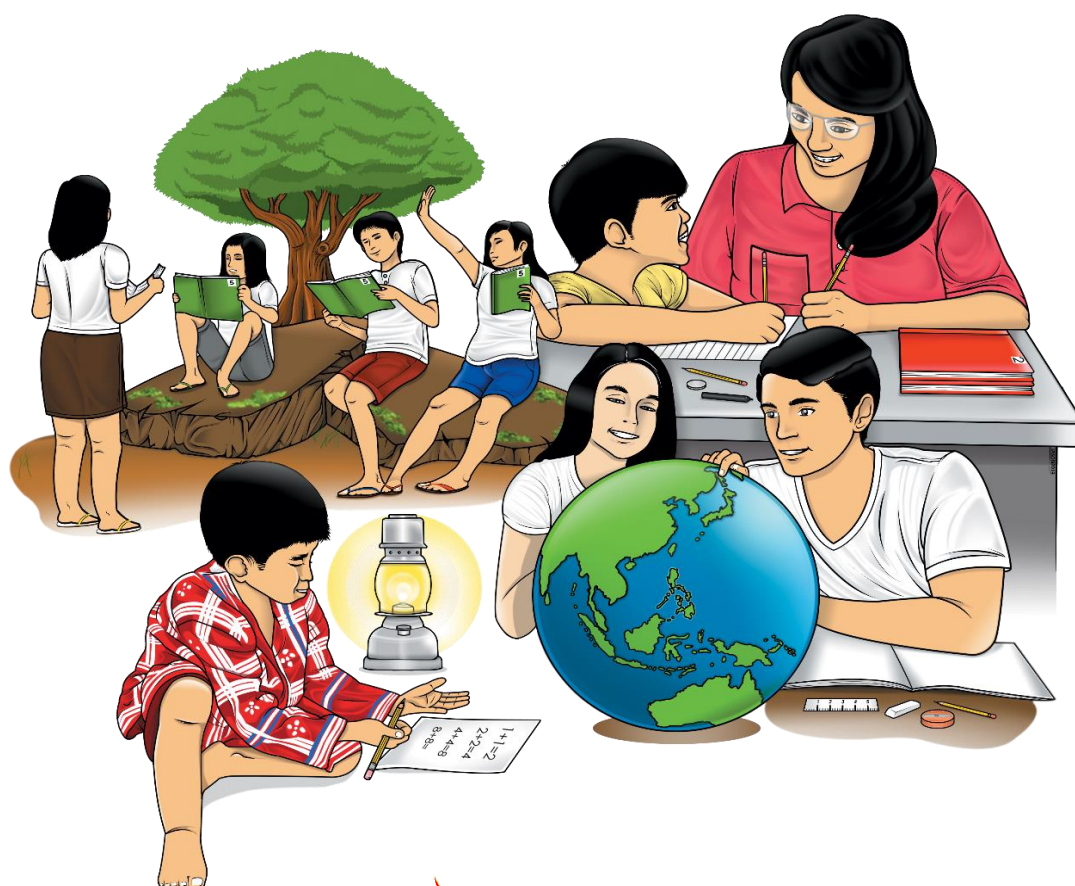


# Music

## Quarter 3 – Module 7:

### Improvises Appropriate Accompaniment to Selected Music from Romantic Period



**Music – Grade 9**

**Alternative Delivery Mode**

**Quarter 3 – Module 7: Improvise Appropriate Accompaniment to Selected Music from Romantic Period**

**First Edition, 2020**

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

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

Published by the Department of Education

Secretary: Leonor Magtolis Briones

Undersecretary: Diosdado M. San Antonio

**Development Team of the Module**

<b>Writers:</b>	Chuchie F. Mondejar, Althea Mae B. Bongcawil
<b>Editors:</b>	Althea Mae B. Bongcawil
<b>Reviewers:</b>	Nanette Kay D. Mercado
<b>Illustrator:</b>	Chuchie F. Mondejar
<b>Layout Artist:</b>	Shirley V. Rabor, Chloe Isobel D. Mercado, Louie J. Cortez
<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 No.: (088)-856-3932

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

# Music

**Quarter 3 – Module 7:**

**Improvise Appropriate Accompaniment  
to Selected Music from Romantic Period**

# **Introductory Message**

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

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

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

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

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

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

Thank you.



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

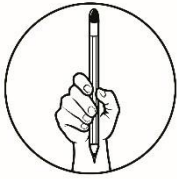
This module was designed and written with you in mind. It is here that you will be assisted in learning about Improvising Appropriate Accompaniment to Selected Music from Romantic Period. The scope of this module permits it to be used in many different learning situations. The language used recognizes the diverse vocabulary level of learners. The lessons are arranged to follow the standard sequence of the course. However, the order in which you read them can be changed to correspond with the textbook you are now using.

