Music & Arts
Grade 9
(Learner’s Material for Music & Arts)
Music of Medieval, Renaissance, and Baroque Periods
UNIT I

MUSIC OF MEDIEVAL, RENAISSANCE, AND BAROQUE PERIODS

LEARNING AREA STANDARD

The learner demonstrates an understanding of basic concepts and processes in music and art through appreciation, analysis and performance for his/her self-development, celebration of his/her Filipino cultural identity and diversity, and expansion of his/her world vision.

KEY-STAGE STANDARD

The learner demonstrates understanding of salient features of music and art of the Philippines and the world, through appreciation, analysis, and performance, for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one’s world vision.

GRADE LEVEL STANDARD

The learner demonstrates understanding of salient features of Western music and the arts from different historical periods, through appreciation, analysis, and performance for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one’s world vision.

CONTENT STANDARD

The learner demonstrates understanding of the characteristic features of the music of the medieval, the renaissance and the baroque periods.

PERFORMANCE STANDARD

The learner... Performs selected songs from the Medieval, Renaissance and Baroque periods.

- Chants
- Excerpts from Oratorio
- Troubadour
- Madrigals
- Chorales

Time Allotment: 8 hours
INTRODUCTION

The first three periods of Western Music History are classified as Medieval, Renaissance, and Baroque. Each period has its distinctive 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 distinctive characteristic of Renaissance music.

The Baroque Period is characterized by grand and elaborate ornamentation of sculptures, theaters, 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.

OBJECTIVES

At the end of this module you, as a learner, are expected to:

➤ Listen perceptively to selected vocal and instrumental music of Medieval, Renaissance and Baroque Periods.

➤ Explain the performance practice (setting, composition, role of composers/performers and audience) of Medieval, Renaissance and Baroque Periods.

➤ Relate Medieval, Renaissance and Baroque music to its historical and cultural background through dramatization.

➤ Sing selections of medieval chants, troubadour songs, madrigals, and oratorios with correct pitch, rhythm, expression and style.

➤ Describe musical elements of given Medieval, Renaissance and Baroque music.

➤ Explore other arts and media that portray Medieval, Renaissance and Baroque elements.

➤ Improvise appropriate accompaniment to given Medieval and Renaissance songs.

➤ Create and perform songs in Gregorian and Troubadour styles.

➤ Play simple melodies of a chorale and provide accompaniment.
PRE-ASSESSMENT

To assess what you know about the music of the Medieval, Renaissance and Baroque Periods, answer the following activities.

**Part I. Guess Who?**

You will need:
- Pictures of different composers
- Name of the composers written in strips of cardboard.

Do as Directed:
1. Divide the class into five groups.
2. Each group will take turns in trying to name each composer until all pictures have been named.
3. Write the name of each composer below the picture.

NOTE: These pictures may be placed on the board by your teacher.
Part II. Guess When?

Direction: Classify the items in the box according to the historical period to which it belongs. Write the words in the column below.

<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>

Music is timeless. Melodies from the past can still be heard today. Tunes may be played differently in the techno-world, but one thing never changes, “Music will always be part of man’s everyday life”.

Listen to the following songs:
1. Canon Rock http://www.youtube.com/watch?v=jau8gMtapQo
2. Canon in D by Pachelbel http://www.youtube.com/watch?v=H1kGJoGVpOs

➤ Look for other songs which were originally composed during the Medieval, Renaissance or Baroque periods that have been revived today. They may have been used as background music for commercial, movie, “teleserye”, and other media purposes.

REFLECTION:

1. Were you aware that some of those music were composed centuries ago?
2. How was it used as background music?
3. Do you think they were used creatively? Was the music used appropriately?
4. If you were one of the original composers, would you allow your compositions to be used as they are used today? Why or Why not?
WHAT TO KNOW

In this module, you will learn the first part of the history of Western music. We will be discussing the characteristic features of each period, composers, historical and cultural backgrounds.

Music of the Medieval Period (700–1400)

The Medieval period is also known as the Middle Ages or “Dark Ages” that started with the fall of the Roman Empire. During this time, the Christian Church influenced Europe’s culture and political affairs.

