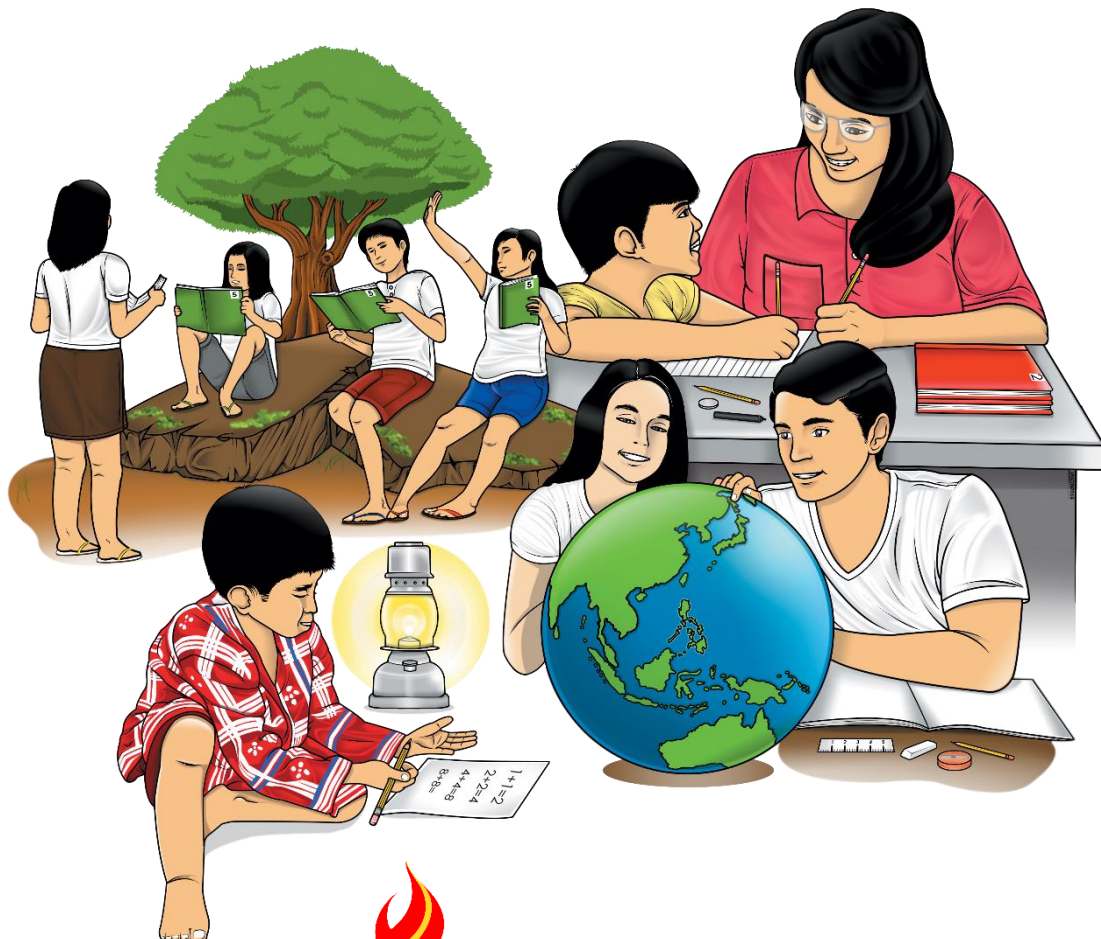


Music

Quarter 4 – Module 5: Vocal Music of the Romantic Period (ca. 1820 – 1910)



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Music – Grade 9

Alternative Delivery Mode

Quarter 4 – Module 5: Vocal Music of the Romantic Period (ca. 1820 – 1910)

First Edition, 2020

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Music

**Quarter 4 – Module 5:
Vocal Music of the Romantic Period
(ca. 1820 – 1910)**

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.

Lesson**7****Vocal Music of the
Romantic Period
(ca. 1820 – 1910)*****What I Need to Know*****Content Standards:**

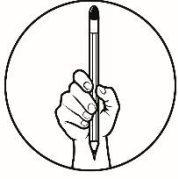
The learner demonstrates an understanding of characteristic features of vocal music of the Romantic period.

