

LEARNING MODULE

MUSIC

G7 | Q2

Music of Cordillera



NOTICE TO THE SCHOOLS

This learning module (LM) was developed by the Private Education Assistance Committee under the GASTPE Program of the Department of Education. The learning modules were written by the PEAC Junior High School (JHS) Trainers and were used as exemplars either as a sample for presentation or for workshop purposes in the JHS In-Service Training (INSET) program for teachers in private schools.

The LM is designed for online learning and can also be used for blended learning and remote learning modalities. The year indicated on the cover of this LM refers to the year when the LM was used as an exemplar in the JHS INSET and the year it was written or revised. For instance, 2017 means the LM was written in SY 2016-2017 and was used in the 2017 Summer JHS INSET. The quarter indicated on the cover refers to the quarter of the current curriculum guide at the time the LM was written. The most recently revised LMs were in 2018 and 2019.

The LM is also designed such that it encourages independent and self-regulated learning among the students and develops their 21st century skills. It is written in such a way that the teacher is communicating directly to the learner. Participants in the JHS INSET are trained how to unpack the standards and competencies from the K-12 curriculum guides to identify desired results and design standards-based assessment and instruction. Hence, the teachers are trained how to write their own standards-based learning plan.

The parts or stages of this LM include Explore, Firm Up, Deepen and Transfer. It is possible that some links or online resources in some parts of this LM may no longer be available, thus, teachers are urged to provide alternative learning resources or reading materials they deem fit for their students which are aligned with the standards and competencies. Teachers are encouraged to write their own standards-based learning plan or learning module with respect to attainment of their school's vision and mission.

The learning modules developed by PEAC are aligned with the K to 12 Basic Education Curriculum of the Department of Education. Public school teachers may also download and use the learning modules.

Schools, teachers and students may reproduce the LM so long as such reproduction is limited to (i) non-commercial, non-profit educational purposes; and to (ii) personal use or a limited audience under the doctrine of fair use (Section 185, IP Code). They may also share copies of the LM and customize the learning activities as they see fit so long as these are done for non-commercial, non-profit educational purposes and limited to personal use or to a limited audience and fall within the limits of fair use. This document is password-protected to prevent unauthorized processing such as copying and pasting.

MUSIC 7

Module 2: Music of Cordillera



INTRODUCTION AND FOCUS QUESTION(S):

Have you ever wondered how Philippine music is performed way before the inception of modern technology?

Philippine music is a product of diverse cultural influence. There are some music that area mixture of western influence, some have cultural and ethnic music that showcase the traditions of a certain place or region. One of the regions with rich influence of culture and tradition is *Cordillera*.

The people of the Cordillera region are nature lovers. They express their appreciation of nature through dances and songs. Their music helps us discover their way of life and unique culture through themes about nature, family life, work in the field as well as spiritual matters. Music in these cultural communities is largely functional and part of their daily lives. They have songs for almost any occasion or event in their lives. In addition to songs and chanted poetry, Cordillera music is distinctively made up of two sound characteristics of instruments based on their respective materials – the first, made of bamboo (flutes and percussion instruments), and the second, made of metal (gongs).

In this module, you will discover the distinct styles and characteristics of Cordillera music. You will experience how it is to sing and play the vocal and instrumental music of the Cordillera.

As you go through the module, remember to search for the answer to this question:

How can we perform well the music of a region like the Cordillera?

In this module, you will examine this question when you take the following lessons:

Lesson 1 –Music of Cordillera

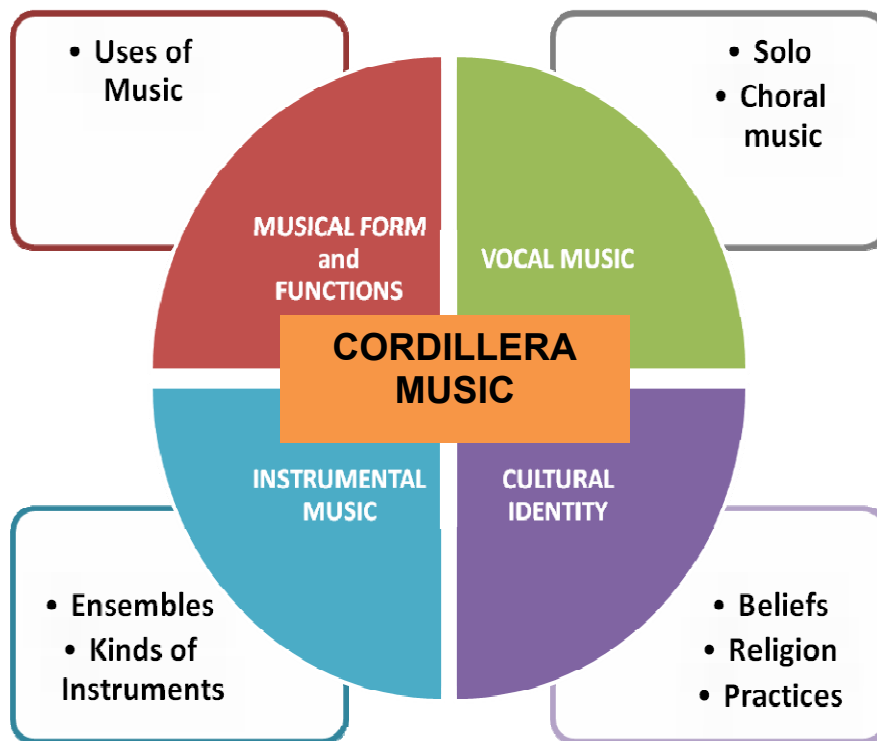
- *Vocal Music*
- *Instrumental Music*
- *Musical forms and functions*
- *Cultural Identity*

In this lesson, you will learn the following:

<i>Lesson 1</i>	<ul style="list-style-type: none"> • Analyze the distinctive styles of the vocal and instrumental music of Cordillera • Sing accurately examples of Cordillera vocal music • Perform improvised instrument from a variety of sources that would emulate the sound of a Cordillera instrument.
-----------------	--

MODULE MAP:

Here is a simple map of the above lessons you will cover:



EXPECTED SKILLS:

To do well in this module, you need to remember and do the following:

- Identify the distinct styles of the vocal and instrumental music of the Cordillera region
- Analyzes the rhythm, tempo and melody of the given musical selections
- Explains the distinguishing characteristics of given musical examples of Cordillera in relation to its culture and geography
- Get acquainted with the different functions of music to the lives of the people in Cordillera
- Imitate the style of singing of the Cordillera vocal music
- Classify the different instruments used in Cordillera according to how it is being played
- Perform the distinct styles of the vocal and instrumental music of Cordillera
- Improvises simple rhythmic and melodic accompaniments to selected music
- Sing examples of folksongs from Cordillera
- Show creativity and innovativeness through making an improvised instrument that is similar to the instruments being studied.
-

Before you dive in to our lesson, let's try to find out how much you know about this module. Encircle the letter that you think best answers the question. Please answer all items. After taking this short test, you will see your score. Take note of the items that you were not able to correctly answer and look for the right answer as you go through this module.

PRE-ASSESSMENT:

____ 1. Cordillera is the only landlocked region in the country and is primarily mountainous. Which among these provinces does not comprise the region?

- | | |
|-----------|------------|
| a. Abra | c. Benguet |
| b. Ifugao | d. Cebu |

____ 2. Chey-assa is a traditional Cordillera song while pounding rice during harvest season. How is the music performed?

- | | |
|------------------|---------|
| a. Solo singing | c. Duet |
| b. Group singing | d. Trio |

____ 3. What is considered to be an entertainment song of the Kalinga?

- | | |
|----------|-----------------|
| a. Angba | c. Dang Dang-ay |
|----------|-----------------|

b. Kapya

d. Alim

____ 4. The Cordillera region is known for its unique musical instruments. It plays a vital role in the community. Which among these family of instruments is not found in Cordillera province?

- a. Woodwind
- b. Brass wind

- c. Percussion
- d. Stringed

____ 5. Instruments in Cordillera are usually in sets. When an entire set of instruments are being played, the players follow a distinct style that could put the audience and the dancers in a trance. Which of the following best describes the rhythm used by the people of Cordillera?

