MAPEH (Music)
Quarter 1 – Module 1: Music of the Medieval, Renaissance and Baroque Periods
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MAPEH (Music)
Quarter 1 – Module 1: Music of the Medieval, Renaissance and Baroque Periods
Introductory Message

For the facilitator:

Welcome to the MAPEH 9 (Music) Self-Learning Module (SLM) on Music of the Medieval, Renaissance and Baroque Periods!

This module was collaboratively designed, developed and reviewed by educators both from public and private institutions to assist you, the teacher or facilitator in helping the learners meet the standards set by the K to 12 Curriculum while overcoming their personal, social, and economic constraints in schooling.

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

In addition to the material in the main text, you will also see this box in the body of the module:

Notes to the Teacher

Hello, dear teacher! You are lucky to have this learning material to easily deliver the lesson for our learners and enhance their knowledge on the Western musical history of the three periods: Medieval, Renaissance and Baroque periods. Please help them achieve our learning objectives.

Please tell our learners to read, understand, analyze, and answer all the given activities and questions seriously as this material is designed and made for them. This is also to inform our learners to take some precautionary measures and some activities need extra care.

This is just a reminder my dear teacher, do not go beyond our objectives and main goal for our learners. Be an agent of learning. Have fun!

As a facilitator, you are expected to orient the learners on how to use this module. You also need to keep track of the learners' progress while allowing them to manage their own learning. Furthermore, you are expected to encourage and assist the learners as they do the tasks included in the module.
For the learner:

Welcome to the MAPEH 9 (Music) Self-Learning Module (SLM) on Music of the Medieval, Renaissance and Baroque Periods!

The hand is one of the most symbolized part of the human body. It is often used to depict skill, action and purpose. Through our hands we may learn, create and accomplish. Hence, the hand in this learning resource signifies that you as a learner is capable and empowered to successfully achieve the relevant competencies and skills at your own pace and time. Your academic success lies in your own hands!

This module was designed to provide you with fun and meaningful opportunities for guided and independent learning at your own pace and time. You will be enabled to process the contents of the learning resource while being an active learner.

This module has the following parts and corresponding icons:

1. **What I Need to Know**
   - This will give you an idea of the skills or competencies you are expected to learn in the module.

2. **What I Know**
   - This part includes an activity that aims to check what you already know about the lesson to take. If you get all the answers correct (100%), you may decide to skip this module.

3. **What’s In**
   - This is a brief drill or review to help you link the current lesson with the previous one.

4. **What’s New**
   - In this portion, the new lesson will be introduced to you in various ways such as a story, a song, a poem, a problem opener, an activity or a situation.

5. **What is It**
   - This section provides a brief discussion of the lesson. This aims to help you discover and understand new concepts and skills.

6. **What’s More**
   - This comprises activities for independent practice to solidify your understanding and skills of the topic. You may check the answers to the exercises using the Answer Key at the end of the module.

7. **What I Have Learned**
   - This includes questions or blank sentence/paragraph to be filled in to process what you learned from the lesson.

8. **What I Can Do**
   - This section provides an activity which will help you transfer your new knowledge or skill into real life situations or concerns.
Assessment
This is a task which aims to evaluate your level of mastery in achieving the learning competency.

Additional Activities
In this portion, another activity will be given to you to enrich your knowledge or skill of the lesson learned. This also tends retention of learned concepts.

Answer Key
This contains answers to all activities in the module.

At the end of this module you will also find:

References
This is a list of all sources used in developing this module.

The following are some reminders in using this module:

1. Use the module with care. Do not put unnecessary mark/s on any part of the module. Use a separate sheet of paper in answering the exercises.
2. Don’t forget to answer What I Know before moving on to the other activities included in the module.
3. Read the instruction carefully before doing each task.
4. Observe honesty and integrity in doing the tasks and checking your answers.
5. Finish the task at hand before proceeding to the next.
6. Return this module to your teacher/facilitator once you are through with it.

If you encounter any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator. Always bear in mind that you are not alone.

We hope that through this material, you will experience meaningful learning and gain deep understanding of the relevant competencies. You can do it!
What I Need to Know

The first three periods of Western Musical History are classified as Medieval, Renaissance, and Baroque. Each period has its distinct characteristics, historical and cultural background.

A type of music from the Medieval Era is Gregorian Chant, which was mainly used in the early Christian church.

Music during the Renaissance Period became an important leisure activity. Members of the upper class were expected to have received musical training. Imitative polyphony is the distinct characteristic of Renaissance music.

