

10

Grade



APCEIU

(GCED)

Global Citizenship Education

Lesson Exemplar

MUSIC

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D1-Cognitive, D2-Socio-Emotional, D3-Behavioral

GCED Indicator/s:

Cognitive:

D1.1.d - Analyze information from reliable relevant sources.

Socio-Emotional:

D2.1.e - Commit to assume responsibility, mutual assistance, cooperation, and collaboration in various context in the world.

Behavioral:

D3.1 - Ethically responsible and engaged actors for transformation.

GCED Theme and Topic:

T2 - Culture and intercultural relations (T2.2 cultural expressions and intercultural exchanges and communication | Topic: Music of 20th Century)

Enhanced Content Standard/s:

Demonstrates understanding of 20th century music styles and characteristic features (to acknowledge the shared identity and diversity)

Enhanced Performance Standard/s:

Creates musical piece/s using particular style/s of the 20th century (to show understanding of shared identity and diversity)

Time Allotment:

1 hour



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MUSIC OF THE 20TH CENTURY



PRETEST

(WHAT I NEED TO KNOW / SUBUKIN)

Direction: The following are title/s of the musical work/s of the composers. Identify the correct title suited to the corresponding composer.

Composer	Title of Musical Work
DEBUSSY A. La mer B. Piano Concerto	
RAVEL A. Bolero B. The Firebird	
SCHOENBERG A. Piano Concerto B. Concerto in F	
STRAVINSKY A. The Firebird B. Sympony No. 1	
BARTOK A. Concerto for Orchestra B. Circus Days and Nights	
PROKOFIEV A. Sympony No. 1 B. Flute Sonata	
PROKOFIEV A. Flute Sonata B. Bolero	
GERSHWIN A. Concerto in F B. Candide	
BERNTEIN A. Candide B. Sympony No. 1	
GLASS A. Circus Days and Nights B. Flute Sonata	

LESSON INTRODUCTION

MUSIC OF THE 20TH CENTURY

The creation of unique musical styles around the turn of the twentieth century highlighted a break from the traditions of earlier Western classical music. Impressionism, expressionism, neo-classicism, avant-garde music, and contemporary nationalism were among the emerging genres.

The numerous musical styles of the twentieth century are attributed to the ingenuity of renowned artists like Claude Debussy, Maurice Ravel, Arnold Schoenberg, Bela Bartok, Igor Stravinsky, Sergei Prokofiev, and George Gershwin. They have stood out as the driving forces behind the above-mentioned innovative and experimental approaches.



Image: <https://www.pinterest.ph/pin/349873464792104723/>

<https://www.pinterest.ph/pin/349873464792104723/>

LISTENING TO CLASSICAL MUSIC

Watch a “Classical Channel” on YouTube, cable TV, FM radio, and any other available sources to learn more about the sample compositions as well as differences between 20th century Western classical music and those of prior periods. Using the grading scale provided below, rate the representative sample music, recorded audio, or live performance for each period and the link provided.



Channel / Performer	Time Period / Reference of the Performance	Rating
https://youtu.be/gv3p9iWJT60	20th Century	
https://youtu.be/UZb33c5kJfs	19th Century	
https://youtu.be/-F6Cwh8vuB8	18th Century	
https://youtu.be/vEQc78UZrFI	18th Century	
https://youtu.be/vEQc78UZrFI	16th Century	
https://youtu.be/pBKFfckrpmU	15th Century	

Rating Scale:

5 = Very Good

4 = Good

3 = Fair

2 = Poor

1 = Needs Improvement

IMPRESSIONISM

Impressionism was one of the primary forms of music which effectively signaled the onset of the twentieth century based on a trend launched by 19th century Paris-based visual artists. One of the most influential crafts in this style included Claude Monet's work *Impression Sunrise*, which practically introduced the movement. The phrase was first used in music by French composers in the late 19th and early 20th centuries.

Although, themes and melodies from the earlier Romantic Period's passionate melodies and dramatic emotionalism were simple to detect and were enjoyable, these were gradually replaced by moods and impressions in the impressionism movement. Moods and impressions were extensively used with different timbres (tone color or tone quality), imprecise melodies, inventive chords, and progression leading to slight dissonances through orchestration, texture, and harmonic usage.

Moreover, highly expressive program music, or music with preset visual imagery, were replaced by sublime moods and melodic suggestions. Specifically, new combinations of extended chords and harmonies, entire tone and harmonies, chromatic and pentatonic scales emerged. This is because impressionism aimed to at implying rather than explicitly showing reality. Instead of highlighting a specific image, the intention was evoking an emotional response. Apparently, in terms of vision, impressionistic forms were vague and transparent, as if looking through a rainy window.

Further, the sounds of different chords were delicately merged in impressionism to creating new subtle musical colors. However, chords lack a strong feeling of resolution and a precise order. Other characteristics included the absence of a tonic-dominant link, which usually gives a composition a sense of completion, moods and textures, harmonic ambiguity about the structure of some chords, and the usage of the whole tone scale.

Also, most impressionist paintings were inspired by nature and its beauty, brightness, and brilliance. Claude Debussy's *La Mer* and *Claire de Lune* are two of the most famous impressionists works on this subject.

Notably, Claude Debussy and Maurice Ravel, both French composers, were prominent supporters of the impressionist style in music. Both created distinctive compositional styles that were patronized and followed by numerous composers in the twentieth century. In other nations, prominent impressionist composers included Ottorino Respighi of Italy, Manuel de Falla and Isaac Albeniz of Spain), and Ralph Vaughan Williams of United Kingdom (Sunico, Cabanban, Moran, 2015) (DepEd Philippines HORIZON Grade 10 Learner's Material, 2015).

