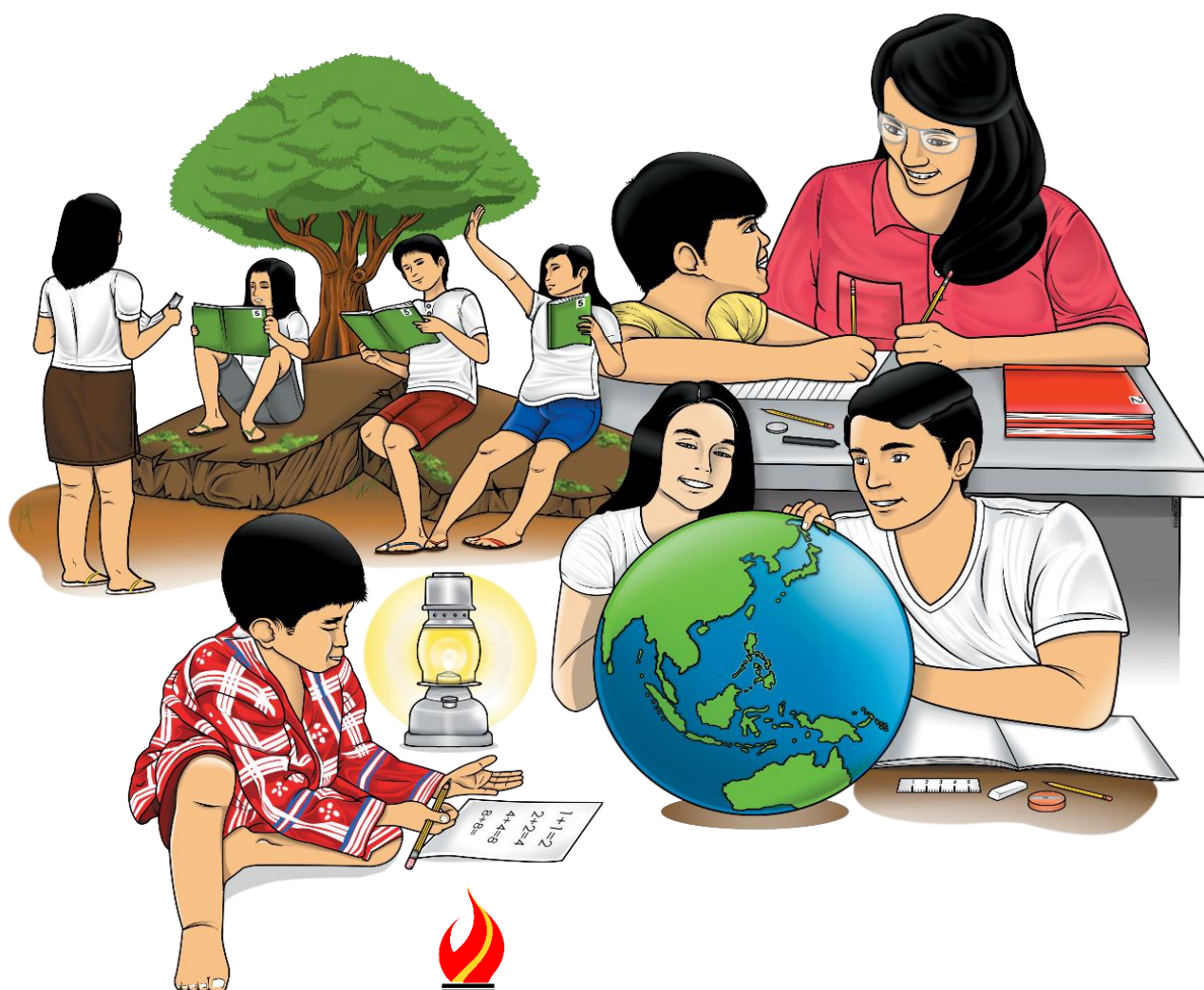


# Music

## Quarter 3 – Module 4: Musical Elements of Given Romantic Period Pieces



**Music - Grade 9**  
**Alternative Delivery Mode**

**Quarter 3 - Module 4: Musical Elements of Given Romantic Period Pieces**  
**First Edition, 2020**

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

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

Published by the Department of Education  
Secretary: Leonor Magtolis Briones  
Undersecretary: Diosdado M. San Antonio

