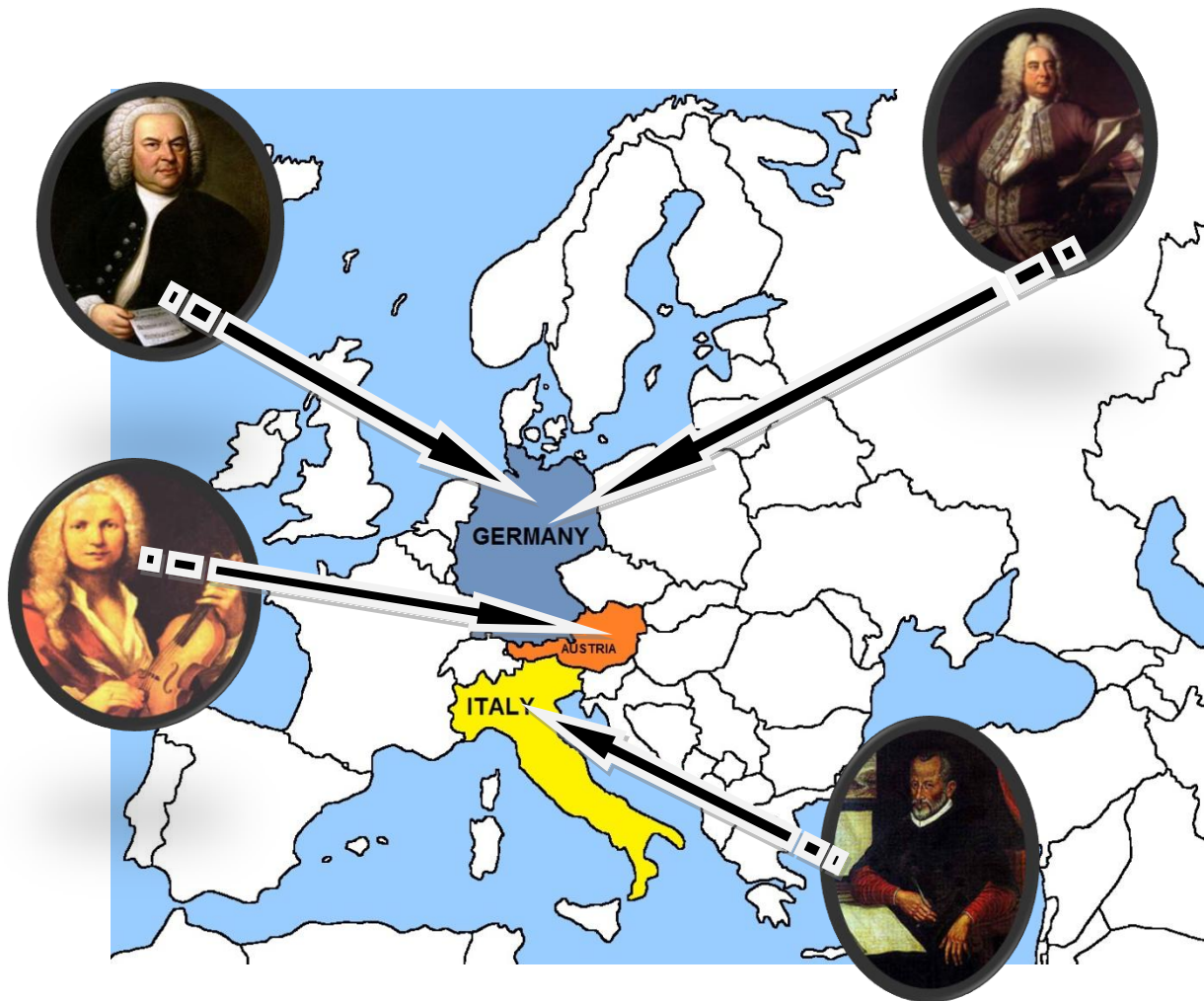


# UNIT 1

## MUSIC OF MEDIEVAL, RENAISSANCE AND BAROQUE PERIODS



**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.)

*Time allotment: 8 hours*

## **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.

## 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:*

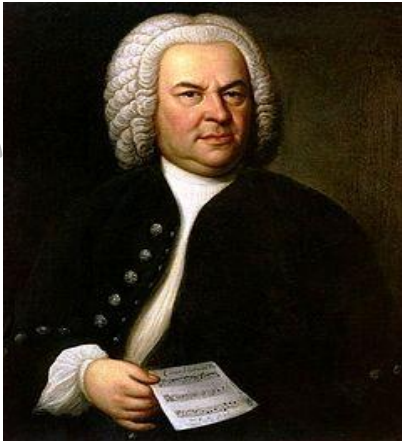
Pictures of different composers

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.

Gregorian Chants	Mass
Fugue	Concerto Grosso
Troubadour Music	Oratorio
Madrigal	Chorale

MEDIEVAL PERIOD	RENAISSANCE PERIOD	BAROQUE PERIOD

*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”.*

1. Canon Rock <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>  
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?

## WHAT TO KNOW

*In this module, you will learn the first part of the history of Western music. We will be discussing the characteristic features of each period, composers, historical and cultural backgrounds.*

### **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

The music sheet below is a notated Gregorian Chant written in **Neumes**:

Offertorium  
letamini  
in domino  
Multitudo languentium  
et qui uerabantur a spiritibus inimicis  
disueniebant ad eum quia uirtus de illo exibat et  
sana  
bar omnes  
Gaudeamus omnes in domino die festum celebrantes sub honore  
henrici martyris de cuius passione gaudent an  
geli et collaudant filium dei. Amen.  
Habunt celi iustitiam eius populo qui nascetur quem  
fecit dominus Gloria. Et vocat eum qui tunc

Description: The Introit Gaudeamus Omnes, scripted in square notation.

Date: 14<sup>th</sup> century – 15<sup>th</sup> century

Source: wikipedia.org

Listen to the link that features a Gregorian Chant of the Medieval Period  
<http://www.youtube.com/watch?v=kK5AohCMX0U>.

last viewed November 7, 2013

### 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, Miniature in musical codex  
s. XIII

Source: <http://picsdigger.com/image/cfd4783>

Artist: Unknown



**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 Cambrai. 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 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?

DRAFT as of April 7, 2014

## Famous Composers of the Renaissance Period

### 1. Giovanni Pierluigi da Palestrina

Rome, 1525 - February 2,  
1594



<http://xoomer.virgilio.it/senesino/Dei/Palestrina.jpg>  
File: Giovanni\_Pierluigi\_da\_Palestrina.jpg

**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 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=itKeTpK83IY>  
Last viewed November 7, 2013
- [http://www.youtube.com/watch?v=NB-i\\_V9QPt8](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](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, toccatas, 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

**ILLUSTRATOR:** Please include an illustration of melodic lines in 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

**ILLUSTRATOR:** Please include an illustration that may represent the statement above.

Access this link through the internet and listen to:

#### **Bach's Toccata and Fugue in D minor**

<http://www.youtube.com/watch?v=ho9rZjlsyYY>

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=ZeBakTvwEes>

Last viewed November 7, 2013

*Chorale trio* <http://www.youtube.com/watch?v=SYFPLVrCWDk>

Last viewed November 7, 2013

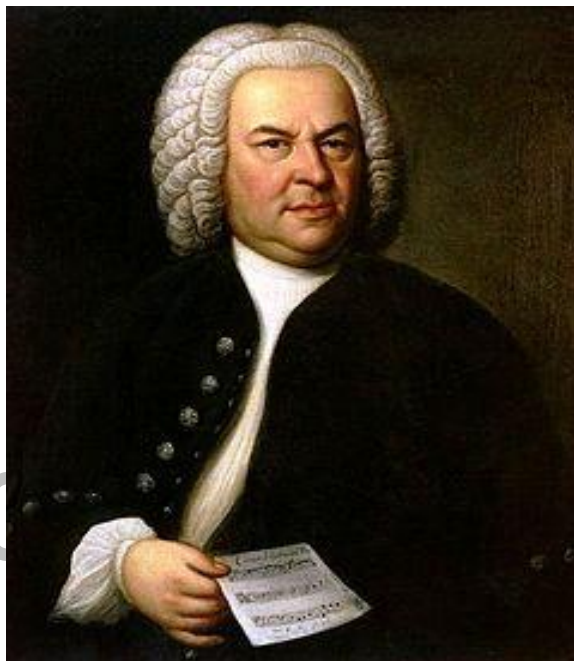


**REFLECTION:**

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**

Born: Germany  
March 21, 1685  
Died: July 28, 1750



**Johann Sebastian Bach**  
Date: 1746  
Source: Unknown  
Artist: Elias Gottlob Haussmann

**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 *Eisnach*. 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 **Luñeberg**. 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=uw2dIZ8V4-0>  
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](http://www.youtube.com/watch?v=p1XD1MSES_8)  
Last viewed November 7, 2013  
  
*Toccatà 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 *Toccatà and Fugue in D minor played on glass harp (musical glass)*

<http://www.youtube.com/watch?v=XKRj-T4l-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*

<http://www.youtube.com/watch?v=IUZEtVbJT5c>

Last viewed November 7, 2013

**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)

- \_\_\_\_\_ 6. Messiah  
\_\_\_\_\_ 7. Four Seasons  
\_\_\_\_\_ 8. Pope Marcellus Mass  
\_\_\_\_\_ 9. Fire, Fire, My Heart  
\_\_\_\_\_ 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.

### 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](http://highstreethymns.com).

#### IV. — Aux Fêtes Doubles. 1.

(Cunctipotens Genitor Deus)

1. **K** 

Yri- e \* e- lé- i-son. *ij.* Chri-

ste e- lé- i-son. *ij.* Ký-ri- e e-

lé- i-son. *ij.* Ký-ri- e \* \*\* e- lé- i-son.

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

\_\_\_\_\_ 1. Which text – setting style was used?

- a. Syllabic      b. Neumatic      c. Melismatic

\_\_\_\_\_ 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?

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

**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.

Elements	Description		
Language	Latin	Greek	English
Form	Vocal	Instrumental	
Text – Setting	Syllabic	Neumatic	Melismatic
Texture	Monophonic	Homophonic	Polyphonic

Song # 1 - <http://www.youtube.com/watch?v=pAdcE4OIBHc> - 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](http://sheetmusicplus.com)

## SONG # 1

Copyrighted Material

2

## Fire, Fire, My Heart

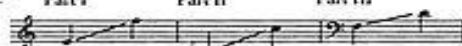
Madrigal for Three-part Mixed or SATB Chorus and Piano (opt. *a cappella*)

Thomas Morley

Thomas Morley (1557-1602)

Arranged by Linda Spevacek

Ranges: Part I Part II Part III

① **Brightly**  $\text{♩} = 92-100$ 

5

I *f* Fire, fire! *f-mp* Fire, fire! Fire, fire! Fire, fire! Fire, fire,

II *f* Fire, fire! *f-mp* Fire, fire! Fire, fire!

III *f* Fire, fire! *f-mp* Fire, fire! Fire, fire!

*f-mp*

Duration: approx. 1:20

\*Also available: Performance/Accompaniment CD (99/2607H).

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15/2675H-2

17



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4

Musical score for measures 15-18. It features three vocal staves (I, II, III) and a piano accompaniment. The lyrics are: "la la la la la. Fire,-- fire! la. O help, O help, a -". The score includes first and second endings, with dynamics *mp*, *mf*, and *f*. A circled number 3 is present in the first ending of the vocal parts.

Musical score for measures 19-22. It features three vocal staves (I, II, III) and a piano accompaniment. The lyrics are: "las, O help! Ah, me, ah, las, O help! Ah, me, ah, las, O help! Ah, me, ah,". The score includes dynamics *mp* and *mf*.

4

15/2675H-4

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LT



## SONG # 3

**II.**

**Largo e pianissimo sempre** **F** **E quindi sul fiorto ameno**

*Violino principale*  
I. *Il capraro che dorme*  
II. *(come sopra)*

*Viola*  
*Il cane che grida*  
*si deve Suonare Sempre molto forte, e Strappato*

*VI. princ.*  
I. *Prato Al caro mormorio di fronde e piante Dorme ' Caprar*  
II. *col fido can' a lato.*

*VI.*  
I. *col fido can' a lato.*  
II. *col fido can' a lato.*

*Vla.*

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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.

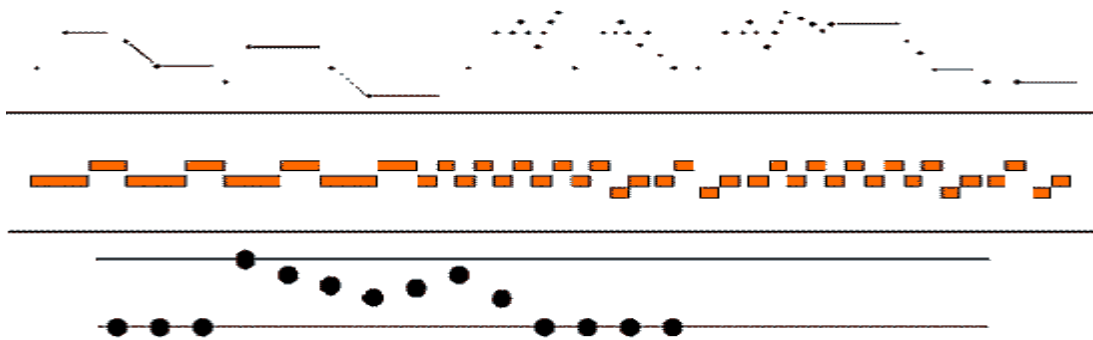
## Individual Activity

### Contour... Factor!

1. Watch the Fugue in G minor as shown in the following link:

[http://www.youtube.com/watch?v=p1XD1MSES\\_8](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:

My Checklist Guide	Evident	Not Evident
1. Did I draw my lines to move along with the contour of the melody?		
2. Did I create variations on the lines used?		
3. Are my lines creatively drawn along with other lines?		