Monophonic plainchant was named after Pope Gregory I, who made this the approved music of the Catholic Church. Pope Gregory’s action made monophonic plainchants popular. Although it was originally transmitted orally, scholars agreed to put it in notation to assist dissemination of chants across Europe.

Characteristics of the Gregorian Chants:

- monophonic
- Free meter
- Modal
- Usually based on Latin liturgy
- Use of Neume notation
The music sheet below is a notated Gregorian Chant written in Neumes:

![Image of Gregorian Chant]

Description: The Introit Gaudeamus Omnes, scripted in square notation.
Date: 14th century – 15th century
Source: wikepedia.org
File: Graduale Aboense 2.jpg

Listen to the link that features a Gregorian Chant of the Medieval Period
http://www.youtube.com/watch?v=kK5AohCMXoU.

REFLECTION:

After listening to the selection, were you able to identify the characteristics of Gregorian Chants?
During the latter part of the Medieval Period, secular music which was not bound by Catholic traditions emerged. Most of these songs were performed across Europe by groups of musicians called Troubadours.

Troubadour Music:
- Usually monophonic
- Sometimes with improvised accompaniment
- Tells of chivalry and courtly love
- Originated in France
- Written in the French language

Famous Composer of the Medieval Period:

Adam de la Halle, France, 1237 - 1288

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 Cambral. 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 jeux-partis (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.

His works include:
1. Le Jeu de Robin et de Marion
2. La Chanson du roi de Sicile

Listen to the link below that features “LeJeu de Robin et Marion”

http://www.youtube.com/watch?v=zHoebp8Vgxs
Music of the Renaissance Period (1400–1600)

The term “Renaissance” comes from the word “renaitre” which means “rebirth”, “revival”, and “rediscovery”. The Renaissance Period is a period of of “looking back” to the Golden Age of Greece and Rome.

The invention of printing in the 1400’s paved the way for a wide distribution of renaissance compositions. With the emergence of the bourgeois class, renaissance music became popular as entertainment and activity for amateurs and the educated. Lute was the prominent instrument of the renaissance era. The influence of the Roman Catholic Church started to decline as the new music genre arose. Though sacred music was still of great importance, secular music became more prominent in the renaissance period. This era was also known as the “golden age” of a capella choral music.

Other historical facts during this era is the discovery of the actual position of earth in the solar system by Copernicus, the invention of compass creating a wider navigation not only of the lands but also of the oceans, and Martin Luther’s Protestant reformation.

Characteristics of Renaissance Music:

- Mostly polyphonic
- Imitation among the voices is common
- Use of word painting in texts 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 the Renaissance Period

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

   Characteristics of the Mass:
   
   - Polyphonic
   - May be sung a cappella or with orchestral accompaniment
   - 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)
Five Main Sections of Mass:
1. Kyrie (Lord Have Mercy)
2. Gloria (Glory to God in the Highest)
3. Credo (I Believe in One God)
4. Sanctus and Benedictus (Holy, holy and Blessed Is He)
5. Agnus Dei (Lamb of God)

Listen to the link below that features one of the main sections of the mass.
   “Gloria” by Joasquin de Prez
   http://www.youtube.com/watch?v=XaiXCGojHB8

2. Madrigal – A secular vocal polyphonic music composition which 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:
• Polyphonic
• Sung a cappella
• Through–composed
• Frequently in 3 to 6 voices

Listen to “April Is In My Mistress’ Face” by Thomas Morley

REFLECTION:
1. Which music are you familiar with? Why?
2. Which songs can you relate with? Sacred or secular music? Why?
**Famous Composers of the Renaissance Period**

1. **Giovanni Pierluigi da Palestrina**, Rome, 1525 - February 2, 1594

   Giovanni Pierluigi da Palestrina is said to be the greatest master of Roman Catholic Church music during the Renaissance period. Majority of his compositions are sacred music. He was committed to sacred music and has a keen interest in satisfying the desires of church leaders in the sixteenth century. Palestrina’s Pope Marcellus Mass is held up as the perfect example of counter-reformation style. Kyrie is part of the first two sections of the Pope Marcellus Mass.