**Development Team of the Module**

<b>Author:</b>	Althea Mae B. Bongcawil
<b>Editor:</b>	Nanette Kay D. Mercado
<b>Layout Artists:</b>	Shirley V. Rabor, Chloe Isobel D. Mercado
<b>Management Team:</b>	Arturo B. Bayocot
	Mala Epra B. Magnaong
	Marie Emerald A. Cabigas
	Bienvenido U. Tagolimot
	Henry B. Abueva
	Rustico Y. Jerusalem
	Virginia N. Nadayag

Printed in the Philippines by \_\_\_\_\_

**Department of Education – Region X**

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

Telefax: (088)-856-3932

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

# **Music**

## **Quarter 3 – Module 4: Musical Elements of Given Romantic Period Pieces**

## **Introductory Message**

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

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

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

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

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

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

Thank you.



## ***What I Need to Know***

### **LEARNING AREA STANDARD**

The learner demonstrates an understanding of basic concepts and processes in music and 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 Romantic period.

### **PERFORMANCE STANDARD**

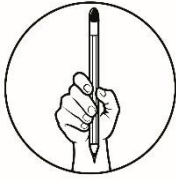
The learner sings and performs theme of selected instrumental pieces of the Romantic Period.

### **LEARNING COMPETENCY:**

Describes musical elements of given Romantic period pieces





### **OBJECTIVES:**

1. Identify the musical elements in the Romantic period pieces
2. Describe the common style compositions in the Romantic period pieces.



## ***What I Know***

### **PRE-TEST**

**Thumbs Up /Down** (  /  ). Analyze the following statements if it describes the musical style and characteristics of the Romantic Period. On a separate sheet of paper draw,  if the statement describes the Romantic period, and  if the statement does not.

- \_\_\_\_ 1. Nationalism is evidently shown in some compositions.
- \_\_\_\_ 2. Romantic music is monophonic, plain, and repetitive
- \_\_\_\_ 3. A romantic piece has elaborate harmonic progressions.
- \_\_\_\_ 4. The size of the orchestra has expanded to about 100 musicians to accommodate the artistic requirement of the composition.
- \_\_\_\_ 5. Melodies were written in one single line
- \_\_\_\_ 6. There is fast changes in keys and modulations.
- \_\_\_\_ 7. Melodies are highly ornamented and texture is primarily polyphonic.
- \_\_\_\_ 8. *Basso continuo* is used in composing music.
- \_\_\_\_ 9. Harpsichord is the most used instrument in instrumental music
- \_\_\_\_ 10. Melodies are sung unaccompanied.

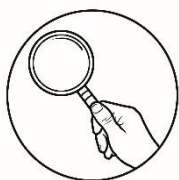
**Lesson****1****Musical Elements of Given Romantic Period Pieces*****What's In***

In the Western Classical music the difference in the previous period and the Romantic period is the change in creative thinking. Baroque had a complexity in the texture of their music and the dominance of polyphonic writing while Classical period wanted a clear melodic line and accompaniment; or homophony.

**Activity No. 1**

**Instructions:** Let us listen to Franz Josef Haydn's "Surprise Symphony" movement No. 2, a classical composition for our reference as we look on the different music elements of the Romantic Era. Listen carefully and mindfully from the beginning only till 0:58. Afterwards, based on what you have listened to, check the correct answer of the statement which applies for each musical element

<b>Music Elements</b>	<b>Description</b>
Melody	<ul style="list-style-type: none"><li>• The main melody was repeated once in the excerpt</li><li>• The main melody was repeated twice in the excerpt</li></ul>
Tempo	<ul style="list-style-type: none"><li>• There was a sudden change in tempo in the excerpt</li><li>• The tempo remained in Andante all throughout</li></ul>
Dynamics	<ul style="list-style-type: none"><li>• The dynamics remained soft all throughout</li><li>• The dynamics was soft most of the time except for a sudden increase in loudness towards the middle</li></ul>
Texture	<ul style="list-style-type: none"><li>• The texture of the composition is Homophonic</li><li>• The texture of the composition is Polyphonic</li><li>• The texture of the composition is Monophonic</li></ul>
Timbre	<ul style="list-style-type: none"><li>• The composition used instruments of the orchestra</li><li>• The composition used a solo instrument</li></ul>