The Baroque Period is characterized by grand and elaborate ornamentation of sculpture, theater, arts and music. The music genres which flourished during the Baroque Period were the Concerto, the Fugue, the Oratorio and the Chorale.

Music evolved alongside with man’s constant quest for growth and development.

Most Essential Learning Competencies:

- Describe musical elements of Medieval, Renaissance and Baroque music.
- Explain the performance practice (setting, composition, role of composers/performers and audience) during Medieval, Renaissance and Baroque music.

After going through this module, you are expected to:

1. identify the contribution and historical background of famous composers of the different periods
2. appreciate the contributions to music of the different composers from the three periods.
3. determine the characteristics of music during the Medieval, Renaissance and Baroque periods.
What I Know

A. Multiple choice. Choose the letter of the correct answer and write your answer in a separate sheet of paper.

1. What is the form of orchestral music that employs a solo instrument accompanied by an orchestra?
   A. Chorale
   B. Concertino
   C. Concerto
   D. Concerto Gross

2. What musical era were the binary, ternary, ground bass and fugue characteristics be found?
   A. Baroque
   B. Classical Music
   C. Medieval
   D. Renaissance

3. Which of the following sections of the mass is with Greek text?
   A. Agnus Dei
   B. Credo
   C. Gloria
   D. Kyrie

4. Which of the following Baroque music forms that was developed through imitative counterpoint?
   A. Fugue
   B. Concerto
   C. Oratorio
   D. Well-tempered Clavier

5. What is a musical composition that resembles a harmonized version of hymnal tunes of the Protestant church during the Baroque era?
   A. Fugue
   B. Chorale
   C. Concerto
   D. Oratorio
6. What symbol represents one, two or four notes which is used as notation during the medieval period?
   A. Chant  
   B. Clef  
   C. Nueme  
   D. Syllabic

7. What kind of music specifically written for religious services?
   A. Avant Guard  
   B. Christian Music  
   C. Sacred  
   D. Secular

8. What texture of music that is consist of a single melodic line without chordal accompaniment?
   A. Heterophonic  
   B. Homophonic  
   C. Monophonic  
   D. Polyphonic

9. Who was the Baroque composer known for composing the concerto?
   A. Antonio Vivaldi  
   B. Goerge Friedrich Handel  
   C. Giovanni Pierluigi da palestrina  
   D. Johann Sebastian Bach

10. Who was the Baroque composer who spent his lifetime in playing violin and harpsichord?
     A. Adam De La Halle  
     B. Johann Sebastian Bachs  
     C. Goerge Friedrich Handel  
     D. Thomas Morley

B. Identification: Identify the composer of each selection.

<table>
<thead>
<tr>
<th>Johann Sebastian Bach</th>
<th>Thomas Morley</th>
<th>Giovanni Pierluigi da Palestrina</th>
<th>Antonio Vivaldi</th>
<th>George Friedrich Handell</th>
</tr>
</thead>
</table>

11. Messiah
12. Four Season
13. Pope Marcellus Mass
14. Fire fire my heart
15. Fugue in G minor
**What’s In**

1. Are you familiar with ADHAN? How about “Diyos ay Pag-ibig”
2. How is the flow of the melody? Is it connected or detached?
3. How is its melodic contour, could meter be defined?
4. Can you sing sample of its melody?

**What’s New**

**Activity 1. Guess When?**

**Directions.** Classify the items inside the box according to the historical period to which it belongs. Write the answers in the column provided for each period.

<table>
<thead>
<tr>
<th>Gregorian Chants</th>
<th>Mass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fugue</td>
<td>Concerto Grosso</td>
</tr>
<tr>
<td>Troubadour Music</td>
<td>Oratorio</td>
</tr>
<tr>
<td>Madrigal</td>
<td>Chorale</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MEDIEVAL PERIOD</th>
<th>RENAISSANCE PERIOD</th>
<th>BAROQUE PERIOD</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>
Music of the Medieval, Renaissance and Baroque periods have its own distinct characteristics. Monophonic plainchant became popular because of Pope Gregory I who approved this type of music in the Catholic church, “The Gregorian Chant.” Troubadour Music emerged and was perfumed across Europe. Chansons and motets are in the style of early liturgical polyphony.

Secular Music became more prominent in this so-called, GOLDEN AGE OF A CAPELLA, “THE RENAISSANCE” music became popular as an entertainment and activity for the amateur and the educated.

