

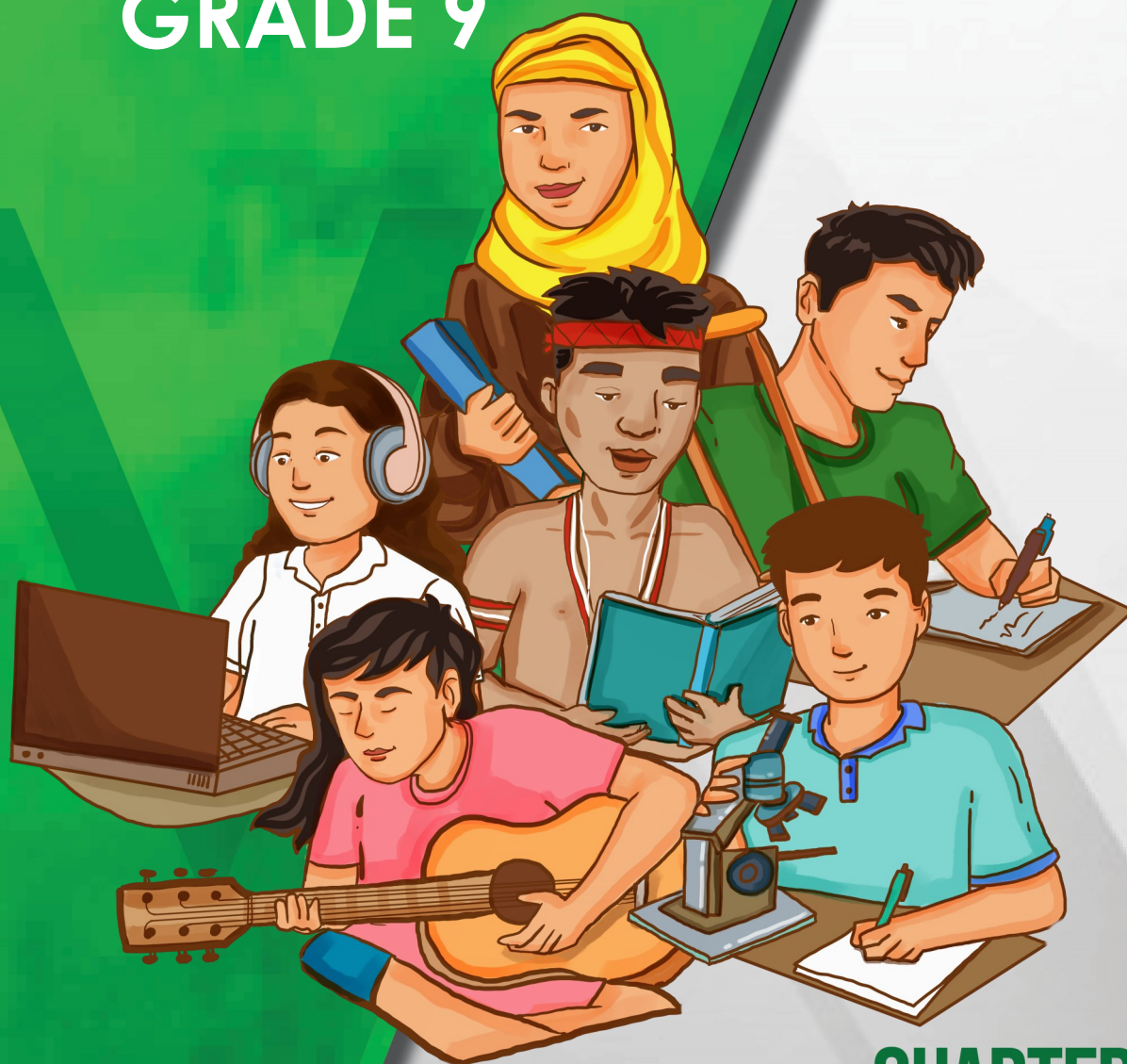


PIVOT ^{4A}

LEARNER'S MATERIAL

MAPEH (MUSIC)

GRADE 9



QUARTER 3
Key Stage 3 SLM



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The Editors

PIVOT 4A Learner's Material
Quarter 3
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MAPEH

(Music)

Grade 9

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PIVOT 4A CALABARZON Music G9

Guide in Using PIVOT 4A Learner's Material

For the Parents/Guardians

This module aims to assist you, dear parents, guardians, or siblings of the learners, to understand how the materials and activities are used in the new normal. It is designed to provide information, activities, and new learning that learners need to work on.

Activities presented in this module are based on the Most Essential Learning Competencies (MELCs) in **MAPEH (Music)** as prescribed by the Department of Education.

Further, this learning resource hopes to engage the learners in guided and independent learning activities at their own pace. Furthermore, this also aims to help learners acquire the essential 21st century skills while taking into consideration their needs and circumstances.

You are expected to assist the children in the tasks and ensure the learner's mastery of the subject matter. Be reminded that learners have to answer all the activities in their own notebook.

For the Learners

The module is designed to suit your needs and interests using the IDEA instructional process. This will help you attain the prescribed grade-level knowledge, skills, attitude, and values at your own pace outside the normal classroom setting.

The module is composed of different types of activities that are arranged according to graduated levels of difficulty—from simple to complex. You are expected to :

- a. answer all activities in your notebook;
- b. accomplish the **PIVOT Assessment Card for Learners on page 38** by providing the appropriate symbols that correspond to your personal assessment of your performance; and
- c. submit the outputs to your respective teachers on the time and date agreed upon.

Parts of PIVOT 4A Learner’s Material

	K to 12 Learning Delivery Process	Descriptions
Introduction	What I need to know	This part presents the MELC/s and the desired learning outcomes for the day or week, purpose of the lesson, core content and relevant samples. This maximizes awareness of his/her own knowledge as regards content and skills required for the lesson.
	What is new	
Development	What I know	This part presents activities, tasks and contents of value and interest to learner. This exposes him/her on what he/she knew, what he/she does not know and what he/she wants to know and learn. Most of the activities and tasks simply and directly revolve around the concepts of developing mastery of the target skills or MELC/s.
	What is in	
	What is it	
Engagement	What is more	In this part, the learner engages in various tasks and opportunities in building his/her knowledge, skills and attitude/values (KSAVs) to meaningfully connect his/her concepts after doing the tasks in the D part. This also exposes him/her to real life situations/tasks that shall: ignite his/ her interests to meet the expectation; make his/her performance satisfactory; and/or produce a product or performance which will help him/her fully understand the target skills and concepts .
	What I can do	
	What else I can do	
Assimilation	What I have learned	This part brings the learner to a process where he/she shall demonstrate ideas, interpretation, mindset or values and create pieces of information that will form part of his/her knowledge in reflecting, relating or using them effectively in any situation or context. Also, this part encourages him/her in creating conceptual structures giving him/her the avenue to integrate new and old learnings.
	What I can achieve	

This module is a guide and a resource of information in understanding the Most Essential Learning Competencies (MELCs). Understanding the target contents and skills can be further enriched thru the K to 12 Learning Materials and other supplementary materials such as Worktexts and Textbooks provided by schools and/or Schools Division Offices, and through other learning delivery modalities, including radio-based instruction (RBI) and TV-based instruction (TVI).