## What is It

Romanticism is a cultural movement in the 1800s that stresses on emotion, imagination, and individuality. In order for the desired emotional expression to be shown in music, Romantic composers used the different elements of music in order to create passionate compositions. Composers use elaborate harmonic progressions and along with a wide range of dynamics, tempo, and pitch became a common style in compositions.

### Activity No. 2

Classical VS. Romantic – In this activity, we will try to distinguish the difference between a Classical composition and a Romantic composition. Please watch the Youtube videos of each piece only until the assigned time stamp. Afterwards, answer the questions related to the different elements of music - melody, tempo, dynamics, and instrumentation. The first question on melody is done for you as your guide. You may use the words provided in the box below but you are not limited to these words. You may use other words which you think will best describe the music you heard.

**Melody:** ascending, descending, wide range, narrow range  
**Tempo:** slow, fast, accelerando, ritardando  
**Dynamics:** soft, loud, decrescendo, crescendo  
**Orchestral Instruments:** strings, percussion, woodwind, brass wind, piano/keyboard  
**Voice Classification:** Soprano, Alto, Tenor, Bass

	CLASSICAL	ROMANTIC
Title of Piece	Eine Kleine Nachtmusk by Wolfgang Amadeus Mozart	Hungarian Dance No. 5 by Johannes Brahms
Link to YouTube Video	<a href="https://www.youtube.com/watch?v=nPbxIT9W1AY">https://www.youtube.com/watch?v=nPbxIT9W1AY</a>	<a href="https://www.youtube.com/watch?v=5tvjR0j5yEY">https://www.youtube.com/watch?v=5tvjR0j5yEY</a>
Watch only until	Beginning till 0:54	Beginning till 0:44
How can you describe the <b>melody</b> of the excerpt you just listened to?	The melody begins with an ascending line of the strings followed by and descending line of the strings with a distinct wide range of pitches.	The main melody started in a very low pitch which suddenly ascended to a higher melody. The melody was repeated twice. There was a bass line alongside the melody.
How can you describe the <b>tempo</b> ? Was there any <b>change in the tempo</b> ?		
How can you describe the <b>dynamics</b> ? Was there any <b>change in the dynamics</b> ?		
What were the <b>prominent instruments</b> that you heard in the video?		





## ***What's New***

Now that we have compared music from the Classical and the Romantic eras, you might notice that music in the Romantic changes widely in tempo and dynamics with more instrumentation. This is one way of how Romantic composers showed passionate emotional expression which is a distinct quality of romantic compositions.

Here are the common qualities of music elements in the Romantic Era:

- **Instrumentation/Timbre:** The size of the orchestra doubled in number and also exploited tone color of new instruments such as the piccolo and contrabassoon to add more tone color.

On the other hand, some composers utilized the power of a single instrument more by creating beautiful compositions which interplay with the different musical elements as well. One example of this is how Frederic Chopin utilized the tone color of the piano in most of his compositions earning him the title “Poet of the Piano”.

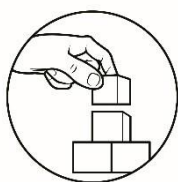
- **Melody:** Longer and more elaborate melodies were explored to create more expression. It also had expanded range from low sounds to very high melodies.
- **Tempo and Dynamics:** The tempo and dynamics were expanded to allow composers to showcase more emotions. In tempo, ***rubato*** is used in order to give more emotional expression. Rubato is the sudden holding back or pressing forward from it's original tempo.
- **Form** – new music forms were also created in the Romantic era such as Rhapsodies, Nocturnes, and Lieder, all of which were created to allow composers to be more expressive.

### Activity No. 3

**Listen and Describe Further** – Listen again carefully to the following select Romantic compositions. Click on the Youtube video for the link to the composition. Listen again to a specific excerpt of the song and then describe the elements of melody, tempo, dynamics and instrumentation/timbre.