Performance Standards:

The learner sings and performs themes of selected songs.

Learning Competencies:

The learner evaluates music performances using guided rubrics.



What I Know

Encircle the letter of the correct answer.

1. What is an instrumental composition that serves as an introduction to an opera?
 - a. Interlude
 - b. Overture
 - c. Postlude
 - d. Prelude

2. What is a composition for orchestra that narrates a story?
 - a. Opera
 - b. Overture
 - c. Program symphony
 - d. Tone poem

3. Who was the king of composers for the ballet during the Romantic period?
 - a. Brahms
 - b. Saint-Saëns
 - c. Schubert
 - d. Tchaikovsky

4. Who was the master of the Romantic Art song?
 - a. Brahms
 - b. Saint-Saëns
 - c. Schubert
 - d. Tchaikovsky

5. What is the title of the overture that was composed to present the days in the life of a Switzerland in revolt?
 - a. 1812 Overture
 - b. Barber of Seville Overture
 - c. Semiramide Overture
 - d. William Tell Overture

6. It is considered as the highest voice classification of a female; what type of voice is this?
 - a. Alto
 - b. Baritone
 - c. Contralto
 - d. Soprano

7. What classification of voice that is common to all male?
 - a. Alto
 - b. Baritone
 - c. Soprano
 - d. Tenor

8. What do you call the text of an opera?
 - a. Aria
 - b. Libretto
 - c. Lyrics
 - d. Score

9. What is a sung dialogue or a vocal part that is performed following the pattern of speech rather than a melody?
 - a. Aria
 - b. Libretto
 - c. Opera
 - d. Recitative

10. The art song is a vocal music composition, usually written for one voice with accompaniment. Which of the following instrument is used as an accompaniment for art song?
 - a. Cello
 - b. Flute
 - c. Piano
 - d. Violin



What's In

We have learned from our previous lessons that the romantic period was a time of expansion. There was already an advancement in science and technology such as the Morse's telegraph, the steam engine, the spinning jenny, and the cotton gin. All inventions are for furthering the productivity of the industrial revolution.

Compared to those expansions, the Romantic era vocal music requires singers to perform a greater range of tone color, dynamics, and pitch. Because of this, Opera became an important source of musical expression. It is a drama set to music that includes poetry, scenery, costumes, acting, and dancing in addition to vocal and instrumental music.

Components of Opera were also tackled such as Libretto, the text of an opera, Overture, instrumental composition which serves as an introduction to the opera, Recitative, a sung dialogue or a vocal part that is declaimed following the pattern of speech rather than melody, Aria, a song which poetically and musically reflects a

dramatic feeling, Duo, Trio, and other small ensembles, Chorus, Orchestra, Ballet, dance of a formal and stylized nature, and Acts and scenes, sections of an opera.

Classification of types of voice was very important in opera because this will be the basis of the composer to whose voice will be assigned to a certain character. These are Tenor, highest voice, Baritone, a middle voice that lies between bass and tenor, Bass, lowest voice for males. Soprano, highest voice, Mezzo-Soprano, strong middle voice, Contralto, the lowest voice for females.

The art song has its special category of vocal music different from a folk song, aria, and popular song. It is a composition for solo voice and a piano that combines melody, poetry, and accompaniment into an integration from which all three play equally important roles. The German word for an art song is lied and the plural is lieder. The romantic art songs are sometimes group in set or song cycle. A cycle may be unified by a storyline that runs through the poem or by musical ideas linking the songs.

Structural forms in art songs are Strophic, each stanza of the poem is set to the same music, Through-compose, different music for each stanza of the poem to follow the changing ideas or moods of the text, modified strophic, a hybrid of strophic and through-compose.

Schubert, Brahms, Verdi, Puccini, Wagner, and Bizet were some of the prominent composers in vocal music of the period.

Recalling all the performances that you have in this 4th quarter; we can now evaluate every detail in an art song and an opera.



What's New

Activity: Listen Actively

Listen to the following music and answer the questions.

(The teacher should give a copy of an audio-video example to the learners, recorded in CD, flash drive, or learner's mobile phone in the absence of internet connection.)

1. Erlkönig – Schubert

https://www.youtube.com/watch?v=x3IM4pU05_g

- a. What instrument was being played in the introduction?
- b. What kind of voice classification can you hear?
- c. What is the texture of the music?
- d. What is the form of the music?