- a. Interlocking
- b. Random

- c. Repetition
- d. Alternating

____ 6. In what classification of instruments is Gangsa included?

- a. Aerophone
- b. Membranophone

- c. Idiophone
- d. Chordophone

____ 7. Hudhud is a chanted epic poetry of Ifugao consisting of poems about heroism, honor, love and revenge. How is this traditional song performed?

- a. Call and response
- b. Chant

- c. Instrumental
- d. Yodeling

____ 8. A group of Kalinga pupils were asked by Mr. Cruz to perform a Cordillera ethnic song "Hudhud" while another group of pupils are playing the rhythmic pattern of the song using the splitted bamboo instrument. What instrument that plays the rhythm?

- a. Bungkaka
- b. Saggeypo

- c. Tongatong
- d. Gansa

____ 9. Which one of the following best illustrates the call and response style musical style of Cordillera?

- a. The whole community of Kalinga sings the Salidumay in Unison
- b. One group of singers sing the A part while the second group performs the B part.
- c. The leader sings the verse part of the song and the whole community chants the chorus part.
- d. The leader sings the verse part and the whole community just repeat it.

- ___ 10. A group of Kalinga people performs an ensemble at Luneta part with Tongali playing the melody, Kolitong providing the polychord and Solibao and Patanggok doing the rhythmic pattern. What instrument played that can be classified as Aerophone.
- a. Tongali
 - b. Solibao
 - c. Patanggok
 - d. Gangsa

Now that you have determined your score, and also garnered the things that you know and don't know yet, these will help you assess your progress as you go on to our lesson. Ready? Set?



EXPLORE

In this lesson, you will be tracing the origins of Philippine music that will provide you with clear perspective of our culture and tradition. You will be acquainted with the distinct styles of the vocal and instrumental music of Cordillera and its importance to the lives of the people residing in the region.

As you immerse in the different musical activities, think about this question:

How can we perform well the music of a region like the Cordillera?

ACTIVITY 1. The Picture Says It All

Places vary lifestyle, places vary people. The pictures below show a glimpse of the lives of the people in Cordillera. Share what you know about their culture through answering the questions:



What is the way of living in Cordillera?

What kind of music do you think will you hear from them?

Let's find out how much you know about this unit by answering the **KWH** portion of the KWHL (Know, Want, How, Learned) Worksheet that you see below. Fill it up by writing your initial answer to the topical focus question.

K What do you know?	W What do you want to find out?	H How will you find out what you want to learn?	L What did you learn?

 **End of Explore**

You just tried finding out what you learn from Cordillera. As you continue, you will be able to compare what you know from what you will learn and soon, you will be able to answer the focus question. This time, let's find out how others would answer the question and compare their ideas to your own. You will also learn other concepts which will also enable you to do the final project which involves performing examples of the vocal and instrumental music of Cordillera. We will start by doing the next activity.



FIRM-UP

ACTIVITY 2. Click on me!

(HudHud and Dangdang-Ay)

Time to use the internet. Let us all go to the links below or go to YouTube and search on the following videos:

Traditional Cordillera music ("Hudhud hi Aliguyon")
<https://www.youtube.com/watch?t=36s&v=Awy7VXycrU4>

Dangdang- Ay
<https://www.youtube.com/watch?v=zgvixculwOs>

1. What is Hudhud hi Aliguyon and Dandang-Ay to the lives of Cordillera?

2. What did you feel after watching the performance?

3. How do you describe the manner of singing of the Cordillera?

4. What distinct sounds did you also hear?

TRIVIA

Now that we have seen how the people in Cordillera perform their music, let us try to emulate their style by doing the activity below:

ACTIVITY 3. LET'S IMITATE

Sing the song Hudhud imitating the styles of their vocal technique while clapping the basic beat.

