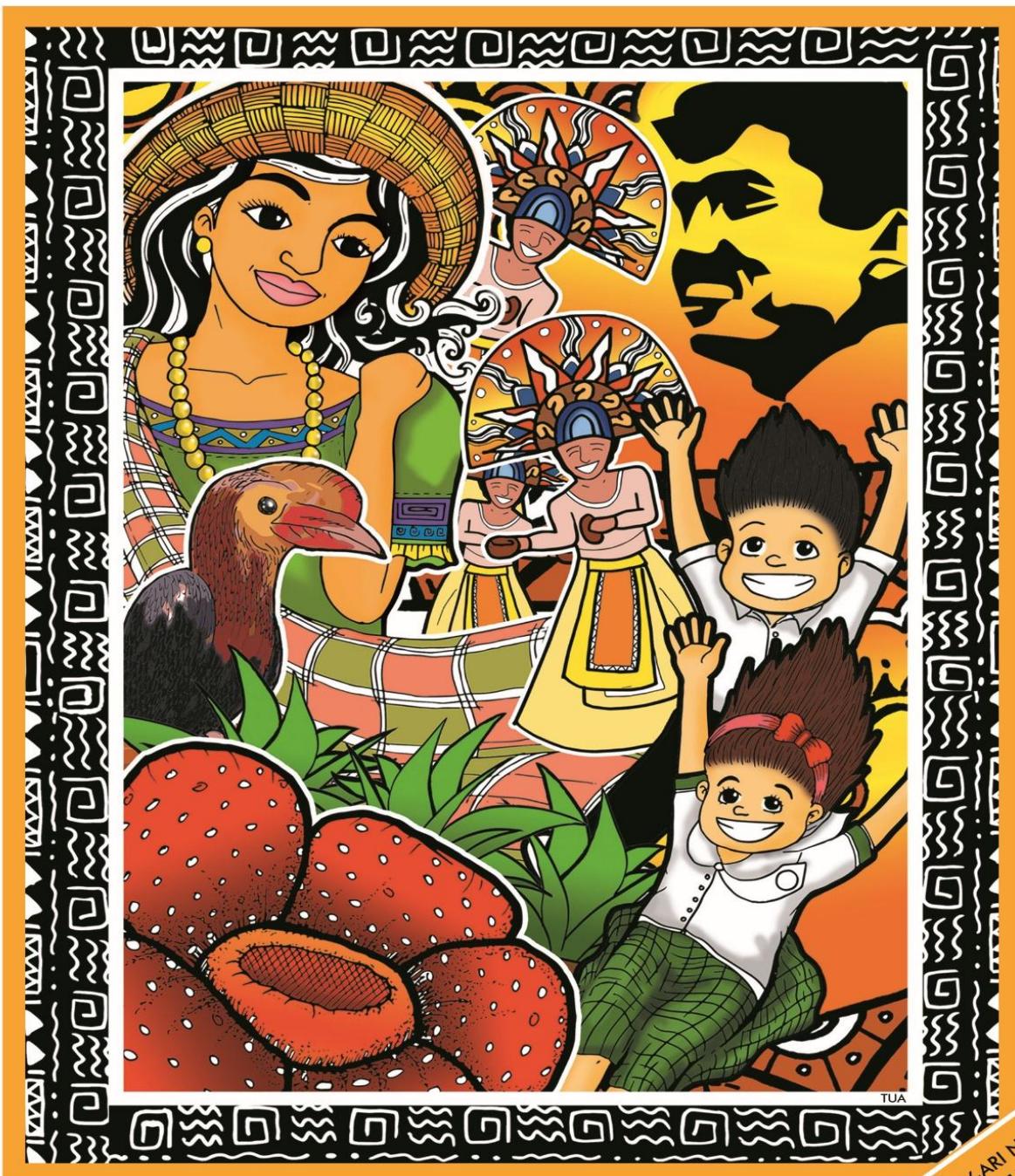




Music

Quarter 1 - Module 1

Music of the Medieval Period



SCHOOLS DIVISION OF ANTIQUE

PAGMAMAY-ARI NG GOBVERNO
HINDI IPINAGBIBILI

Music - Grade 9

Alternative Delivery Mode

Quarter 1 – Module 1: Music of the Medieval Period

First Edition, 2020

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Development Team of the Module

Writer: Flora Mae Altobar-Juada

Content Editor: Marilyn B. Herida

Language Editor: Sarah Michelle C. Nletes, Francisco E. Misajon Jr.