CLAUDE DEBUSSY (1862-1918)



Image: <https://grandpianorecords.com/Composer/ComposerDetails/27153>

Claude Debussy was one of the most famous and influential composers of the twentieth century. He was the leading figure in the impressionist movement and a focal point for other composers in the movement. By transforming old norms and conventions into a new language of possibilities in harmony, rhythm, form, texture, and color, he revolutionized the trajectory of musical development.

Debussy was born on August 22, 1862, in St. Germain-en-Laye, France. Piano lessons were used to channel his early musical abilities. In 1873, he enrolled in the Paris Conservatory and earned a reputation as a rambunctious pianist in disregarding theory and harmony. Because of his expert musical skills, he introduced additional systems of musical creation. With his piece *L'Enfant Prodigue*, he won first prize at the Prix de Rome competition in 1884 (Sunico, Cabanban, Moran, 2015).

The following compositions represent Debussy's mature creative period:

- Ariettes oubliées
- Prelude to the afternoon of a faun
- String quartet
- Pelleas et Melisande (1895) - For its creative harmonies and textural treatments, his legendary opera elicited divided severe reactions.
- La mer (1905) - a symphonic composition for orchestra about the sea that is both inventive and atmospheric
- Images, suite Bergamasque, and Estampes - his most popular piano works; a collection of light-textured pieces that includes his signature piece Claire de Lune (moonlight).

CLAIR DE LUNE
de la Suite Bergamasque

Claude DEBUSSY
(1862-1918)
Transcription pour Guitare
Francis KLEYNJANS

Andante très expressif

pp bien chanté, sur la touche

p vers le chevalet

rit. a tempo

mf sur la rosace

p pulpe sur le manche p

au chevalet mf

sur le manche p

Tempo rubato 1/2 X

un peu vers le chevalet pp

peu à peu crescendo et animé

vers le chevalet

vers le chevalet

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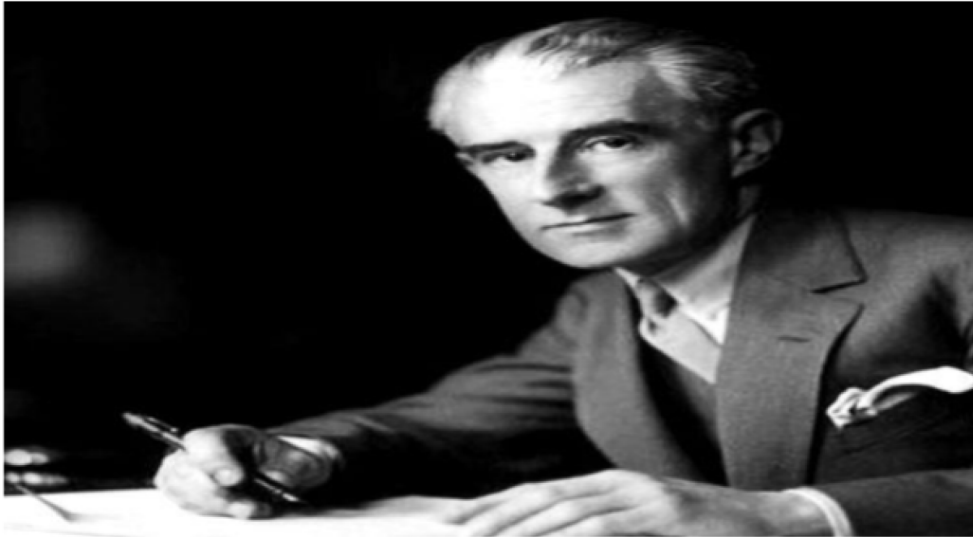
26 170 H.L.

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pour tous pays

Source: <https://imgv2-1-f.scribdassets.com/img/document/369883326/original/2aa4b5cc8c/1590139326?v=1>



MAURICE RAVEL (1875-1937)



<https://www.deezer.com/us/artist/7203>

Joseph Maurice Ravel was born to a Basque mother and a Swiss father in Ciboure, France. At the age of 14, he enrolled in the Paris Conservatory, where he studied under famed French composer Gabriel Faure. He wrote several masterpieces during his time at the school, where he stayed until his early twenties.

Ravel's composing approach is distinguished by a distinctively innovative but not atonal harmonic treatment. It is distinguished by complicated and occasionally model melodies, as well as lengthy chordal elements. It necessitates a high level of technical skill from the musician - a virtuoso is someone who possesses great musical technique or execution.

Moreover, the balance Ravel's progressions and modulations are musically gratifying, as well as pleasantly dissonant and artistically nuanced. His delicate delicacy, as well as his use of color, contrast, and effects, add to the difficulties of performing the musical parts correctly. These are frequently utilized in his programmatic work, in which visual imagery is either suggested or depicted. Many of his works depict water in a flowing or stormy state. In addition to human characteristics.

Also, Ravel was a perfectionist and a musical Craftsman in equal measure. He was a firm believer in the Classical form, particularly its Ternary structure. While he was a big fan of Russian music, he also enjoyed Chopin, Liszt, Schubert, and Mendelssohn.