Characteristics of Music of the Romantic Period

Lesson

I

This lesson is designed to equip you with knowledge on the instrumental music of the Romantic Period. Also, you will discover how composers during this period employed the musical elements in their music.

At the end of the lesson, you are expected to describe the musical elements used in different music pieces during Romantic period.

D

Learning Task 1: Match Column A with Column B. Write only the letter before each number.

Column A

- ___ 1. Tone color
- ___ 2. Structure of the music
- ___ 3. Rate of speed of music
- ___ 4. Intensity of the music
- ___ 5. Tune of the music
- ___ 6. Manner by which music is performed
- ___ 7. Change of key
- ___ 8. Sounding of chords together
- ___ 9. Key of music
- ___ 10. Layers of sound heard

Column B

- A. Articulation
- B. Dynamics
- C. Form
- D. Harmony
- E. Melody
- F. Modulation
- G. Rhythm
- H. Tempo
- I. Texture
- J. Timbre
- K. Tonality

Learning Task 2: Read the following content on the characteristics of music during Romantic Period.

Characteristics of Music During Romantic Period

Romantic Period in music covers from 1820 up to 1900, but aspects of Romanticism emerged even before 1800 and continued in the 20th century. It was during the 19th century when people were offered formal education in music through conservatories. This led to the emergence of musicology, i.e., the systematized study of the science, history, forms, and methods of music. During this period, music became more expressive and emotional. Here are some of the characteristics of Romantic period and its music:

- Composers during the Romantic Period were no longer dependent on the support and sponsorship of the church and the aristocrats, but were supported by the middle class, a considerably large audience.
- People admired virtuosic display of skills and techniques when performing.
- Opera, piano compositions, solo songs with piano accompaniment, and orchestral works were more preferred by the public.
- Romantic music was greatly influenced by nationalism.
- Romantic composers loved creating music that would shout their identity or personality.

Specifically, here are some of the developments of compositional styles during this period as far as musical elements are concerned.

Timbre

In order to achieve a variety of mood, Romantic composers used a richer, denser sound in their orchestral music. They added more players in the orchestra. As a result, public concert halls needed to increase in size to accommodate a full orchestra during this period.

Tonality

Basically, the compositions during the 19th century were tonal. However, this tonality was often clouded by modulations or the changes of key within the composition. Keys became remotely related to the key signature.

Texture

The Romantic era was just an exaggerated extension of the Baroque and Classical periods. Similar elegance and weight in music can be observed in compositions during this era that showed consistency in musical texture.

Melody

The use of chromaticism and irregular phrases in longer lyrical melodies separates Romantic music from other music eras. Melodies were characterized by warmth and expressiveness implying uniqueness and character.

Dynamics

Romantic composers expanded the possibilities of the expressiveness of their music by using wider range of intensity levels. As opposed to the use of *fortissimo* (very loud) and *pianissimo* (very soft) of the Classical music, Romantic music used extremes like *fortississimo* (louder than *fortissimo*) and *pianississimo* (softer than *pianissimo*). Gradual increase in volume (*crescendo*) and gradual decrease in volume (*diminuendo*) were frequently used.

Tempo and Articulation

Freedom was also implied in musical compositions during the Romantic period using expressive marks and harmonic ornamentation.

Rubato (slightly speeding up and slowing down of tempo) was greatly utilized during this era resulting in a more intense color of the music. Additional expressive markings along with tempo were also employed in every musical form such as:

con fuoco (with fire)

con amore (with love, tenderly)

dolce (sweetly)

maestoso (majestically)

cantabile (in a singing manner)

con passion (with passion)

dolente (weeping)

Harmony

Romantic composers used new ways of creating harmony to achieve heightened emotional expressiveness. In order to produce an effect of action or tension, they used dissonances and complex harmonies. Notes were added to construct new chords and progressions. There was a frequent use of seventh and ninth chords. Chromaticism and modulation played important roles during this era.

Form

Conventional formal patterns were largely avoided in the Romantic era. Short motives were not utilized but Wagner's *leitmotif* style was an exception during this era. Single and multi-movement musical forms denoted new musical styles and characteristics.

E

Learning Task 3: Classify the following terms of music according to their elements.

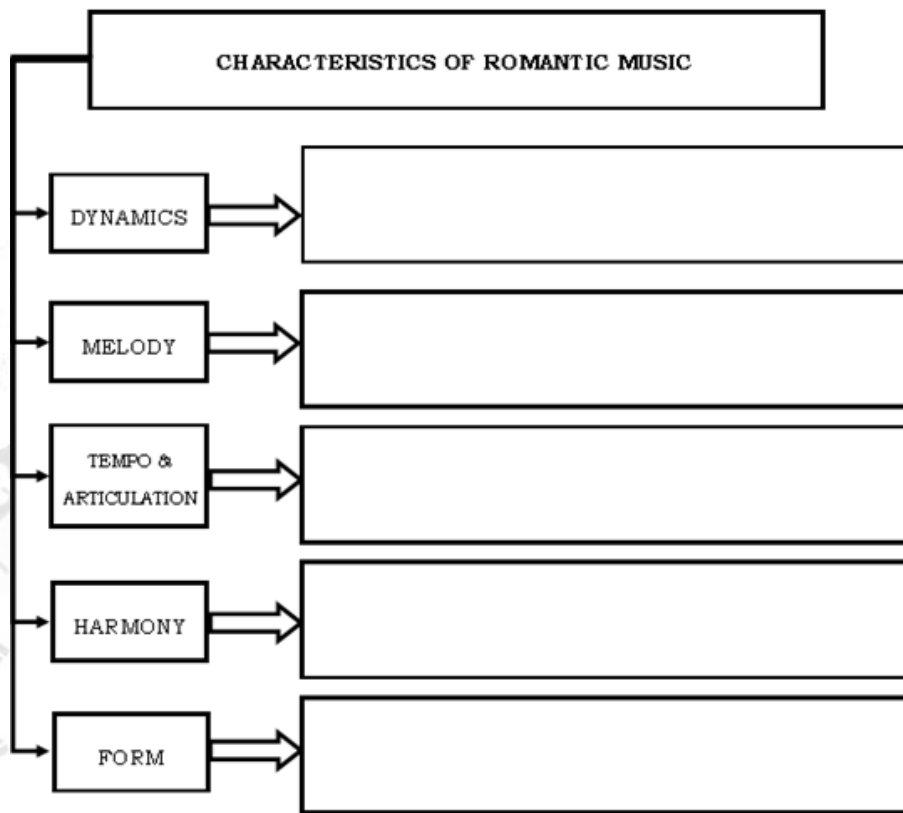
- _____ 1. TIME SIGNATURE
- _____ 2. PITCH
- _____ 3. HOMOPHONIC
- _____ 4. TERNARY
- _____ 5. ARPEGGIO
- _____ 6. FORTISSISSIMO
- _____ 7. ACCELERANDO
- _____ 8. CON FUOCO
- _____ 9. SONATA ALLEGRO
- _____ 10. MAESTOSO