   His career reflects his commitment to the music of the church. He received his early training and spent the majority of his career in various churches in Rome, including the pope’s chapel. He was as an organist and choir master at both the Sistine Chapel and at St. Peter’s which may have influenced his distinctively pure and restrained style in musical compositions. Palestrina also served as an organist in St. Agapito. His first book Masses became popular and was greatly appreciated by Pope Julius III.

   Palestrina has two sons but lost them both during the plague epidemic that struck Rome in 1570’s. He had planned to become a priest but eventually changed his mind and married a wealthy widow. This improved his wealth and enabled him to pursue a musical career for the rest of his life.

   Listen to the links below that feature the opening Kyrie
   (Excerpt from “Pope Marcellus Mass)
   
   [http://www.youtube.com/watch?v=itKeTpK83IY](http://www.youtube.com/watch?v=itKeTpK83IY)
   [http://www.youtube.com/watch?v=NB-i_V9QPt8](http://www.youtube.com/watch?v=NB-i_V9QPt8)

2. **Thomas Morley**, 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 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.

His works include:

- Fire, Fire, My Heart
- Sing and Chant It
- Fantasie
- April Is In My Mistress’ Face
- It Was A Lover and His Lass

Research and listen to Thomas Morley’s works.

You may use the following links that feature a madrigal composition “Fire, Fire, My Heart”

http://www.youtube.com/watch?v=61aEb5Qt6-U
http://www.youtube.com/watch?v=mBWKp4—w4E

REFLECTION:

1. Which madrigal did you enjoy more? Why?
2. Based on what you have heard, do you agree that the compositions of Palestrina and Morley reflect their personalities? Why or Why not?
Music of the Baroque Period (1685–1750)

The word Baroque is derived from the Portuguese word “barroco” which means “pearl of irregular shape”. Some of the great composers of this time were George Friedrich Handel, Johann Sebastian Bach, Claudio Monteverdi, and Antonio Vivaldi.

During this time, the arts highlighted grandiose and elaborate ornamentation. These were clearly seen in the musical compositions created by Baroque composers.

New instrumental techniques and changes in musical notation were developed. Major and minor tonality was also created in this period. A lot of the musical terms and concepts that evolved in this era are still used today.

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, tocatas, concertó grosso, fugue
- Orchestra consists of strings and continuo
- Harpsichord and organ are the keyboard instruments that are commonly used
- New forms:
  1. binary – AB
  2. ternary – ABC
  3. ground bass
  4. fugue

Music Genres of Baroque Music

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

2. **Concerto Grosso** - 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.
Handel’s Concerto Grosso for two violins, cello, strings and basso continuo
http://www.youtube.com/watch?v=a32nicpS3rk

Vivaldi’s Winter
http://www.youtube.com/watch?v=YKfuhLCVldg

REFLECTION:

1. Which video did you enjoy the most? Why?
2. What is the most evident difference between the two concertos?

3. Fugue
   • A contrapuntal piece, developed mainly by imitative counterpoint
   • It is usually written in 3 or 4 parts, with a main theme called “subject”
   • The entire piece grows mainly from a single brief tune of strong musical character

Access this link through the internet and listen to:

Bach’s Toccata and Fugue in D minor
http://www.youtube.com/watch?v=ho9rZjlsyYY

REFLECTION:

1. Which part did you find interesting?
2. Did you hear melodies that imitate each other? Which part?
3. Do you know any other music where imitative counterpoint is evident? Can you name some titles?
4. **Oratorio** – 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.

*Examples:*

a. Handel’s “Messiah,” “Samson,” “Israel,” and “Egypt”
b. Bach’s “Christmas Oratorio”
c. Haydn’s “The Creation”

Listen to the link below that features Oratorio vs. Opera

http://www.youtube.com/watch?v=NYVGtAJ7ujA

**REFLECTION:**

1. Which of the characteristics of an Oratorio were seen on the video?
2. What are the major differences of an Oratorio from an Opera?
3. Have the differences been shown clearly?