The following are some of Ravel's works:


- Pavane for a Dead Princess (1899) - a slow but lyrical requiem
- Jeux d'Eau or Water Fountains (1901)
- String Quartet (1903)

- Gaspard de la Nuit (1908) ---- a set of demonic-inspired pieces based on the poems of Aloysius Bertrand which is arguably the most difficult piece in the piano repertoire
- Valses Nobles et Sentimentales (1911)
- Le Tombeau de Couperin (c. 1917) ---- a commemoration of the musical advocacies of the early 18th century French composer Francois Couperin
- Rhapsodie Espagnole (1907-1908)
- Bolero (1875-1937)
- Daphnis et Chloe (1912) --- a ballet Commissioned by master choreographer Sergei Diaghilev that contained rhythmic diversity, evocation of nature, and a choral ensemble
- La Valse (1920) ----- a waltz with a frightening undertone that had been composed for ballet and arranged as well for solo and duo piano
- Tzifane (1922) --- a violin virtuosic piece
- Two piano concerti (1929)


These works are a collection of Ravel's very small number of compositions, which number around 60 pieces for piano, chamber music, song cycles, ballet, and opera. In 1937, he died in Paris.

Bolero

Music by Maurice Ravel

Open G6

 ♩ = 80

N-G4



Taken from DepEd Philippines HORIZON | Image Copyright: <https://everynote.com>

1/2

ARNOLD SCHOENBERG (1874-1951)



Image: <https://www.connollymusic.com/stringovation/arnold-schoenberg>

Another significant figure in music was Arnold Schoenberg. He was born on September 13, 1874 in a working-class district at Vienna, Austria. While he learned music theory on his own, he also received counterpoint classes. Richard Wagner, a German composer, impacted Schoenberg's work. *Pelleas and Melisande*, Op 5 is a symphonic poem or tone poem that demonstrates this (1903). Debussy, who was influenced by Richard Wagner, composed the music for the opera *Pelleas et Melisande*, which had the same title.

Schoenberg's personal style evolved most of the time in his era. His work eventually moved away from Wagner's early influence and toward the discordant and atonal as he experimented with chromatic harmonies. The twelve-tone scheme is said to have been invented by him. His music is melodious and poetic in nature, but it is also incredibly complicated, putting a lot of demands on the listener. As a result, his works elicited a wide range of responses, from outright disdain from the public to rapturous applause from his fans.

AMONG HIS WORKS ARE THE FOLLOWING:

- *Verklarte Nacht*, Three Pieces for Piano, op. 11
- *Pierrot Lunaire*
- *Gurrelieder*
- *Verklarte Nacht* (Transfigured Night, 1899) - one of his first successful works, combining Brahms' lyricism, orchestration, and melodic beauty with Wagner's chromaticism and construction.
- Concerti, orchestral music, piano music, operas, choir music, songs, and other instrumental music are among Schoenberg's approximately 213 musical compositions. On July 13, 1951, he died in Los Angeles, California, where he had lived since 1934.

Drei Klavierstücke, Op. 11

Three piano pieces (1909)

1.

Mäßige ♩

p

langsamer

p

vielleicht schneller

ppp

mit Dämpfung bis 4 (3. Pedal)

ppp

Die Tasten tonlos niederdrücken! *Flag. (d)*

langsam

sf

ohne Ped.

ohne Ped.

Taken from Google Images

IGOR STRAVINSKY (1882-1971)



Image: <https://www.udiscovermusic.com/classical-features/best-stravinsky-works-10-essential-pieces/>

Igor Stravinsky is regarded as one of the great trendsetters of the twentieth century, alongside fellow composer Schoenberg, painter Pablo Picasso, and literary character James Joyce.

Stravinsky was born on June 17, 1882 in Oranienbaum (now Lomonosov), Russia. The influence of his instructor, Russian composer Nikolai Rimsky-Korsakov, could be heard in Stravinsky's early music. His masterful use of material and rhythmic ingenuity in his first major masterwork, *The Firebird Suite* (1910), performed for Diaghilev's Russian Ballet, went beyond anything composed by his Russian predecessors. He added a fresh component to his nationalistic musical approaches.

Despite his "shocking" modernity, Stravinsky's music is also exceedingly structured, precise, controlled, full of artifice, and possessed theatricality.

Other notable works include the ballets *Petrouchka* (1911), which included encompassed shifting rhythms and polytonality, a characteristic device of the composer, and *The Rite of Spring* (1913), which achieved a new level of dissonance and virtually abandoned tonality. Also, the character of a serious pagan rite was successfully depicted through asymmetrical rhythms.

Stravinsky gradually stepped away from Russian nationalism and established a neo-classical style after leaving Russia for the United States in 1939. *The Rake Progress* (1951), a full-length opera, extensively references Bach and Mozart's Baroque and Classical genres using the keyboard, small orchestra, solo and ensemble pieces, and recitatives that connect the many songs.

Furthermore, Stravinsky composed 127 pieces, which comprised concerti, orchestral music, instrumental music, operas, ballets, solo voice, and choral music. On April 6, 1971, he died in New York City.

OTHER MUSICAL STYLES

Other creative musical forms evolved during the twentieth century, in addition to Impressionism, were the following:

- Primitivism
- Neo-classicism
- Avant-garde music
- Modern nationalism

The Rite of Spring
Le Sacre du Printemps

First Part
ADORATION OF THE EARTH
Première Partie
L'ADORATION DE LA TERRE

IGOR STRAVINSKY
Revised 1947
New edition 1967

INTRODUCTION

Lento $\text{♩} = 50$ tempo rubato
colla parte

Clarinetto 1 in La

Clarinetto basso 2 in Sib

Fagotto 1

Corno 2 in Fa

Taken from Google Images

PRIMITIVISM

The emphasis of one note as more essential than the others make primitive music tonal. By juxtaposing two simple occurrences to generate a more complex new event, new sounds are synthesized from old ones. In its purest form, primitivism creates new sounds by combining two known or simple notions.