Learning Task 4: (Optional) Scan the QR code below to watch representative music from the Romantic era and describe at least two musical elements present on it. Write your answers in your journal.



Lizst's Libestraum No. 3

Learning Task 5: Complete the following graphic organizer. Describe the following elements of music as used by Romantic composers.



A

Learning Task 6: Answer the following questions in your journal.

1. How would you show your individualism in your music?
2. If you were a Romantic composer, how would you show nationalism in your compositions?

Learning Task 7: Complete the following open-ended questions. Write your answer in your reflection journal.

1. I learned that the musical elements during Romantic Period _____
2. I (liked / disliked) _____ because _____
3. I realized that individualism and virtuosity _____
4. I will use my learning to _____

Performance Practice of the Romantic Period

Lesson

I

This lesson is designed to give you information on the performance practice of Romantic Period. The performance practice includes the time, place, and events of the period; manner of creating music; characteristics or functions of composers or performers; and characteristics of patrons and recipients of music.

At the end of the lesson, you are expected to identify and explain the performance practice of Romantic period.

D

Learning Task 1: Read each statement carefully. Write TRUE if the statement is correct and FALSE if it conveys wrong information.

_____ 1. Patronage system was no longer practiced during The Romantic period.

_____ 2. Faith greatly influenced the music of the Romantic period.

_____ 3. Aspects of Romanticism manifested even before the Romantic period and continued in the 20th century.

_____ 4. Musical compositions during Romantic period were basically atonal with the frequent use of modulations.

_____ 5. The gradual decrease in the rate of speed of music is called *ritardando*.

_____ 6. The gradual increase of the musical intensity is called *diminuendo*.

_____ 7. Romantic composers relied much on the sponsorship of the Catholic church.

_____ 8. Duplicating the works of other composers was one way of hiding the personalities of musicians during the Romantic era.

_____ 9. From the formal restraint of the Classical Period, Romantic composers explored a wide range of possibilities in music composition.

_____ 10. Formal music education was offered during the Romantic era.

Learning Task 2: Read the following content on the performance practice during Romantic Period.

The Romantic Composers and the Public

During the earlier periods, a big part of a musician's job was to compose music for specific personalities and occasions which is called the *patronage system*. This practice was changed radically during the Romantic period. Musicians started composing music according to their own moods or styles without any commissions from the church or

aristocrats.



1. Ludwig Van Beethoven (German, 1770 -1827) (LUD-vihg vahn Bay-toe-vuhn) is considered as a *transitional composer* whose works were considered part of the Classical period but had greatly helped develop the styles of music during the Romantic period.

2. Frederic Francois Chopin (Polish, 1810-1849) (FRED rik FRAN shwa SHO pan)

Hailed as “Poet of the Piano” because of how his music reflected his overflowing emotions. He was born in Zelazowa Wola in Poland on March 1, 1810, and the second child and only son of Nicolas Chopin and Justyna Krzyżanowska. His first professional musical training was with Wojciech Żywny from 1816 to 1821. He composed two polonaises, in G minor and B-flat major, at age 7. Here are some of his compositions:



- Nocturne in E-flat Major, Op. 9, No. 2
- Étude in C Minor, Op. 10, No. 12 (*Revolutionary*)
- Polonaise in A-flat Major, Op. 53 (*Military*)
- Prelude in D-flat Major, Op. 28, No. 15 (*Raindrop*)

3. Pyotr Ilyich Tchaikovsky (Russian, 1840–1893) (PYO tr il YICH chy KAWFS ki) was born in a small town of Votkinsk in Russia on May 7, 1840. At age 6, he learned to speak French and German fluently. His music is more diverse compared to the Russian Five whose music was characterized by Russian musical identity. Tchaikovsky's music is ranging from pain to joy usually evolving to



emotionality.

Some of Tchaikovsky's famous compositions were:

- Romeo and Juliet Overture (1869);
- Overture and Marche Slave (1812);
- Symphony No. 4 (1877);
- Symphony No. 5 (1888);
- Symphony No. 6 "Pathétique" (1893);
- The Nutcracker (1892);
- Swan Lake (1876);
- The Sleeping Beauty (1889);



4. Franz Liszt (Hungarian, 1811–1886) (*Frants List*)

A well-known piano virtuoso, Franz Liszt was born to Anna Liszt and Adam Liszt on October 22, 1811 in Raiding, Hungary. He studied piano in Vienna with Carl Czerny and composition with Antonio Salieri. After being refused of admission at the Paris Conservatory in 1823, he studied privately. In his performances as a piano virtuoso, he used the following techniques and skills: chromaticism (extensive use of nondiatonic pitches in melody and harmony), remote modulation (shifting from one key to another), dissonances, repeated notes, fast arpeggios (broken chords), scales played in octaves, and chords simultaneously played by both hands

Some of his famous compositions include:

- Faust Symphony (1854);
- Dante Symphony (1856);
- Mephisto Waltz;
- Dance of Death;
- Transcendental Étude No. 10 in F Minor (1851);
- Hungarian Rhapsodies;

5. Charles-Camille Saint-Saëns (French, 1835–1921) (*Karl kaMEE San Sans*) was born in Paris, France on October 9, 1835, and received formal training in piano at age 7 from Camille-Marie Stamaty. In the late 1840s, he studied organ and composition at the Paris Conservatory. One of his closest friends, Liszt, regards him as the "World's Greatest Organist".