This module contains:

- Module 7 – Improvises Appropriate Accompaniment to Selected Music from Romantic Period

After going through this module, you are able to:

Improvise appropriate accompaniment to selected music from Romantic Period **(MU9RO-IIIc-h-8)**



## ***What I Know***

**Directions:** Choose the letter of the correct answer. Write your answer on a separate sheet of paper.

1. A period described by musicians, composers and researchers around the world as a cultural movement that stressed emotion, imagination, individualism and freedom of expression.
  - A. Medieval Period
  - B. Classical Period
  - C. Renaissance Period
  - D. Romantic Period
2. Which of the following composers is NOT from the Romantic period?
  - A. Tchaikovsky
  - B. Brahms
  - C. Haydn
  - D. Chopin
  - E. Liszt
3. Which of the following DOES NOT belong to music of the Romantic period?
  - A. Programmatic
  - B. Symphonic Poem
  - C. Sonata
  - D. Opera
  - E. Organum
4. Which of the following instruments is NOT used to provide HARMONIC accompaniment?
  - A. Trumpet
  - B. Piano
  - C. Guitar
  - D. Organ
  - E. Harp
5. The following are ensembles and instrumental combinations that are commonly used during the Romantic period EXCEPT
  - A. Orchestra
  - B. String Ensemble
  - C. Brass Quintet
  - D. Harpsichord
  - E. Piano trio

**6 – 10 Matching Type.**

Draw a line to match the group of composers to their compositions.

6. Camille Saint Saens

A. William Tell Overture

7. Gioachino Rossini

B. Carnival of the Animals

8. Giuseppe Verdi

C. Aida

9. Peter Ilych Tchaikovsky

D. Funeral March

10. Frederic Chopin

E. Swan Lake

**Lesson****1****Improvises Appropriate Accompaniment to Selected Music from Romantic Period*****What's In***

Before we proceed to the main lesson, let us review ~~what~~ are the characteristics of music from the Romantic period.

The table below summarizes some of the most important features of Romantic music.

	<b>Musical Principles and Features</b>	<b>Prominent Composers</b>	<b>Historical and Philosophical Background</b>
<b>Romantic Music</b>	More explorations in Harmony (Chromaticism)	Johannes Brahms Franz Liszt Frederic Chopin	An era of many revolutions
	More developed instruments (louder). Advancements in the mechanisms of musical instruments.	Peter Ilyich Tchaikovsky Camille Saint Saens Giusseppe Verdi Gioachinno Rossini Giacomo Puccini	Development of various materials (including musical instruments) due to the Industrial Revolution
	Innovations in Form (Symphonic Poem/Tone Poem)		Ideals of “breaking away” from conventions and structures





## What's New

### Activity 1. Critical Listening and Analysis:

This melody is a composition from the Romantic Period. Search and click on the link provided below and listen to the musical excerpt of Beethoven's 9<sup>th</sup> Symphony Theme. <https://youtu.be/qSdYe0fG4Ug>

From what you have heard, describe the melody in terms of:

Check the boxes to answer the questions.

#### 1. Direction

- 1.1. Is it ascending or descending?  ASCENDING  DESCENDING
- 1.2. Does it use stepwise movements?  YES  NO
- 1.3. Do you hear far leaps?  YES  NO

#### 2. Feel or character

- 2.1. Is it a calm melody?  YES  NO
- 2.2. Is it full of movement and activity?  YES  NO
- 2.3. Does it sound heavy?  YES  NO
- 2.4. Is it an active or a passive melody?  YES  NO

#### 3. Dynamics and Texture

- 3.1. Is it a grand melody?  YES  NO
- 3.2. Is it light?  YES  NO
- 3.3. How do you think it should be played?  Loud  soft

4. Think of an instrument that you think would be best suited to play the melody that you are describing. What instrument can you include or use?

Now imagine another instrument that you think is best suited to PLAY ALONG with the melody and the instrument that you have just described. Think and listen to where are the accents and stresses of the melody so that you can play along with it. Listen to the musical excerpt of Beethoven's 9<sup>th</sup> Symphony Theme with countermelody to this link; <https://www.youtube.com/watch?v=z1zKmam1uXw> and try to PLAY ALONG with the instrument you think you can use.



## ***What is It***

The most distinct feature of a musical composition is its theme or motif. Themes and motifs are melodies that serve as identity of a musical piece. As listeners, we are able to recognize a tune and identify its title and sometimes even other aspects associated with that piece of music. Because of this distinctiveness, after listening to a melody several times, we are capable of humming or singing back the tune of a motif or theme played by any instrument.