Exoticism is linked to primitivism using materials from other cultures, nationalism is linked to primitivism using materials local to certain countries, and Ethnicism is linked to primitivism with materials from European ethnic groups. Stravinsky and Bela Bartok were two well-known proponents of this approach. Neo-classicism emerged as a result of it (Sunico, Cabanban, Moran, 2015).

BELA BARTOK (1881-1945)



BELA BARTOK was born on March 25, 1881, in Nagyszentmiklos, Hungary (now Romania), to parents who were both musicians. In 1899, he enrolled in the Budapest Royal Academy of Music after beginning piano lessons with his mother. While investigating the music of Hungarian peasants, he also played as a concert pianist.

Bartok published his first collection of 20 Hungarian folk songs in 1906 with fellow composer Zoltán Kodály. Even though his music was not well received in his native country, he continued to investigate Magyar folk songs throughout the next decade. He afterwards restarted his profession as a concert pianist while also writing some works for his own enjoyment.

The Six Spring Quartets by Bartok are his most famous works (1908-1938) These are his most significant creative accomplishments, which took 30 years to of completion. The six pieces blend challenging and dissonant music with enigmatic noises.

In addition, the Concerto for Orchestra (1943), a five-movement work written late in Bartok's life, showcases the extraordinary talents of its many soloists in an ingeniously crafted piece. Allegro Barbaro (1911), a short and popular solo piano piece with swirling rhythms and percussive chords, introduces and familiarizes the piano student with contemporary harmony and rhythm, while Mikrokosmos (1926-1939), a set of six books containing progressive technical piano pieces, introduces and familiarizes the piano student with contemporary harmony and rhythm.

DUET FOR PIPES
(Excerpt)
Bela Bartok

The image displays a musical score for 'Duet for Pipes' by Bela Bartok. The score is for piano and features a 'Molto Moderato' tempo with a quarter note equal to 72 beats. It includes various musical notations such as triplets, dynamic markings (p, mf), and articulation marks. The score is divided into four systems, with measures 10, 18, and 26 marked at the beginning of each system. The key signature is one flat (B-flat major or D minor). The score is presented in a clear, professional layout with a light gray background.

Source: Google Images

NEO-CLASSICISM

Neo-Classicism served as a buffer between the romantic period's emotional excesses and expressionism's aggressive soul urges. It was, in essence, a partial return to a previous style of writing, particularly the tightly knit structure of the classical period, with tonal harmonies and minor dissonances. The standard three-movement format is mixed with ever-shifting timesignatures, difficult but exhilarating rhythmic rhythms, and more in the latter pieces.

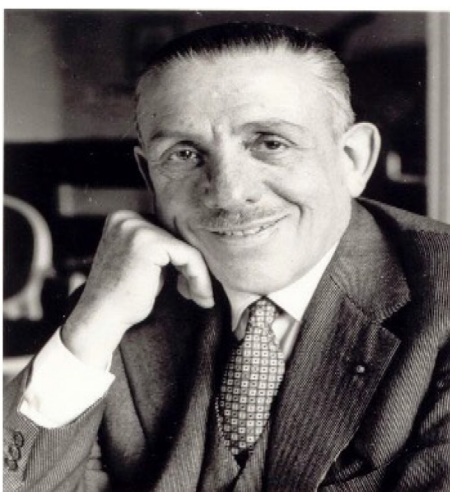
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SERGEI PROKOFIEV (1891-1953)

Sergei Prokofiev's style is known for its progressive technique, pulsing rhythms, melodic directness, and resolving dissonance. He was a composer who exemplified the use of a combination of neo-classicist, nationalist, and avant-garde.

Prokofiev, who was born in Ukraine in 1891, went to the St. Petersburg Conservatory with his tremendous potential as a composer and pianist. His early works were labeled avant-garde and were not well received by his seniors. Other notable works include the Symphony no. 1 and Symphony no. 2.

FRANCIS POULENC (1899-1963)



Francis Jean Marcel Poulenc was one of the few composers to be born into wealth and social privilege. He was a member of the "Les Six," a group of young French composers. *Litanies a la vierge noire* (Litanies of the Black Madonna, 1936), with its monophony plain harmony and startling dissonance, and *Stabat Mater* (1950), which bears a Baroque solemnity with a prevailing style of unison singing and repetition, are examples of Poulenc's choral works. Poulenc composed roughly 185 musical pieces, including solo piano works and voice solos (known as melodies) that highlight his temperament in his avant-garde manner (Sunico et al, 2015).

Image: <https://www.operademontreal.com/en/composers/francis-poulenc>

OTHER MEMBERS OF “LES SIX”

Other distinguished members of “les Six” included George Auric (1899-1983) who composed film music as well as energetic rhythmic music, and Louis Durey (1888- 1979) who wrote in both classic and non-traditional styles. In a unique fashion, refusing to conform to convention.

Darius Milhaud (1892-1974), on the other hand, was a multi-talented composer who worked in a variety of idioms. Bitonality and polytonality (writing in two or more keys at the same time) are used in several of his works, and his love of jazz can be heard in popular works like *Le Boeuf sur le Toit*, which he dubbed a cinema-symphony.