**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	Group 1	Group 2	Group 3
Song # 1			
Song # 2			
Song # 3			
Song # 4			
Song # 5			
TOTAL			

## WHAT TO PERFORM

The following activities will showcase your talent and what 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	5 pts	4 pts	3 pts	2 pts	1 pt	0 pts
<b>Tempo</b>	Appropriate	Fluctuates slightly	Fluctuates much	Mostly wrong	Not appropriate	Cannot play
<b>Steady Beat</b>	Consistent	Fluctuates slightly	Fluctuates much	Mostly wrong	Not appropriate	Cannot play
<b>Melodic Pattern</b>	No mistakes	A few mistakes	Many mistakes	Mostly wrong	Consistently wrong	Cannot play
<b>Stage Presence</b>	Played with excellent confidence	Played with very good confidence	Played with good confidence	Played with confidence	Played with less confidence	Cannot play
<b>Overall Presentation</b>	Superior	Very Good	Pretty Good	Fair	Poor	Cannot play

**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.

<b>Criteria</b>	
<b>Choreography</b>	5 Points
<b>Coordination of Movements</b>	5 Points
<b>Timing</b>	5 Points
<b>Expression and Execution of Movements</b>	5 Points
<b>Interpretation of Music</b>	5 Points
<b>TOTAL</b>	<b>25 Points</b>

## 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

Burkholder, Peter, et.al. ( ) Norton Anthology of Western Music. Vol.1: Ancient to Baroque 5<sup>th</sup> Edition.

Kamien, Roger ( ). Music Appreciation. 9<sup>th</sup> Edition. The Hebrew University of Jerusalem

Wright, Craig. (2013) The Essential Listening to Music, 6<sup>th</sup> Edition. Yale University.

### Website

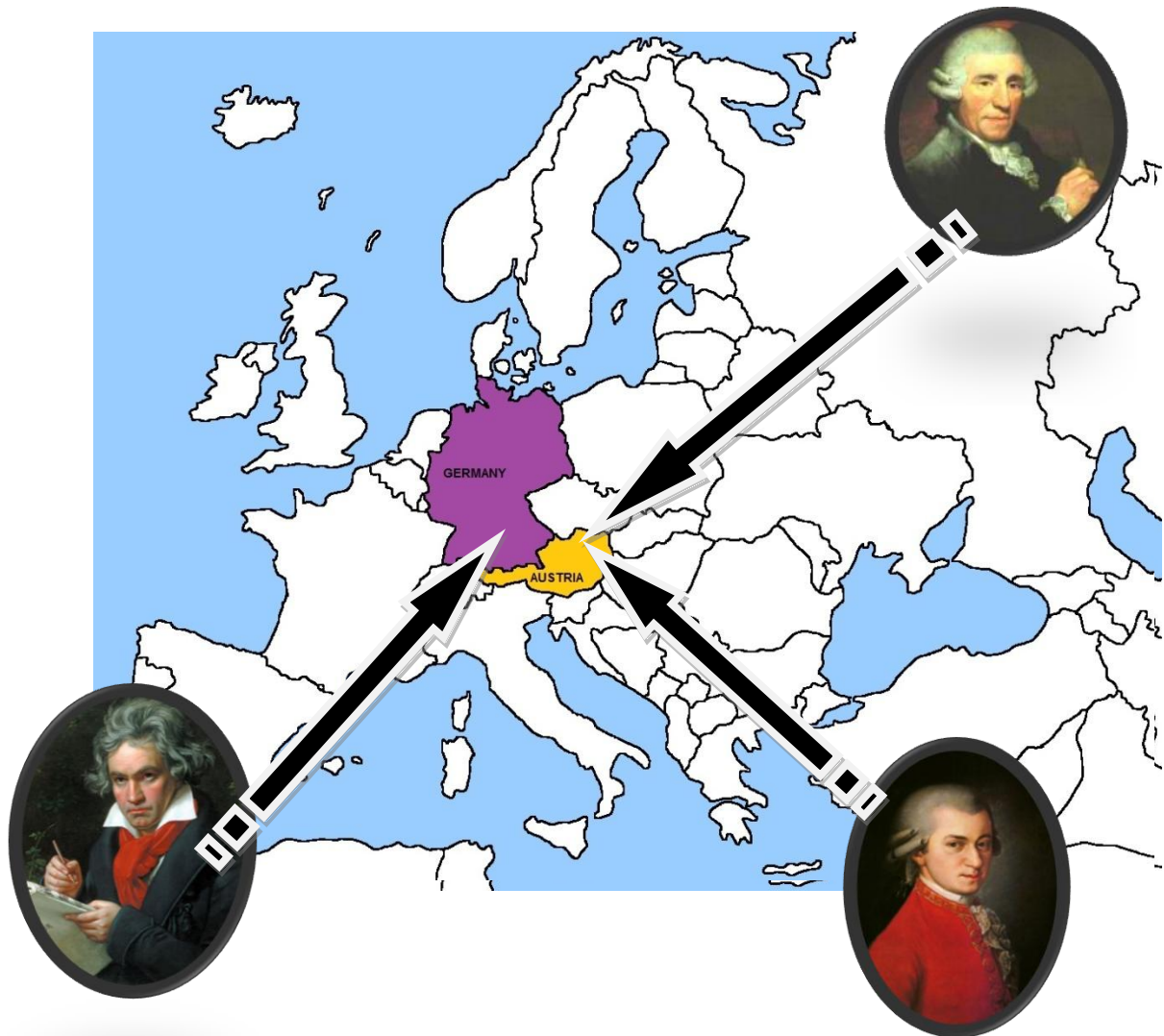
<http://www.anthonyjosephanman.com/?p=580&cpag=1#comment-18642>

[www.onlinesheetmusic.com](http://www.onlinesheetmusic.com)



# UNIT II

## MUSIC OF THE CLASSICAL PERIOD



*Time allotment: 8 hours*

## **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 you, as a learner, 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:**

Identify the term being described. Write the letter that corresponds to your answer on the space provided.

- \_\_\_\_\_ 1. A musical work with different movements for an instrumental soloist and orchestra  
a. SYMPHONY                      c. CONCERTO  
b. SONATA                          d. RONDO
- \_\_\_\_\_ 2. A section of the sonata allegro form where the themes are introduced  
a. EXPOSITION                      c. RECAPITULATION  
b. DEVELOPMENT                      d. THEME AND VARIATION
- \_\_\_\_\_ 3. The general texture of Classical music  
a. MONOPHONIC                      c. HETEROPHONIC  
b. HOMOPHONIC                      d. POLYPHONIC
- \_\_\_\_\_ 4. The term for serious opera  
a. OPERA                              c. OPERA BUFFA  
b. COMIC OPERA                      d. OPERA SERIA
- \_\_\_\_\_ 5. The most important form that was developed during the classical era and usually the form of the first movement of a sonata or symphony  
a. MINUET                              c. RONDO  
b. SONATA ALLEGRO                      d. SYMPHONY
- \_\_\_\_\_ 6. It repeats the themes as they first emerged in the opening exposition  
a. EXPOSITION                      c. RECAPITULATION  
b. DEVELOPMENT                      d. SONATA
- \_\_\_\_\_ 7. A musical composition designed to be played by the full orchestra  
a. SYMPHONY                          c. CONCERTO  
b. SONATA                              d. CANTATA
- \_\_\_\_\_ 8. The term for Italian opera  
a. OPERA                              c. OPERA BUFFA  
b. COMIC OPERA                      d. OPERA SERIA
- \_\_\_\_\_ 9. It is a multi-movement work for solo instrument  
a. SYMPHONY                          c. CONCERTO  
b. SONATA                              d. CANTATA
- \_\_\_\_\_ 10. It is called "The Age of Reason"  
a. MEDIEVAL                          c. BAROQUE  
b. RENAISSANCE                      d. CLASSICAL

**REFLECTION:**

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 \_\_\_\_\_

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

**Suggested listening resources**

- 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)
- 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, you will be provided with information about the historical background, instrumental and vocal music, and the great composers of the 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, as patrons of musicians and artists who generally influenced the arts. Significant changes in musical forms and styles were made.

In the middle of the 18<sup>th</sup> 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.

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

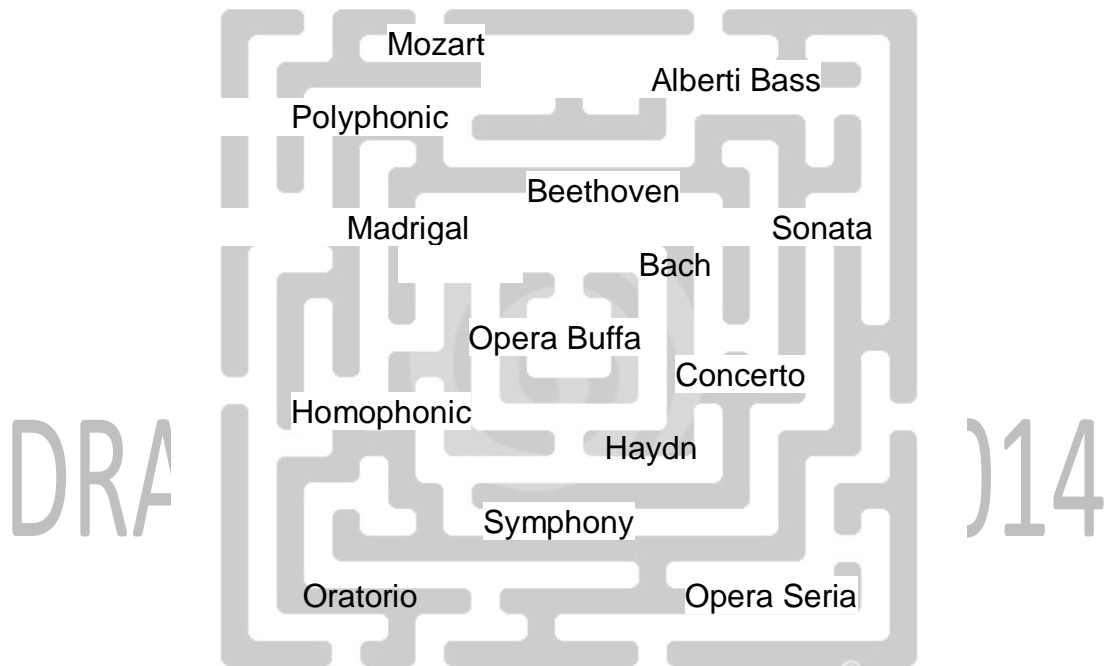
The term “classical” denotes conformity with the principles and characteristics of ancient Greece and Roman literature and art which were formal, elegant, simple, freed and dignified. The same characteristics may also describe the melodies of classical music. Harmony and texture is homophonic in general. The dynamics of loud and soft were clearly shown through the extensive use of *crescendo* and *diminuendo*. 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 *Opera Seria* and *Opera Buffa* are the two vocal forms.

**INDIVIDUAL ACTIVITY:****“WORD MAZE”**

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



- |          |           |
|----------|-----------|
| 1. _____ | 6. _____  |
| 2. _____ | 7. _____  |
| 3. _____ | 8. _____  |
| 4. _____ | 9. _____  |
| 5. _____ | 10. _____ |

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, 20<sup>th</sup> 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.

### 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.

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



**COMPOSERS OF THE CLASSICAL PERIOD:**

Image painted by Thomas Hardy (1791), currently located at College of Music Museum of Instruments, downloaded from Wikimedia.org

**FRANZ JOSEPH HAYDN (1732-1809)**

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.

**Suggested listening resources for Haydn’s instrumental works**

- F.J. Haydn Symphony No.94 in G Major “Surprise” 2<sup>nd</sup> movement  
<http://www.youtube.com/watch?v=ILjwkamp3II>
- F. J. Haydn Symphony No. 101 in D major, “The Clock”  
<http://www.youtube.com/watch?v=i1L6p4B2hBs>
- F. J. Haydn Symphony No. 100 in G major, “Military”  
<http://www.youtube.com/watch?v=IGyGBRXfy10>



Image painted by Barbara Krafft (1819), photo taken by Otto Erich (1965) from Mozart: A Documentary Biography. Stanford University Press. Downloaded from Wikimedia.org

### **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*.

#### **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, 1<sup>st</sup> 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, 1<sup>st</sup> mov. (*Molto Allegro*)  
<http://www.youtube.com/watch?v=l45DAuXYSIs>
- 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)



Image painted by Joseph Kal Stieler (1820) currently located at Beethoven Haus, downloaded from Wikimedia.org.

### 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

### Suggested listening resources for Beethoven's instrumental works:

- o 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=YmVCcF42f-0>
- o L.V. Beethoven Piano Concerto no. 1 in C major op. 15  
<http://www.youtube.com/watch?v=SFfUcQQbwsE>
- o L.V. Beethoven Piano Concerto no. 5 "Emperor" in E flat major op. 73  
<http://www.youtube.com/watch?v=zYI6il4I9gA>
- o 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>
- o 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=w6E3xem_c2w)  
<http://www.youtube.com/watch?v=lq-3B6xfNpY>

In the middle of the 18<sup>th</sup> 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.

## VOCAL and INSTRUMENTAL MUSIC

## 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.

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.

1<sup>st</sup> Movement: Allegro – fast movement

Allegro. (♩ = 182.)