LYRICS:

L: Ohem panatalan ka dakalanya

C: Agapawan dayanan wangawangda adamakawayan

L: Ankay punkelkel bananbu

C: LikLIK bul bulik yayu na oya

Adla gulagudaya ohem

L: Inoyan pitlundi balik kuhun bitag tagam daan

C: Ohadanya adag tandalita anganda

Adama kawayan

L: Impumbag tunay galaygay na altugan mu

C: Muga aki muga naya oya

Ohana kapanga iwa ohem

L: Nayading lining danan kay dunun inipul mu

C: Muga aki muga naya haynga dana

Ohana kapanga iwan

L: Inoy an inay unan inu bungali

C: Dinganan ambayu na ni oya Adingaling dingaling ohem

L: Unay undan in halilip bitag tagam daan

C: Oha danya adag tandalita anganda
Adama kawayan

L: Inay udinga dan mulkalyon
C: Muga aki muga naya oya
Ohana kapanga iwan ohem

L: Ondan mi bagbag ahi ali
C: Guyun aliguyun naya haynga dana
Ohan hinaka matalan

L: Anun diya dalindad
C: Kamalig da oya Adaka bulawan ema ohem

Now that you have learned a new song and the proper way of singing it basing from Cordillera character of singing, you can now continue by answering the process questions below

PROCESS QUESTIONS:

1. What did you feel while performing their music?

2. How does it differ from the way you sing a popular song?

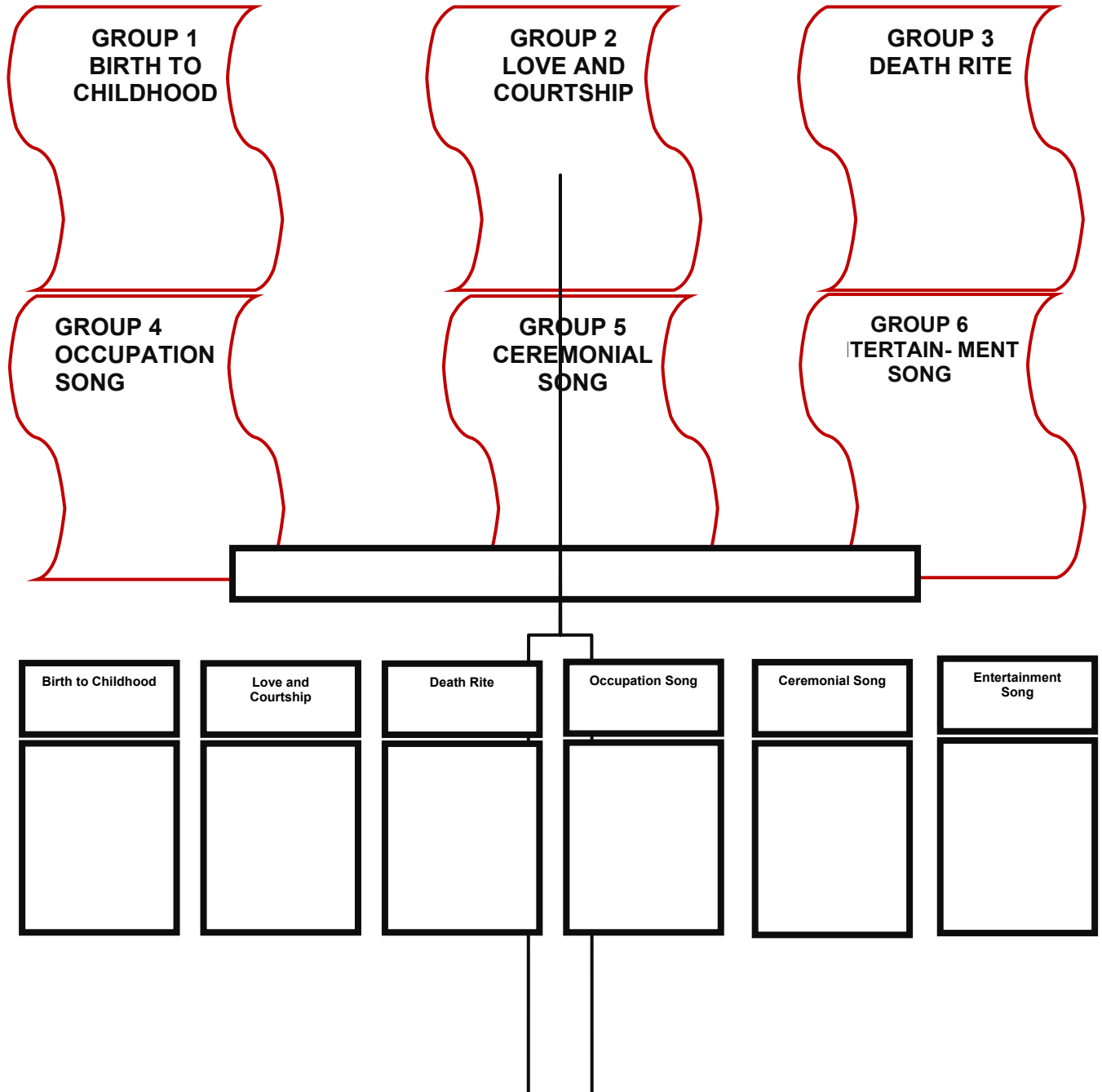
3. Why is it that their style in performing the song is different from the way you perform popular music?