- e. How will you describe the rhythm?
- f. What is the dynamic of the music?

“Erlkönig” to create a sense of urgency and imitate the horse’s galloping, the piano starts to play triplets rhythm while the bass adds a horror theme to the piece. These motifs continue throughout. The son’s pleas determined by changing its dynamics and pitches. The end of the piece will also be recognized through its tempo as the father desperately tries to spur his horse to go faster, and then slows down, as he arrives. “In seinen Armen das Kind war tot” this is the final line before the piano stops and ends with a perfect authentic cadence.

2. O Mio Babbino Caro – Puccini

<https://www.youtube.com/watch?v=tdekJG5HG9c>

- a. What instrument was being played?
- b. What kind of voice classification can you hear?
- c. What is the texture of the music?
- d. What is the form of the music?
- e. How will you describe the rhythm?
- f. What is the dynamic of the music?

“O! Mio Babbino Caro” is Lauretta’s plea to her father for favor to marry Rinuccio, the man she loves, but his family were against her. The rising and falling melodic lines, as well as the use of portamento – a vocal technique where singer slides up to a note and then back down to the next pitch to lend a touch of drama to conveys Lauretta’s desperation. This aria is gotten loaded with feeling and entireties together the deepest desires of a lady wishing to wed for affection and no commitment.

The first music that you have listened to is an art song. This specific genre first appeared in the late 18th century, they were simply “songs,” nearly always scored for what is now a classic combination: piano and voice. At the time, the Industrial Revolution was helping to create a new class of music lovers. The new Middle Class was wealthy enough to want access to musical entertainment at home, but not wealthy enough to hire live-in court musicians like the aristocratic classes. What they could afford was the perfect new domestic instrument: the piano. That made this song high demand and paved the way for the song forms and music publishing industry of the 20th century.

While the second music was an aria. It was a song which poetically and musically reflects dramatic feeling in an opera. An aria in an opera is a set-piece song for a solo singer in which the character expresses an emotion or ideal that doesn’t necessarily drive the story forward. It is a formalized song, often highly structured and full of repetition, that is designed as much to display the virtuosity of the singer as to enhance the narrative. This song is what the public will remember best when leaving the opera house.

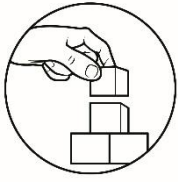


What is It

There were two famous vocal forms in the Romantic period, namely: the art song and the opera. The art song is a composition solely for piano and solo voice that is sometimes grouped in set or song cycle. A cycle may be unified by a storyline that runs through the poem or musical ideas linking the songs. The opera, either *buffa* or *seria* is a musical composition having all or most of its text set to music with arias, recitative – declamatory singing, used in the prose parts and dialogue of opera, chorus – usually represent group of singers such as soldier, peasant, priest, etc., duets, trios, sung to orchestral accompaniment.

Classification of voices was also mentioned in this period. Tenor, baritone, and bass for male. Soprano, mezzo-soprano, and contralto for females. Musical terms like *cantabile*, *dolce*, *falsetto*, *glissando*, *passaggio*, *rubato*, *tessitura*, and *vibrato* were used by the romantic era singers in art song and most especially in an opera.

It was observed that some people listen to music as a piece of background for their daily activities such as cooking, cleaning the house, reading books, surfing the internet, etc. and sometimes making them sleep. They are not listening to anything in particular. To evaluate the music, they need to listen actively. You have to consider these three kinds of listening, Analytical, what's going on? Technical, how well they are doing it? Emotional, how do I feel about the music? That determines what they are looking for in a piece of music. One example is to pick one musical element and listen to the entire song focusing on that. Afterward, listen to other music elements present in a piece. Make a list of everything you have noticed. Along with these elements, it is also important to know its historical background both the period and the composer. Evaluating the vocal music performances of the Romantic period, you should recall all the necessary things mentioned in the previous lessons.



What's More

Activity: The Art song and Opera

Listen to “La Donna e Mobile” (la dona e mobile) and “Wiegenlied” (vigenlit). As you listen to the music, take note of the following – dynamics, tempo, form, texture, voice classification and instruments heard in the music.