Albeti Bass

2<sup>nd</sup> Movement: **Slow tempo:** (Andante, Largo, etc.), mostly lyrical and emotional.

Andante. (♩ = 60.)

*cantabile.*

*pp*

*cresc.*

3<sup>rd</sup> Movement: **Minuet**: It is in three-four time and in a moderate or fast tempo.

**Rondo.**  
Allegretto grazioso. (♩ = 104.)

## SONATA ALLEGRO FORM

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

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

### Serenade

from "EINER KLEINE NACHTMUSIK"

Exposition

Wolfgang Amadecus Mozart

Allegro

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

Development

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<sup>st</sup> Movement: **Fast:** Sonata-allegro form with expositions of the orchestra and then by the soloist.

2<sup>nd</sup> Movement: **Slow:** Has more ornamentation than the First movement.

3<sup>rd</sup> Movement: **Fast:** Finale: usually in a form of rondo, resembling the last movement of the symphony and usually a short *cadenza* is used.

Below is an excerpt of the 1<sup>st</sup> musical score of the 1<sup>st</sup> movement of the “Emperor” concerto by Beethoven

Note that the solo instrument here is the piano.

Beethoven  
Piano Concerto No. 5  
Emperor  
in E<sup>b</sup> Major  
Op. 73

Allegro.

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Corni in Es.

Trombe in Es.

Timpani in Es, B.

Pianoforte.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

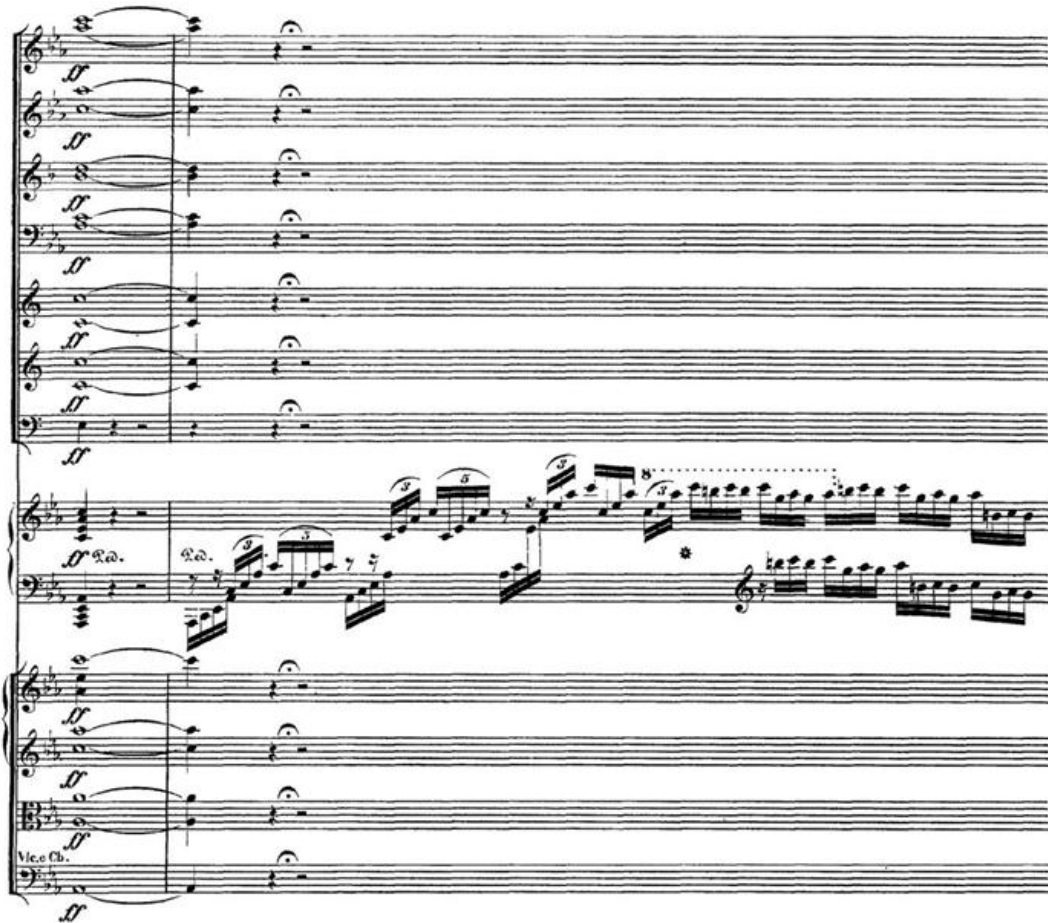
Allegro.

Allegro.

Allegro.

4





To the Illustrator: Mark the parts played by identified instruments and number each measure.

The image displays a musical score for a string quartet and piano. The score is organized into several systems. The top system consists of five staves, each representing a string instrument (Violin I, Violin II, Viola, Violoncello, and Contrabasso), with notes and rests. The second system features a grand staff (piano) with a treble and bass clef, showing a complex piano accompaniment with various articulations and dynamics. The third system continues the piano accompaniment. The fourth system is a single staff for the Cor Anglais (Cornet), marked 'tempo'. The fifth system shows the piano accompaniment with specific performance instructions: 'pizz.' (pizzicato) and 'arco' (arco) alternating between the upper and lower staves. The score includes various musical notations such as slurs, accents, and dynamic markings like *ff* and *sf*.

This musical score is arranged in three systems. The first system consists of five staves: a vocal line (soprano), a piano line (piano), a violin line (violin), a viola line (viola), and a cello/bass line (cello/bass). The piano part includes a 'dolce' marking. The second system consists of four staves: a vocal line (soprano), a piano line (piano), a violin line (violin), and a cello/bass line (cello/bass). The third system consists of four staves: a vocal line (soprano), a piano line (piano), a violin line (violin), and a cello/bass line (cello/bass). The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

A musical score for piano and violin/viola. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of five systems of music. Each system includes a grand staff (treble and bass clefs) for the piano and a single staff for the violin/viola. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, often in a triplet or sixteenth-note group. The violin/viola part has a more melodic line with some slurs and dynamic markings. Dynamic markings include *f* (forte), *dim.* (diminuendo), and *pp* (pianissimo). The score ends with a double bar line and repeat dots.

## 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:

1<sup>st</sup> Movement: **Fast:** Sonata-allegro form

2<sup>nd</sup> Movement: **Slow :** gentle, lyrical – typical ABA form or theme and variation

3<sup>rd</sup> Movement: **Medium/Fast:** uses a dance form (Minuet or scherzo)

4<sup>th</sup> Movement: **Fast:** typically Rondo or Sonata form

Below is an example of theme from “Surprise Symphony” by Haydn

## Theme from Andante

FRANZ JOSEPH

*Andante*

9

17

*p*

As the 18<sup>th</sup> 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.

### 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=pc4VT0Cld54>
- Excerpts from “Don Giovanni”  
<http://www.youtube.com/watch?v=w08bx7NZ62E>
- W. A. Mozart “Idomeneo”  
<http://www.youtube.com/watch?v=AHK4yfM54eo>

## 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, sometimes you are already actually singing or listening to Classical music.

Let us see if you can still recognize some of the music that will be used in the following activities.

**INDIVIDUAL ACTIVITY:**

*Procedure:*

Describe the music of W.A. Mozart's Piano Sonata No 11 in A major K 331 (Rondo) 3<sup>rd</sup> movement and answer the questions below.

1. What is the meter?
2. What is the tempo?
3. What dynamics were used?
4. What is the texture?

*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. Listen to each selected music from the Renaissance, Baroque and Classical period
2. Describe each musical piece
3. In the chart next page, put a check in the box of the corresponding characteristic element

DRAFT as of April 7, 2014

TITLE OF THE COMPOSITION	MELODY		TEMPO			DYNAMICS		TEXTURE			PERIOD IN MUSIC		
	Simple /Tuneful	Complex	Slow	Moderate	Fast	Mostly Soft	Mostly Loud	Monophonic	Homophonic	Polyphonic	Renaissance	Baroque	Classical
John Dowland Fine Knacks for Ladies													
G. F. Handel Halleluia Chorus													
L. V. Beethoven Symphony No. 9, Op. 125, D Minor "Choral" Symphony No. 9													

**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”**

*Procedure:*

1. Divide yourselves into 4 groups
2. Listen to the given composition
3. Identify whether it is a Sonata, a Concerto or a Symphony
4. Choose your 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 your group if you 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.

*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 to pop music? Why?

**INDIVIDUAL ACTIVITY:****“Music Analysis”**

*Procedure:*

1. Listen to *Eine Kleine Nachtmusik* by W. A. Mozart
2. As you listen to the music, follow the musical score on the next page (opt.: To follow the musical score you may tap the beat counting 4 for each measure)
3. Each measure has a number on top of the staff. Encircle the measure where the exposition, development and recapitulation starts and ends. Write the number of the measure on the blanks

EXPOSITION \_\_\_\_\_  
DEVELOPMENT \_\_\_\_\_  
RECAPITULATION \_\_\_\_\_

# Serenade

from "EINER KLEINE NACHTMUSIK"

Wolfgang Amadus Mozart

1 **Allegro** 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16 17

18 19 20 21 22

23 24 25 26

27 28 29 30 31

2

## Serenade

Musical score for 'Serenade' in G major, measures 36-67. The score is written in treble clef with a key signature of one sharp (F#). The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, and 67 are indicated above the notes. The piece concludes with a final cadence in measure 67.

Scherzade

3

Musical score for 'Scherzade' in G major, 3/4 time, measures 69-104. The score consists of eight staves of music. The key signature has one sharp (F#) and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 69, 70, 71, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 86, 87, 88, 89, 91, 92, 93, 94, 96, 97, 98, 99, 100, 101, 102, 103, and 104 are indicated above the notes. A fermata is placed over measure 74. A slur covers measures 74 and 75. A triplet of eighth notes is marked in measure 103.

4  
Serenade

105 106 107 108  
110 111 112  
113 114 115 116  
117 118 119 120  
121 122 123 124  
125 126 127 128  
129 130 131 132 133  
134 135 136 137

**ACTIVITY:**

**FILM VIEWING:** You will be watching one of the films below

AMADEUS  
BEETHOVEN  
IMMORTAL BELOVED  
BEETHOVEN LIVES UPSTAIRS

*Reflection Questions: (Share with the group and then with the class)*

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**

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 familiar to the nobility than the lower classes.

This association of the rich and Classical music 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.

In this stage, you are given the opportunities to have a deeper understanding of the importance of Classical music. The given activities here will also give you a chance to show and enhance your talents through composition and performance.

**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)  | ----- <u>30%</u> |

**T O T A L****100%****GROUP ACTIVITY:****“STORY SINGING”***Procedure:*

1. You 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. You can create or improvise an instrumental or rhythmic accompaniment for your song.
4. You will perform in front of the class.

**Criteria for grading:**

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

**T O T A L****100%**

## WHAT TO PERFORM

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

### GROUP ACTIVITY:

#### “On Stage”

*Procedure:*

1. You 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. Use the music/compositions of your chosen composer as your background, accompaniment for your dance, and song.
4. Your group can create or improvise an instrumental accompaniment.

### RUBRIC

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

**TOTAL POINTS:** \_\_\_\_\_



**GROUP ACTIVITY:****“Sing it to the Classic!”***Procedure:*

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

**RUBRIC**

Criteria	5	4	3	2	1
1. All instructions were followed	At all times	Most of the time	Some of the time	Hardly	Never
2. Singing (Voice quality)	Good singing voice and singing in tune	Good singing voice but sometimes out of tune	Can sing but has a hard time following the tune	Cannot sing but can hum a few lines	Cannot sing at all
3. Originality of Composition	Excellent	Good	Satisfactory	Fair	Needs Improvement
5. Over all Performance	Excellent	Good	Satisfactory	Fair	Needs Improvement

**TOTAL POINTS:** \_\_\_\_\_

## SUMMARY

At the end of the unit, you 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

<b>Largo</b>	- a very slow tempo.
<b>Minuet</b>	- a slow, stately ballroom dance for two in triple time.
<b>Opera</b>	- a drama set to music
<b>Opera buffa</b>	- opera in Italy that is full of fun and frivolity
<b>Opera comique</b>	- comic opera in France,
<b>Opera Seria</b>	- an opera based on a serious plot that usually revolves around mythological beings such as gods and goddesses
<b>Recapitulation</b>	- a part of a musical piece, found usually near the end, that repeats the earlier themes
<b>Rondo</b>	- a musical form that alternates the main theme and its contrasting themes usually found in the final movement of a sonata or concerto
<b>Scherzo</b>	- a vigorous, light, or playful composition comprising a movement in a symphony or sonata.
<b>Singspiel</b>	- 18 <sup>th</sup> century German musical comedy featuring songs and ensembles interspersed with dialogue.
<b>Sonata</b>	- any instrumental composition that has several movements with variation in key, mood, or tempo
<b>Symphony</b>	- a musical composition for the whole orchestra generally in four movements; also a sonata for orchestra.
<b>Theme and Variation</b>	- a musical form where the theme is presented in a simple unadorned manner then repeats the theme several times with ornamentations

## **REFERENCES**

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- Perez, V. V. et al. (2008). *MAPEH-CAT IV*. Quezon City: St. Bernadette Publishing House Corporation.
- Wright, Craig. (2013). *The Essential Listening to Music, 6<sup>th</sup> ed.*. Canada: Schirmer Cengage Learning.
- Wright, Craig. (2008, 2004). *Listening to Music, 5<sup>th</sup> ed.*. Belmont, CA., USA: Thompson Higher Education.