Some of his compositions include:

- Piano Concerto No. 4 in C Minor
- The Carnival of the Animals
- Samson and Delilah – his most famous opera
- Symphony No. 3 – organ symphony



Musical Forms During Romantic Period

Program Music - is a kind of art music which is instrumental and is associated with an idea, poem, scene, or story. It can draw forth a particular experience in the audience other than just sitting in front of the musicians. Program music include:

- Program Symphony - a composition for orchestra with several movements and narrates a story or relays an idea. Examples are *Don Quixote*, *Romeo and Juliet*, and *Symphonie Fantastique* (Fantastic Symphony)
- Concert Overture - an independent single-movement composition which is in sonata form. Examples are Mendelssohn's *Fingal's Cave Overture*, Brahms's *Academic Festival Overture*, and Tchaikovsky's *Romeo and Juliet Overture-Fantasy*.
- Symphonic Poem - also called *tone poem*, an orchestral composition with a single movement. Some of the famous tone poems are Liszt's *Les preludes*, Smetana's *The Moldau*, and Saint-Saens' *Danse macabre*.
- Incidental Music - an instrumental music intended to add atmosphere to the action. Nowadays, it is known as film score or soundtrack. A famous example is the *Wedding March* by Felix Mendelssohn.

Piano music

As the most important medium of instrumental Romantic music, the piano can demonstrate progressions between loud and soft intensity levels. Here are the kinds of Romantic compositions for the piano:

- Nocturne - a solo piano composition which has a feeling of evocative of the night full of sentimental moods. An example is Chopin's *Nocturne in E-flat Major, Op. 9, No. 2*.
- Etude - an instrumental piano composition that contains difficulties intended to help a performer study a particular technical aspect of playing the instrument. Chopin's *Revolutionary Étude in C minor, Op. 10, No. 12* is an example.
- Dances - piano compositions created by Romantic composers for stylized dances such as waltz, polonaise, mazurka, polka, and gallop. An example is Chopin's *Polonaise in A-flat Major, Op. 53*.
- Character Pieces - short piano compositions that suggest an atmosphere or general mood. These pieces are compositions with the titles *romanza*, *arabesque*, *moment musicale*, *rhapsody*, *intermezzo*, *ballade*, *prelude*, *bagatelle*, or *impromptu*.
- Piano Sonata - a sonata for a solo piano. Liszt's *Sonata in B minor* is an example.

E

Learning Task 3: Unscramble the letters. The description beside it will give you the hint.

1. _____: GESITTN - Time, place, and circumstances of the period
2. _____: EEUADNCI - Characteristics of patrons and recipients of music
3. _____: NOITISOPMOC - Manner of creating music; titles of music;
4. _____: SRESOPMOC - Characteristics, roles, and functions of composers

Learning Task 4: Fill in the following aspects of performance practice. Choose from the information given on the previous pages.

SETTING

1. _____
2. _____

AUDIENCE

1. _____
2. _____

COMPOSITION

1. _____
2. _____
3. _____
4. _____

ROLE OF COMPOSERS/PERFORMERS

1. _____
2. _____
3. _____
4. _____

Learning Task 5: Complete the table below. You may surf the internet for other information.

- Danse Macabre – a symphonic poem
- Hélène – an opera

	Chopin	Saint-Saens	Liszt	Tchaikovsky
Full Name				
Years				
Nationality				
Musical Training				
Compositional Style				
Notable Works				

Learning Task 6: Create an acrostic about the performance practice of the Romantic Period with the following word.

R - _____

O - _____

M - _____

A - _____

N - _____

T - _____

I - _____

C - _____

Learning Task 7: Surf the internet for the description or definition of the following character pieces. Write them across each item.

1. LAMENT - _____
2. MOMENT MUSICALE - _____
3. BAGATELLE - _____
4. RHAPSODY - _____
5. INTERMEZZO - _____
6. BALLADE - _____
7. ROMANZA - _____
8. PRELUDE - _____
9. IMPROMPTU - _____
10. ARABESQUE - _____

Learning Task 8: In the space before each number, write TRUE if the statement is correct and write FALSE if not true.

- _____ 1. Individualism, nationalism, and virtuosity were the characteristics of Romantic music.
- _____ 2. The church and the aristocrats continued to be the main sponsors of Romantic composers.
- _____ 3. As Chopin was hailed as “Poet of the Piano”, Saint-Saens was recognized by Liszt as “World’s Greatest Organist”.
- _____ 4. Franz Liszt was a Hungarian composer.
- _____ 5. A character piece is a single-movement instrumental composition which is written in sonata form.
- _____ 6. Polonaise is a stately dance from Poland.
- _____ 7. *Danse Macabre* is a symphonic poem composed by Franz Liszt.
- _____ 8. Felix Mendelssohn’s *Wedding March* is an example of a program symphony.
- _____ 9. Tchaikovsky is Russian, while Chopin is Polish.
- _____ 10. An etude is an orchestral composition.

A

Answer the following questions. Write your answer in your reflection journal.

1. I learned that the musical forms during Romantic period _____

_____.

2. I realized that the performance practice of Romantic period _____

_____.

3. If I were a part of Romantic period audience, I would _____

_____.

4. If I were a Romantic composer _____

_____.

Romantic Music in Relation to Other Art Forms

Lesson

I

This lesson is designed to give you insights on the aspects of Romantic music in relation to other forms of art and its history within the era. At the end of the lesson, you are expected to analyze the relationship between Romantic music and other art forms and history during this period.

Learning Task 1: WORD SEARCH.



Find the following words in the puzzle. Words are hidden horizontally, vertically, and diagonally.

ARTWORK
COMPOSITION
CULTURAL
EMOTIONAL
EXPRESSION
FREEDOM

HISTORY
LETTERS
LITERATURE
MASTERPIECE
MUSIC
PAINTING

PERFORMANCE
RELATIONSHIP
ROMANTICISM
SCULPTURE
SUBJECTIVITY

D

How did Romantic music relate to other art forms and history during this era? It was during the early 19th century when writers broke away from time-honored conventions and emphasized freedom of expression. Romantic painters used bolder, brighter colors and preferred dynamic motion to gracefully balanced poses. Romanticism broadened horizons and encompassed the totality of human experience. It influenced all the arts.

According to William Wordsworth, an English Romantic poet, all good poetry is the spontaneous overflow of human powerful feelings. In art, emotional subjectivity was a basic characteristic of romanticism. Authors projected their own personality in their work. Romantic literature includes tales of horror and the supernatural.

Romanticism, as a cultural movement, influenced all forms of art, literature, and music not only in Europe, but also in the United States and other countries in the Western hemisphere.