One of the significant events of baroque music was the creation of Major and Minor tonality and applied music theories that are being used today. Baroque music is highlighted, grandiose and elaborate.

**MUSIC OF THE MEDIEVAL PERIOD (700-1400)**

*Gregorian Chant* is the central tradition of Western plainchant, a form of monophonic, unaccompanied sacred song of the western Roman Catholic Church.

**Characteristics of the Gregorian Chants:**

- Monophonic
- Free meter
- Modal
- Usually based on Latin liturgy
- Use of Neume notation

*Troubadour Music* is a French medieval lyric poet, composing and singing in Provencal in the 11th to 13th centuries especially on the theme of courtly love.

**Characteristics of the Troubadour Music:**

- Usually monophonic
- Sometimes with improvised accompaniment
- Tells of chivalry and courtly love
- Originated in France
- Written in the French language
<table>
<thead>
<tr>
<th>Composer</th>
<th>Historical Background</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADAM DE LA HALLE</td>
<td>Adam de la Halle was also known as Adam le Bossu (Adam the Hunchback). He was the son of a well-known citizen of Arras, Henri de la Halle. He received his education at the Cistercian Abbey of Vaucelles, near Cambrai. Adam was destined for the church but he eventually married. His patrons were Robert II, Count of Artois, and Charles of Anjou, brother of Louis IX. Adam was one of the oldest secular composers whose literary and musical works include chansons and poetic debates. He was a trouvére, poet and musician, whose literary and musical works include chansons and jeuxpartis (poetic debates) in the style of the trouveres, polyphonic rondel and motets in the style of early liturgical polyphony. His musical play, —Jeu de Robin et Marion— was considered the earliest surviving secular French play with music.</td>
<td>His works include: 1. Le Jeu de Robin et Marion 2. La Chanson du roi de Sicile</td>
</tr>
</tbody>
</table>
Musical Instruments in the Medieval period:

1. Cymbals

2. Frame drum

3. Lute

4. Bag pipes

MUSIC OF THE RENAISSANCE PERIOD (1400-1600)

Characteristics of Renaissance Music:

- Mostly polyphonic
- Imitation among the voices is common
- Use of word painting in text and music
- Melodic lines move in a flowing manner
- Melodies are easier to perform because these move along a scale with a few large leaps
Vocal Music of Renaissance Period

1. **Mass** is a form of sacred musical composition that sets texts of the Eucharistic liturgy into music.

   **Characteristics of the Mass:**
   
   a. Polyphonic
   
   b. May be sung *a cappella* or with orchestral accompaniment
   
   c. Text may be syllabic (one note set to each syllable), neumatic (a few notes set to one syllable), or melismatic (many notes to one syllable)

2. **Madrigal** is a secular vocal polyphonic music composition which was originated from Italy. It is written and expressed in a poetic text and sung during courtly social gatherings. It is the most important secular form during the Renaissance period.

   **Characteristics of the Madrigal:**
   
   a. Polyphonic
   
   b. Sung *a cappella*
   
   c. Through–composed
   
   d. Frequently in 3 to 6 voices
<table>
<thead>
<tr>
<th>Composer</th>
<th>Historical Background</th>
<th>Works</th>
</tr>
</thead>
</table>
| **GIOVANNI PIERLUIGI DA PALESTRINA**  
*(Rome: 1525 – 2594)* | He was the greatest master of Roman Catholic Church music where majority of his compositions are sacred music and has a keen interest in satisfying the desires of church leaders in the 16th century. Palestrina’s *Pope Marcellus Mass* is the perfect example of the counter-reformation style. He received his early training and spent majority of his career in various churches in Rome including Pope’s Chapel. He was an organist and choir master in Sistine Chapel, St. Peter’s Basilica and St. Agapito which may have influenced his distinctively pure and restrained style in musical compositions. His first book, *Masses* became popular and was greatly appreciated by Pope Julius III. Palestrina has two sons but both died during the plague epidemic that struck Rome in 1570’s. He planned to become a priest but eventually, he married a wealthy widow and helped him pursue a musical career throughout his life. | Pope Marcellus Mass |
| **THOMAS MORLEY**  
*(England: 1557 – 1602)* | Morley was born in Norwich, East England, the son of a brewer. He was a singer in the local cathedral from his boyhood, and he became master of choristers there in 1583. Thomas Morley was the most famous composer of secular music in his time. He was a singer in the local cathedral during his childhood and was believed to have studied music | His works include:  
- Fire, Fire, My Heart  
- Sing and Chant It  
- Fantasie  
- April Is In My Mistress” Face” |
with William Byrd, an Elizabethan composer of sacred music. He received his Bachelor's degree in Oxford and became an organist at St. Paul’s in London. He tried imitating Byrd in his early works but veered towards composing madrigals that show a variety of color, form and technique. Most of his madrigals are light and easy to sing with some aspects of Italian style. His Musica Transalpina, a collection of Italian madrigals fitted with English text, was published in 1588 by Nicholas Yonge.