Further, the sole girl in the group was Germain Tailleferre (1892-1983). She enjoyed using dance beats. She was a big fan of children and animals, and she wrote a lot about them. She also composed operas, concerti, and numerous piano works.

AVANT-GARDE MUSIC

The avant-garde movement, which was closely related with electronic music, was concerned with the characteristics or dimensions of sound in space. The avant-garde style displayed a new attitude toward musical mobility, in which note group order may be changed to affect musical continuity. Improvisation was required in this technique since musical scores were not always followed exactly as written. A performer might, for example, read a piece from left to right or vice versa. Alternatively, the performer could flip the score over and continue dabbling in any order before returning to the beginning.

Avant-garde composers like George Gershwin and John Cage, with their unconditional creative processes, Leonard Bernstein, with his renowned stage musicals and music lectures for young people, and Philip Glass, with his minimalist pieces, all came from the United States (Sunico et al, 2015).

GEORGE GERSHWIN (1898-1937)

George Gershwin was born to Russian Jewish immigrants in New York. Ira, his older brother, was his musical collaborator and supplied the words to his songs. In 1916, he wrote his first song. In 1919, he premiered his first Broadway musical, *La La Lucile*.

Gershwin's name became synonymous with Broadway after that. *Rhapsody in Blue* (1924) and *An American in Paris* (1928) were two of his works that combined jazz rhythms with classical structures. His opera *Porgy and Bess* (1934) is still the only American opera in the genre's established repertory. Gershwin, despite his commercial success, was more interested in classical music. Ravel, Stravinsky, Berg, and Schoenberg affected him, as did the “Les Six,” a group of current French composers who would mold the character of his main compositions, which were half jazz and half classical (Sunico et al, 2015).

LEONARD BERNSTEIN (1918-1990)

Leonard Bernstein, a charismatic conductor, pianist, composer, and lecturer who was born in Massachusetts, endeared himself to his many fans as a captivating conductor, pianist, composer, and lecturer. On November 14, 1943, he was asked to fill in for the unwell Bruno Walter as conductor of the New York Philharmonic Orchestra in a concert. His reputation as a remarkable interpreter of the classics as well as Gustav Mahler's more complicated compositions began with this event's sudden popularity.

Bernstein believed that tonality is fundamentally the universal language of music. The radical young musicians of the day, who advocated serialism beliefs, were outraged by this. Although he never abandoned his artistic standards as a composer, he subsequently turned to conducting and speaking to protect his beliefs about what he considered to be the best in music. He rose to prominence in two fields: Broadway musicals, dance, shows, and concert music conducting and composition.

PHILIP GLASS

Philip Glass, who is also an avant-garde composer, is one of the most commercially successful minimalists. He dabbled with ballet, opera, theater, film, and even television commercials. Cell-like phrases emanated from brilliant electronic noises from the piano, which proceeded very slowly from one pattern to the next in a very repetitive manner. His music is sometimes described as uninteresting and trite, but it is astonishingly successful for its hypnotic attractiveness, thanks to calming vocal effects and horn sounds.

Glass, a violinist and flutist, was born in New York, USA, to Jewish parents. At the age of 15, he became a professional violinist and flutist. He was inspired by the music of renowned Indian sitarist Ravi Shankar while in Paris. He aided Shankar in the recording of the soundtrack for Conrad Rooks' film Chappaqua. He founded the Philip Glass Ensemble and wrote works including *Music in Similar Motion* (1969) and *Music in Changing Parts* (1970), which mixed rock-style grooves with a continuous pattern performed at high volumes (Sunico et al, 2015).

MODERN NATIONALISM

Nationalist composers and musical innovators who tried to integrate modern techniques with folk resources were the focus of a looser form of 20th-century music development. This common ground, however, ended there, as different breeds of nationalists developed their own writing styles. The Hungarian Bela Bartok and the Russian Sergei Prokofiev, both neo-classicists to some extent, were important figures of this school in Eastern Europe. To highlight numerous barbarous and primal ideas that were Hungarian—particularly gypsy—in origin, Bartok incorporated Classical techniques into his own brand of cross rhythms and shifting meters. Prokofiev's music was generally clever, strong, and at times flavored with humor, and he used striking dissonances and Russian motifs. Prokofiev, like Bartok, made considerable use of polytonality, a type of atonality in which two or more tonal centers are used at the same time. Prokofiev's *Vision Fugitive* is an example of this style.

Russia. Erik Satie, a French composer, and pianist was a colorful presence in early twentieth-century music, particularly in the avant-garde and contemporary nationalism.

21ST CENTURY MUSIC TRENDS

According to musicologists, the inventive and experimental advances of 20th-century classical music will continue to impact 21st-century music. The potential for “new” music and extreme experimentation seem exciting with so many technical and artistic options available to today's composers. Modern technology and gadgets continue to have a significant impact on all forms of music today. However, when this trend will shift and what the specific traits of emerging classical works will be remained to be seen (Sunico et al, 2015.)

SUMMARY

New musical styles emerged in the early twentieth century, however they were not as radical as the electronic, chance, and minimalist styles that emerged later. Impressionism, expressionism, neo-classicism, avant-garde music, and contemporary nationalism were among the emerging genres.

The whole-tone scale was used by Impressionism. It also applied a suggested reality rather than a depicted one. It conveyed a feeling rather than a specific image. It had a hazy, transparent texture with no dominant-tonic relationship. It used overlapping chords with 4th, 5th, octaves, and 9th intervals to create an unusual harmonic order and resolution.