**Melody:** ascending, descending, wide range, narrow range  
**Tempo:** slow, fast, accelerando, ritardando  
**Dynamics:** soft, loud, decrescendo, crescendo  
**Orchestral Instruments:** strings, percussion, woodwind, brass wind, piano/keyboard  
**Voice Classification:** Soprano, Alto, Tenor, Bass

<b>Title of Piece</b>	Nocturne Op. 9 No. 2 By Frederic Chopin	Symphony No. 6 “The Pathetique” movement No. 4 By Pytor Ilyich Tchaikovsky	“Die Erlking” by Franz Schubert
Link to YouTube Video	<a href="https://www.youtube.com/watch?v=p29JUpsOSTE">https://www.youtube.com/watch?v=p29JUpsOSTE</a>	<a href="https://www.youtube.com/watch?v=BVkWCHgOxw8">https://www.youtube.com/watch?v=BVkWCHgOxw8</a>	<a href="https://www.youtube.com/watch?v=JuG7Y6wiPL8">https://www.youtube.com/watch?v=JuG7Y6wiPL8</a>
Watch only until	Beginning till 0:34	Beginning till 0:59	Beginning till 0:22 only (piano introduction)
How can you describe the <b>melody</b> of the excerpt you just listened to?			
How can you describe the <b>tempo</b> ? Was there any <b>change in the tempo</b> ?			
How can you describe the <b>dynamics</b> ? Was there any <b>change in the dynamics</b> ?			
What were the <b>prominent instruments</b> that you heard in the video?			



## What's More

### Activity No. 4

**Carnival of the Animals by Camille Saint-Saens.** - Since the expansion of the orchestra, composers were given the ability to create stories through the different musical timbre each instrument can produce by interplaying with the different elements of music. In this activity, we will listen to three excerpts from the Carnival of the Animals by Camille Saint-Saens. Please play the Youtube video of this link: <https://www.youtube.com/watch?v=7SjagpXeNhM>. Click on “Show more” button on the details box to navigate across all the parts of the piece. Listen only till the time stamp indicated. Also, please refer to the picture of the instruments of the orchestra so you may be guided in writing your description.



The “Carnival of the Animals” had its first public premiere on February 26, 1922, thirty years after its composition. The piece is a Suite of 14 movements for flute, clarinet, xylophone, two pianos, and strings. Saint-Saens amusingly portrays different animals through the use of the different instruments and its interplay of music elements.