<https://www.youtube.com/watch?v=4iUwkJuRdiY> – La donna e mobile

<https://www.youtube.com/watch?v=kPRPnHPL7wM> – Wiegenlied

(The teacher should give a copy of an audio-video example to the learners, recorded in CD, flash drive, or learner’s mobile phone in the absence of internet connection.)

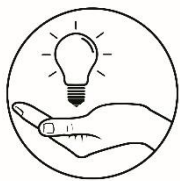
Rigoletto is an opera in three acts[a] by Giuseppe Verdi. The Italian libretto was written by Francesco Maria Piave based on the 1832 play *Le roi s'amuse* by Victor Hugo. The aria for lyric tenors known as "La donna e mobile" (la dona e mobile) is the centerpiece of the opera, a twisted tale of lust, desire, love, and deceit.

Rigoletto is an entertainer in the court of the Duke of Mantua. He has a hunchback and ugly but he's good at his job of humiliating the courtiers for the amusement of the Duke. The Duke is a ladies' man who feels his life would be meaningless if he couldn't chase every woman he sees. In fact, he's recently been noticing a young lady every Sunday on her way to church, and he's vowed to have his way with her. Nobody realizes that the girl is the entertainer's beloved daughter, Gilda whom the Duke sees every Sunday. Suddenly, Count Monterone appears at court, furious that the Duke has seduced his daughter. In an attempt to humiliate Rigoletto, they kidnap Gilda and deliver her to the Duke's bedroom, where she is quite willing to let him have his way with her. Rigoletto returns to the court and reveals to the courtiers' amusement that Gilda is his daughter.

Consumed with the desire for revenge, Rigoletto contacts a murderous thief named Sparafucile (who just happens to have a beautiful sister named Maddalena), and he contracts with the two of them to lure the Duke to Sparafucile's tavern on the river where Sparafucile will murder the Duke. Rigoletto takes Gilda to stand outside the tavern so she can see for herself that the Duke is not a faithful lover. Gilda returns to the tavern to overhear Rigoletto and Sparafucile plotting to kill the Duke. She hears Maddalena pleading with Sparafucile not to kill the Duke, but instead to kill the first person who comes through the door and give that body to Rigoletto instead. Sparafucile objects that he is an honest thief and murderer, but Maddalena's entreaties win him over and he agrees to the plan. Gilda now realizes what she must

do: she knocks on the door, enters the tavern and is stabbed (nearly) to death by Sparafucile. The thief then wraps her in a rug and drops her body through a trap door to Rigoletto, who is waiting in a boat below. Thinking he has won vengeance at last on the Duke, Rigoletto paddles onto the river to dispose of the body. But he hears the Duke singing in the distance, opens the rug, and to his shocked he discovers his almost-dead daughter. They sing a heartbreaking duet, Gilda dies, and the wretched Rigoletto wails that the curse has come to pass.

Johannes Brahms's "**Wiegenlied**"(vigenlit), A Wiege is a cradle, a lied is a song ("Lullaby"; "Cradle Song"), Op. 49, No. 4, is a lied for voice and piano which was first published in 1868.



What I Have Learned

Activity: Evaluating an Art Song and an Aria

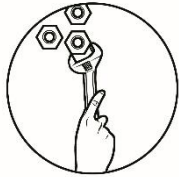
After listening to “La Dona e Mobie” and “Wiegenlied”, answer the the questions asked in the table below. Write your answer on the corresponding space provided.

“La Donna e Mobile”	
https://www.youtube.com/watch?v=4iUwkJuRdiY	
Composer	
Year of composition	
Vocal Form <i>Is it an aria or an art sona? If it is an aria, from what opera was it taken from?</i>	
Classification of Voice Heard	
Instrument/s Heard <i>What instruments were used as accompaniment to the voice part?</i>	
Describe the following musical elements you heard in the music:	
A. Tempo 1. What tempo marking was used in the music 2. Are there changes in tempo? 3. If there are changes in tempo, what tempo was used? Indicate the timestamp where you heard the changes	
B. Texture 1. What is the texture of the music?	