Accompaniment, on the other hand, is not just another musical flavor beneath the motif or theme. Musical accompaniments consist of everything else that is happening around the melody or theme. It is not just a secondary musical material that supports the main theme of motif, it is the entire musical environment surrounding the melody.

Musical accompaniments can be complimentary or in contrast with the main theme or motif. That means a light and calm theme can have a rhythmic and moving accompaniment; a plain and simple motif can have a grand and elaborate accompaniment; and a high and loud melody can have a low and soft accompaniment.

Link to the Chopin Funeral March:

<https://www.youtube.com/watch?v=055mxGLmjso>

### **Activity 2. Listen and Create**

1. Listen to this excerpt of a composition from the Romantic period.
2. Describe the characteristics of the melody.
3. Identify an instrument that you think is best suited to play the theme.
4. Identify another instrument that you think is best suited to play along with the melody.
5. Imagine other sounds such as chords, rhythmic patterns, or even body percussion (clap, tap, snap, etc) that can be played along with the melody.

### **Guide Questions**

1. Can you play the sounds that you imagined using any musical instrument?
2. Can you play the sounds that you imagined using any other object?

Improvisation is a creative approach used to treat a musical material. A melody for example can be used for improvisation in many ways. You can use fragmentation – using a portion or segment of a given melody and combine it with other notes. You can also use and consider the melodic direction by creating something that moves either in parallel with or in contrast with the melody. But improvisation does not only apply to melody. It can also be applied to any musical element such as harmony (explore and play with chords), rhythm (play with patterns), dynamics (play with volume), timbre (play with different types of sound). Any, or any combinations of these improvisations on the different elements can form sounds that will surround a given theme or motif.

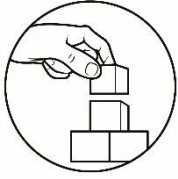
**Activity 3.** Listen to these excerpts of compositions from the Romantic period. Describe how the melodies/themes were accompanied.

**Ludwig van Beethoven**  
**Symphony No.9**

<https://www.youtube.com/watch?v=aLyFNJ4txg8>

**Frederic Chopin**  
**Funeral March with Counter**

[https://www.youtube.com/watch?v=jUQmK\\_nyyZk](https://www.youtube.com/watch?v=jUQmK_nyyZk)



## ***What's More***

Accompaniments are not limited to chords or simultaneous pitches played by a group of instruments. A melody – which can either be similar or totally different may function as accompaniment to the main theme/motif. This is called a countermelody.

In many compositions from the Romantic period, there are secondary themes following the main theme. These themes are usually developed in a variety of creative ways that adds to the complexity of a musical composition.

Another usual tool among musical accompaniments is the Ostinato. It is a repetitive pattern that can either be melodic or rhythmic. In modern examples, the “Cup Song” is an example of music with ostinato. Whereas the singer performs the main theme or the melody, the patterns played by using the cups provide the ostinato – this is called a rhythmic ostinato. Another example of ostinato in modern reference is the song “into the Unknown” from Frozen 2. The short motif of the mysterious and howling voice that appears at different segments of the song is what we call a melodic ostinato.

Repetitive and looped accompaniments like these are also common in rap music wherein the melody that is sung in between the rap verses continues to play at the background and serves as accompaniment to the spoken parts of the rap.

### **Activity 4. Let's Get Ready to Improvise**

This is an excerpt from Brahms' Hungarian Dance No. 5.

<https://www.youtube.com/watch?v=yrTIY2PSXBk>

Listen to the melody several times and improvise an accompaniment that you think is appropriate to the character of the theme.



## *What I Have Learned*

### **Activity 5. My Reflection**

Directions: Answer the following guide questions to make a reflective essay.

1. Which of the activities I like the most and why?

---

2. What values have I developed in doing the above activities?

---

3. What other experiences from daily life can I compare in learning about improvisation?

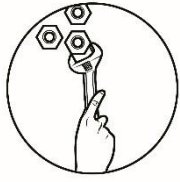
---



---

### **RUBRICS for the Reflection**

<b>CATEGORY</b>	<b>Above Expectations 10 points</b>	<b>Meets Expectations 5 points</b>	<b>Below Expectations 0 points</b>
<b>Reflective Thinking</b>	The learner explains well about what he has learned	The learner explains a bit about what he has learned	The learner did not explain about what he has learned
<b>Analysis</b>	The learner writes how he appreciate his learning about the topic and value this experience and shows appreciation of the importance of learning this module in real-life	The learner attempts to write an appreciation of his learning and not clearly showing how he value this experience	The reflection does not show appreciation and value of his learning experience
<b>Making Connections</b>	The learner writes clearly his connections between this learning experience and content from other topic, past learning, life experiences and/or future goals.	The learner attempts to write some of his connections between this learning experience and content from other topic, past learning, life experiences and/or future goals.	The learner did not write about his connections to other learning experiences



## ***What I Can Do***

### **Activity 6. Let's Take it up a Notch**

Here is an excerpt of Verdi's Triumphal March from the Opera Aida.