## Websites

[http://library.thinkquest.org/27927/Classical\\_concerto.htm](http://library.thinkquest.org/27927/Classical_concerto.htm)

*Retrieved: Nov. 5, 2013*

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

<http://www.free-scores.com/download-sheet-music.php?pdf=23862>

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<http://www.ask.com/question/opera-seria>

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[http://upload.wikimedia.org/wikipedia/commons/1/1e/Wolfgang-amadeus-mozart\\_1.jpg](http://upload.wikimedia.org/wikipedia/commons/1/1e/Wolfgang-amadeus-mozart_1.jpg) *Retrieved: Nov. 4, 2013*

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[http://en.wikipedia.org/wiki/File:Haydn\\_portrait\\_by\\_Thomas\\_Hardy\\_\(small\).jpg](http://en.wikipedia.org/wiki/File:Haydn_portrait_by_Thomas_Hardy_(small).jpg)

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<http://www.free-scores.com/download-sheet-music.php?pdf=23862>

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[file:///C:/Users/mean/Desktop/Mozart\\_Piano\\_Sonata\\_K\\_545.pdf](file:///C:/Users/mean/Desktop/Mozart_Piano_Sonata_K_545.pdf)

*Retrieved: Feb. 16, 2014*

## **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](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) 3<sup>rd</sup> movement

<http://www.youtube.com/watch?v=Rgq3OTSRVBc> (ret. 11/6/13)

W. A. Mozart Piano concerto n. No. 21 in C major, K.467

<http://www.youtube.com/watch?v=G1bMPi2aw1A> (ret. 11/6/13)

W. A. Mozart, Symphony No. 40 in G minor, 1<sup>st</sup> movement (Molto Allegro)

<http://www.youtube.com/watch?v=l45DAuXYSIs> (ret. 11/6/13)

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) (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=pzMScwFKIfk> (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 Giovanni  
<http://www.youtube.com/watch?v=w08bx7NZ62E> (ret. 11/5/13)

W. A. Mozart excerpts 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=zYl6il4l9gA> (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](http://www.youtube.com/watch?v=w6E3xem_c2w) (ret. 11/7/13)  
<http://www.youtube.com/watch?v=lq-3B6xfNpY> (ret. 11/7/13)

F.J. Haydn Symphony No.94 in G Major "Surprise" 2<sup>nd</sup> movement  
<http://www.youtube.com/watch?v=ILjwkamp3ll>

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



*Time allotment: 8 hours*

## **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:**

Romantic music refers to Western music composed in the late 18<sup>th</sup> century to the 19<sup>th</sup> century. Composers and artists believed in letting their imagination and passion be seen through their works.

Program music became the main form of instrumental compositions which is evident in concert overtures, Program symphonies, symphonic poems and incidental music. Program music is a form that portrays an idea or relays a story to the audience. An example of this musical form may be seen in Hector Berlioz's "Symphonie Fantastique." Some of the other famous composers of the period are Franz Liszt, Frederic Chopin, Camille Saint-Saëns, Robert Schumann and Peter Ilyich Tchaikowsky.

Short piano pieces in ABA form that shows emotion were developed during this period.

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

Nationalism is reflected in most of the music of the Romantic era. In the previous historical periods, composers borrowed musical styles from Germany, Italy, and France. However, composers of the Romantic period began incorporating their country's native folk songs and musical styles into their compositions.

**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:**

- I. Read the questions carefully and choose the correct answer.
1. Frederick Chopin wrote most of his music for the following instrument.
    - a. Violin
    - b. Flute
    - c. Piano
    - d. Orchestra
  2. What does the term "Nationalism" means?
    - a. Being patriotic
    - b. Having a strong feeling for one's nation
    - c. Pride in one's own composition
    - d. Pride for another country or culture
  3. Name the composer who bridged the Classical Period to the Romantic Period.
    - a. Bach
    - b. Bruckner
    - c. Berlioz
    - d. Beethoven
  4. Which of these is not a characteristic 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 Program music?
    - a. Song cycle
    - b. Symphonic poem
    - c. Concert overture
    - d. Incidental music

- II. Identify the composers of the Romantic period from each column.

1	2	3	4	5
Johann Sebastian Bach	Ludwig van Beethoven	Franz Liszt	Richard Wagner	Arnold Schoenberg
Franz Schubert	Robert Schumann	Igor Stravinsky	Camille Saint-Saëns	Claude Debussy
Wolfgang Amadeus Mozart	Ryan Cayabyab	Ramon Santos	Edward Grieg	Frederic Chopin

## WHAT TO KNOW

### MUSIC OF THE ROMANTIC PERIOD 1820-1910

Romantic Period is described as a cultural movement that stressed emotion, imagination, individualism and freedom of expression. These characteristics are evident in music, art and literature of the era.

Nationalism was also incorporated in the music of the Romantic period. An example of a composition that shows nationalism is the *Polonaise* of Frederic Chopin, which is a dance composition for piano and is famous in Poland until today.

Ludwig Van Beethoven bridged the music from Classical to Romantic era by expressing his passion and emotions through his music. Other composers were inspired by this musical style that they started to use music as a means of expressing their emotions and individuality. This change in musical form also paved the way for expanding the orchestra as the composers explored various instrumentations.

Piano music of the Romantic period is in free form such as *fantasy*, *rhapsody*, *ballade* and *nocturne*. Program music was expressed in tone poems such as *Symphony Fantastique*.

Most of the musical compositions of the era portray literature, history, emotions, and nature.

### 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 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. This led him to adopt all his teachers' influences in playing the violin.



Paganini became the most famous violin virtuoso in the world. However, together with his fame came the rumors about his amazing violin skills that was said to be 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.

### Some Works of Niccolò 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

Piano music of the Romantic period was filled with innovations. Most of the compositions require a high level of virtuosity. Some were reinventions of sonatas from the Classical era.

Today, some piano compositions from the Romantic period have been adapted into songs. An example of this is Chopin's Etude Op. 10, No. 3 in E major that was used for the song “No Other Love”.

### 1. FREDERIC CHOPIN

Frederic Chopin was known as the “Poet of the Piano”. He was born on March 1, 1810 in Zelazowa, Poland.

Frederic Chopin began to play piano at age 4. He composed polonaise at the age of 7. He studied piano at Warsaw Conservatory under Wilhelm Würfel and most of his music was influenced by 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 compositions.



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

In 1831, Chopin arrived in Paris and met other legendary composers such as Franz Liszt, Felix Mendelssohn and Robert Schumann. During this time in Paris, Chopin met and married the famous French writer George Sand which 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 he was diagnosed with pulmonary tuberculosis. Chopin died on October 17, 1849, in Paris. Chopin's music is recognized worldwide for its beauty and his works on the piano are mainstays in the piano repertoire.

Some of his music is characterized by its beautiful tone, rhythmic flexibility, grace and elegance. Some of his compositions like mazurkas and polonaise express his love for Poland.

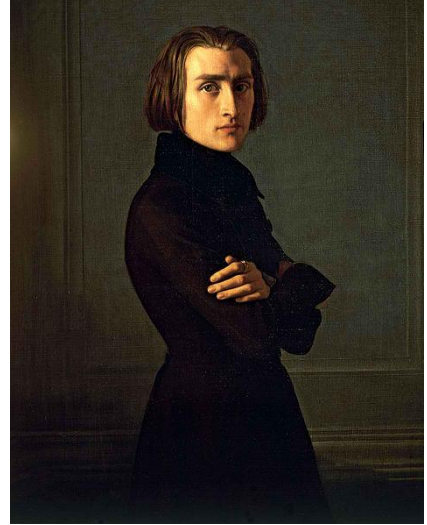
Chopin is famous for the following:

- *BALLADE*- a verse form or narrative that is set to music
- *ETUDE* –a piece composed for the development of a specific technique.
- *MAZURKA* - a Polish dance in triple time signature
- *NOCTURNE* - an instrumental composition of a pensive, dreamy mood, for the piano
- *POLONAISE* - a slow Polish dance in triple time that consists of a march or procession
- *PRELUDE* - a short piece of music that can be used as a preface, and introduction to another work or may stand on its own
- *WALTZ* - a German dance in triple meter
- *IMPROMPTU* –a short free-form musical composition usually for a solo instrument, like the piano
- *SCHERZO* - a musical movement of playful character, typically in ABA form
- *SONATA* - composition for one or more solo instruments 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, a composer and the busiest musician during the romantic era. He played and studied in Vienna and Paris while performing in concerts in the rest of Europe.

Liszt was born in the village Doborjan, Hungary. He displayed remarkable talent at a young age and easily understood sight reading. His father was his first teacher at age six. A turning point came when, in his early twenties, Liszt heard the virtuoso violinist **Niccolò Paganini** perform so he decided to dedicate himself in becoming a virtuoso pianist.



He was known for his symphonic poems where he translated great literary works into musical compositions. He also made piano transcriptions of operas and famous symphonies. Many of his piano compositions are technically challenging pieces.

He was also known with his generosity in sharing time and money to the orphans, victim of disasters and the many students he taught music for free.

### Some of Liszt's Piano works:

- *La Campanella*
- *Liebesträume No. 3*
- *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
- *Un Sospiro*
- *Sonata in B Minor*
- *Arrangements of the 9 Beethoven Symphonies*
- *Transcriptions of Lieder by Schubert*

### ORCHESTRAL COMPOSITION

- *Symphonic Poems (Hamlet, Les Preludes)*

### 3. ROBERT SCHUMANN

One of the famous Romantic composers that beautifully combined music and words is Robert Schumann. He was a composer and music critic.

Robert Alexander Schumann was born in 1810 in Zwickau. His father wanted him to study law and so in 1821, Schumann went to Leipzig to study law. However, he spent most of his time with musical and literary circles through the effort of Friedrich Wieck who took some time to teach Schumann how to play the piano.



Robert Schumann  
Photography by: Joseph Kriehuber, 1839

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 a pianist.

It was in 1834 when Schumann founded the music journal, *Jornal Neue Zeitschrift fur Musik*, wherein he edited and wrote music criticism for his publication. He wrote numerous write-ups 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
- "Phantasiestucke," 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 Art Songs. Some of which are:**

- "*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

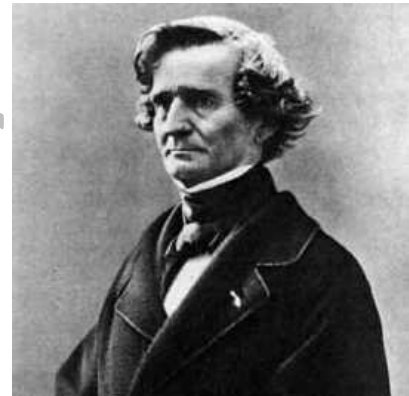
**PROGRAM MUSIC**

Program music is an instrumental composition that conveys images or scenes to tell a short story without text or lyrics. It entices the imagination of the listener.

**COMPOSERS OF PROGRAM MUSIC:****1. HECTOR BERLIOZ**

Hector Berlioz is a French romantic composer born on December 11, 1803. At his young age, he learned to play guitar and flute but never became skilled in a specific musical instrument. His father was a physician who sent Hector to medical school but he ended up pursuing a career in music.

One of his famous musical compositions is a five movement symphony called "*Symphonie Fantastique*". In this composition which is also known as "Fantastic Symphony", Berlioz showcased the important features in his composition in creating tone color. He assembled hundreds of musicians to produce a powerful sound. In most of his compositions, he made tone color as the basic part of his musical language.



**Hector Berlioz**  
Photograph by : François-Marie-  
Louis-Alexandre Gobinet de  
Villecholle, 1865

**STORY OF SYMPHONIE FANTASTIQUE:**

A young, extremely sensitive and imaginative musician tries to kill himself with opium due to depression caused by discouraged love. Unfortunately, the dose was not enough and does not kill him but instead, plunges him into a heavy sleep flooded with nightmares. His experiences, feelings and memories are translated into hallucinations of musical thoughts and images. The girl he loves was transformed into a melody and like a recurring theme, he meets and hears everywhere. Each movement of the symphony refers to a different vision in the young musician's mind.

**SEQUENCE OF SYMPHONIE FANTASTIQUE:**

MOVEMENT	TITLE	TEMPO	FORM
1 <sup>ST</sup> MOVEMENT	Reveries/Passion	Largo (slow introduction) Allegro agitato e appassionato assai (agitated and very impassioned allegro)	
2 <sup>ND</sup> MOVEMENT	A Ball	Allegro non troppo The second movement is a waltz	ABA form
3 <sup>RD</sup> MOVEMENT	Scene in the Country	Adagio waltz	ABA Coda Form
4 <sup>TH</sup> MOVEMENT	March to the Scaffold	Allegretto non troppo	Composed of two different themes
5 <sup>TH</sup> MOVEMENT	Dream of a Witches Sabbath	Larghetto allegro Most fantastic of the movement	



## 2. PETER ILYICH TCHAIKOVSKY (*Pyotr Ilyich Chaykowsky*)

Peter Ilyich Tchaikovsky who was born on May 7, 1840 in Votkinsk, Russia, was known for his **ballet** music. He first studied law 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.

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

He continued his music career in New York despite having marital problems and became famous after composing the musical poem "*Fatum*" and "*Romeo and Juliet*". He composed haunting melodies and used a great deal of folk music in his symphonic works. Unfortunately, there are very few surviving manuscripts written by Tchaikovsky. His fame peaked in the last ten years of his life and later died due to cholera.

