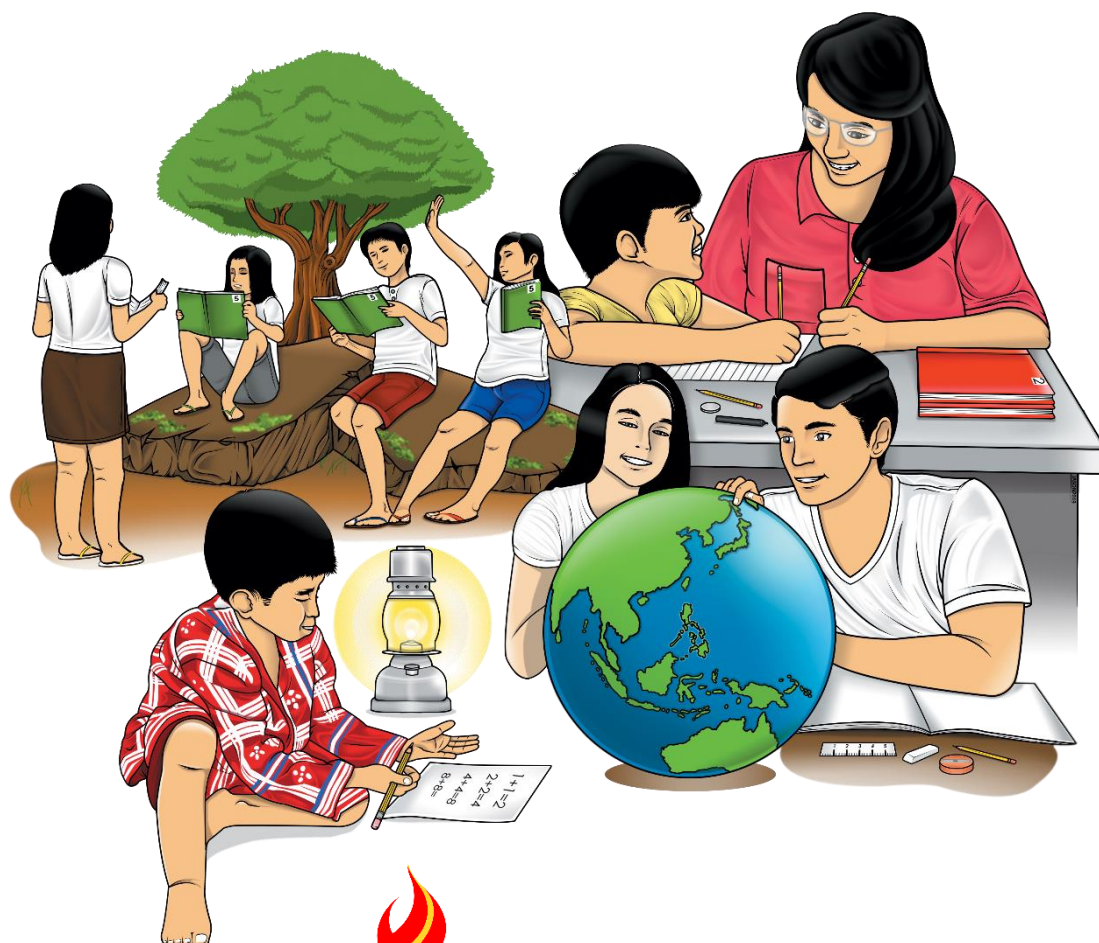


# Music

## Quarter 4 – Module 2: Selected Art Songs and Excerpts of Opera Song



**Music – Grade 9**

**Alternative Delivery Mode**

**Quarter 4 – Module 2: Selected Art Songs and Excerpts of Opera Song**

**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>Reviewer:</b>	Nanette Kay D. Mercado
<b>Illustrator:</b>	Gianni Norma Stefani D. Mercado, Shirley V. Rabor, Chloe Isobel D. Mercado
<b>Layout Artist:</b>	Shirley V. Rabor, Chloe Isobel D. Mercado, Daniel C. Tabinga, Jr.
<b>Management Team:</b>	Arturo B. Bayocot Mala Epra B. Magnaong Marie Emerald A. Cabigas Bienvenido U. Tagolimot, Jr. 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 4 – Module 2: Selected Art Songs and Excerpts of Opera Song**

# **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.

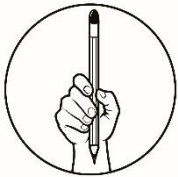


## ***What I Need to Know***

### **OBJECTIVES:**

At the end of this module, the learners are expected to:

- Performs themes or melodic fragments of given selected song from an Opera.