<https://www.youtube.com/watch?v=gvaLxIBemm4>

Listen to the music several times to ensure that you are familiar with the direction and structure of the theme/motif.

Re-create an appropriate accompaniment to the melody. For your choice of accompaniment, you may choose any of the following:

- A. Rhythmic Accompaniment
- B. Body Percussion
- C. Countermelody
- D. Chordal Accompaniment

For those of you who can play keyboard, guitar, or ukulele, you may use your instrument for your accompaniment.



## **Assessment**

**Directions:** Choose the letter of the correct answer. Write your answer on a separate sheet of paper.

1. A period described by musicians, composers and researchers around the world as a cultural movement that stressed emotion, imagination, individualism and freedom of expression.
  - A. Medieval Period
  - B. Classical Period
  - C. Renaissance Period
  - D. Romantic Period
  
2. Which of the following composers is NOT from the Romantic period?
  - A. Tchaikovsky
  - B. Brahms
  - C. Haydn
  - D. Chopin
  - E. Liszt
  
3. Which of the following DOES NOT belong to music of the Romantic period?
  - A. Programmatic
  - B. Symphonic Poem
  - C. Sonata
  - D. Opera
  - E. Organum
  
4. Which of the following instruments is NOT used to provide HARMONIC accompaniment?
  - F. Trumpet
  - G. Piano
  - H. Guitar
  - I. Organ
  - J. Harp
  
5. The following are ensembles and instrumental combinations that are commonly used during the Romantic period EXCEPT
  - A. Orchestra
  - B. String Ensemble
  - C. Brass Quintet
  - D. Harpsichord
  - E. Piano trio

**6 – 10 Matching Type.**

Draw a line to match the group of composers to their compositions.

6. Camille Saint Saens

F. William Tell Overture

7. Gioachino Rossini

G. Carnival of the Animals

8. Giuseppe Verdi

H. Aida

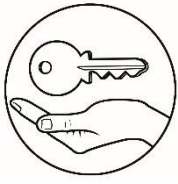
9. Peter Ilych Tchaikovsky

I. Funeral March

10. Frederic Chopin

J. Swan Lake





## ***Answer Key***

<b>WHAT I KNOW / ASSESSMENT</b>
1. D
2. C
3. E
4. A
5. D
6. B
7. A
8. C
9. E
10. D

## References

### Book:

Anida, Belinda R. et al, 2016, *Music and Arts of Asia - Learners Module pp.143-163*, Pasig City: Department of Education-Bureau of Learning Resources (DepEd-BLR)

### Websites:

Wang, Luoyun. "Peking Opera Performance Sample." *YouTube*, YouTube, 31 Dec. 2018, [www.youtube.com/watch?v=73\\_9UvNX920](http://www.youtube.com/watch?v=73_9UvNX920).

Manaweblife. "Shadow Puppet Theatre / Wayang Kulit." *YouTube*, 4 Mar. 2013, [youtu.be/n-1JL4QLBCc](http://youtu.be/n-1JL4QLBCc).

Japanese Folk Songs. "Japanese Folk Song #9: Cherry Blossoms (さくらさくら/Sakura Sakura) ." *YouTube*, 14 Apr. 2015, [youtu.be/jqpFjsMtCb0](http://youtu.be/jqpFjsMtCb0).

dbadagna. "'Xian Di Pipa Pu' No. 2: 'Shui Long Yin' 《水龙吟》 ." *YouTube*, 26 May 2020, [youtu.be/rJGUp1Od00k](http://youtu.be/rJGUp1Od00k).

Portland Japanese Garden. "Kabuki on Stage: A Solo Performance at Portland Japanese Garden." *YouTube*, 11 Oct. 2017, [youtu.be/jVDUcFOnVkk](http://youtu.be/jVDUcFOnVkk).

Asia's Got Talent. "El Gamma's Touching Tribute To Mother Nature: Asia's Got Talent Grand Final 1." *YouTube*, 7 May 2015, [youtu.be/1ReuOnKSi0s](http://youtu.be/1ReuOnKSi0s).

**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.lrpd@deped.gov.ph](mailto:blr.lrpd@deped.gov.ph)