### Tchaikovsky's Famous Compositions:

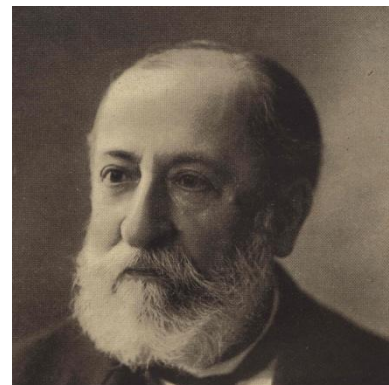
- *Swan Lake*
- *Sleeping Beauty*
- *The Nutcracker*
- *Romeo & Juliet*
- *1812 Overture*
- *Symphony No. 2*
- *Symphony No. 6 "Pathetique"*
- *Piano Concerto No. 1*



**Peter Tchaikovsky**  
Photography by: Edwin Evans,  
1906

## 3. 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.



**Camille Saint-Saens**  
Photography by:  
Societe des Auteurs Photographes,  
Paris, 1918

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*

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**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.

Group 1	Group 2	Group 3
<b>Violin and Strings Music</b>	<b>Piano Music</b>	<b>Program Music</b>

**Rap / Song Rubric**

CRITERIA	4	3	2	1
<b>ORIGINALITY &amp; APPEARANCE</b>	Presentation show considerable originality and inventiveness. The content and ideas are presented in a unique and interesting way. Excellent use of graphics and background.	Presentation shows some originality and inventiveness. The content and ideas are presented in an interesting way. Good use of graphics and backgrounds.	Presentation shows an attempt at originality and inventiveness. Fair use of graphics and backgrounds.	Presentation is a reduced attempt at originality and inventiveness. Reduced use of graphics and backgrounds.
<b>CONTENT</b>	Information is detailed, varied, and extensive	Includes important interesting information	Includes some important and interesting Information.	Minimal content.
<b>AUDIO QUALITY</b>	Singing is clear, with good diction and appropriate words for the topic. Music is at appropriate level. Not too loud or soft in accordance with singing	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	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	Audio is of very reduced quality (too loud or soft, fuzzy!) Music and singing compete as audio in not properly levelled.

**Individual Activity****Listening exercise: In the mood for music**

Write down words to describe the atmosphere and emotions of 2<sup>nd</sup> movement of SYMPHONY FANTASTIC "a ball".

<b>SYMPHONIE FANTASTIQUE 2<sup>ND</sup> MOVEMENT – A BALL</b>	<b>ATMOSPHERE AND EMOTIONS</b>
INTRODUCTION	00:00- 00:39
BEGINNING	00:39-02:15
MIDDLE	02:16 – 05:38
END	05:39 – 06:38

DRAFT as of April 7, 2014

**MOODS/ATMOSPHERE**

SCARY	SHOCKING	EXPLOSIVE
MYSTERY	JOY	CHEERFUL
WARM	INVITING	FRIENDLY
NOBLE	SERIOUS	DARK
ADVENTURE	CALM/PEACEFUL	EXCITEMENT

**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.

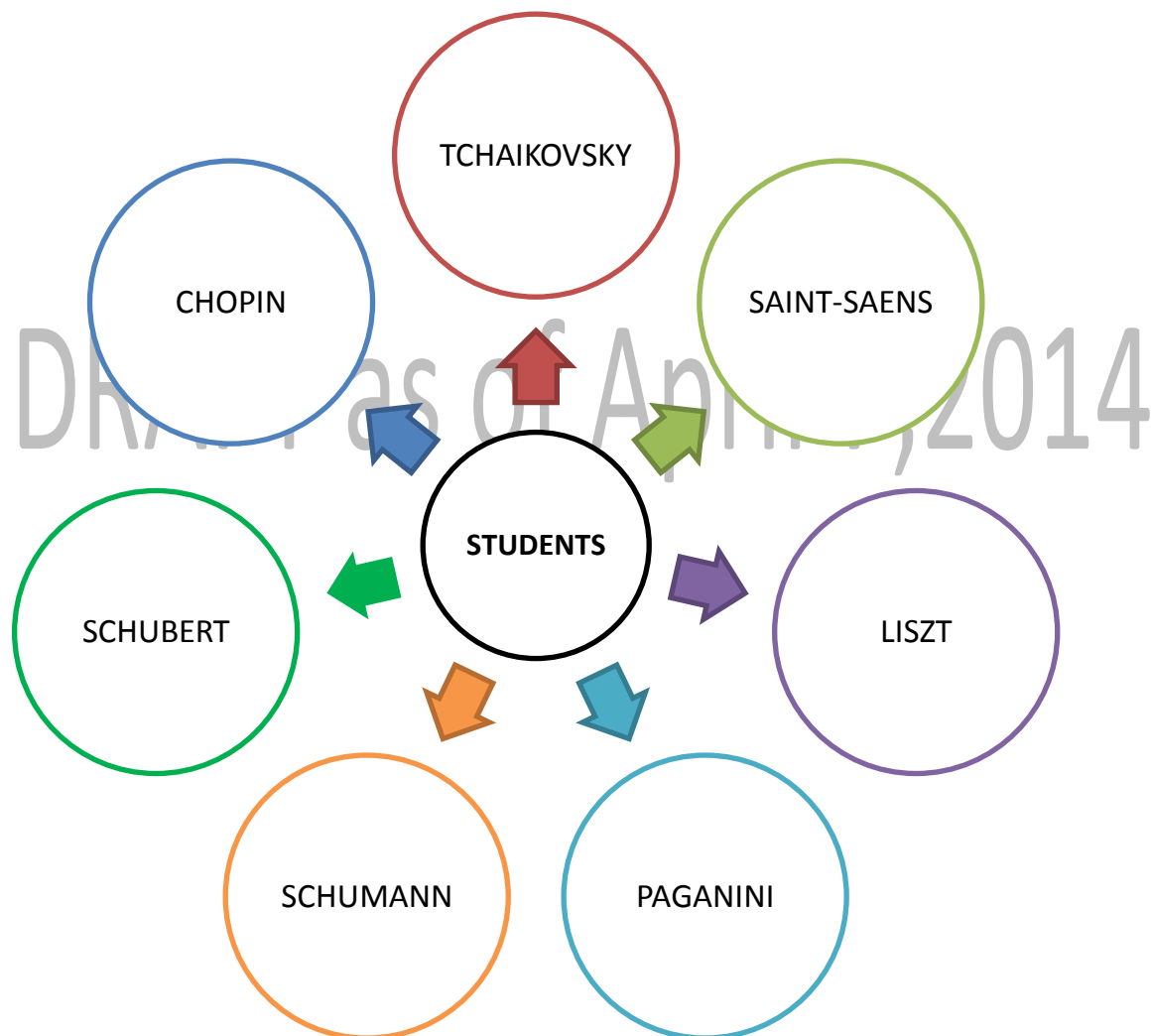
GROUP REPORTER	NAME OF COMPOSER
GROUP 1	Frederic Chopin
GROUP 2	Franz Liszt
GROUP 3	Camille Saint-Saëns
GROUP 4	Hector Berlioz
GROUP 5	Peter Ilyich Tchaikovsky

**Rubric for Storytelling**

<b>Criteria</b>	<b>Exemplary</b>	<b>Accomplished</b>	<b>Developing</b>	<b>Beginning</b>
<b>Knows the Story</b>	Knows the story well; has obviously practiced telling the story; uses no notes; speaks with confidence	Knows the story pretty well; some practice; may use notes; fairly confident	Knows some of the story; has not practiced; relies on notes; appears uncomfortable	Does not know story; reads from notes
<b>Voice</b>	Always speaks loudly, slowly, and clearly Correct pronunciation; explains unfamiliar words	Usually speaks loudly, slowly, and clearly Correct pronunciation; does not explain unfamiliar words	May speak too softly or too rapidly; mumbles occasionally Incorrect pronunciation of some words; does not explain unfamiliar words	Speaks too softly or too rapidly; mumbles Incorrect pronunciation; does not know what unfamiliar words mean
<b>Acting</b>	Consistently motivates and assists others	Quick to volunteer and assist others	Generally works well with others	Seldom works well with others
<b>Audience Contact</b>	Storyteller looks at all the audience; involves them with questions	Storyteller looks at a few people in the audience; involves only a few with questions	Story told to only 1 to 2 people in the audience; little audience involvement	Storyteller does not look at audience; no attempt to involve audience with questions

**Individual Activity:****FOLLOW THE MUSIC**

The classroom will be divided into 7 areas and named according to the famous composers of the Romantic Period. Students will stand in the middle of the classroom. As the teacher plays 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)



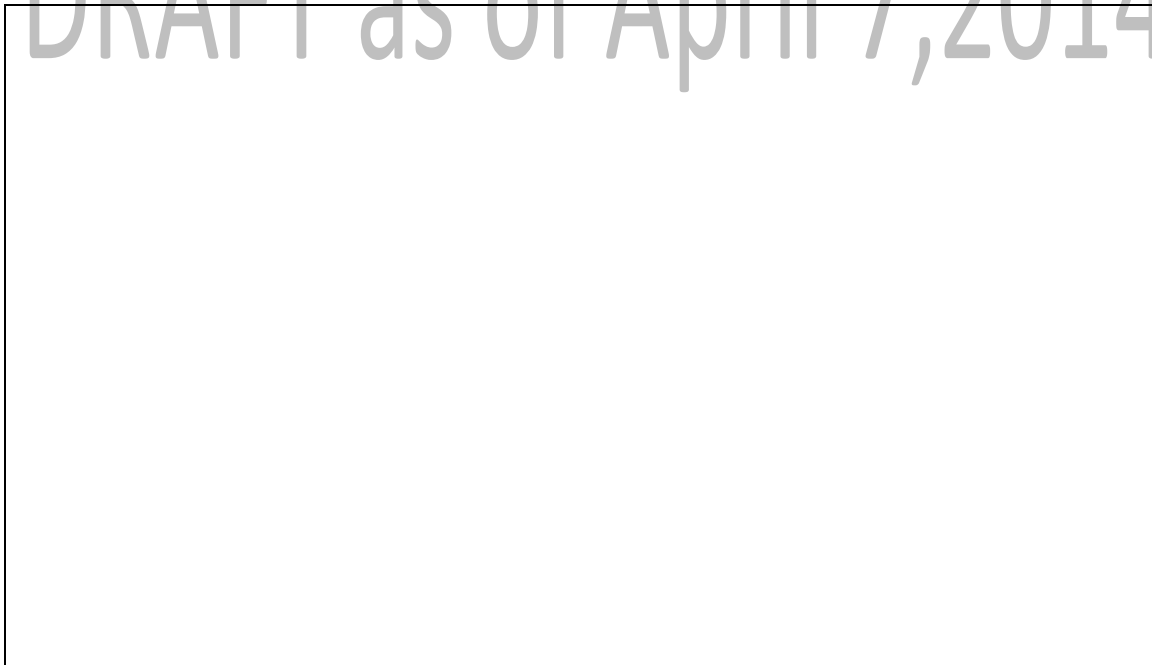
**Suggested music for listening game:**

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

**INDIVIDUAL ACTIVITY****PAINT THE MUSIC**

Listen to the recording of Frederic Chopin's, "Fantasie Impromptu Op. 66" and draw your own interpretation in a piece of Oslo paper. Write a short description of your drawing at the back of the paper.

DRAFT as of April 7, 2014





**GROUP ACTIVITY****MUSICAL CONCEPT RAPPING**

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

Group 1	Group 2	Group 3
History and characteristic of the Romantic Music	Piano Music	Program Music

**Rap / Song Rubric**

CRITERIA	4	3	2	1
<b>ORIGINALITY &amp; APPEARANCE</b>	Presentation show considerable originality and inventiveness. The content and ideas are presented in a unique and interesting way. Excellent use of graphics and background.	Presentation shows some originality and inventiveness. The content and ideas are presented in an interesting way. Good use of graphics and backgrounds.	Presentation shows an attempt at originality and inventiveness. Fair use of graphics and backgrounds.	Presentation is a reduced attempt at originality and inventiveness. Reduced use of graphics and backgrounds.
<b>CONTENT</b>	Information is detailed, varied, and extensive	Includes important interesting information	Includes some important and interesting information.	Minimal content.
<b>AUDIO QUALITY</b>	Singing is clear, Music is at appropriate level. Not too loud or soft	Audio could be better quality. Music and singing a little out of balance.	Audio could be better quality. Singing could be articulated better. Voice quality and music does not blend properly making it hard to understand either one.	Audio is of poor quality.

**Individual activity****Music match**

Choose the composer of the given music piece from the 2<sup>nd</sup> column. Write your answer in the box.