5. **Chorale** – musical compositions that resemble a harmonized version of hymnal tunes of the Protestant Church during the Baroque era.

Listen to the links below that features:

**Baroque Chorale** http://www.youtube.com/watch?v=ZeBakTvwEes

**Chorale Trio** http://www.youtube.com/watch?v=SYFPLVrCWDk

**REFLECTION:**

1. What is the difference between the two chorales?
2. Have you watched any modern chorale presentation?
3. Can you identify any similarities between the chorales of the Baroque Period and chorales of the present time?
Famous Composers of the Baroque Period

1. **Johann Sebastian Bach**

   *Born: Germany, March 21, 1685; Died: July 28, 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 age ten. His brother, a church organist provided for him. Bach’s beautiful soprano singing voice helped him to be accepted at a school in Luneberg. 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)
     [http://www.youtube.com/watch?v=uvw2dlZ8V4-o](http://www.youtube.com/watch?v=uvw2dlZ8V4-o)

   - **Masses** e.g. Mass in B minor

   - **Cantatas** e.g. Cantata 208 and 211

   - **Fugues**
     e.g. Fugue in G minor
     [http://www.youtube.com/watch?v=p1XD1MSES_8](http://www.youtube.com/watch?v=p1XD1MSES_8)
     Toccata and Fugue in D minor

   - **Works for clavichord and harpsichord**
     e.g. Well-Tempered Clavier (one of his more well-known keyboard improvisations)
     This link is another version of Bach’s Toccata and Fugue in D minor played on glass harp (musical glass)
     [http://www.youtube.com/watch?v=XKRj-T4l-e8](http://www.youtube.com/watch?v=XKRj-T4l-e8)
2. **Antonio Vivaldi**

   *Born:* Venice, March 4, 1678;  *Died:* Vienna, July 28, 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, 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."

   Listen to the link that features "Spring" (one of the four parts of *The Four Seasons*) at [http://www.youtube.com/watch?v=aFHPRioZeXE](http://www.youtube.com/watch?v=aFHPRioZeXE)

3. **George Friedrich Händel**

   *Born:* Germany, February 23, 1685;  *Died:* London, April 14, 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. 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 very 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.

   Listen and watch the following link that features the “Hallelujah” chorus from Händel’s Messiah at [http://www.youtube.com/watch?v=International Music: The Renaissance and Baroque Periods](http://www.youtube.com/watch?v=International Music: The Renaissance and Baroque Periods)
INDIVIDUAL ASSESSMENT

I. Encircle the letter of the correct answer.

1. The period when the Christian Church highly influenced culture and political affairs in Europe was the:
   A. Medieval Period
   B. Renaissance Period
   C. Baroque Period

2. A through–composed vocal music composition written and expressed in a poetic text.
   A. Troubadour Music
   B. Mass
   C. Madrigal

3. There are five main sections of the Mass. Which of the following is the only section of Mass with Greek text.
   A. Kyrie   B. Gloria   C. Agnus Dei

4. Baroque music is known for its grandiose and elaborate ornamentation. Which of the following Baroque Music forms was developed through imitative counterpoint.
   A. Concerto Grosso
   B. Fugue
   C. Oratorio

5. Refers to the extended musical setting of sacred music.
   A. Fugue   B. Chorale   C. Oratorio

II. Identify the composer of each selection. (5 pts)

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

Medieval, Renaissance and Baroque music have distinctive characteristics. The following activities will develop your musical skills as you incorporate the different musical concepts that you have learned in the first part of this module.

In the beginning, chants were taught orally. However, as the number of chants increased, singers needed help in remembering the outlines of the melodies. Later, the chants were notated in the manuscript as a single melodic line without accompaniment. Neumes were written above the words to suggest the contour of the melody. Eventually, musical notation of the period was written as square notes on a four–line staff.

Listening Activities

The following listening activities will help and guide you to experience the beautiful musical compositions and presentations composed during the Medieval, Renaissance and Baroque Periods. Be guided by the musical sheets and music selections for each listening activity.