Instead, then conveying an impression of the environment, Expressionism exposed the composer's mind. It was based on atonality and the twelve-tone scale but lacked stable and traditional harmonies. It was a way for people to express intense feelings like fear, fury, and isolation.

Electronic music was related with the avant-garde style, which dealt with the characteristics or qualities of sound in space. With no traditional restrictions on harmony, melody, or rhythm, it used variations of self-contained note groups to modify melodic continuity and improvisation.

Modern nationalism was a looser style of 20th-century music development that centered on nationalist composers who attempted to mix modern techniques with folk sources.

Several notable composers of the twentieth century left their imprint on the contemporary classical music styles that arose. With the use of the twelve-tone scale and atonality, Claude Debussy and Maurice Ravel were the leading exponents of expressionism. Igor Stravinsky was a neo-classical and expressionist composer.

Bela Bartok was a neo-classical, modern nationalist, and primitivist composer who used Hungarian folk themes to add changing meters and extensive syncopation into his compositions. Today, Sergei Prokofiev is considered a neo-classical, nationalist, and avant-garde composer. Francis Poulenc was a well-known pianist, singer, and choral composer. His piece has a cool, exquisite modernity to it, tempered by a classical sense of promotion.

The "Father of American Jazz," George Gershwin, is regarded as such. Leonard Bernstein is best known for his compositions for the stage and his music lectures for young people. Philip Glass is a minimalist and avant-garde composer who has achieved commercial success.

LESSON OBJECTIVES

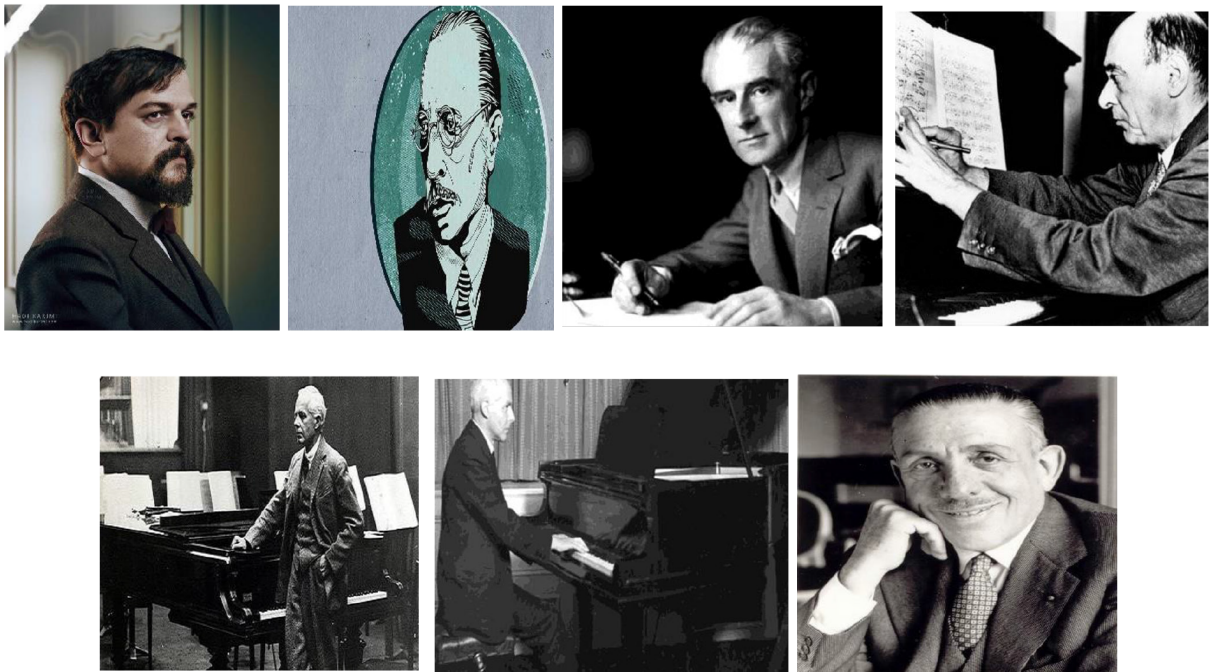
(WHAT I NEED TO KNOW / ALAMIN)

At the end of the lesson, you should be able to:

1. Familiarize and analyze the historical background of music in the twentieth century based on accessible reputable and relevant sources from global to local views.
2. Appreciate the significant advancements made in the twentieth century in identifying multicultural musical forms in partnership with varied contexts around the world.
3. Perform and interpret for musical transformation based on the influence of 20th century music composers as engaged actors.

LESSON PROPER

REVIEW (WHAT'S IN / ALAMIN)



Images were retrieved from Google.com

LISTEN OR WATCH A VIDEO OF THE FOLLOWING MUSIC FROM THE 20TH CENTURY:

- a. Debussy – Claire de Lune, La Mer, Children's Corner Suite
- b. Schoenberg – Verklarte Nacht
- c. Cage – 4'33"; Metamorphosis, for piano
- d. Varese – Hyperprism for wind and percussion

Using the guide questions below, discuss your observations, sentiments, or similar experiences related to characteristics of music, moods, and feelings while listening to and/or watching your chosen online musical piece(s) relating to 20th century music and composers.

Guide Questions:

1. I observe that the 20th century music is / are / has / have

2. In terms of mood and feelings, the 20th century music is / are / has / have

3. When listening to 20th century music, I feel

LESSON PROPER

ACTIVITY (WHAT'S IN / ALAMIN)

Multiple Choices

Directions. Choose the letter of the best answer.