Shortly after, he began publishing his own collections of madrigals and made significant contribution to the history of music.

- It Was A Lover and His Lass
Musical instruments in the Renaissance period:

1. Violin

2. Organ

3. Lute

4. Horn
MUSIC OF THE BAROQUE PERIOD (1685-1750)

Characteristics of Baroque Music:

- Melodies sound elaborate and ornamental
- Melodies are not easy to sing or remember
- Primarily contrapuntal textures with some homophony
- Dynamic contrast – alternation between loud and soft
- Music genres—operas, oratorios, suites, toccatas, concertógrosso, fugue
- Orchestra consists of strings and continuo
- Harpsichord and organ are the keyboard instruments that are commonly used

Music Genres of Baroque Music

1. **Concerto** is a form of orchestral music that employs a solo instrument accompanied by an orchestra.

2. **Concerto Grosso** is a form of orchestral music during the Baroque Period wherein the music is between a small group of solo instruments called *concertino* and the whole orchestra called *tutti*.

3. **Fugue** is a contrapuntal piece, developed mainly by imitative counterpoint.

4. **Oratorio** is a large-scale musical composition for orchestra and voices that incorporates narratives on religious themes. Unlike usual theatrical works, this is usually performed without the use of costumes, scenery, or action. It is usually written in the native language for the intended audience.

5. **Chorale** is a musical composition that resembles a harmonized version of hymnal tunes of the Protestant Church during the Baroque era.
JOHANN SEBASTIAN BACH  
(Germany: 1685 – 1750)

J.S. Bach came from a family of musicians. He was taught to play violin by his father who was then the town musician in Eisanach. He entered school at age 7 where he was taught religion and other subjects. He became orphaned at the age of ten. His brother, a church organist provided for him. Bach’s beautiful soprano singing voice helped him to be accepted at a school in Luibeberg. A few years later, his voice changed and Bach focused his attention to playing the violin and harpsichord. Bach was a religious man. His personal and deep faith is shown in his sacred music. He was known for his compositions for organ, orchestra, and oratorio. His most important and long – term position was as cantor” at St. Thomas Church.

His works include:
- Concerto Grosso e.g. Brandenburg Concertos (concerto grosso)
- Masses e.g. Mass in B minor
- Cantatas e.g. Cantata 208 and 211
- Fugues e.g. Fugue in G minor Toccata and Fugue in D minor

Works for clavichord and harpsichord e.g. Well-Tempered Clavier (one of his more wellknown keyboard improvisations)
**ANTONIO VIVALDI**  
(Venice: 1678 – 1741)

Antonio Lucio Vivaldi, nicknamed il Prete Rosso ("The Red Priest") because of his red hair, was an Italian Baroque composer, Catholic priest and a virtuoso violinist. Recognized as one of the greatest Baroque composers because of his influence during his lifetime was widespread over Europe. Vivaldi is known mainly for composing instrumental concertos, especially for the violin, as well as sacred choral works and over forty operas. He entered the priesthood and was ordained in 1703. Vivaldi is well-known for giving the strings a major role in his compositions. His most famous piece is *The Four Seasons*. This composition is a series of four violin concerti depicting each of the seasons, —Spring,—Summer,—Autumn, and —Winter.

<table>
<thead>
<tr>
<th>His work includes:</th>
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</thead>
<tbody>
<tr>
<td>• The Four Seasons</td>
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</tbody>
</table>

**GEORGE FRIEDRICH HANDEL**  
(Germany: 1685 – 1759)

George Händel was the second son from the second marriage of a pastor. Despite his father's opposition, George secretly taught himself to play the harpsichord. At age 7, he gained access to a church organ and started to play. A Duke heard him play and insisted on giving him a formal music education. Under Zachau, organist of Halle cathedral, he studied counterpoint, canon and fugue. Händel is remembered for his operas and oratorios.