<p>2. Are there changes in texture?</p> <p>3. If there are changes in textures, what are those textures that you heard. Indicate the timestamp where you heard the changes in texture</p>	
<p>C. Form</p> <p>1. What is the form used in the music? Is it strophic, binary, ABA, or through composed? Why?</p>	
<p>D. Dynamics</p> <p>1. What dynamics did you hear in the music?</p> <p>2. Are there changes in dynamics that you heard? Were the change abrupt or gradual? Indicate the timestamps where you heard the changes in dynamics</p>	
<p>“Wiegenlied”</p> <p>https://www.youtube.com/watch?v=kPRPnHPL7wM</p>	
Composer	
Year of composition	
<p>Vocal Form</p> <p><i>Is it an aria or an art song? If it is an aria, from what opera was it taken from?</i></p>	
Classification of Voice Heard	
<p>Instrument/s Heard</p> <p><i>What instruments were used as accompaniment to the voice part?</i></p>	
Describe the following musical elements you heard in the music:	
<p>A. Tempo</p> <p>1. What tempo marking was used in the music</p> <p>2. Are there changes in tempo?</p> <p>3. If there are changes in tempo, what tempo was used? Indicate the timestamp where you heard the changes</p>	
<p>B. Texture</p> <p>1. What is the texture of the music?</p> <p>2. Are there changes in texture?</p> <p>3. If there are changes in textures, what are those textures that you heard. Indicate the timestamp where you heard the changes in texture</p>	
<p>C. Form</p> <p>1. What is the form used in the music? Is it strophic, binary, ABA, or through composed? Why?</p>	

D. Dynamics

1. What dynamics did you hear in the music?
2. Are there changes in dynamics that you heard? Were the changes abrupt or gradual? Indicate the **timestamps** where you heard the changes in dynamics



What I Can Do

Evaluate the one-act opera entitled Gianni Schicchi guided by the components of an opera such as Libretto, Overture, Recitative, Aria, Duo, Trio, and other small ensembles, Chorus, Orchestra, Ballet, Acts and scenes, sections of an opera, and the elements of music.

<https://www.youtube.com/watch?v=ltF5iIglbRU>

(The teacher should give a copy of an audio-video example to the learners, recorded in CD, flash drive, or learner’s mobile phone in the absence of internet connection.)

Composer: _____

Librettist: _____

Title of the opera: _____

Year of composition: _____

Brief synopsis of the opera _____

Vocal form of the aria: _____

Vocal style used in the opera, Is it recitative or aria? Why? _____

Voice classification of the aria singer/s: _____



Assessment

Directions: Read and analyze the following statements. Choose the letter of the correct answer. Write your answers on your activity notebook.

1. What is an instrumental composition that serves as an introduction to an opera?
 - a. Interlude
 - b. Overture
 - c. Postlude
 - d. Prelude

2. What is a composition for orchestra that narrates a story?
 - a. Opera
 - b. Overture
 - c. Program symphony
 - d. Tone poem

3. Who was the king of composers for the ballet during the Romantic period?
 - a. Brahms
 - b. Saint-Saëns
 - c. Schubert
 - d. Tchaikovsky

4. Who was the master of the Romantic Art song?
 - a. Brahms
 - b. Saint-Saëns
 - c. Schubert
 - d. Tchaikovsky

5. What is the title of the overture that was composed to present the days in the life of a Switzerland in revolt?
 - a. 1812 Overture
 - b. Barber of Seville Overture
 - c. Semiramide Overture
 - d. William Tell Overture

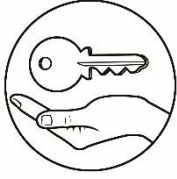
6. It is considered as the highest voice classification of a female; what type of voice is this?
 - a. Alto
 - b. Baritone
 - c. Contralto
 - d. Soprano

7. What classification of voice that is common to all males?
 - a. Alto
 - b. Baritone
 - c. Soprano
 - d. Tenor

8. What do you call the text of an opera?
 - a. Aria
 - b. Libretto
 - c. Lyrics
 - d. Score

9. What is a sung dialogue or a vocal part that is performed following the pattern of speech rather than a melody?
 - a. Aria
 - b. Libretto
 - c. Opera
 - d. Recitative

10. The art song is a vocal music composition, usually written for one voice with accompaniment. Which of the following instrument is used as an accompaniment for art song?
 - a. Cello
 - b. Flute
 - c. Piano
 - d. Violin