Illustration: Conrad Ladislee B. Tua III

Layout Artist: Jessa B. Quemado

Management Team: Felisa B. Beriong, CESO VI

Corazon C. Tingson

Gaudencio C. Riego, PhD

Schubert Anthony C. Sialongo

Rodrigo Sarapanan Jr.

Phoenix Allanah Zandria Q. Salcedo-Tordesillas

Marian Rose B. Sarmiento

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Department of Education – Region VI - Schools Division of Antique

Office Address: Binirayan, San Jose de Buenavista, Antique

Telefax: (036) 540-9837

E-mail Address: antique@deped.gov.ph

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MUSIC
Quarter 1 – Module 1
Music of the Medieval Period



Introductory Message

For the facilitator:

Welcome to the **Music 9** Alternative Delivery Mode (ADM) **Module on Music on the Medieval Period!**

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.

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 **Music 9** Alternative Delivery Mode (ADM) Module on **Music of the Medieval Period!**

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:



Aiming at the Target

This will give you an idea of the skills or competencies you are expected to learn in the module.



Trying the Challenge

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.



Connecting to the Past

This is a brief drill or review to help you link the current lesson with the previous one.



Gearing Up to Start

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.



Hitting the Target

This section provides a brief discussion of the lesson. This aims to help you discover and understand new concepts and skills.



Strengthening the Grasp

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.



Wrapping Up to Go

This includes questions or blank sentence/paragraph to be filled in to process what you learned from the lesson.



Relating to Real Life

This section provides an activity which will help you transfer your new knowledge or skill into real life situations or concerns.



Checking the Target

This is a task which aims to evaluate your level of mastery in achieving the learning competency.



Enriching the Skill

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.



Finding the Score

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!

This module was designed and written with you in mind. It is here to help you master the music of the Medieval Period. The scope of this module permits it to be used in many different learning situations. The language used recognizes the diverse vocabulary level of students. The lessons are arranged to follow the standard sequence of the course. But the order in which you read them can be changed to correspond with the textbook you are now using.



Aiming at the Target

Content Standards

The Learner demonstrates understanding of characteristic features of the music of the Medieval Period.

Performance Standards

The Learner performs selected songs from the Medieval Period:

1. Gregorian Chants and
2. Troubadour

Most Essential Learning Competencies (MELC)

At the end of this module you are expected to:

1. Describe the musical elements of selected vocal and instrumental music of Medieval music;
2. Explain the performance practice (setting, composition, role of composers/ performers, and audience) during the Medieval Period;
3. Relate Medieval music to other art forms and its history within the era;
4. Improvise appropriate accompaniment to selected music from Medieval Periods;
5. Perform music from Medieval Period; and
6. Evaluate music and music performances using guided rubrics

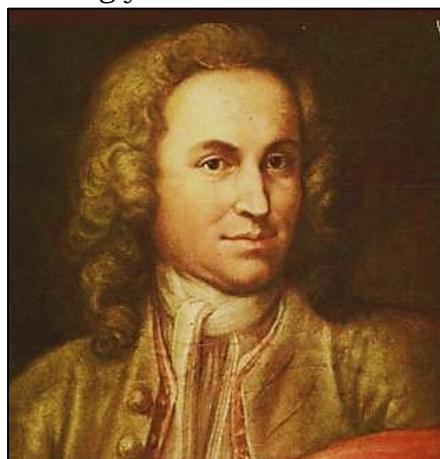


Trying the Challenge

To assess what you know about the music of the Medieval Period, answer the following activities.

PART I. GUESS WHO

Using your common knowledge, write the name of the composer below.