- **Artists' Personal Feelings**

The artists' personal taste was a characteristic feature of this era as seen in the extreme emotionality of their work. Theodore Gericault's painting "The Raft of Medusa", for instance, portrays extreme hopelessness and pain. This trend was also evident in music when musicians expanded the use of valves for brass instruments in orchestras producing a richer and denser sound, and highly emotional melodies.

- **Historical Events**

Romantic artists used political events to create their masterpieces. Gericault based his "The Raft of Medusa" on the 1816 shipwreck of a French naval vessel. In music, Beethoven composed his third symphony as a tribute to Napoleon Bonaparte.

- **Patriotism**

Romantic painters used their creativity to help promote their nationalistic sentiments for independence. Eugene Delacroix's "Liberty Leading the People" is an example of this revolutionary artwork. In music, Frederic Chopin and Clara Wieck Schumann were among the Romantic era composers who created nationalistic music by incorporating folk music and political lyrics.

Learning Task 2: Study the relationship of the following different masterpieces and events during Romantic Period. How do you think history and cultural events influenced the creation of music, arts, and literature during this era?

Dates	Music	Arts and Letters	Historical and Cultural Events
1820-1850	<ul style="list-style-type: none"> • Franz Schubert, <i>Erlkonig</i> (1815) • Berlioz, <i>Symphonie Fantastique</i> (1830) • Chopin, Nocturne in Eb major, Op. 9, No. 2 (1831) • Chopin, Etude in C minor, Op.10, No. 12 (<i>Revolutionary</i>) (1831) • Robert Schumann, <i>Carnaval</i> (1835) • Chopin, Heroic Polonaise in Ab Major, Op. 53 (1842) • Mendelssohn, <i>Violin Concerto in E minor</i>, Op. 64 (1844) 	<ul style="list-style-type: none"> • Keats, <i>Ode to a Nightingale</i> (1819) • Delacroix, <i>Dante and Virgil in Hell</i> (1822) • Delacroix, <i>Liberty Leading the People</i> (1830) • Hugo, <i>The Hunchback of Notre Dame</i> (1831) • Friedrich, <i>The Evening Star</i> (1835) • Dickens, <i>Oliver Twist</i> (1837) • Turner, <i>The Slave Ship</i> (1840) • Dumas, <i>The Three Musketeers</i> (1844) • Poe, <i>The Raven</i> (1845) 	<ul style="list-style-type: none"> • Monroe Doctrine (1823) • Revolutions in France, Belgium, Poland (1830) • Queen Victoria reigns in England (1837-1901) • Revolutions in Europe (1848) • Marx and Engels, <i>The Communist Manifesto</i> (1848)
1850-1900	<ul style="list-style-type: none"> • Liszt, <i>Transcendental Etude No. 10 in F minor</i> (1851) • Verdi, <i>Rigoletto</i> (1851) • Clara Wieck Schumann, <i>Romance in G Minor for Violin and Piano</i> (1853) • Wagner, <i>Die Walkure</i> (1856) • Brahms, <i>German Requiem</i> (1868) • Tchaikovsky, <i>Romeo and Juliet</i> (1870) • Smetana, <i>The Moldau</i> (1874) • Dvorak, <i>Symphony No. 9 in E minor</i> (1893) 	<ul style="list-style-type: none"> • Millet, <i>The Gleaners</i> (1857) • Dostoevsky, <i>Crime and Punishment</i> (1866) • Monet, <i>Impression: Sunrise</i> (1874) • Cezanne, <i>Still Life with Apples</i> (1877) • Tolstoy, <i>Anna Karenina</i> (1877) • Twain, <i>The Adventures of Huckleberry Finn</i> (1884) • Van Gogh, <i>The Starry Night</i> (1889) • Munch, <i>The Scream</i> (1893) 	<ul style="list-style-type: none"> • Darwin, <i>Origin of Species</i> (1859) • American Civil War (1861-65) • Franco-Prussian War (1870) • Bell invents telephone (1876) • Spanish-American War (1898)

E

Learning Task 3: Analyze the painting below by describing the characteristics of the Romantic period present in it and how it is related to the music during this era.



Liberty Leading the People

Learning Task 4: Using any instrumental music of the Romantic period, choreograph a dance routine that shows the aspects of Romanticism.

Please be guided by the following criteria:

Performance Skills	30%
Creativity	30%
Rhythm/Tempo/Timing	20%
Mastery	20%
Total	100%

Learning Task 5: Listen to Smetana’s *The Moldau*. You may scan the QR code to view the video performance of an orchestra. In a separate bond paper using available materials, create a painting that captures the characteristics of Romanticism in Smetana’s music. Prepare a 5-sentence explanation of your work. Write it in your notebook. Be guided by this rubric:

Creativity	30%
Originality	30%
Neatness	20%
Composition	20%
Total 100%	



A

Complete the following open-ended statements. Write your answer in your reflection journal.

1. I learned that Romantic music had something to do with other arts because _____
_____.
2. I realized that Romantic artworks _____
_____.
3. I am going to apply my learning through _____
_____.
4. I (liked, disliked) _____ because _____
_____.

Improvising Accompaniment to Romantic Music

Lesson

I

This lesson is designed to guide you in creating improvisation to Romantic music. At the end of the lesson, you are expected to enumerate the vital developments in instrumentation during Romantic period and improvise appropriate accompaniment to selected music from Romantic period.

D

Learning Task 1: Cross out the instrument that does not belong to the group.

Hint: Instruments in the orchestra

- | | | | |
|------------------|-------------|------------|---------------|
| 1. VIOLIN | TIMPANI | SNARE DRUM | TRIANGLE |
| 2. PICCOLO | OBOE | TUBA | FLUTE |
| 3. TROMBONE | VIOLA | TRUMPET | FRENCH HORN |
| 4. ENGLISH HORN | FRENCH HORN | CLARINET | BASSOON |
| 5. CYMBALS | CELLO | VIOLS | HARP |
| 6. FLUTE | PICCOLO | OBOE | TUBULAR BELLS |
| 7. CONTRABASSOON | BASS TUBA | TRUMPET | TROMBONE |

Learning Task 2: Read the text on significant developments during Romantic Period as regards to instrumentation.

The Romantic period moved far from the elegance and measured control of the Classical period towards increasingly larger and sophisticated music in an effort to more fully express the great range of human emotions. With regard to instrumentation, what are the significant developments during Romantic period?

- ◆ Many instrumental groups that were created during the classical period carried through and developed during the Romantic period. For instance, the orchestra was firmly established within the classical period and continued to enjoy favor in the Romantic period and onwards.
- ◆ The piano continued to be one in every of the foremost popular instruments during Classical and Romantic periods as a solo instrument and also in the orchestral setting of the concerto.
- ◆ Brass instruments established valve systems that brought a greater range and technical possibilities that the natural instruments could not provide.
- ◆ These developments paved the way for more virtuoso performers in the Romantic era.