Answer Key

What I Know

1. C
2. B
3. C
4. B
5. D
6. B
7. C
8. A
9. A
10. C

What' New

1. Erikönig
 - a. Piano
 - b. Bartone
 - c. Homophonic
 - d. Through-composed
 - e. Fast, like someone is running.
 - f. From loud to soft singing.
2. O Mio Babbino Caro
 - a. Orchestral instrument
 - b. Soprano
 - c. Homophonic
 - d. Through-composed
 - e. Slow
 - f. Dolce/ Soft

Assessment

1. C
2. A
3. B
4. B
5. C
6. C
7. A
8. A
9. B
10. C

“Weigenlied”
 Johannes Brahms
 1868
 Art Song
 Mezzo-Soprano
 Originally piano but the video has
 marimba
 A Tempo
 1. Slow and tenderly
 2. Yes
 3. 1:39 – to indicate ending
 B Texture
 1. Homophonic
 2. No
 C Form
 1. Strophic
 D Dynamics
 1. Soft
 2. Yes, very soft in end part

What I Have Learned
 Giuseppe Verdi
 1851
 Aria, Rigolletto Opera
 Tenor
 Orchestral Instruments
 A Tempo
 1. Allegretto in 3, 8 time signature 2.
 Yes
 3. Slow tempo in 0:40, 1:01, 1:44, 2:04
 of the video to indicate the solo and end
 part of the aria
 B Texture
 1. Homophonic
 2. Yes
 3. 0:40, 1:01, 1:44, 2:04 – Monophonic,
 singer only part
 C Form
 1. Strophic. Because the theme is just
 repeated several times
 D Dynamics
 1. The use of soft and loud alternately
 and ends with loud.
 2. 0:40 – very soft – pp 0:57 – starts
 with soft to loud voice of the singer.
 Gradual, pp-f

What I Can Do

Composer: Giacomo Puccini

Librettist: Giovacchino Forzano

Title of the opera: Gianni Schicchi

Year of composition: 1917 - 1918

Brief synopsis of the opera: The relative of the deceased wealthy man, Bousso

Donati gather around the bed to mourn his passing but secretly hoping to inherit his wealth. But Donati's estranged brother-in-law, Beto heard the rumor that all properties of Bousso will be given to the church monastery. So, they search for that last will and testaments and finally found by Rinuccio, the son of Donati's cousin, Zita. Rinuccio pulls Zita aside and asks for permission to marry the daughter of Gianni Schicchi, Lauretta. His mother agrees if she will have her inheritance. Rinuccio immediately send a letter of invitation to Lauretta and Gianni Schicchi. When they read Donati's will and testament it was confirmed that all his properties will be given to the church monastery.

Rinuccio thinks that Schicchi can help to recover Donati's wealth, but Schicchi was insulted by the family's mistreated behavior and refuses to help. It is then Lauretta begs her father to help them or else she cannot marry Rinuccio (singing the famous "O mio babbino caro"), finally changes his mind. Schicchi plan carefully and commanded everyone present to do not tell anybody that Bousso is dead. They call the doctor to check the condition of Bousso, surprisingly he is now well from sickness. Unknowingly they removed the body of Bousso from the bed and it was Schicchi hiding behind the bed curtains.

Disguising himself as Donati in a dim light bedroom, he created a new will and testament in the presence of the notary. The family was very happy as they have inherited what they wanted (each has secretly bribed). But there are three remaining items that the family cannot decide: the house, mule, and the mills. Surprisingly, he stated that he will leave his house, mill, and a mule to his "good friend, Gianni Schicchi." But the angry family cannot say a word to speak up, the notary will discover their secrets and void the will. Not only that, but the law also stated that "any living party member will have their hand chopped off". At last, the new will is notarized and Schicchi kicks them all out of the house as the new owner. Rinuccio and Lauretta stay behind after Schicchi approved their union.

Vocal form of the aria: Through-composed

Vocal style used in the opera, Is it recitative or aria? Why? Aria, It is a formalized song, often highly structured and full of repetition, that is designed as much to display the virtuosity of the singer as to enhance the narrative

Voice classification of the aria singer/s: Soprano

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