## ***What I Know***

### **Cross Word Puzzle**

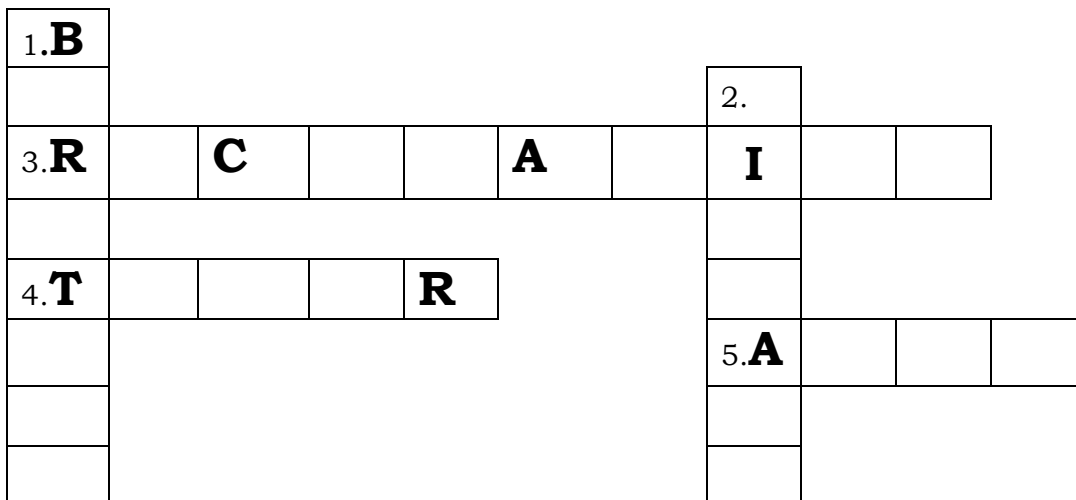
**Directions:** Fill-in the cross-word puzzle with the exact answer to the given statement. Do this on a separate sheet of paper.

#### **Down**

1. Middle male voice, lies between Bass and Tenor voices. It is the common male voice.
2. Rapidly repeated slight pitch variation during a sustained note producing a stronger, richer tone

#### **Across**

3. Declamatory singing used in the opera with certain voice characteristics, color and power.
4. The highest male voice.
5. An air or solo singing part sung by a principal character.



## Lesson

# 1

## Selected Excerpts from an Opera Song



### *What's In*

In the previous lesson you were able to have a clearer picture of how an opera looks like. The plot, musical, and theatrical elements of an opera were identified and understood. Let us see if you have the skill and character to be part of an opera production.

**Directions:** Which of the following statements describes the true nature of an opera? Write **OPERA** for each correct statement and leave it blank if it is not correct. Do this on a separate sheet of paper.

- \_\_\_\_\_ 1. The libretto of an opera may be serious or comic.
- \_\_\_\_\_ 2. Ballet dancers perform in an opera.
- \_\_\_\_\_ 3. Music is the main component of an opera.
- \_\_\_\_\_ 4. A choir does not perform in an opera.
- \_\_\_\_\_ 5. Librettist is the one who compose for the music in an opera.



### *What's New*

Early Romantic Italian opera emphasized a beautiful melody for the soloist. Watch and listen carefully to this video <https://www.youtube.com/watch?v=evWIerF3eeU> (until 5:30) only.

Answer the following Questions:

1. What is the “bel canto” technique?
2. What vocalization or performance practice was suggested by the video in order achieve the Bel Canto style or technique?

**Bel canto** is a vocal technique used in singing opera songs. The style is associated with beautiful melodies, silvery voices and floods of rapid notes. Because opera singing is not amplified, one of its basic techniques is developing sufficient breath support to enable your voice to be heard without a microphone.



## ***What is It***

### **For Sopranos:**

“O mio babbino caro”, is one of Italian opera’s greatest tunes. Gianni Schicchi is a one act opera composed by Gioachino Puccini which talks about Schicchi who is being condemned to hell for impersonating Buoso Donati, an aristocrat and dictates a new will in his own favor. “O Mio Babbino Caro” sets out as a piece sung by Lauletta, Schicchi’s daughter which sets up the tension for the forgery that happens as she has reached a breaking point to separate her from Rinuccio.