The following table shows a typical orchestra in the Romantic Period:

Strings	Woodwinds	Brass	Percussion
<ul style="list-style-type: none"> • First violins (12-16 players) • Second violins (12-16) • Violas (8-12) • Cellos (8-12) • Bass viols (6-10) <p>Note: Sometimes, each string section is subdivided into two for richer texture.</p> <ul style="list-style-type: none"> • 2 Harps 	<ul style="list-style-type: none"> • 2 Flutes • 1 Piccolo • 2 Oboes • 1 English horn • 2 Clarinets • 1 High Eb clarinet • 1 Bass clarinet • 2 Bassoons • 1 Contrabassoon 	<ul style="list-style-type: none"> • 4 French horns • 2 Trumpets • 3 Trombones • 1 Bass tuba 	<ul style="list-style-type: none"> • 3 Timpani-Bass drum • Snare drum • Cymbals • Triangle • Tubular bells • Piano

Musical Improvisation

Musical improvisation is the creative way of music making without planning or preparation. It is also known as free performance of a musical passage. Improvisation in music involves the creative use of available resources at hand like musical instruments and the person's "ear" in creating spontaneous music.

Improvisation is not a special power in music that a person may have. It is not also a higher skill in music. Even a beginner can create improvisation in music based on his or her basic understanding of harmony, scales, keys and notes, and other elements.

Even during the Romantic period performers usually improvised pieces during their performances. Liszt, for instance, enjoyed improvising pieces based upon themes suggested by the spectators. Introductory pieces also became popular during this era. Performers would improvise a short piece of music to introduce a longer piece in order to establish the key and set the mood. In spite of that, improvisation began to decline as memorized performances gained popularity.

E

Learning Task 3: Listen to Chopin's *Polonaise in Ab Major, Op. 53*. You may scan the QR code for the music. Create a dance movement for the music. Record your performance.



Learning Task 4: Scan the QR code to watch a short video performance of Mendelssohn’s Wedding March. Improvise *harmonic accompaniment* (piano, keyboard, guitar, xylophone, or the like) or *rhythmic accompaniment* (any materials at home) to this music. Record your video performance and submit it to your teacher.



Wedding March
From *Midsummer Night's Dream*
An Excerpt F. Mendelssohn

$\text{♩} = 116$

Please be guided by this rubric:

Criteria	Points
Performance Posture and Practice	10 pts.
Tone Quality/Intonation (for harmonic accompaniment)	10 pts.
Rhythm and Timing	10 pts. (melodic instrument) 20 pts. (rhythmic instrument)
Articulation and Style	10 pts.
Total	40 pts.



Complete the following open-ended statements in your reflection journal.

1. I learned that improvisation _____

2. I still need to work on _____

Performing Romantic Music

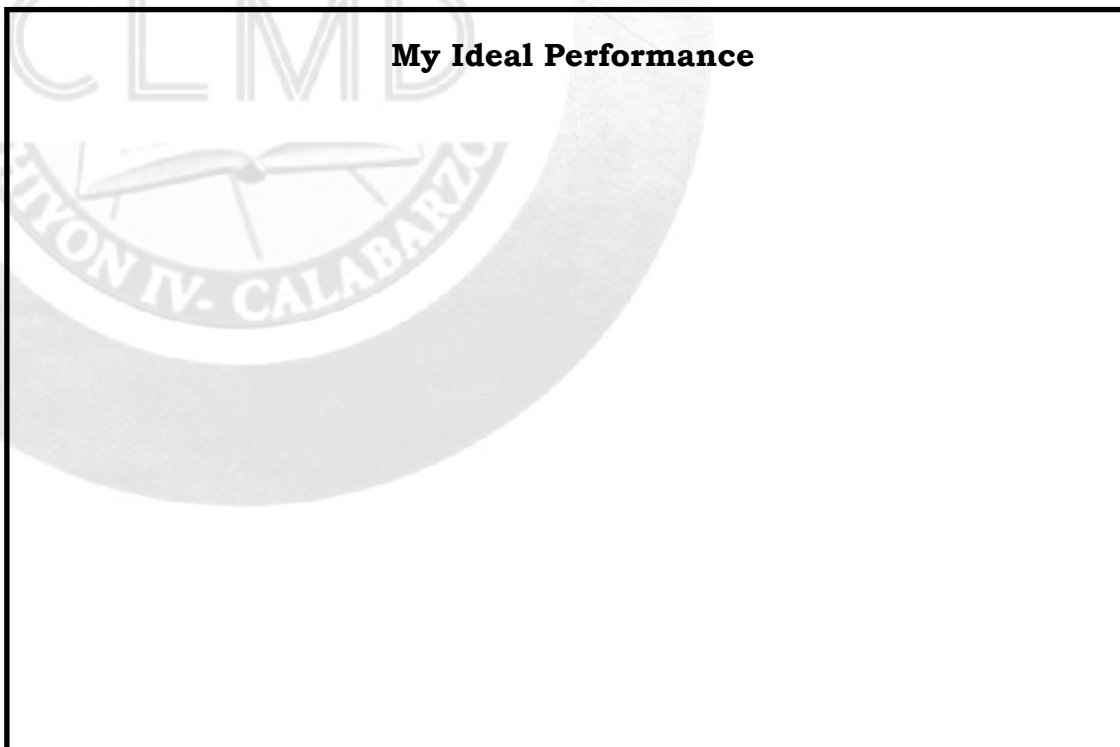
Lesson

I

This lesson is designed to guide you through the art of performing selected music from Romantic period. At the end of the lesson, you are expected to perform selected music from the Romantic period and/or sing themes or melodic fragments of given Romantic period pieces.

Supposing you were asked to perform (dancing, singing, or playing an instrument), how would you like to perform? In the box below, draw your ideal performance including your audience reaction. Write a short explanation.

My Ideal Performance



D

Learning Task 1: Read the following text to have a better grasp on performing Romantic music.

“The struggle is real.” When asked to perform either in front of an audience or before a camera, some people are just confident in their abilities to perform. Many, however, would take time to process this performance requirement and would almost always experience stage fright or performance anxiety. Some people would express a strong desire to start performing but have not been able to find a way to get over the nervousness and anxiety that goes along with performing.