1. Which of the following music is impressionism?

- A. Pierrot Lunaire
- B. Claire de Lune
- C. 4' 33"
- D. Poeme Electornique

2. What 20th century music is characterized by strong emotions?

- A. Electronic Music
- B. Chance music
- C. Expressionism
- D. Impressionism

3. Who is the composer of Claire de Lune?

- A. Claude Debussy
- B. JohnCage
- C. Edgard Varese
- D. Arnold Schoenberg

LESSON PROPER

DISCUSSION (WHAT IS IT / TALAKAYIN)

READ AND UNDERSTAND

20th Century Period

The 20th century is the period of new musical styles in music moving away from the conventional techniques of the previous period to improvisations and innovative style. These new styles were impressionism, expressionism, electronic music, and chance music.

Impressionism

One of the earlier but concrete forms declaring the entry of 20th century music was known as impressionism. It is a French movement in the late 19th and early 20th century characterized by sublime moods and impressions. It was meant to create an emotional mood rather than a specific picture. In terms of imagery, impressionistic forms were translucent and hazy, as if trying to see through a rain-drenched window. Claude Debussy is the primary exponent of the impressionist movement and the focal point for other impressionist composers.

Expressionism

Expressionism revealed the composer's mind, instead of presenting an impression of the environment. It served as a medium for expressing strong emotions, such as anxiety, rage, and alienation. Arnold Schoenberg is the primary proponent of expressionism in music.

Electronic Music

The capacity of electronic machines such as synthesizers, amplifiers, tape recorders, and loudspeakers to create different sounds was given importance by 20th century composers like Edgard Varese.

Chance Music

Chance music refers to a style wherein the piece always sounds different at every performance because of the random techniques of production, including the use of ring modulators or natural elements that become a part of the music. Most of the sounds emanate from the surroundings, both natural and man-made, such as honking cars, rustling leaves, blowing wind, dripping water, or a ringing phone. As such, the combination of external sounds cannot be duplicated as each happens by chance. John Cage was known as one of the 20th century composers who experimented with what came to be known as "chance music".

LESSON PROPER

GENERALIZATION (WHAT I HAVE LEARNED / ISAISIP)

Let us Think and Act!

REFLECTIVE LEARNING SHEET

Directions. *Reflect* on the significance of learning the characteristics of 20th Century Music. Write the relevance and realization of listening, observing, and comprehending the 20th-century music in a local and global perspective inside the cloud. Have fun and enjoy!

BEFORE, my views on music are

AFTER LISTENING to global
Western music from the 20th Century
from reliable sources, I realize that
music is

LESSON PROPER

REFLECTION (WHY IS IT MEANINGFUL AND / ISAPUSO)

Directions. Listen to the following music. Write your observations in your activity notebook following the chart below:

20TH Century Music	Title of Composition	Composer	Sounds Observed	Moods / Feelings
Impressionism	Claire de Lune https://www.youtube.com/watch?v=CvFH_6DN-RCY	Claude Debussy		
Expressionism	Pierrot Lunaire https://www.youtube.com/watch?v=O5DNx-RG2-ow	Arnold Schoenberg		
Electronic Music	Poème Électronique https://www.youtube.com/watch?v=zEvS0EthY-bU	Edgard Varese		
Chance Music	Concert for Prepared Piano and Orchestra https://www.youtube.com/watch?v=ms-70jqdZHzs	John Cage		

LESSON PROPER

APPLICATION (WHAT I CAN DO / ISAGAWA)

LIVE PERFORMANCE / RECORDING OR MUSIC VIDEO.

Direction: As a class, you are going to interpret music from 20th century.

- You will be divided into two (2) groups.
- Choose one composer for your group and perform one to two of his works.
- Determine which member/s of your group will be assigned in singing, dancing, choreography, musical directing, playing an instrument (as an accompaniment to the song and/or dance), and recording your group's performance.
- Demonstrate your group's performance and, if necessary, employ props and costumes.
- Make an audio recording with a cassette recorder that you have on hand, or make a music video with your phone, digital camera, or video camera.
- Show and present the audio recording or the music video in the class as they will vote for the "Best Performers."