Listening Activity

http://www.youtube.com/watch?v=O5GtmcHZLHw

The first part of “Kyrie Eleison”, written in neumes, was taken from Liturgical Music Series Part I of highstreethymns.com.

IV. — Aux Fêtes Doubles. 1.

(Cunctipotens Genitor Deus)

\[
\begin{array}{c}
\text{K} \\
\text{Yri- e } * \\
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\[
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\text{Ky-ri- e } \\
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\begin{array}{c}
\text{* } \\
\text{** } \\
\text{c- } \\
\text{lé- i-son. } \\
\end{array}
\]
A. Write the letter of your answer based on the music selection that you have heard.

1. Which text – setting style was used?
   a. Syllabic  
   b. Neumatic  
   c. Melismatic

2. What is the texture?
   a. Monophonic  
   b. Homophonic  
   c. Polyphonic

3. In what language was the selection written?
   a. Greek  
   b. Latin  
   c. Spanish

B. Answer each question and explain why.

1. Is the music sacred vocal form?
2. Was it sung a cappella or with accompaniment?

**Listening Activity:** Listen to the songs in the following pages. Use the chart below to guide you in analyzing the songs.

Title: ________________________
Composer: ________________________
Era: ________________________

Encircle your answer in the chart below.

<table>
<thead>
<tr>
<th>Elements</th>
<th>Description</th>
</tr>
</thead>
</table>
| Language       | Latin  
|                | Greek  
|                | English             |
| Form           | Vocal  
|                | Instrumental         |
| Text – Setting | Syllabic  
|                | Neumatic  
|                | Melismatic           |
| Texture        | Monophonic  
|                | Homophonic  
|                | Polyphonic           |

Song #1 - http://www.youtube.com/watch?v=pAdcE4OIBHc
Song #2 - http://www.youtube.com/watch?v=IUZEtVbJT5c
Song #3 - http://www.youtube.com/watch?v=aFHPRioZeXE

Illustrator: Pls RE-DRAW ALL the music sheets. Erase the song titles and composer’s names. For clearer view of the music sheets, visit sheetmusicplus.com
Song #1

Fire, Fire, My Heart
Madrigal for Three-part Mixed or SATB Chorus and Piano (opt. a cappella)

Thomas Morley

Thomas Morley (1557-1602)
Arranged by Linda Spevacek

Ranges:

Part I

Part II

Part III

Tempo: $q = 92-100$

Stanza 1:
Fire, fire! Fire, fire! Fire, fire! Fire, fire! Fire, fire!

Stanza 2:
Fire, fire! Fire, fire! Fire, fire! Fire, fire!

Stanza 3:
Fire, fire! Fire, fire! Fire, fire!

Duration: approx. 1:20

*Also available: Performance/Accompaniment CD (99/2607H).

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www.lorenz.com

15/2675H-2
Song #2

**HALLELUJAH CHORUS**
from MESSIAH

By GEORGES FRIDERIC HANDEL
Song #3
WHAT TO UNDERSTAND

Musical notation has evolved through time. The following activity will help you understand how to express Medieval, Renaissance and Baroque music in a different way.

Individual Activity

Contour... Factor!

1. Watch the Fugue in G minor as shown in the following link:
   http://www.youtube.com/watch?v=p1XD1MSES_8

2. Following the sample above, create your own graphic representation of “Spring” from The Four Seasons

3. Be guided by the checklist below:

<table>
<thead>
<tr>
<th>My Checklist Guide</th>
<th>Evident</th>
<th>Not Evident</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Did I draw my lines to move along with the contour of the melody?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Did I create variations on the lines used?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Are my lines creatively drawn along with other lines?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Group Activity

Name that Song!

You will need: Recorded selections from Medieval, Renaissance and Baroque Era. Buzzer, Scoreboard and audio aids.

Procedure:
1. Divide the class into three.
   (Note: The number of group depends on the number of students in the class)
2. A recorded selection will be played.
3. First group to buzz in will have the chance to name the title and the composer of the song heard.
4. The following points will be awarded for each correct answer.
   Title of the Song/Selection = 2 points
   Composer = 1 point
5. In case of a wrong answer, the group will be deducted 2 points.
6. Procedure will continue until all prepared songs have been played.
7. The group with the highest point wins the game.