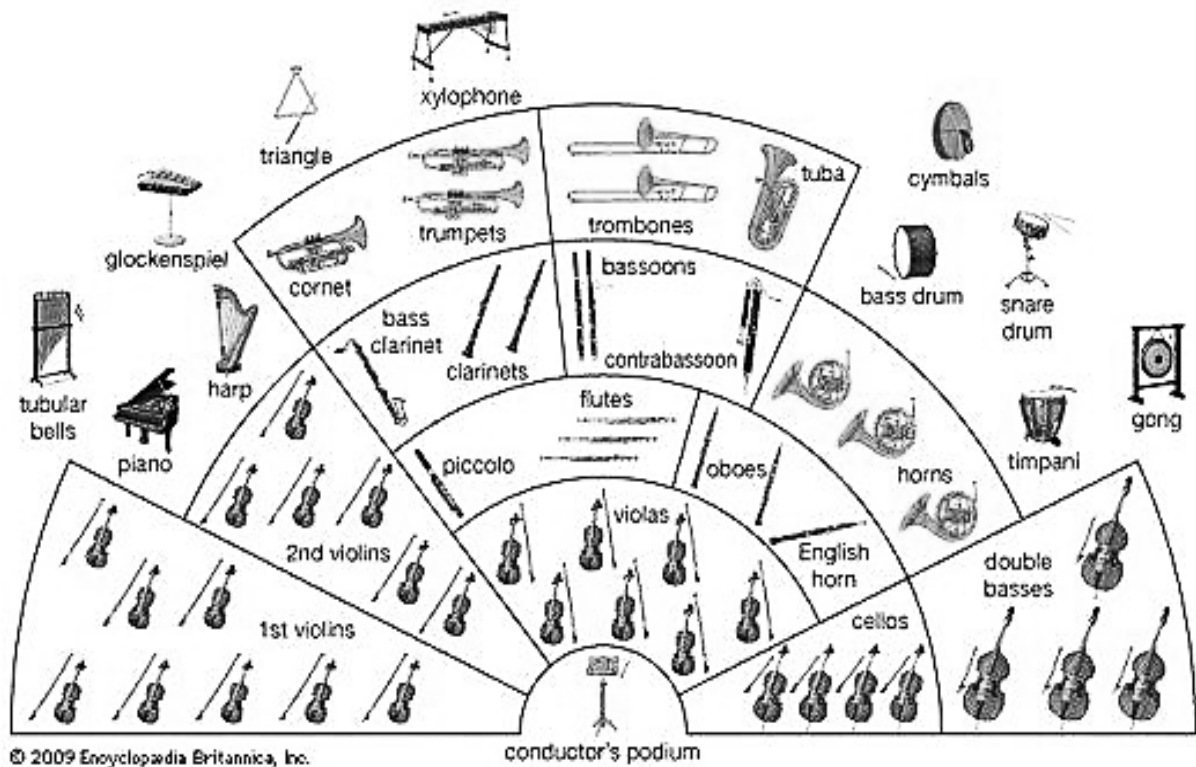
ANIMAL	Instruments	Melody	Tempo	Dynamics
Tortues (Tortoises) 4:41 – 5:13				
<i>L'Éléphant</i> (The Elephant) 6:36 – 7:09				
<i>Kangourous</i> (Kangaroos) 8:05 – 8:35				
<i>Aquarium</i> 8:58 – 9:27				
<i>Le Cygne</i> (The Swan) 17:38 – 18:38				

Do you think Saint-Saens was able to depict the animals successfully in his composition? Why/why not?

---

---

---



Source: <https://www.pinterest.ph/pin/707276316453620423/>



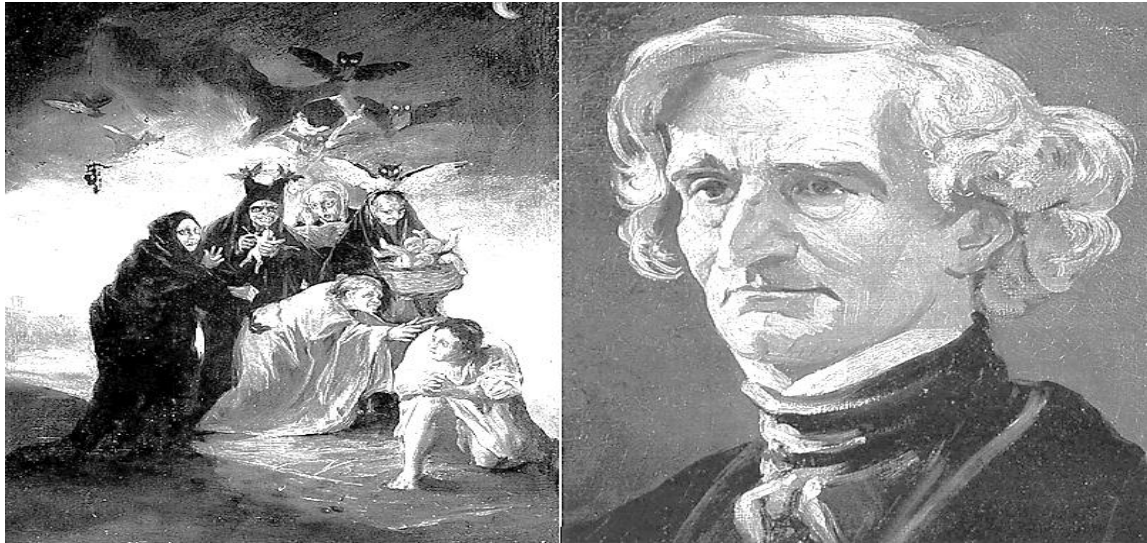
## ***What I Have Learned***

### **Activity No. 5**

Now that you have listened to excerpts of pieces, let's now try to compare sections of a big work of music such as a Symphony. The Romantic Era saw the development of symphonies in a more dramatic form of structure. They also do this in Baroque and Classical era. With the increasing desires by the composers to create music that evokes a wide and varied spectrum of emotions, Romantic composers, such as Hector Berlioz, expanded Symphonies which usually only has three movements to five movements in his work *Symphony Fantastique*. How can you distinguish the difference between each movement?