To address this anxiety, one should start practicing the performance. This is because songs, for instance, need to be polished. Memorization can be of great help as it gives confidence. A physical exercise would also help in preparing the body. Lastly, trying to convince oneself that he/she is not nervous does not help at all. In this instance, acceptance is key. Instead, try different breathing exercises.

Music Performances

When it comes to musical performances, singing would most probably be the oldest musical activity. Music has long been used to express sentiments. Human emotions may be manifested in songs. Songs emanate from the heart, allowing the sincerest emotions to surface.

Aside from singing, there are other music processes and ways of responding to music. Creating music includes active listening, imitating, improvising, composing, arranging, conducting, singing, playing, comparing and contrasting, refining, interpreting, recording and notating, rehearsing, presenting and performing. Responding to music entails a person in listening to, enjoying, reflecting on, analyzing, appreciating and evaluating his or her own and others’ musical works.

You may want to scan these QR codes for additional information.



Guitar Chords



Piano Chords

E

Learning Task 2: Write a song about the life and works of any of the Romantic period composers to the tune of their own music. Use one of their themes. You may want to refer to the list of notable works in Lesson 2. Record your own singing performance. Submit it to your teacher. Be guided by this rubric.

Criteria	Points
Purpose (topic, title)	20 pts.
Lyrics (composer's life, words, phrases)	20 pts.
Verse and Chorus Requirement	20 pts.
Melody (use of composer's theme)	20 pts.
Performance	20 pts.
TOTAL	100 pts.

Learning Task 3: With your knowledge on chords, perform the following excerpt from Chopin's *Nocturne in E-flat Major, Op. 9 no. 2*. You may scan the QR code on the left to listen to this Romantic music.



Nocturne in Eb Major, Op. 9 no. 2
An Excerpt F. F. Chopin

$\text{♩} = 100$

The musical score shows two staves of music. The first staff begins with a tempo marking of quarter note = 100 and a dynamic marking of *mp*. Chords are indicated above the notes: Eb, Eb/D, Cm, and Fm. The second staff starts at measure 8 and includes chords Bb, G/B, Cm, Adim, Bb, and Eb. Dynamics include *cresc.* and *f*. A fingering of 5 is shown under a note in the first staff.

Option: You may also use other instrument of your choice. For those who have difficulty learning harmonic instruments, you may opt to use materials for rhythmic accompaniment.

Learning Task 4: Scan the QR codes below to view the video performances of two young performers of *La Campanella*. One is on piano, and the other is on violin. Compare and contrast the two performances using the Venn diagram.



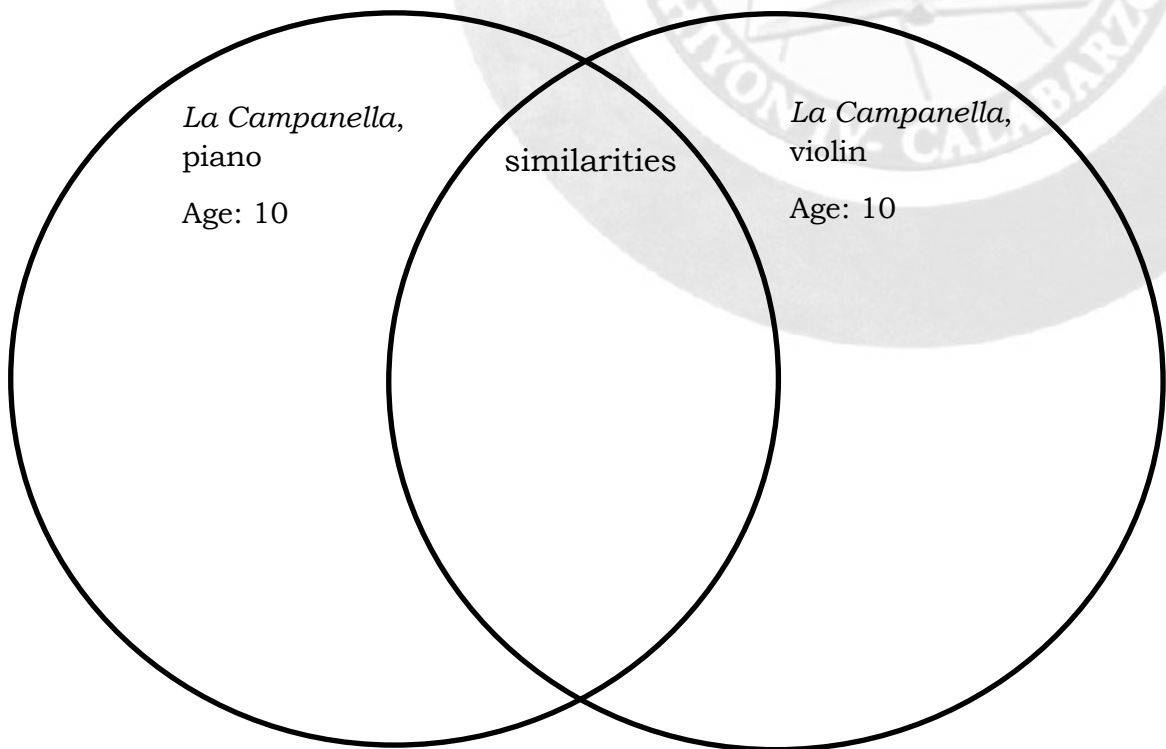
La Campanella, piano

Age: 10



La Campanella, violin

Age: 10



Learning Task 6: Based on your previous performances (Learning Tasks 4 and 5), answer the following open-ended questions.

1. I am good at _____

_____.

2. I still need to work on _____

_____.



Complete the following questions. Write your answer in your reflection journal.

1. The best part about performing is _____
_____.

2. I learned that performing Romantic music _____

_____.

3. I realized that in order to perform Romantic music _____

_____.

Evaluating Music Performances

Lesson

I

This lesson is designed to guide you in judging music and music performances. At the end of the lesson, you are expected to create your own bases of evaluation for different music and music performances, and evaluate music and music performances using guided rubrics.

D

Learning Task 1: Study the situation below. Answer the given questions.

Clint, your classmate, is asked to perform by your music teacher. Your teacher requires him to create a song and perform it on stage. Clint is having a hard time because he is a shy student. He also has difficulty with the Filipino language because he is from Antique, a Visayan province. What would you do to help him? What advice would you give him?

Learning Task 2: Read the text with understanding.

It has been mentioned in your previous lesson that responding to music is one of the processes that a student like you should experience. One of the ways by which you can respond to music is evaluating your own performance and others as well. But what makes a good performance in music?

When a musical performance is to be assessed, it is very helpful to use rubrics. As a tool to measure a musical performance, a rubric is a set of scoring criteria. Rubrics are most useful as a means to provide information about the performer's strengths and weaknesses in relation to the purpose of the performance.