<table>
<thead>
<tr>
<th>His work includes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Messiah</td>
</tr>
</tbody>
</table>
Handel became England’s favorite composer. He had given English audiences music that in variety and interest rivalled anything they could remember. Handel lost both of his eyesight in 1753. When he conducted his oratorio, —Samson,” a few in the audience were unaware that he had lost his eyesight. The Messiah is Händel’s most famous creation and the well known —Hallelujah chorus is part of Händel’s Messiah. The Messiah was written in the space of twenty – four days in London but it was in Dublin when The Messiah was first performed and became an instant success.

Musical instruments used in the Baroque period:

1. Cello

2. Horn

3. Oboe
Activity 1.2 Identify and Match!

**Directions:** Below are the pictures of composers and lists of their compositions. Name the composers and match at least two (2) of their famous compositions.

<table>
<thead>
<tr>
<th>Composers</th>
<th>Compositions</th>
</tr>
</thead>
</table>
| ![Composer Image](image1.png) | 1. ____________  
2. ____________  
3. ____________  
4. ____________ |  
|  | Brandenburg Concerto  
|  | Mass in B minor  
|  | Fire, Fire, My Heart  
|  | Sing and Chant It  
|  | Pope Marcellus Mass  
<p>|  | Sicut Cervus |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>The Four Seasons (Spring, Summer, Autumn, Winter)</td>
<td></td>
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<tr>
<td>2.</td>
<td></td>
<td>Messiah</td>
</tr>
<tr>
<td>3.</td>
<td>Le Jue de Robin et de Marion</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>La Chanson du rio de Sicile</td>
<td>Concerto Grosso</td>
</tr>
<tr>
<td>1.</td>
<td>Brandenburg Concerto</td>
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<tr>
<td>2.</td>
<td>Mass in B minor</td>
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<td></td>
</tr>
<tr>
<td>4.</td>
<td>Sing and Chant It</td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Pope Marcellus Mass</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Sicut Cervs</td>
<td></td>
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<tr>
<td></td>
<td>1.____________________</td>
<td>2.____________________</td>
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<tr>
<td>5.</td>
<td>The Four Seasons (Spring, Summer, Autumn, Winter)</td>
<td></td>
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<td>Messiah</td>
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</tr>
<tr>
<td></td>
<td>Le Jeu de Robin et de Marion</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>La Chanson du rio de Sicile</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Concerto Grosso</td>
<td></td>
</tr>
</tbody>
</table>
Directions: Complete the following statements by supplying the correct answer. Select your answers from the columns.

<table>
<thead>
<tr>
<th>Imitative Polyphony</th>
<th>Baroque Period</th>
<th>Kyrie</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gregorian Chant</td>
<td>Concerto</td>
<td>The Four Seasons</td>
</tr>
<tr>
<td>Chorale</td>
<td>Golden Age</td>
<td>Dark Ages</td>
</tr>
<tr>
<td>madrigal</td>
<td>Neume</td>
<td>Fugue</td>
</tr>
<tr>
<td>Renaissance</td>
<td>Oratorio</td>
<td>Medieval</td>
</tr>
</tbody>
</table>

1. One of the distinctive characteristics of Renaissance music is _______.
2. A secular vocal polyphonic music sung during courtly social gathering is _____________.
3. A type of music from the Medieval Era is ___________, which was mainly used in the early Christian Church.
4. ____________ symbols representing one to four notes used as notation during Medieval Period.
5. A form of orchestral music that employs a solo instrument accompanied by an orchestra is known as ____________.
6. The word ____________ is derived from the Portuguese word barroco which means “pearl of irregular shape”.
7. ____________ musical compositions that resembles a harmonized version of hymnal tunes of the Protestant church during the Baroque era.
8. Renaissance period was also known as the ____________ of a capella chorale music.
9. ____________ is part of the first two sections of the Pope Marcellus Mass.
10. One of the most famous pieces of Antonio Lucio Vivaldi is _____________.
11. The ____________ is Handel’s most famous creation.
12. The Medieval period is also known as the Middle Ages or ____________ that started with the fall of the Roman Empire.
13. A contrapuntal piece, developed mainly by imitative counterpoint is known as _____________.
14. The term ____________ comes from the word renaitre which means “rebirth”, “revival” and “rediscovery”.
15. ____________ is a large-scale musical composition for orchestra and voices that incorporates narratives on religious themes.
What I Can Do

Activity 1.3 Complete the Diagram!