The song is sung by Lauletta begging her father to go with her to buy a ring so she could marry. The tone of the aria is over the top which perfectly fits Lauletta’s melodramatic emotional state.

Listen to the aria here: <https://www.youtube.com/watch?v=RxZSP1Dc78Q>

<b>Italian Lyrics</b>	<b>English Translation</b>
O mio babbino caro, mi piace, è bello bello, vo'andare in Porta Rossa a comperar l'anello! Sì, sì, ci voglio andare! E se l'amassi indarno, andrei sul Ponte Vecchio ma per buttarmi in Arno! Mi struggo e mi tormento, O Dio! Vorrei morir! Babbo, pietà, pietà! Babbo, pietà, pietà!	Oh! my dear father, I like him, he is very handsome. I want to go to Porta Rossa to buy the ring! Yes, yes, I want to go there! And if my love were in vain, I would go to Ponte Vecchio and throw myself in the Arno! I am pining and I am tormented, Oh God! I would want to die! Daddy, have mercy, have mercy! Daddy, have mercy, have mercy!

**For Tenors:**

“**La donna e mobile**” (The woman is fickle) is an aria from Verdi’s Rigoletto, it is the centerpiece of the opera in its twisted tale of desire, love, and deceit. The aria is being sang by the Duke of Mantua who is a known womanizer. His court jester, Rigoletto later discovers that his own daughter has fallen prey to the duke. Rigoletto seeks revenge for the loss of innocence of his daughter and plotted for his revenge that made him lose more than protecting his daughter.

Link: <https://www.youtube.com/watch?v=xCFEk6Y8TmM>

<b>Italian Lyrics</b>	<b>English Translation</b>
<p>La donna è mobile Qual piuma al vento Muta d'accento E di pensiero Sempre un amabile Leggiadro viso In pianto o in riso È mensognero</p> <p>La donna è mobile Qual piuma al vento Muta d'accento E di pensier E di pensier</p> <p>E di pensier</p> <p>È sempre misero Chi a lei s'affida Chi le confida Mal cauto il core Pur mai non sentesi Felice appieno Qui su quel seno Non liba amore</p> <p>La donna è mobile Qual piuma al vento Muta d'accento E di pensier E di pensier E di pensier</p>	<p>Woman is fickle Like a feather in the wind, She changes her voice — and her mind.</p> <p>Always sweet, Pretty face, In tears or in laughter, — she is always lying.</p> <p>Always miserable Is he who trusts her, He who confides in her — his unwary heart! Yet one never feels Fully happy Who on that bosom — does not drink love!</p> <p>Woman is fickle Like a feather in the wind, She changes her voice — and her mind, And her mind, And her mind!</p>



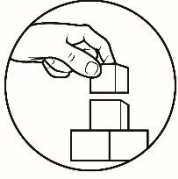
**For Baritone:****Toreador Song**

Bizet's *Carmen*, **Composed:** 1875

Escamillo, the matador, sings one of the most lively and exuberant arias from Bizet's *Carmen*. Translated to "Your Toast", Escamillo sings of the bullfighting ring and the cheering crowds and victories that come with it.

Link: <https://www.youtube.com/watch?v=e5qmSEvDEGs>

<b>French Lyrics</b>	<b>English Translation</b>
<p>Votre toast, je peux vous le rendre,            Senor, senors car avec les soldats            Oui, les Toreros, peuvent s'entendre;            Pour plaisirs, pour plaisirs,            Ils ont les combats!            Le cirque est plein,            c'est jour de fete!            Le cirque est plein du haut en bas;            Les spectateurs, perdant la tete,            Les spectateurs s'interpellent            a grand fracas!            Apostrophes, cris et tapage            Pousses jusques a la fureur!            Car c'est la fete du courage!            C'est la fete des gens de co            Allons! en garde! Allons! Allons! ah!            Toreador, en garde! Toreador, Toreador!            Et songe bien, oui, songe en            combattant            Qu'un oeil noir te regarde,            Et que l'amour t'attend,            Toreador, L'amour t'attend!            Et songe bien, oui, songe en            combattant            Qu'un oeil noir te regarde,            Et que l'amour t'attend,            Toreador, L'amour t'attend!</p>	<p>Your toast, I can give it to you            Sirs, sirs, for along with the soldiers            Yes, the Toreros, can understand;            For pleasures, for pleasures            They have combats!            The arena is full,            it is the feast day!            The arena is full, from top to bottom;            The spectators are losing their minds,            The spectators began a big fracas!            Apostrophes, cries, and uproar grow to            a furor!            Because it is a celebration of courage!            It is the celebration of people with            heart!            Let's go, en garde! Let's go! Let's go! Ah!            Toreador, en garde! Toreador,            Toreador!            And dream away, yes, dream in            combat,            That a black eye is watching you,            And that love awaits you,            Toreador, love awaits you!            And dream away, yes dream in combat,            That a black eye is watching you            And may love await you,            Toreador, love await you!</p>