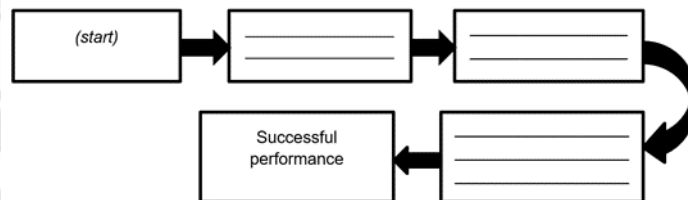
How to Create Your Rubrics

Ask the following questions:

1. What is the purpose of assessing the performance?
2. What is the task to be completed?
3. What components of the activity that you want to see?
4. Can you identify at least four levels of mastery or skill for each component? (*needs improvement, work in progress, decent, or high quality*)
5. What are the standard for each level of mastery or skill?
6. How many points will you assign for each level?
7. How many points that a performer can get in all?

E

Learning Task 3: In the box below, create your own flow chart that describes or explains what a successful performance requires. Below is an example of a simple flow chart.



Learning Task 4: Create your own rubrics/basis of evaluation for the following music and music performances. Have a brief explanation for each criterion. Please refer to previous pages for examples of rubrics.

A. Singing Performance



B. Dance Performance



C. Playing a Musical Instrument



D. Song writing



Learning Task 5: Create an acrostic about evaluation of music and music performances with the following word.

P - _____
E - _____
R - _____
F - _____
O - _____
R - _____
M - _____
A - _____
N - _____
C - _____
E - _____



Complete the following open-ended statements. Write your answer in your reflection journal.

1. Today, I learned that evaluating music performances _____

_____.
2. I am happy because _____

_____.
3. I realized that what I need _____

_____.



Answer Key

WEEK 1

- Learning Task 1**
1. J
 2. C
 3. H
 4. B
 5. E
 6. A
 7. F
 8. D
 9. K
 10. I

- Learning Task 3**
1. Rhythm
 2. Melody
 3. Texture
 4. Form
 5. Harmony
 6. Dynamics
 7. Tempo
 8. Articulation
 9. Form
 10. Articulation

WEEK 2

- Learning Task 1**
1. TRUE
 2. FALSE
 3. TRUE
 4. FALSE
 5. TRUE
 6. FALSE
 7. FALSE
 8. FALSE
 9. TRUE
 10. TRUE

- Learning Task 3**
1. SETTING
 2. AUDIENCE
 3. COMPOSITION
 4. COMPOSERS

- Learning Task 8**
1. TRUE
 2. FALSE
 3. TRUE
 4. TRUE
 5. FALSE
 6. TRUE
 7. FALSE
 8. FALSE
 9. TRUE
 10. FALSE

WEEK 3

. P S R M . . P .
 S E U O U . . A C
 C R B M L . . S . . I U
 U F H I S T O R Y J A E . I . . N L
 L O . A R T W O R K E N T C . . T T
 P R . . F R E E D O M C T T . . I U
 T M L I T E R A T U R E T I E . N R
 U A . E X P R E S S I O N I C R G A
 R N E M O T I O N A L . . . V I S L
 E C R E L A T I O N S H I P . I S .
 . E . C O M P O S I T I O N . . T M
 . M A S T E R P I E C E Y

WEEKS 4-5

- Learning Task 1**
1. VIOLIN
 2. FLUTE
 3. VIOLA
 4. FRENCH HORN
 5. CYMBALS
 6. TUBULAR BELLS
 7. CONTRABASSOON

PIVOT Assessment Card for Learners

Personal Assessment on Learner's Level of Performance

Using the symbols below, choose one which best describes your experience in working on each given task. Draw it in the column for Level of Performance (LP). Be guided by the descriptions below.



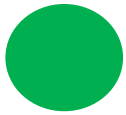
- ☆ - I was able to do/perform the task without any difficulty. The task helped me in understanding the target content/lesson.
- ✓ - I was able to do/perform the task. It was quite challenging but it still helped me in understanding the target content/lesson.
- ?

Distribution of Learning Tasks Per Week for Quarter 3

Week 1	LP	Week 2	LP	Week 3	LP	Week 4	LP
Learning Task 1		Learning Task 1		Learning Task 1		Learning Task 1	
Learning Task 2		Learning Task 2		Learning Task 2		Learning Task 2	
Learning Task 3		Learning Task 3		Learning Task 3		Learning Task 3	
Learning Task 4		Learning Task 4		Learning Task 4		Learning Task 4	
Learning Task 5		Learning Task 5		Learning Task 5		Learning Task 5	
Learning Task 6		Learning Task 6		Learning Task 6		Learning Task 6	
Learning Task 7		Learning Task 7		Learning Task 7		Learning Task 7	
Learning Task 8		Learning Task 8		Learning Task 8		Learning Task 8	

Week 5	LP	Week 6	LP	Week 7	LP	Week 8	LP
Learning Task 1		Learning Task 1		Learning Task 1		Learning Task 1	
Learning Task 2		Learning Task 2		Learning Task 2		Learning Task 2	
Learning Task 3		Learning Task 3		Learning Task 3		Learning Task 3	
Learning Task 4		Learning Task 4		Learning Task 4		Learning Task 4	
Learning Task 5		Learning Task 5		Learning Task 5		Learning Task 5	
Learning Task 6		Learning Task 6		Learning Task 6		Learning Task 6	
Learning Task 7		Learning Task 7		Learning Task 7		Learning Task 7	
Learning Task 8		Learning Task 8		Learning Task 8		Learning Task 8	

Note: If the lesson is designed for two or more weeks as shown in the eartag, just copy your personal evaluation indicated in the first Level of Performance found in the second column up to the succeeding columns, ie. if the lesson is designed for weeks 4-6, just copy your personal evaluation indicated in the LP column for week 4, week 5 and week 6. Thank you.



Reference

- Concha, Argie A., et. al (2017). *MAPEH 9 Teachers Wraparound Edition*. Quezon City, Philippines: Phoenix Publishing House, Inc.
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- Department of Education. (2020). *K to 12 Most Essential Learning Competencies with Corresponding CG Codes*. Pasig City: Department of Education Curriculum and Instruction Strand.
- Department of Education Region 4A CALABARZON. (2020). *PIVOT 4A Budget of Work in all Learning Areas in Key Stages 1-4: Version 2.0*. Cainta, Rizal: Department of Education Region 4A CALABARZON.

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<https://tinyurl.com/Concerns-on-PIVOT4A-SLMs>