<b>MUSIC</b>	<b>COMPOSER</b>	<b>ANSWER</b>
<b>OVERTURE 1812</b>	Peter Ilyich Tchaikovsky Frederic Chopin Franz Liszt Camille Saint-Saëns	<input type="text"/>
<b>REVOLUTIONARY ETUDE</b>	Peter Ilyich Tchaikovsky Frederic Chopin Franz Liszt Camille Saint-Saëns	<input type="text"/>
<b>WALTZ OF THE FLOWER FROM THE "NUTCRACKER SUITE"</b>	Peter Ilyich Tchaikovsky Frederic Chopin Franz Liszt Camille Saint-Saëns	<input type="text"/>
<b>THE SWAN "CARNIVAL OF THE ANIMALS"</b>	Peter Ilyich Tchaikovsky Frederic Chopin Franz Liszt Camille Saint-Saëns	<input type="text"/>
<b>NOCTURNE OP. 9 NO. 1 IN Bb minor</b>	Peter Ilyich Tchaikovsky Frederic Chopin Franz Liszt Camille Saint-Saëns	<input type="text"/>

**Group Activity: MUSICAL 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.

GROUP REPORTER	NAME OF COMPOSER
GROUP 1	Frederic Chopin
GROUP 2	Franz Liszt
GROUP 3	Camille Saint-Saëns
GROUP 4	Hector Berlioz
GROUP 5	Peter Illyich Tchaikovsky

**Rubrics for Storytelling**

Criteria	Exemplary 5	Accomplished 4	Developing 3	Beginning 2
<b>Knows the Story</b>	Knows the story well; has obviously practiced telling the story; does not use any guide cards or idiot boards	Knows the story pretty well; with practice; fairly confident with the use of some guide cards or idiot boards	Knows some parts of the story; relies on guide cards or idiot boards	Does not know the story and completely relies on guide cards or idiot boards
<b>Voice</b>	Always sings and speaks loudly, slowly, and clearly Correct pronunciation	Usually sings and speaks loudly, slowly, and clearly Correct pronunciation	May sing and speak too softly or too rapidly; mumbles occasionally Incorrect pronunciation of some words	Sings and Speaks too softly or too rapidly; mumbles Incorrect pronunciation
<b>Team Collaboration</b>	Consistently motivates and assists others	Quick to volunteer and assist others	Generally works well with others	Seldom works well with others
<b>Audience Contact</b>	Storyteller looks at all the audience; involves them with questions	Storyteller looks at a few people in the audience; involves only a few with questions	Story told to only 1 to 2 people in the audience; little audience involvement	Storyteller does not look at audience; no attempt to involve audience with questions

**Individual Activity:****LISTENING EXERCISE: Identify the music**

Listen to the following Romantic instrumental music and identify the title and name of the composer.

TITLE	COMPOSER

**WHAT TO PROCESS****Individual Activity:****LISTENING EXERCISE: I CAN NAME THAT MUSIC...**

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:**

MUSIC	TITLE OF THE MUSIC	COMPOSER
Listening 1 • Etude in Eb minor	<ul style="list-style-type: none"> <li>• <u>Etude in Eb minor</u></li> <li>• Swan Lake</li> <li>• Sleeping Beauty</li> </ul>	<ul style="list-style-type: none"> <li>• <u>Frederic Chopin</u></li> <li>• Franz Liszt</li> <li>• Hector Berlioz</li> </ul>

MUSIC LISTENING	TITLE OF THE MUSIC	COMPOSER
Listening 1	<ul style="list-style-type: none"> <li>• Nocturne In E Flat Major, Op.9 No.2</li> <li>• Etude in Eb minor</li> <li>• Swan Lake</li> </ul>	<ul style="list-style-type: none"> <li>• Frederic Chopin</li> <li>• Franz Liszt</li> <li>• Hector Berlioz</li> </ul>
Listening 2	<ul style="list-style-type: none"> <li>• Fantasie Impromptu</li> <li>• Liebestraum - Love Dream</li> <li>• The Nutcracker Suite</li> </ul>	<ul style="list-style-type: none"> <li>• Frederic Chopin</li> <li>• Franz Liszt</li> <li>• Hector Berlioz</li> </ul>
Listening 3	<ul style="list-style-type: none"> <li>• 1812 Overture Part 1</li> <li>• The Nutcracker Suite</li> <li>• The swan</li> </ul>	<ul style="list-style-type: none"> <li>• Peter Ilyich Tchaikovsky</li> <li>• Frederic Chopin</li> <li>• Camille Saint-Saëns</li> </ul>
Listening 4	<ul style="list-style-type: none"> <li>• The Swan</li> <li>• Hungarian Rhapsody No. 2</li> <li>• Swan Lake Op. 20</li> </ul>	<ul style="list-style-type: none"> <li>• Peter Ilyich Tchaikovsky</li> <li>• Frederic Chopin</li> <li>• Camille Saint-Saëns</li> </ul>
Listening 5	<ul style="list-style-type: none"> <li>• Liebestraum - Love Dream</li> <li>• The Nutcracker Suite</li> <li>• Hungarian Rhapsody No. 2</li> </ul>	<ul style="list-style-type: none"> <li>• Hector Berlioz</li> <li>• Franz Liszt</li> <li>• Camille Saint-Saëns</li> </ul>

**Individual Activity:****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:**

TITLE	INSTRUMENTS USED	TEXTURE	FORM	TEMPO
Liebstraum Liszt	<ul style="list-style-type: none"> <li>• <u>Piano</u></li> <li>• Orchestral instruments</li> </ul>	<ul style="list-style-type: none"> <li>• Monophony</li> <li>• <u>Homophony</u></li> <li>• polyphony</li> </ul>	<ul style="list-style-type: none"> <li>• Binary (AB)</li> <li>• Ternary (ABA)</li> <li>• Rondo (ABACA)</li> </ul>	<ul style="list-style-type: none"> <li>• Fast</li> <li>• <u>Slow</u></li> <li>• moderate</li> </ul>

TITLE OF MUSIC	INSTRUMENTS USED	TEXTURE	FORM	TEMPO
Liebstraum - Love Dream				
REVOLUTIONARY ETUDE				
WALTZ OF THE FLOWERS FROM THE "NUTCRACKER SUITE"				
THE SWAN FROM "CARNIVAL OF THE ANIMALS"				
NOCTURNE OP. 9 NO. 1 IN Bb minor				

**Individual activity****LISTENING EXERCISE: LISTEN AND ANALYZE**

Listen to the music of Frederic Chopin's "Revolutionary Etude" and answer the following 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**

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.**

**Individual Activity****PROGRAM MUSIC ANALYSIS OF THE ELEMENTS AND ATMOSPHERE OF THE MUSIC**

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

<b>SÝMPHONIE FANTASTIQUE 2<sup>ND</sup> MOVEMENT – A BALL</b>	<b>TEMPO</b>	<b>ATMOSPHERE AND EMOTIONS</b>
INTRODUCTION		00:00 - 00:39
BEGINNING		00:39-02:15
MIDDLE		02:16 – 05:38
END		05:39 – 06:38

**MOODS/ATMOSPHERE**

SCARY	SHOCKING	EXPLOSIVE
MYSTERIOUS	JOYFUL	CHEERFUL
WARM	INVITING	FRIENDLY
NOBLE	SERIOUS	DARK
ADVENTUROUS	CALM/PEACEFUL	EXCITING



**Individual Activity:****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:**

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

<b>Frederic Chopin Scherzo No. 2 in B-flat minor, Op. 31</b>	<b>TIME</b>	<b>Texture</b>	<b>Tempo</b>	<b>Mood</b>
1 <sup>ST</sup> THEME				
2 <sup>ND</sup> THEME				
3 <sup>RD</sup> THEME				
4 <sup>TH</sup> THEME				
5 <sup>TH</sup> THEME				

<b>"March To The Scaffold" of Symphonie Fantastique 4th movement</b>	<b>TIME</b>	<b>Moods of the music</b>
1 <sup>ST</sup> THEME		
2 <sup>ND</sup> THEME		
3 <sup>RD</sup> THEME		
4 <sup>TH</sup> THEME		
5 <sup>TH</sup> THEME		

**Individual Activity****Musical score analysis**

To the Illustrator/Layout Artist: Pls. insert the 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.

**ENHANCEMENT ACTIVITIES FOR UNDERSTANDING****INDIVIDUAL ACTIVITY**

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**

Using a scrap book, old magazine or old notebook, make a journal of weekly music activities. 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.

**Things to accomplish in journal entry**

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

**Individual Activity****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**

TITLE OF THE SONG OR MUSIC	COMPOSER	TIME/DATE	REFLECTION	SOURCE

**ENHANCEMENT ACTIVITIES FOR PERFORMANCE/PRODUCT****Group Activity: Mashup 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**

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.

<b>GROUP 1</b>	<b>GROUP 2</b>
<b>NOCTURNE FREDERIC CHOPIN</b>	<b>LIEBESTRAUM FRANZ LISZT</b>
<b>GROUP 3</b>	<b>GROUP 4</b>
<b>THE SWAN CAMILLE SAINT-SAËNS</b>	<b>ROMEO AND JULIET PETER ILYICH TCHAIKOVSKY</b>

**Rubrics for musical poem:**

<b>CATEGORY</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>OVERALL PERFORMANCE</b>	The composition was creative, clean/easy to read, and included all required elements. The melody fit well with the lyrics.	The composition was somewhat creative and legible. Most of the required elements were included. The lyrics were rhythmically awkward in a few places.	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.	The composition was not complete, and very difficult to read. Under half of the required elements were included. Project will need to be revised.

**Group Activity****PANTOMIME PRESENTATION**

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.

<b>GROUP 1</b>	<b>GROUP 2</b>	<b>GROUP 3</b>
Franz Liszt	Frederic Chopin	Peter Ilyich Tchaikovsky
Liebstraum Love Dream	Etude Op 25 No 12 in C- minor	Swan Lake Op. 20

**RUBRICS for Pantomime production:**

<b>CATEGORY</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>MOVEMENT</b>	Student expresses emotion by using appropriate gestures, body movements, and facial expressions	Student expresses emotion by using some gestures, body movements, and facial expressions	Student attempts to use gesture, body movement, and facial expression	Student uses limited or inappropriate gesture, body movement, and facial expression
<b>CHARACTER</b>	Students communicate expressively, illuminating the life and world of the character.	Student communicates clearly, expressing the life and world of the Character.	Student attempts to express the life and world of the character, But execution is weak.	Student uses limited or inappropriate acting technique to Create character.
<b>REFLECTION ON WAYS TO IMPROVE</b>	Student writes a perceptive reflection on how to improve both rehearsal and performance.	Student writes a proficient reflection clarifying how to improve both rehearsal and performance	Student writes a weak reflection on how to improve both rehearsal and performance or fails to write about either the rehearsal or the performance	Student writes a very weak reflection on neither the rehearsal or performance

**GLOSSARY:**

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

**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 musical piece adapted from a verse form. It usually consists 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.

**BALLET** - 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, march like Polish dance, or music for piano 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 who performs with masterly ability, technique, or personal style

**WALTZ** - A dance in triple time performed by a couple who, as a pair, turn rhythmically around and around as they progress around the dance floor

### REFERENCES:

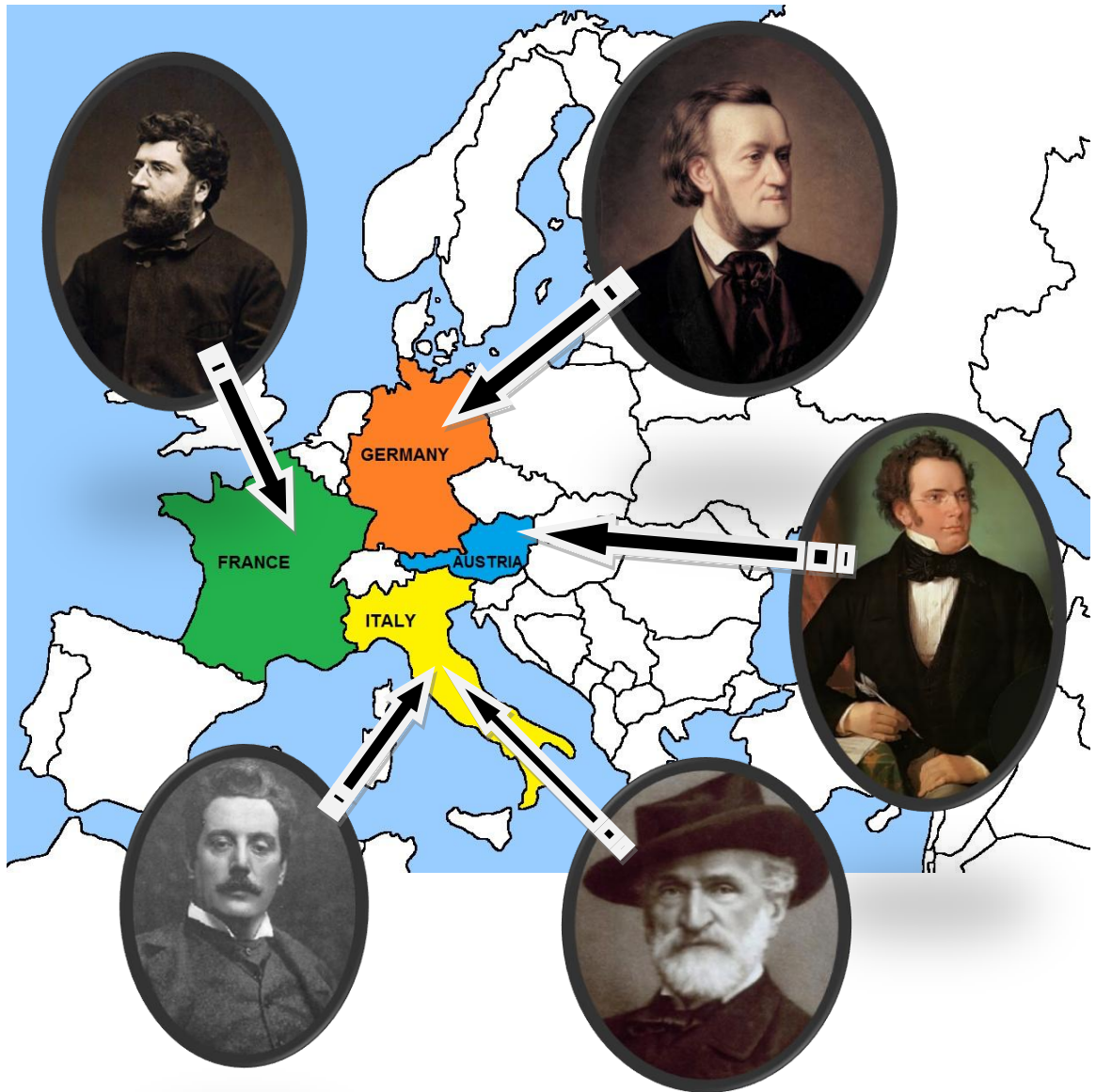
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- <http://chestofbooks.com>
- <http://blogs.colum.edu>
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- <http://www.thefreedictionary.com>
- <http://www.youtube.com/>
- <http://www.p12.nysed.gov>
- [www.lilypond.com](http://www.lilypond.com)

DRAFT as of April 7, 2014



# UNIT IV

## VOCAL MUSIC OF THE ROMANTIC PERIOD



**LEARNING AREA STANDARD***Time allotment: 8 hours*

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 you, as a learner are expected to:

- Narrate the plot, musical and theatrical elements of an opera after video and movie showing.
- Listen perceptively to selected art songs and excerpts of opera and classify the different vocal ranges and voice types of opera performers.
- Sing themes or melodic fragments of given selected songs.
- Analyze the musical structure of the vocal music forms of Romantic Period music.
- Explore other arts and media that portray Romantic period elements.
- Create/improvise appropriate sounds, music, gestures, movements, and costumes for a chosen opera.