Choices:

Antonio Vivaldi

Adam de la Halle

Thomas Morley

1. _____

PART II. GUESS WHAT

A. Classify the items according to sacred (religious) or secular (non-religious) music. Check the corresponding column for each item. Write your answers on your answer sheet.

| Forms of Music | Sacred Music | Secular Music |
|-----------------------|---------------------|----------------------|
| 2. Gregorian Chant | | |
| 3. Troubadour Music | | |

B. Write the letter of the correct answer.

- _____ 4. It is the period when the Christian Church highly influenced culture and political affairs in Europe.
a. Medieval b. Renaissance c. Baroque
- _____ 5. The Gregorian chant was named after him.
a. Adam De la Halle b. Pope Gregory I c. Thomas Morley
- _____ 6. He was one of the oldest secular music composers of the period.
a. Adam De la Halle b. Pope Gregory I c. Thomas Morley
- _____ 7. The Gregorian chant was originally transmitted through _____.
a. Notation b. Oral c. Neumes
- _____ 8. A musical form that was not bound by Catholic traditions is called _____.
a. Chants b. Troubadour Music c. Gregorian
- _____ 9. It means single tune or single melody.
a. Monophonic b. Homophonic c. Polyphonic
- _____ 10. The notation used during the period is _____.
a. Oral tradition b. Musical sheets c. Neumes
- _____ 11. Troubadour music is usually written in _____.
a. Latin b. French c. German
- _____ 12. It means no time signature or free flowing.
a. Modal b. Free meter c. Rhythm
- _____ 13. It is a group of musicians who performed across Europe during the period.
a. Choir group b. Troubadours c. Minstrel
- _____ 14. It is the earliest surviving secular French play with the music of Adam De La Halle.
a. Jeu de Robin et Marion
b. La Chanson du roi de Sicile
c. Le Jeu de Robin et de Marion
- _____ 15. Which of the following is a characteristic of a Gregorian Chant?
a. Originated in France
b. Tells of chivalry and courtly love
c. Usually based on Latin liturgy

Lesson

1

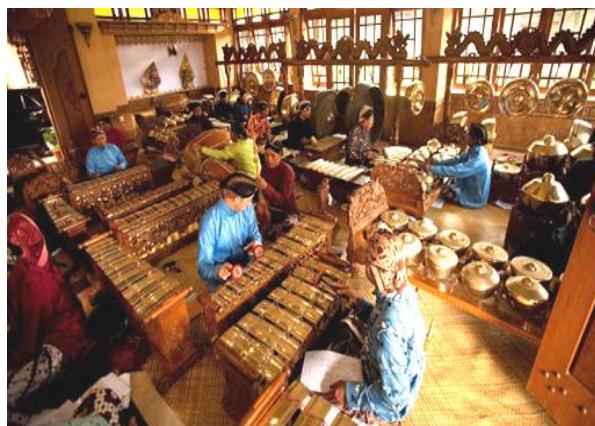
Music of the Medieval Period (700–1400)



Connecting to the Past

In the past year, you learned that music in Southeast Asia is a tradition taught to each succeeding generation without a written notation. You also learned that it is frequently related to ceremonies connected with religion, the state, community festivals, and family affairs.

Now, we travel to the West, especially the Europeans, and study their music in different periods:



Gearing Up to Start



Do you attend the Mass or any church service? During the mass, do you listen to the choir or do you sing along? We will know the origin of church singing in this lesson.

Do you have a favorite band that goes on concert tours? Do you know that this kind of secular singing emerged in Europe centuries ago?



Hitting the Target

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, including its music.

A. Musical Forms

1. **Gregorian Chants.** *The Sacred Music.*

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

- a. monophonic (one melodic line)
- b. free meter (free flowing rhythm, no time signature or no precise rhythm)
- c. modal (set in one of the church modes or scales)
- d. usually based on Latin liturgy
- e. use of neume notation



Example of Gregorian Chant with neumenotation

"The Introit Gaudemus Omnes"
scripted in square notation 14th century-
15th century (wikipedia.org)

2. **Troubadour Music.** *The Secular Music.* This emerged in the latter part of the Medieval Period which was not bound by Catholic traditions. Most of these songs were performed across Europe by groups of musicians called Troubadours.