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

In order to master the Bel Canto technique, one has to gain the proper coordination and sensations that are required to sing genuinely beautiful bel canto. It may take time to develop one's voice to the point of perfect and maximum beauty but the long wait while practicing is all worth it.

Here are some of the steps to sing genuine bel canto:

1. Practice proper breathing.
2. Relax the throat muscles in singing.
3. Focus on the mask of the face.
4. Inhale your voice.
5. Hold the breath in the diaphragm, act as if you're holding it in the abdominals.

Here are some links for warm-ups and vocalizations in Bel Canto style.

<https://www.youtube.com/watch?v=VyMb-hNYxh4&t=166s> and

<https://www.youtube.com/watch?v=7uGax8qSEaU>

Another important skill one must have is the proper pronunciation and enunciation of the lyrics.

For **ITALIAN** texts: Learn some simple sentences and reproduce the pronunciation correctly.

Link: <https://www.europassitalian.com/learn/speaking/>

For **FRENCH** texts:

Link: <https://www.commeunefrancaise.com/blog/how-to-speak-french-more-fluently>

Here are the tutorial videos on how to sing properly:

1. **“O Mio Babbino Caro”**

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

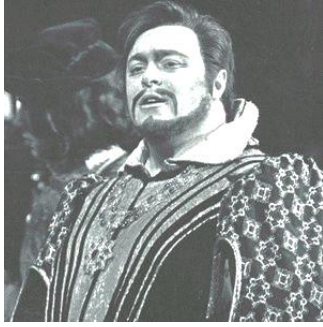
2. Tutorial video on **“La Donna e Mobile”**

Link: [https://www.youtube.com/watch?v=\\_kmr5IIUAhI](https://www.youtube.com/watch?v=_kmr5IIUAhI)

3. **“Toreador Song”**

Link: <https://www.youtube.com/watch?v=e5qmSEvDEGs>

## Images of Opera Singers:

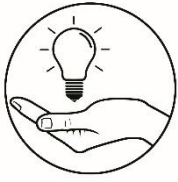


While listening to the different Arias, what are the things you noticed with the opera singer?

How do classically trained sopranos and tenors intensify the vibrations of the vocal folds and increase the power of their voice?

Have you always wondered what it takes to become an opera singer? Let's take a look at the five keys to mastering opera singing technique.

1. Opera singers traditionally use much more vibrato- a slow, cyclic variation or wobble in pitch.
2. Opera singers make use of a technique called "resonance tuning".
3. They develop a correct foundation with their voice and use this foundation to develop amazing power and projection.
4. Opera singing requires more than other genres, and to succeed you must have stamina.
5. The main languages to focus on for opera singing are Italian, French and German. The more you gain basic knowledge of each language, the more beautiful your vocal lines will be in your arias.



## What I Have Learned

Now that you already know the pronunciation and have warmed-up for the song. You are ready to sing. Below again are the links for the performance and the composition score for:

- A. **Babbino Mio Caro**
- B. **La Donna e Mobile**
- C. **Toreador Song**

**Directions:** Please sing only the First page of the score provided, no need to sing the entire song. Practice singing just the first verse of the song. Afterwards, use the rubrics that follow to check if you were able to sing it properly.