Listen to Hector Berlioz Symphony Fantastic here: <https://www.youtube.com/watch?v=5HgqPpjIH5c>. Make sure to follow the correct times stamps of the excerpts you are going to listen to. Describe each musical element according to melody, tempo, dynamics and timbre. You may use the word bank and the picture of the orchestra in the previous activities as your guide.

Afterwards, create your own interpretation of the piece by providing your own story, image, emotion on each part. Remember that this is one long work, so make sure that it is interconnect.



#### PROGRAM NOTES:

Berlioz: *Symphonie Fantastique: Episode in the Life of an Artist, in Five Parts, Opus 14*

#### WHAT IS THE STORY BEHIND THIS COMPOSITION?

##### Excerpts from the published program notes

(<https://www.sfsymphony.org/Data/Event-Data/Program-Notes/B/Berlioz-Symphonie-fantastique>)

Berlioz went to the Paris Odeon for a performance of *Hamlet* by a company from London. One of the younger female roles was being played by Harriet Smithson, a twenty-seven-year-old actress who had been brought up in Ireland. Berlioz fell instantly and wildly in love with her. He spoke no English his vivid recollection of the play from his reading of the Letourneur-Guizot translation became a struggle to take all that was happening during the play. He wrote to Smithson repeatedly, but they did not meet. He heard gossip about an affair between her and her manager. Hurt and bothered this provided enough distance to enable him to plan and begin work on the symphony whose design he described in detail to his friend the poet Humbert Ferrand.

☆ **PART ONE/ FIRST MOVEMENT: REVERIES, PASSION-**

Young musician's surge of passions as he sees for the first time a woman who embodies all the charms of an ideal being of whom he has longed and dream about. It is a display of how hopelessly in love a man could be.

☆ **PART TWO/ SECOND MOVEMENT: IN THE BALL**

The young artist finds himself trapped in his longing for the woman. Everywhere he goes, in the grand festivities or merely in the midst of the beauties of nature; wherever he is the image of his beloved troubles his soul.

☆ **PART THREE/ THIRD MOVEMENT: SCENES IN THE FIELD**

He finds himself wandering the fields in the evening. He reflects and hears two shepherds piping a tune. He hopes that he will no longer be alone.

☆ **PART FOUR/ FOURTH MOVEMENT: MARCH TO THE SCAFFOLD**

Having become certain that his love goes unrecognized, the artist poisons himself with opium. The dose of the narcotic, too weak to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed the woman he had loved, that he is condemned, led to the scaffold, and that he is witnessing HIS OWN EXECUTION.

☆ **PART FIVE/ FIFTH MOVEMENT: DREAM OF A WITCHES SABBATH**

He sees himself at the sabbath, in the midst of a frightful assembly of ghosts, sorcerers, monsters of every kind, all come together for his funeral.

<b>Element</b>	<b>First Mvt.</b> (0:35 – 2:10)	<b>Second Mvt.</b> (15:06 – 16:09)	<b>Third Mvt</b> (22:09 – 23:12)	<b>Fourth Mvt.</b> (39:53 – 40:45)	<b>Fifth Mvt</b> (44:30 – 45:42)
Melody					
Dynamics					
Tempo					
Instrumentation /Timbre					
<i>What interpretation can you give the movement you listened to one excerpt on each movement?</i>					



## What I Can Do

### MY OWN ROMANTIC INTERPRETATION

Now that you are able to successfully write music elements based on the excerpts you listen to and create your own interpretation out of them in the previous activity, it is now time to produce your own creative work inspired by any Romantic composition of your own choice. Below are the guidelines:

1. Choose **one Romantic Composition** of your choice which has generally affected you in some way. Please access this website (<https://libguides.uwlax.edu/c.php?g=614952&p=4275912>) to choose from the composers. You are not limited to these compositions in the website but please choose one composer from the list and a composition of your choice from that composer.
2. Listen to the composition actively and mindfully up to a certain part/excerpt only. Minimum of 2 minutes maximum of 5 minutes.
3. How can you interpret this piece? You may opt to choose between a **dance** presentation to the background of that composition, an **artwork (painting or drawing)** inspired by the composition, or a **literary work (poem or feature writing)** inspired by the composition.