Characteristics:

- a. usually monophonic
- b. sometimes with improvised accompaniment
- c. tells of chivalry and courtly love
- d. originated in France
- e. written in the French language

B. Famous Composer of the Period

ADAM DE LA HALLE

France, 1237-1288



He was 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 trouvère, 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.

Works:

1. *Le Jeu de Robin et de Marion*
2. *La Chanson du roi de Sicile*

Adam De La Halle
Miniature in Musical Codexs. XIII
<http://picsdigger.com/image/cfd4783>



Strengthening the Grasp

ACTIVITY 1

Fill in the blanks.

1. _____ is the other name of the Medieval Period.
2. The musical forms present during the Medieval Period were _____ and _____.
3. The Gregorian Chant was named after _____.
4. Those who sang secular music were called the _____.
5. _____ was the famous composer of this period.

ACTIVITY 2

List down at least five (5) titles of songs you know which you could relate to the forms of music during the Medieval Period.

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

ACTIVITY 3

- a. Compose a short song whose lyrics would summarize your understanding of the music of the Medieval Period. Write the lyrics of your song on your answer sheet.

***Wrapping Up to Go***

Some scholars perceive Europe as having been plunged into darkness when the Roman Empire fell in around 500 AD. The Middle Ages are often said to be dark because of a supposed lack of scientific and cultural advancement. During this time, feudalism was the dominant political system.

Medieval music was both sacred and secular. During the earlier Medieval Period, the liturgical genre, predominantly Gregorian chant, was monophonic. Polyphonic genres began to develop during the high medieval era, becoming prevalent by the later thirteenth and early fourteenth century.

The Church was very much a part of the Medieval life. The church held worship services and took care of the sick, poor, elderly, and orphans.

1. What do you think is the center of life during the Medieval Period? Why?

2. What kind of music prevailed during the period?



Relating to Real Life

A. Ponder on this.

1. Of what use is sacred music (church songs) to your daily life, especially to your studies?

2. What does secular music (popular songs) contribute to your well-being as a student?

B. Connect to the Arts

Visit two (2) churches or any building, physically if possible, or virtually (thru internet surfing) and identify Medieval art elements that are present: sculpture, illuminated manuscripts, stained glass, mosaics, fresco wall-paintings, work in precious metals or textiles, including tapestry.

1. Church/ Building Name: _____
Address: _____
Art Elements: _____

2. Church/ Building Name: _____
Address: _____
Art Elements: _____



Checking the Target

Write the letter of the correct answer. Write your answers on your answer sheet.

1. This is a monophonic plain chant that is originally transmitted orally.
a. Secular Music b. Gregorian Chant c. Troubadour Music
2. It is a characteristic of a Gregorian chant and the troubadour music consisting of a single musical line or tune without accompaniment.
a. Monophonic b. Free Meter c. Modal
3. What kind of notation was used to notate Gregorian chant?
a. Number System b. Sheet Music c. Neumes

- ___ 4. This is the music performed or composed for religious use or through religious influence.
a. Sacred music b. Secular Music c. Popular Music
- ___ 5. Which is considered secular music?
a. Mass b. Gregorian Chant c. Troubadour Music
- ___ 6. The following are characteristics of a troubadour music EXCEPT.
a. Monophonic
b. Based on Latin Liturgy
c. Written in French language
- ___ 7. This is a group of musicians who traveled and performed across Europe?
a. Choir b. Minstrel c. Troubadours
- ___ 8. Why is the Medieval Period called “dark ages”?
a. The Roman Empire started to fall.
b. The Church influenced Europe’s cultures and political affairs.
c. There was lack of scientific and technological advancement.
- ___ 9. Which is NOT TRUE about Adam De La Halle?
a. He received his education at Harvard University.
b. He was the son of a well-known citizen of Arras, Henri de la Halle.
c. He was one of the oldest secular composers whose literary and musical works includes chansons and poetic debates.
- ___ 10. Which of the following is considered as the earliest surviving secular French play with music of Adam De la Halle?
a. Jeu de Robin et Marion
b. La Chanson du roi de Sicile
c. Le Jeu de Robin et de Marion