<table>
<thead>
<tr>
<th>Score Board</th>
<th>Group 1</th>
<th>Group 2</th>
<th>Group 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song #1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Song #2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Song #3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Song #4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Song #5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
WHAT TO PERFORM

The following activities will showcase your talent and what you have learned about Medieval, Renaissance and Baroque Music.

Activity #5  Winter Duo!

1. Listen to an excerpt from the Largo of Vivaldi’s “Winter” Concerto.
   To the illustrator: Insert Music score

2. You can choose to the theme/themes of the piece or play the music using recorder or piano. Additional accompaniment may be used for texture enhancement purposes.

Part I Melody

Part II Accompaniment

<table>
<thead>
<tr>
<th>Criteria</th>
<th>5 pts</th>
<th>4 pts</th>
<th>3 pts</th>
<th>2 pts</th>
<th>1 pt</th>
<th>0 pts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo</td>
<td>Appropriate</td>
<td>Fluctuates slightly</td>
<td>Fluctuates much</td>
<td>Mostly wrong</td>
<td>Not appropriate</td>
<td>Cannot play</td>
</tr>
<tr>
<td>Steady Beat</td>
<td>Consistent</td>
<td>Fluctuates slightly</td>
<td>Fluctuates much</td>
<td>Mostly wrong</td>
<td>Not appropriate</td>
<td>Cannot play</td>
</tr>
<tr>
<td>Melodic Pattern</td>
<td>No mistakes</td>
<td>A few mistakes</td>
<td>Many mistakes</td>
<td>Mostly wrong</td>
<td>Consistently wrong</td>
<td>Cannot play</td>
</tr>
<tr>
<td>Stage Presence</td>
<td>Played with excellent confidence</td>
<td>Played with very good confidence</td>
<td>Played with good confidence</td>
<td>Played with confidence</td>
<td>Played with less confidence</td>
<td>Cannot play</td>
</tr>
<tr>
<td>Overall Presentation</td>
<td>Superior</td>
<td>Very Good</td>
<td>Pretty Good</td>
<td>Fair</td>
<td>Poor</td>
<td>Cannot play</td>
</tr>
</tbody>
</table>
Group Activity

Move to the Music!!!

1. Your class will be divided into seven groups.
2. Your teacher will assign a segment of the following compositions:
   - Gregorian Chant in Medieval Period
   - Fire, Fire, Fire My Heart by Thomas Morley
   - Toccata and Fugue in D minor by Johann S. Bach
   - Concerto Grosso for two violins, cello, strings and basso continuo by Handel
   - Pope Marcellus Mass by Giovanni Pierluigi da Palestrina
   - Hallelujah by George F. Handel
   - Four Seasons by Antonio Vivaldi
3. Your group must come up with movements to interpret the assigned musical selection.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choreography</td>
<td>5</td>
</tr>
<tr>
<td>Coordination of Movements</td>
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</tr>
<tr>
<td>Timing</td>
<td>5</td>
</tr>
<tr>
<td>Expression and Execution of Movements</td>
<td>5</td>
</tr>
<tr>
<td>Interpretation of Music</td>
<td>5</td>
</tr>
<tr>
<td>TOTAL</td>
<td>25</td>
</tr>
</tbody>
</table>
GLOSSARY

**Cantus Firmus** – also known as “fixed song” or a pre-existing melody which forms the basis of a polyphonic composition.

**Monophony** – music consisting of a single melodic line without chordal accompaniment; it is the oldest type of music.

**Polyphony** – music consisting of several (two or more) melodic lines, each having individual significance and independence.

**Sacred music** – music that was specifically written for use in religious services.

**Secular music** – music that was composed for purposes other than religious.

**Through-composed** – songs in which there is new music to each stanza; the opposite of strophic.

**Tonality** – system where the musical piece is based on a key center.

REFERENCES

A. **Books**


B. **Website**

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

   www.onlinesheetmusic.com