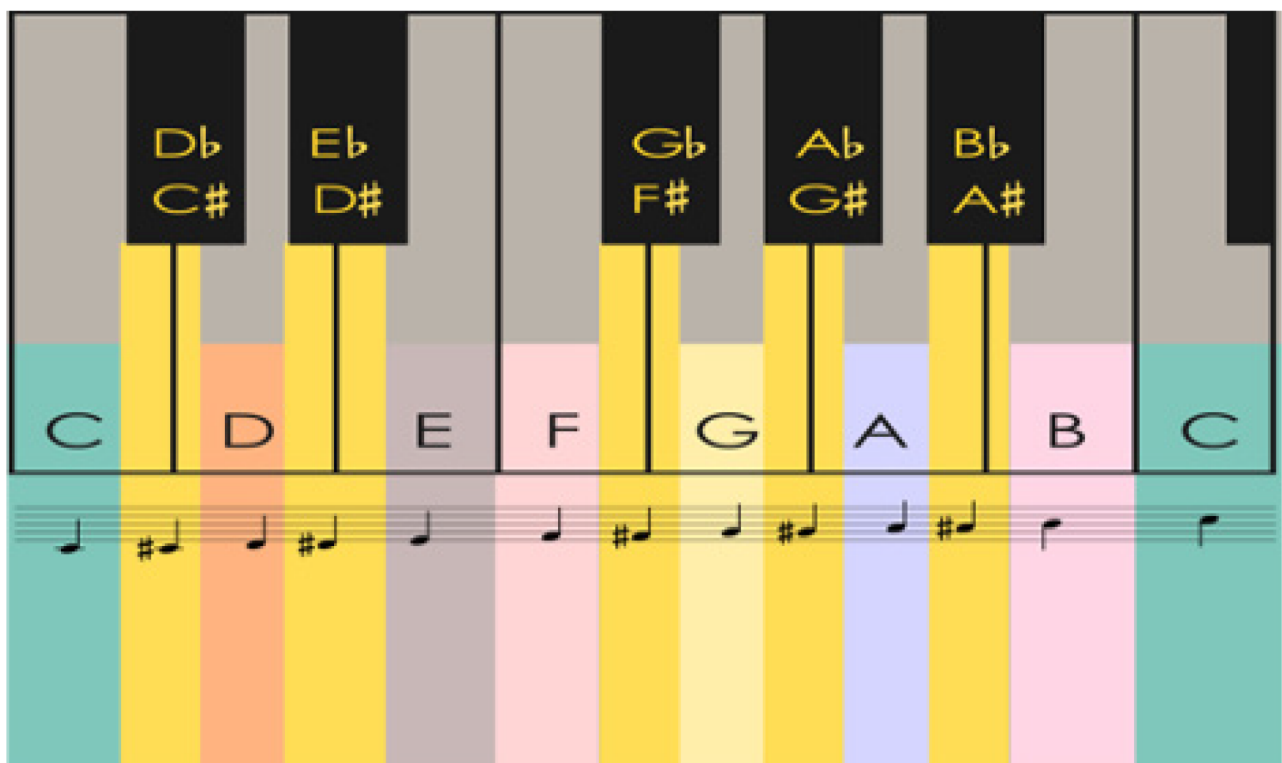


Image: euphonicspace.com

ASSESSMENT

TAYAHIN

CHECKING YOUR UNDERSTANDING

Activity 1:

Speak out! (Innovation, Collaboration, and Character Development) Directions. While listening to the music Claire de Lune, imagine yourself spending time in your favorite place where you always find tranquility, as you're listening, consider what you would like to say to your loved ones to encourage and spread optimism in times of pestilence and crisis.

Write your answer in your activity notebook.

Activity 2: Fill me!

Direction: Fill-in the blanks with the right word/s to complete the statement.

1. New musical styles emerged during the_____. Impressionism, expressionism, electronic music, and chance music were among the emerging styles.
2. _____was a late-nineteenth-century French movement defined by sublime moods and perceptions. Rather than a specific image, it was intended to evoke an emotional response.
3. In music, Claude Debussy is known for his piece Claire de Lune, which is an example of_____. Rather than conveying an impression of the environment, expressionism showed the composer's mind. It was a way for people to express intense feelings like fear, anger, and isolation.
4. _____revealed the composer's mind, instead of presenting an impression of the environment. It served as a medium for expressing strong emotions, such as anxiety, rage, and alienation.
5. Arnold Schoenberg is the most well-known proponent of_____ in music, with Pierrot Lunaire being one of his most famous works.
6. _____music refers to the ability of machines like synthesizers, amplifiers, tape recorders, and loud speakers to produce a variety of sounds.

7. _____ music devices, which are used to create and record music to supplement or replace acoustic sounds, have been developed as a result of technological advancements.
8. _____ is a well-known electronic music composer, with Poème Électronique being one of his most well-known works.
9. _____ Because of the random procedures of creation, music is a style in which the composition always sounds different at every performance.
10. Most noises in _____ come from the natural and man-made environment, such as honking automobiles, rustling leaves, blowing wind, dripping water, or a ringing phone.
11. John Cage is most known for his works _____ and Concert for Prepared Piano and Orchestra, both of which he experimented with chance music in the twentieth century.

You have answered all the questions, which is fantastic.
You can ask your facilitator to look through your work.

Congratulations on your accomplishments and keep learning!

ANSWER KEY

SUSI SA PAGWAWASTO

1. The 20th Century gave rise to new musical styles. These new styles were impressionism, expressionism, electronic music and chance music.
2. Impressionism is a French movement in the late 19th and early 20th century characterized by sublime moods and impressions. It was meant to create an emotional mood rather than a specific picture.
3. Claude Debussy is the proponent of Impressionism in music and one of his famous work is Claire de Lune.
4. Expressionism revealed the composer's mind, instead of presenting an impression of the environment. It served as a medium for expressing strong emotions, such as anxiety, rage, and alienation.
5. Arnold Schoenberg is the primary proponent of Expressionism in music and one of his famous work is Pierrot Lunaire.
6. Electronic music is the capacity of electronic machines such as synthesizers, amplifiers, tape recorders, and loudspeakers to create different sounds.
7. Technology has produced electronic music devices, which are used for creating and recording music to add to or to replace acoustical sounds.
8. Edgard Varese is the distinct composer of Electronic music and one of his famous work is Poème Électronique.
9. Chance Music refers to a style wherein the piece always sounds different at every performance because of the random techniques of production.
10. Most of the sounds in Chance music emanate from the surroundings, both natural and man-made, such as honking cars, rustling leaves, blowing wind, dripping water, or a ringing phone.
11. John Cage was known as one of the 20th century composers who experimented with chance music and his famous works are 4'33" and Concert for Prepared Piano and Orchestra.

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