Include an explanation of your interpretation with **Musical Elements description of melody, tempo, dynamics, and timbre/instruments** as your evidence. Explain it as concisely as possible and do not forget to describe change in the composition across the length of the excerpt.

#### 4. RUBRICS





POINTS	2	3	4	5
CREATIVITY OF OUTPUT	Output does not show original work and did not represent the chosen Romantic composition	Output somewhat show original work and is somewhat represents the Romantic composition	Output is mostly original work and is closely represents the chosen Romantic composition	Output is original work and represents the chosen Romantic composition very well
EXPLANATION OF ROMANTIC MUSIC	Explanation is not clear and was not able to provide an image/emotion/story to the music	Explanation is somewhat clear and was not able to provide an image/emotion/story to the music	Explanation is somewhat clear and provided an image/emotion/story to the music	Explanation is clear and clearly presents an image/emotion/story to the music
ELEMENTS OF MUSIC	Shows little or no use of the elements	Average use of the elements	Somewhat elaborated and coherent in describing the elements	Well elaborated and accurate use of music elements

## Summary

Romanticism emphasizes on the ability to express one's emotion, imagination, and even nationalism, due to the turn of events of the 1800s. Therefore, these composers felt free to change and twist the Classical musical forms in their own ways and explore different ways to use sound and change musical elements. These include adding more instruments to the orchestra or highlighting on one single instrument. Expanding the use of tempo and dynamics, providing drastic melodic changes and colorful harmonic progressions through chromaticism.



## Assessment

**Thumbs Up /Down** (  /  ). Analyze the following statements if it describes the musical style and characteristics of the Romantic Period. On a separate sheet of paper draw,  if the statement describes the Romantic period, and  if the statement does not.

- \_\_\_\_ 1. Nationalism is evidently shown in some compositions.
- \_\_\_\_ 2. Romantic music is monophonic, plain, and repetitive
- \_\_\_\_ 3. A romantic piece has elaborate harmonic progressions.
- \_\_\_\_ 4. The size of the orchestra has expanded to about 100 musicians to accommodate the artistic requirement of the composition.
- \_\_\_\_ 5. Melodies were written in one single line
- \_\_\_\_ 6. There is fast changes in keys and modulations.
- \_\_\_\_ 7. Melodies are highly ornamented and texture is primarily polyphonic.
- \_\_\_\_ 8. *Basso continuo* is used in composing music.
- \_\_\_\_ 9. Harpsichord is the most used instrument in instrumental music
- \_\_\_\_ 10. Melodies are sung unaccompanied.





## ***Answer Key***

### **Pre-Test and Post-Test**

1. Romantic
2. Not Romantic
3. Romantic
4. Romantic
5. Not Romantic
6. Romantic
7. Not Romantic
8. Not Romantic
9. Not Romantic
10. Not Romantic

## ***References***

<https://www.classicfm.com/composers/tchaikovsky/guides/tchaikovsky-facts/>

<https://www.connollymusic.com/stringovation/the-romantic-period-of-music>

<https://www.sfsymphony.org/Data/Event-Data/Program-Notes/B/Berlioz-Symphonie-fantastique>

<https://www.bam.org/education/2016/study-guide/carnival-of-the-animals/composer>

**For inquiries or feedback, please write or call:**

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

Ground Floor, Bonifacio Bldg., DepEd Complex

Meralco Avenue, Pasig City, Philippines 1600

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

Email Address: [blr.lrqad@deped.gov.ph](mailto:blr.lrqad@deped.gov.ph) \* [blr.lrp@deped.gov.ph](mailto:blr.lrp@deped.gov.ph)