Directions: Write the musical characteristics of the different periods. Refer your answers to the concepts taken. Write your answer on a separate sheet of paper.

Medieval — Renaissance — Baroque

1. Gregorian chant:
   __________
   __________
   __________
   __________
   __________

2. Troubadour Music
   __________
   __________
   __________
   __________
   __________

   1. __________
   2. __________
   3. __________
   4. __________
   5. __________

   1. __________
   2. __________
   3. __________
   4. __________
   5. __________
   6. __________
   7. __________
   8. __________
   • __________
   • __________
   • __________
   • __________
Assessment

Individual Activity:

I. MULTIPLE CHOICE

Directions: Read the statement carefully. Choose the correct answer from the given choices and write the answer on a separate sheet of paper.

1. What was the period when the Christian Church highly influenced culture and political affairs?
   A. Baroque  
   B. Medieval  
   C. Renaissance  
   D. Romantic Period

2. What is a through–composed vocal music composition written and expressed in a poetic text?
   A. Gregorian Chant  
   B. Madrigal  
   C. Mass  
   D. Troubadour Music

3. Which of the following is the only section of the Mass with Greek text?
   A. Agnus Dei  
   B. Credo  
   C. Gloria  
   D. Kyrie

4. Which of the following Baroque Music forms that was developed through imitative counterpoint?
   A. Fugue  
   B. Concerto Grosso  
   C. Madrigal  
   D. Oratorio

5. What is a form of sacred musical composition that sets text of the liturgy into music?
   A. Cantata  
   B. Chorale  
   C. Mass  
   D. Oratorio
II. IDENTIFICATION

Directions: Identify the composer of each selection. Choose the answer inside the box and write your answer in a separate sheet of paper.

________ 6. Messiah  
________ 7. Four Seasons  
________ 8. Pope Marcellus Mass  
________ 9. Fire, Fire, My Heart  
________ 10. Fugue in G minor

<table>
<thead>
<tr>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johann Sebastian Bach</td>
</tr>
<tr>
<td>Thomas Morley</td>
</tr>
<tr>
<td>Antonio Vivaldi</td>
</tr>
<tr>
<td>George Friedrich Handel</td>
</tr>
<tr>
<td>Giovanni Pierluigi da Palestrina</td>
</tr>
</tbody>
</table>

111. MATCHING TYPE

Directions: Match the term in column A to its corresponding description in column B. Write the letter of your answer on the space provided before the number.

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
</tr>
</thead>
<tbody>
<tr>
<td>11. Gregorian Chant</td>
<td>A. A contrapuntal piece developed mainly by imitative counterpoint</td>
</tr>
<tr>
<td>12. Troubadour Music</td>
<td>B. Employs a solo instrument accompanied by orchestra</td>
</tr>
<tr>
<td>13. Fugue</td>
<td>C. Free meter</td>
</tr>
<tr>
<td>14. Madrigal</td>
<td>D. Secular vocal polyphonic music sung during courtly social gatherings</td>
</tr>
<tr>
<td>15. Concerto</td>
<td>E. Tells chivalry and courtly love</td>
</tr>
</tbody>
</table>
Additional Activities

Activity 1.4 Ask and Write!

Direction: Observe a day of worship and note the songs performed during the worship time. Identify what era, the noted songs belong.

1. List down at least two songs of ADHAN.

2. Write two examples of oratorious, sung during the requiem mass (a mass for the dead).

3. Write two examples of sacred songs during holy mass.

4. List down at least two songs during responsorial reading.

5. List down at least two examples of baroque music.
Answer Key

What I Know

Pretest

I-Multiple Choice


B-Music


A-Assessment


I-Identification


M-Multiple Choice


What I Have Learned


P-Preface

References

Books

- Kamien, Roger ( ) Music Appreciation. 9th Edition. The Hebrew University of Jerusalem
- Yale University.

Website

- http://www.anthonyjosephlanman.com/?p=580&cpage=1#comment-18642
- www.onlinesheetmusic.com
DISCLAIMER

This Self-learning Module (SLM) was developed by DepEd SOCCSKSARGEN with the primary objective of preparing for and addressing the new normal. Contents of this module were based on DepEd’s Most Essential Learning Competencies (MELC). This is a supplementary material to be used by all learners of Region XII in all public schools beginning SY 2020-2021. The process of LR development was observed in the production of this module. This is version 1.0. We highly encourage feedback, comments, and recommendations.

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