**O Mio Babbino Caro** Puccini

3  
O mio bab - bi - no ca - ro, mi pia - ce, e bel - lo, bel - lo; vo'an -

7  
da - re'in Por - ta Ros - sa a com - pe - rar l'a - nel - lo! Sì,

11  
sì, ci vo - glio'an - da - re! E se l'a - mas - si'in - dar - no, an -

Copyright 2009 Music-for-Music-Teachers.com  
All Rights Reserved

**Score for O Babbino Mio Caro:**

<https://www.elizabethparcells.com/PDF%20Scores/O%20Mio%20Babbino%20Caro%20Puccini.pdf>

**YouTube link to O Babbino Mio Caro:**

<https://www.youtube.com/watch?v=RxZSP1Dc78Q>

**For Tenors/ Male Singers: La Donna e Mobile**

# La donna è mobile

from opera "Rigoletto"

Giuseppe Verdi (1813-1901)

**Allegretto**

Tenor

Piano

*p* *marcato* *p*

9 Duke of Mantua *con brio* *legato*

La don-naè mo-bi-le qual più-maal ven to, mu-ta d'ac-

16 cen-to e di pen-sie-ro. Sem-pre una-ma-bi-le, leg-gia-dro vi-so,

www.virtualsheetmusic.com

1

Link: <https://www.youtube.com/watch?v=xCFEk6Y8TmM>

Score: [www.virtualsheetmusic.com](http://www.virtualsheetmusic.com)

**For Baritones/ Male Singers: Toreador Song**

# Toreador's song

Carmen

Georges Bizet (1875)

Allegro moderato ♩ = 108

Transc. : Bernard Dewagtere

6 Baryton

*f* Vo - tre toast, je peux —  
Tout d'un coup on fait si -

10 vousle ren — dre, Se fiors, se - fiors, — car a - vec les sol-dats —  
- len — ce, — on fait si - len — ce., — Ah! que ce pas-se-t - il?

13 *ff* Oui, les To - ré — ros, peu-vent s'en-ten — dre; Pour plai-sirs, — pour plai-sirs, ils  
Plus de cris, c'est l'instant! Plus de cris, c'est l'instant! Le tau-reau s'é-lance en bon - di-

16 ont les — corn-bats! — Le — cir (que) est plein, c'est jourde fê — te! Le  
sant hors du To - ril! — Il s'é - lance, — il entre, il frap pe — un che - val

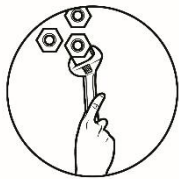
**Source:** <https://www.free-scores.com/download-sheet-music.php?pdf=28147#>

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

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

**Reflection:**

1. Were you able to sing all the right notes/pitches?
2. Were you able to sing in a consistent and clear tempo?
3. Were you able to use proper diction?
4. Were you able to express proper expression?



***What I Can Do***

**My Journal:**

**Directions:** Write your reflections on how you were able to prepare yourself to sing like an opera singer. Describe what happen clearly. Do this on a separate sheet of paper.

1. What was it like to sing the excerpt of your chosen Aria?
2. Who helped you with your practices?
3. Were you comfortable singing the excerpt?
4. What have you discovered with your singing ability?

**Summary**

An opera singer is a specialized performer who trains extensively in music and theatre in order to perform opera, a celebrated and demanding form of performance that combines musical score and text. These singers combine their astounding musical skill with impressive acting and movement ability in order to bring the work of librettists and composers to life. Opera singer's work begins with theatrical rehearsals, in which performers focus on reading and interpreting the text almost as if it were a play.



## Assessment

### Cross Word Puzzle

**Directions:** Fill-in the cross-word puzzle with the exact answer to the given statement. Do this on a separate sheet of paper.

#### Down

1. Middle male voice, lies between Bass and Tenor voices. It is the common male voice.
2. Rapidly repeated slight pitch variation during a sustained note producing a stronger, richer tone

#### Across

3. Declamatory singing used in the opera with certain voice characteristics, color and power.
4. The highest male voice.
5. An air or solo singing part sung by a principal character.

1. <b>B</b>									
							2.		
3. <b>R</b>		<b>C</b>			<b>A</b>		<b>I</b>		
4. <b>T</b>					<b>R</b>				
							5. <b>A</b>		





## ***Answer Key***

### **What I Know/Assessment**

1. Baritone
2. Vibrato
3. Recitative
4. Tenor
5. Aria

# ***References***

## **Electronic Sources:**

<https://www.berklee.edu/careers/roles/opera-singer>

<https://www.britannica.com/topic/Gianni-Schicchi>

<https://www.classicfm.com/composers/puccini/music/giacomo-puccini-gianni-schicchi/>

<https://www.classicfm.com/composers/puccini/o-mio-babbino-caro-lyrics-translation/>

<https://www.lyricopera.org/lyric-lately/rigoletto-la-donna-e-mobile/>

<https://www.opera-online.com/en/items/works/gianni-schicchi-forzano-puccini-1918>

**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)