S –	S –
S –	S –



Acronym Criteria	Excellent (10 points)	Good (8 points)	Fair (6 points)	Needs improvement (2 points)
Focus	The acrostic is very well developed and relates to the topic.	The acrostic relates to the topic.	The acrostic somewhat relates to the topic.	The acrostic does not relate to the topic.
Spelling	No spelling errors.	One to two spelling errors.	Three to four spelling errors.	Five or more spelling errors.



Assessment

Choose the letter of the best answer. Encircle the letter of the correct answer.

1. It is the time element in music.
A. Pitch
B. Dynamics
C. Melody
D. Rhythm
 2. This is a musical aspect relating to the relative loudness or softness of music.
A. Dynamics
B. Pitch
C. Form
D. Timbre
 3. It is the color of the music.
A. Pitch
B. Dynamics
C. Timbre
D. Form
 4. It is the degree of highness and lowness of sound.
A. Dynamics
B. Pitch
C. Melody
D. Rhythm
 5. It is the structure of the music.
A. Form
B. Dynamics
C. Timbre
D. Pitch
 6. Two or more chords that are heard/played at the same time.
A. Bi-chord
B. Polytonality
C. Polychord
D. Bitonality
 7. It is produced by striking a group adjacent to a piano.
A. Tone cluster
B. Tone chain
C. Tone system
D. Tone set
 8. It is the use of 2 or more keys at the same time.
A. Bi-chord
B. Polytonality
C. Polychord
D. Bitonality



9. It is the use of 2 or more contrasting independent rhythms.

A. Polytonality	C. Polychord
B. Polyrhythm	D. Polymetric
10. It is the use of 2 keys at the same time in a musical piece.

A. Bi-chord	C. Polychord
B. Polytonality	D. Bitonality
11. It is a French movement during the late 19th and early 20th century that uses extensive colors and effects, ambiguous melodies, and innovative chords and progressions leading to slight dissonances.

A. Impressionism	C. Avant-garde
B. Expressionism	D. Chance music
12. He is a prominent musician of the impressionist movement and the focal point for other impressionist composers.

A. Arnold Schoenberg	C. Igor Stravinsky
B. Claude Debussy	D. Maurice Ravel
13. Many of this man's works describe water in its flowing or stormy moods. He is also famous for human characterizations in music.

A. Claude Debussy	C. Maurice Ravel
B. Arnold Schoenberg	D. Igor Stravinsky
14. He experimented the use of chromatic harmonies and eventually, his tonal preference slowly turned to the dissonant and atonal.

A. Arnold Schoenberg	C. Igor Stravinsky
B. Claude Debussy	D. Maurice Ravel
15. He is known for rhythmic inventiveness and nationalistic style of musical works

A. Claude Debussy	C. Igor Stravinsky
B. Arnold Schoenberg	D. Maurice Ravel



Additional Activities

Complete the sentence for our awesome composer!

Fill in the blanks with the necessary information based on what you have learned about the topic.

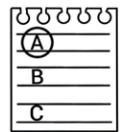
I like Debussy because... _____

I admire Ravel because... _____

I will tell my friends about Schoenberg because... _____

I will never forget Stravinsky because... _____





Answer Key

Activity 1: Answer may vary		Activity 2: Answer may vary		Activity 3: Answer may vary		Activity 4: Answer may vary	
Presto:	D	A	C	B	A	C	D
Review:	D	A	C	B	A	C	D
CD	CD	CD	CD	MR	MR	MR	CD
MR	MR	MR	MR	CD	CD	CD	CD
CD	CD	CD	CD	CD	CD	CD	CD
C	A	C	B	B	A	C	D
A	B	A	C	C	B	A	D
D	C	D	B	A	C	B	E
B	A	C	B	A	C	B	A
E	F	G	H	I	J	K	L



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