Enriching the Skill

♪ Listen and observe:

- LeJeu de Robin et Marion: <http://www.youtube.com/watch?v=zHoebp8Vgxs>

♪ Evaluate the following by using the criteria:

- Gregorian Chant: <http://www.youtube.com/watch?v=kK5AohCMX0U>

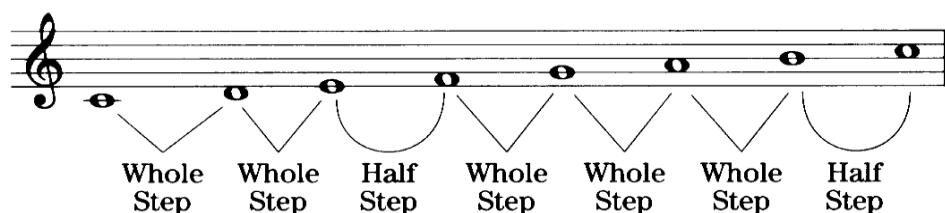
| CRITERIA: | 5 | 3 | 1 | SCORE |
|--|--|--|--|-------|
| Is the entire song using Monophonic texture? <i>(Single line or melody)</i> | Monophonic texture is heard, melody is sung without an accompaniment and in a responsorial manner (soloist and chorus) | Monophonic texture is heard without harmony. | Texture is not monophonic. | |
| Is the rhythm free in meter or free flowing? | It has no precise rhythm and is free flowing | Some parts are free flowing. | There is no evidence of a free flowing rhythm. | |
| Is it based on Latin liturgy? | It uses Latin language | Some parts are in Latin language. | It does not use the Latin language | |

🎵 Learn more...

Modal Music uses diatonic scales that are not necessarily major or minor and does not use functional harmony as we understand it within tonality. The term modal is most often associated with the eight church modes. A Gregorian mode (or church mode) is one of the eight systems of pitch organization used in Gregorian chant.

A **Diatonic Scale** is a heptatonic scale that includes five whole steps (whole tones) and two half steps (semitones) in each octave, in which the two half steps are separated from each other by either two or three whole steps, depending on their position in the scale.

C Major Scale





Finding the Score

| Checking the Target | Strengthening the Grasp | Trying the Challenge | Activity 1: | Activity 2: 5 songs | Activity 3: Song |
|---------------------|---------------------------------------|---------------------------------------|-------------------------------|---------------------|------------------|
| 1. B | Part 1: 1. Adam De la Halle | Activity 1: 1. Middle Age/Dark Age | 5. Adam de la Halle | 10. A | 15. C |
| 2. A | Part 2: 2. Gregorian Chants, Music | 2. Gregorian Chants, Music | 4. Troubadours | 9. A | 14. A |
| 3. C | | 3. Troubadour Music – Sacred | 3. Pope Gregory I | 8. A | 13. B |
| 4. A | | 2. Gregorian Chant – Sacred | 2. Troubadour Music – Secular | 7. B | 12. B |
| 5. C | | 1. Adam De la Halle | 1. Middle Age/Dark Age | 6. A | 11. B |
| 6. B | | | 5. Adam de la Halle | 5. B | 10. C |
| 7. C | | | 4. Troubadours | 9. B | 9. A |
| 8. B | | | 3. Troubadour Music – Secular | 7. A | 8. B |
| 9. A | | | 2. Pope Gregory I | 6. A | 7. B |
| 10. A | | | 1. Troubadour Music – Secular | 5. A | 6. B |

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For inquiries or feedback, please write or call:

Department of Education – Schools Division of Antique

San Jose de Buenavista, Antique

Telefax: (036) 540-9837

Email Address: antique@deped.gov.ph