## PRE-ASSESSMENT

**Locate Me**

Locate and encircle the word 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.

P	U	C	C	I	N	I	E	U	P
O	I	R	E	D	E	I	L	T	S
P	D	T	N	E	M	R	A	C	G
E	R	E	W	R	R	N	I	R	L
R	E	N	G	A	W	G	D	E	R
A	V	L	A	B	C	H	E	M	E
P	R	I	G	O	L	L	E	T	O
O	S	C	H	U	B	E	R	T	I

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

**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.

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.

### OPERA COMPOSERS OF THE ROMANTIC PERIOD



Image by Wilhelm August Rieder 1875

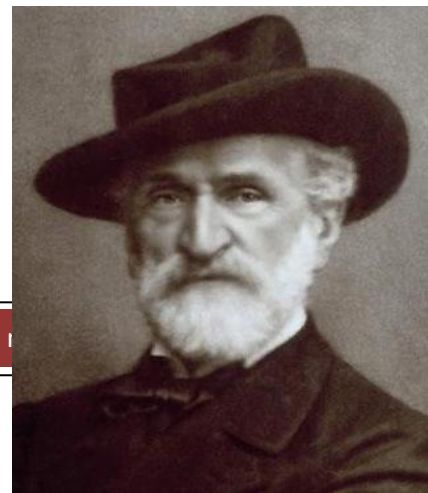
#### Franz Peter Schubert

The proper name for Franz Schubert songs is actually *lieder*, which is the German word for songs. 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 31<sup>st</sup> 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 ordinary people and not those of the royal family like those found in German operas. He insisted on a good libretto and 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 are; La Traviata, Rigoletto, Falstaff, Otello and Aida were he wrote for the opening of the Suez Canal. He died in Milan, Italy on January 27, 1901.

Image by Giacomo Brogi 1822-1881



Image by New York 1956

### 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 Boheme", "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 its

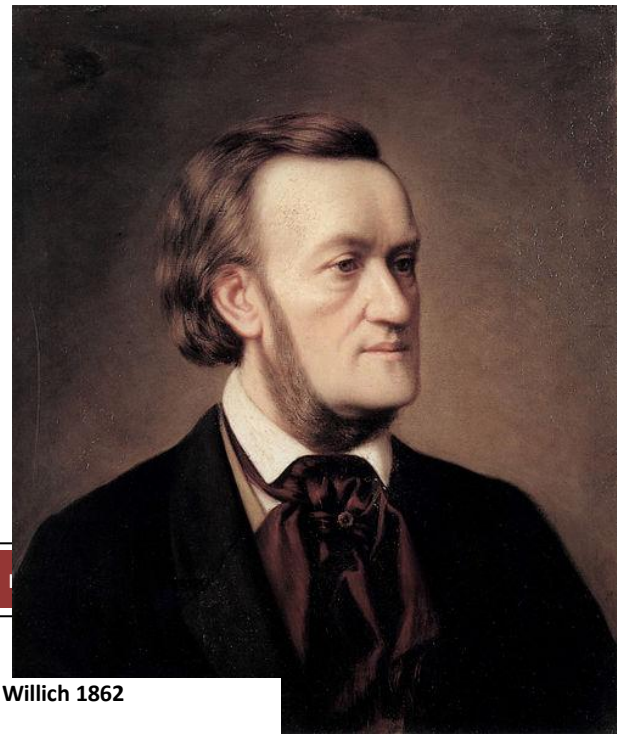


Image by Caesar Willich 1862

own identity which paved the way for the rise of atonality in the 20<sup>th</sup> 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 Walkyrie***”, “***Die Meistersinger***”, “***Tannhäuser***”, 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.

DRAFT as of April 7, 2014



Image by Etienne Carjat 1875

## 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.



### Individual Activity

Listening is an art. The more you listen the better understanding you will have in appreciating the beauty of the vocal music of the Romantic period. You will listen carefully to the following selections and answer the exercises given below. Recall important details about the music and write your answers in your notebook

### WHICH IS WHICH?

Compare two vocal works by listening to these songs entitled, "*Gretchen am Spinnrade*" by F. Schubert, and "*Mutya ng Pasig*" by Nicanor Abelardo. Write their characteristics.

Title	Melody	Rhythm	Tone Quality	Texture
"Gretchen am Spinnrade" by F. Schubert Lied/ Art Song	( Range, register, mode, etc.)			
"Mutya ng Pasig" by Nicanor Abelardo Kundiman				

Conclusion: \_\_\_\_\_

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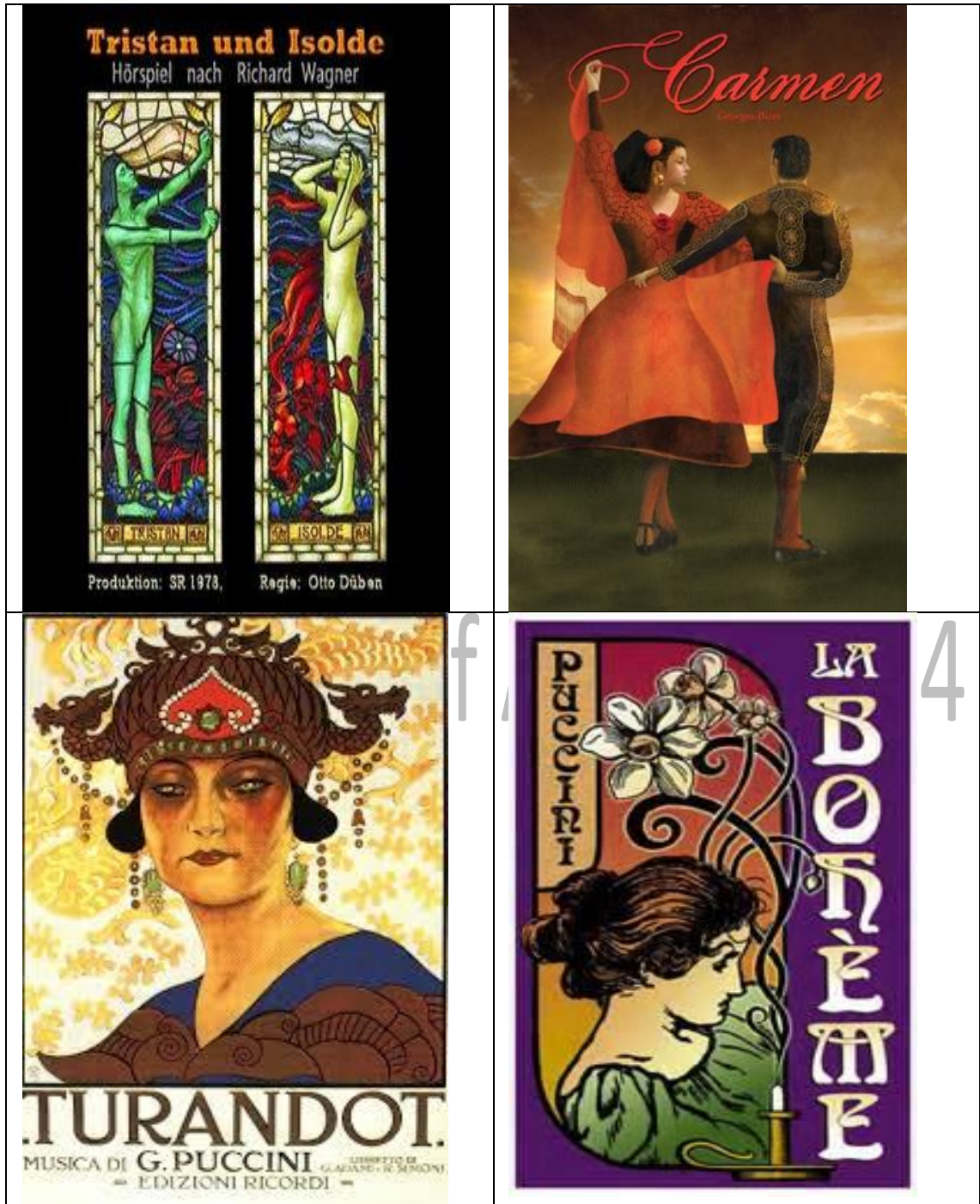
### REFLECTION:

1. What did you feel? What emotions were evoked/expressed in the music?
2. Which style do you prefer? Why?
3. What are the similarities/differences?

### Listening Exercise:



ROMANTIC OPERA



**Opera** became increasingly popular during the Romantic period. It is a musical composition having all or most of its text set to music with *arias*, *recitative*, *choruses*, *duets*, *trios*, etc. sung to orchestral accompaniment. The opera is usually characterized by elaborate costumes, scenery and choreography.

#### Components of an Opera:

- **Libretto** - the text 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 sung by a principal character. This song 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.

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:

1. **Tenor**- highest male voice
2. **Baritone**- Middle male voice, lies between Bass and Tenor voices. It is the common male voice.
3. **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

**Soprano:** These women sing the highest notes, play heroines and sweet things, and get paid the most.

Middle C      High C (women)

**Mezzo-Soprano:** A slightly lower woman's voice. Plays evil characters, seductresses, and sometimes teenage boys.

Middle C      High C (women)

**Contralto:** The lowest female voice type. Portrays maids, mothers, grandmothers, and some witches.

Middle C      High C (women)

**Tenor:** The highest paid, highest-singing male voice. Plays the hero, the lover, the doomed hunk.

Middle C      High C (men)

**Baritone:** The middle male voice type. Usually plays the villain, evil prison wardens, or other nasties.

Middle C      High C (men)

**Bass:** The lowest male voice. Plays priests, kings, fathers, and sometimes the Devil.

Middle C      High C (men)

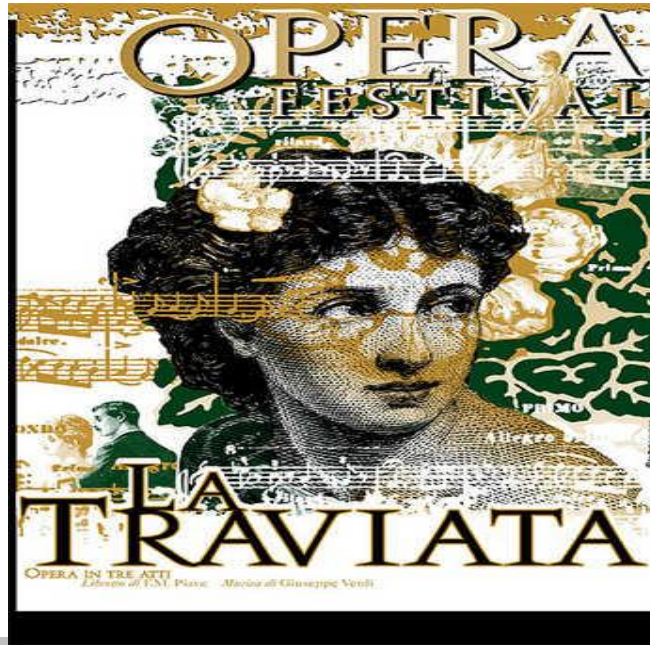
- **Duet, trio, and other small ensemble**
- **Chorus**
- **Orchestra**
- **Acts**-main divisions of an opera
- **Scene**- setting or place

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/
- **Passagio** - 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.

Here are some examples of the story of 2 famous operas of the Romantic Period:



### LA TRAVIATA

- Music by Giuseppe Verdi (1813-1901)
- Libretto in Italian by Francesco Maria Piave, based on “*La Dame aux Camélias*,” play by Alexandre Dumas after his novel by the same name. The play is known in English as “*Camille*.” Premiere: Venice, March 6, 1853.
- Categorized as a Romantic tragedy.
- Set in Paris, France during 1850.
- Originally in three acts, but present-day productions are usually in four acts dividing the original Act II
- ACT I: Violetta’s Paris salon, luxuriously furnished
- ACT II: A villa near Paris
- ACT III: Ballroom in Flora’s mansion
- ACT IV: Violetta’s bedroom

## 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.

### REFLECTION:

1. Does the plot of the opera reflect the ideals of the Romantic period? Why?

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2. Do you think the opera "La Traviata" is an opera worth watching? Why?

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## MADAMA 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 Chrysantheme*.
- Romantic tragedy. Set numbers; recitative. Setting: Nagasaki, Japan, at the beginning of the 20<sup>th</sup> 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 loyally 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.

**REFLECT:**

1. Does the opera showcase the ideals and emotional whims of Romantic opera? How? \_\_\_\_\_  
\_\_\_\_\_
2. What makes this opera different from "La Traviata"?  
\_\_\_\_\_

**INDIVIDUAL ACTIVITY****WHO'S THAT VOICE?**

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

ARIA	MALE	FEMALE
1. LA DONNA E MOBILE	<input type="radio"/> Tenor <input type="radio"/> Baritone <input type="radio"/> Bass	<input type="radio"/> Soprano(coloratura) <input type="radio"/> Mezzo-soprano <input type="radio"/> Contralto
2. NESSUN DORMA	<input type="radio"/> Tenor <input type="radio"/> Baritone <input type="radio"/> Bass	<input type="radio"/> Soprano(coloratura) <input type="radio"/> Mezzo-soprano <input type="radio"/> Contralto
3. LIBIAMO	<input type="radio"/> Tenor <input type="radio"/> Baritone <input type="radio"/> Bass	<input type="radio"/> Soprano(coloratura) <input type="radio"/> Mezzo-soprano <input type="radio"/> Contralto
4. UN BEL DI REDREMO	<input type="radio"/> Tenor <input type="radio"/> Baritone <input type="radio"/> Bass	<input type="radio"/> Soprano(coloratura) <input type="radio"/> Mezzo-soprano <input type="radio"/> Contralto
5. VISSI D'ARTE	<input type="radio"/> Tenor <input type="radio"/> Baritone <input type="radio"/> Bass	<input type="radio"/> Soprano(coloratura) <input type="radio"/> Mezzo-soprano <input type="radio"/> Contralto
6. QUANDO M'EN VO	<input type="radio"/> Tenor <input type="radio"/> Baritone <input type="radio"/> Bass	<input type="radio"/> Soprano(coloratura) <input type="radio"/> Mezzo-soprano <input type="radio"/> Contralto
7. AVE MARIA	<input type="radio"/> Tenor <input type="radio"/> Baritone <input type="radio"/> Bass	<input type="radio"/> Soprano(coloratura) <input type="radio"/> Mezzo-soprano <input type="radio"/> Contralto

**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 in your activity notebook.

**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.

<b>NAME OF ARTIST</b>	<b>VOICE CLASSIFICATION</b>
1.	
2.	
3.	
4.	
5.	

**Group Activity: MUSIC CHART**

Your teacher will assign each group with an aria from famous operas of the Romantic Period. Listen perceptively and 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.

Composer	
5 facts about the composer	
	1. 2. 3. 4. 5
Title	
Year of Composition	
Style of performance ( Solo Vocal with orchestral accompaniment)	
Tone Color	
Draw the melodic contour	
Rhythm : ❖ Meter ❖ Tempo	
Harmony ( monophonic, homophonic or polyphonic)	
Describe the overall performance. Share your thoughts, feelings, story and images that you imagined while listening.	

**Suggested additional listening resources:**

- Rigoletto-“La Donna e Mobile”-G.Verdi  
[http:// www.youtube.com/watch?v=xCFREk6Y8TmM](http://www.youtube.com/watch?v=xCFREk6Y8TmM)
- Turandot-“Nessun Dorma”-G. Puccini  
[http:// www.youtube.com/watch?v=RdTBm14o0Z8](http://www.youtube.com/watch?v=RdTBm14o0Z8)
- La Traviata-“Libiamo ne lieti calici”-G.Verdi  
[http:// www.youtube.com/watch?v=yOhQ1Wdiik](http://www.youtube.com/watch?v=yOhQ1Wdiik)
- Madame Butterfly-“Un bel di redremo”- G. Puccini  
[http:// www.youtube.com/watch?v=mPUSqOeApVe](http://www.youtube.com/watch?v=mPUSqOeApVe)
- Gretchen am Spinnrade- F. Schubert  
[.http:// www.youtube.com/watch?v=jSneYMIIdY-k](http://www.youtube.com/watch?v=jSneYMIIdY-k)
- “Erlking”- F. Schubert  
[http:// www.youtube.com/watch?v=S9fHa6caCMc](http://www.youtube.com/watch?v=S9fHa6caCMc)
- Carmen- “L’amour”- G. Bizet  
<http://www.youtube.com/watch?v=8w9yJdkeryl>

**Individual Activity: NAME THAT TUNE!**

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.

TITLE	COMPOSER
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	

## WHAT TO PROCESS:

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/ Tone Color:**

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.

**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.

NAME	RANGE	SIGNATURE
1.		
2.		
3.		
4.		
5.		

**REFLECTION:**

1. Why is it important to know our voice type?

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

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**FUNDAMENTALS OF SINGING****♫ 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**

The teacher will give you some breathing exercises and try to rate yourself by filling in the checklist below.

<b>TYPE OF EXERCISE</b>	<b>GOOD</b>	<b>FAIR</b>	<b>DIFFICULT</b>

1. Why do you think singers should know how to breathe correctly?



## ♫ Controlling Tone Quality

The timbre of the voice describes its tone quality. Some singers 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.

## INDIVIDUAL ACTIVITY

With the use of a keyboard the teacher will let you sing a few notes and try to evaluate which is better technique for you.

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?

### ♫ 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.

### ♫ 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.

### ♫ Endurance

Singers are expected to perform well even 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.

Even today popular singers still showcase their talents to a high level of performance. The need to capture the audience with their extraordinary vocal ability is still the main reason for showcasing their talents. Many musical plays are inspired by these operas of the Romantic Period. They emulate the same intense emotions but are now put into the present context.

**Individual Activity: MY X-FACTOR**

You have been introduced to the different vocal techniques that singers apply to achieve that 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. Imagine that you are auditioning for a role in an Opera.

**Rubric for Singing Performance**

<b>CRITERIA</b>	<b>10 ADVANCED</b>	<b>8 PROFICIENT</b>	<b>7 BASIC</b>	<b>5 MINIMAL</b>
<b>Posture</b>	Standing/sitting straight. Feet flat on the floor. Head up and never needs to be reminded about posture.	Standing/sitting straight. Feet flat on the floor. Head up and must be reminded about posture.	Standing but either slouching/leaning. Standing but without both feet on the floor	Will not follow directions for standing or sitting properly.
<b>Projection</b>	Singing at appropriate volume (audible, not shouted) independently.	Singing with appropriate volume yet not shouted with prompting from teacher	Singing without confidence. Poor breath support.	Will not sing
<b>Tone Quality</b>	Singing with appropriate fullness of tone.	Singing, though with poor breath support.	Mumbling, speaking, shouting	Will not sing
<b>Diction</b>	Student articulates clearly and the text of the music is understandable.	Student articulates the words somewhat clearly and the text can be understood most of the time.	Student is sometimes articulating the words, but the text is often not discernable.	No clue as to what the student is singing.

**Total Points:** \_\_\_\_\_

## 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. Like the Opera of the Romantic period its storyline was commonly based on domestic issues that 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.


Today, singers like Maria Callas and Kirsten Chenoweth are famous because of their performances of 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 the 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 the 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.

Draw:

 = BEST

 = GOOD

 = FAIR

Vocal Performance Criteria	"Un bel di" (One beautiful day) Aria:Cio-cio San Madame Butterfly	"I'd Give My Life For You" Solo:Kim Miss Saigon

Breathing		
Support/Control		
Placement of sounds		
Endurance		

Reflect:

1. Which performance do you prefer? Why?

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2. Is it possible for trained opera singers to perform the same as the modern musical play singers? Yes or No? Why?

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**Individual Activity: LET'S WATCH A MOVIE!**

You are going to watch a modern version of what an opera is. Watch for the different components of opera being shown in the movie. Then take note of the important details about the plot, the characters, musical and theatrical elements present in the film.

Answer the following questions:

1. What is your overall impression of the film?
2. From viewing, cite the important components needed to produce an Opera?
3. Did the film teach you how to have a good understanding on how to perform in an opera?
4. In what ways do operas help people learn about the culture of other people?
5. How will you help other people in the future to understand and appreciate theatrical performances like the Opera?

## Group Activity

### ROMANTIC'S SCRAPBOOK

Work in groups. Make a collection of famous Romantic opera synopsis and musical pieces from the internet and other music books. Compile the examples according to the composer and their style. From your compilation of musical pieces/arias each group will also sing an example of these to the class.

CRITERIA	4	3	2	1
	ADVANCED	PROFICIENT	BASIC	MINIMAL
CONTENT	Complete information, accurate and appropriate details.	Main points are covered but lack some detail.	Some main points and details are missing.	Main points are not complete and are greatly lacking
	Pictures, photographs and drawings or other similar devices add to the overall effectiveness. Captions are relevant and explanatory	Number and types of visuals are adequate as are captions.	More and better visuals could be used; captions only identify and label rather than explain.	Very little pictorial representation is present; captions are incomplete.
	Space, shapes and colors add to the overall effectiveness of the scrapbook.	Design elements and principles used are adequate.	Shows evidence of use of some design elements and principles.	No consideration of design elements and principles.
	Sources are properly and thoroughly cited	Minimum sources are present and are cited properly	Sufficient number/types of sources are lacking.	List of sources are inadequate.
THEME	There is 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.
LANGUAGE	Spelling, punctuation, and grammar are used with a high degree of accuracy.	Spelling, punctuation, and grammar are used accurately.	Spelling, punctuation, and grammar are used but there are some mistakes.	A significant number of errors are made in spelling, punctuation and grammar.
OVERALL EFFECTIVENESS	Requirements of the assignment have been exceeded. The scrapbook is very creative and interesting.	All the requirement have been fulfilled. The scrapbook is neat and presentable.	Only some of the areas of the scrapbook lack neatness.	Few of the assignment requirements have been met. The presentation as a whole lacks neatness.

Total Points: \_\_\_\_\_

## WHAT TO PERFORM?

“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: THE STAGE IS YOURS!

The class will be grouped 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 and natural calamity)

Procedure for the final output:

1. Submit a copy of your story line 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.

qyldtw

ASPECTS OF THE PERFORMANCE	STRONG /COMMENDABLE ASPECT	AREA THE PERFORMANCE NEEDS TO IMPROVE ON
Singers		
Dancers		
Choice of Music		
Choreography		
Overall Performance		

### Rubrics for Vocal Performance

10	❖ <b>Proficient:</b> Virtually no errors. Pitch is very accurate. Tone is consistently focused, clear, and pleasing all throughout. Shows excellent voice quality, expressive and with rhythmic accuracy
9	❖ <b>Approaching Proficiency:</b> Occasional error but most of the time pitch is accurate and secure. Tone is focused, clear, and pleasing through the normal singing range.
8	❖ <b>Developing:</b> Some accurate pitches, but there are frequent and or repeated errors. Tone is often focused, and clear, but sometimes the tone is uncontrollable
7	❖ <b>Basic:</b> 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.

### Rubrics for Dance/Choreography

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

### Rubrics for Group Performance

<b>10</b>	❖ <b>Proficient:</b> 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.
<b>9</b>	❖ <b>Approaching Proficiency:</b> 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 composition.
<b>8</b>	❖ <b>Developing:</b> Focused tone but inconsistent in extreme range, some repeated errors in rhythm and pitch, consistent phrasing, dynamics, some nuances in style as suggested by the teacher; props used and movements inconsistent with the theme of the composition.
<b>7</b>	❖ <b>Basic:</b> Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing, dynamics and shows minimal awareness to style and context; props used and movements irrelevant to the theme of the composition.

**TOTAL POINTS:** \_\_\_\_\_

### REFLECTION:

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 18<sup>th</sup> and early 19<sup>th</sup> 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.

#### **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

**Mezzo-soprano** - Female vocal range between soprano and alto; have a tone that is darker than sopranos but lighter than altos

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

**Postlude** - a closing piece of music

**Preludes** – a short piece generally played as an introduction to another larger musical piece

**Prologues** - An introduction or preface

## REFERENCES:

### Readings:

Wright, Craig (2010) *Listening to Music 5<sup>th</sup> Edition*

Kamien, Roger (2008) *Music An Appreciation 9<sup>th</sup> Edition*

Yudkin, Jeremy (2012) *Understanding Music 7<sup>th</sup> Edition*

Machlis, Joseph and Forney, Kristine (2011) *The Enjoyment of Music 9<sup>th</sup> Edition*

### Recordings:

*La donna e mobile*. [http:// www.youtube.com/watch?v=xCFREk6Y8TmM](http://www.youtube.com/watch?v=xCFREk6Y8TmM)

*Libiamo, ne 'lieti*. [http:// www.youtube.com/watch?v=yOhQ1Wdiik](http://www.youtube.com/watch?v=yOhQ1Wdiik)

*Nessun Dorma*. [http:// www.youtube.com/watch?v=RdTBM14o0Z8](http://www.youtube.com/watch?v=RdTBM14o0Z8)

*Gretchen am Spinnrade*. [http:// www.youtube.com/watch?v=jSneYMIldY-k](http://www.youtube.com/watch?v=jSneYMIldY-k)

*Vissi d'arte*. [http:// www.youtube.com/watch?v=-OIEoUb8jk](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://](http://www.youtube.com/watch?v=bPvAQxZsgpQ)

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*Erlkönig, Joseph Mikolaj* [http:// www.youtube.com/watch?v=S9fHa6caCMc](http://www.youtube.com/watch?v=S9fHa6caCMc)

*La'mour* [http:// www.youtube.com/watch?v=8w9yJdkeryl](http://www.youtube.com/watch?v=8w9yJdkeryl)

*Miss Saigon- I'd Give My Life for You*

<http://www.youtube.com/watch?v=bjUBxDUFZco>

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