1. Performing the music of Cordillera covers different ways which we can say that it is one of the few unique music of the world. You have observed and learned how music is played in the region. Now you are capable of gathering and relaying of information, which brings us to your next activity called Jigsaw.

ACTIVITY 4. JIGSAW

The class will be divided into 6 groups which we call their “home group”. Each member will be labeled as “expert” of a particular topic among the six different topics. Now that we have obtained our group and assigned task, experts of the same topic will now meet and discuss within 5 minutes pertinent details and information supporting your field of expertise guided by the handout given by your teacher.

When the time is up, you will return to your home group and share to them the knowledge you have acquired from your expert group complete the table below.



FILL UP THE TABLE:

You have seen in Activity 1 how the people of Cordillera perform their music. This time, we will sing another song from Cordillera that became popular during World War 2 – the Dangdang-ay. As we all know, Cordillera music has many functions and one of

ACTIVITY 5. Stomp and Clap!

Let us now sing the song Dangdang-ay with a rhythmic accompaniment using your hands and feet.

LYRICS:	ENGLISH TRANSLATION:
<p>Dang-dang-ay si dong-ilay Dang-dang-ay si dong-ilay Isinali dumma-ay Isinali dumma-ay Ading di ka agsangit Agsubliyak mabiit Ading di ka agdanag</p> <p>Mabiit a mabayag Urray innak mabitay</p> <p>No dik gasat a matay Kastoy gayam ta ayat Pangkitaan ti rigat Anosam kad a bagi Ta adi ka met nagpadi.</p>	<p>Young sister, don't cry I'll return in a short while. Young sister, don't worry In a short while tho' quite long Even if I'm to be hanged If it's not my fate to die. So, this is love Myself, be patient Realization of hardships. Because you did not get to be a priest.</p>

PROCESS QUESTIONS:

1. What can you say about your performance? Is it similar to the performance of the Kalingas? What did you do to make it similar?

2. What makes it difficult to perform?

3. Does our music today also have different functions just like in Cordillera? Cite some examples?

Now that we already know the different functions of Cordillera music and how they are performed, let us discuss the different musical elements distinctive to their music.

ACTIVITY 6. Round Table Discussion

Videos of two performances of the traditional music of Cordillera will be shown to you. Using the table below, fill up the table by describing the vocal and instrumental music of Cordillera based on the musical elements present.

Link: 1. The Cordillera Fusion Collective – ‘Echoes’
: <https://www.youtube.com/watch?v=StdCqJ9qCiU>

2. Preserving Cordillera Music
: <https://www.youtube.com/watch?v=5j7ifTZQ6qc>

Answer the given questions by putting a check that best describes the element of music.

1. Describe the movement of the melody.

Vocal:

_____ step-wise _____ in leaps _____ repeated

Instrumental:

_____ step-wise _____ in leaps _____ repeated

2. How do you describe the delivery of the notes?

Vocal:

_____ syllabical _____ melismatic _____ spoken

3. How do you describe the occurrence of the beats?

Vocal:

_____ steady rhythm _____ free rhythm _____ multi-rhythm

Instrumental:

_____ steady rhythm _____ free rhythm _____ multi-rhythm

4. How did the singer project their voice in the performance?

_____ nasal _____ guttural _____ conservative

5. Describe the timbre or the quality of voice of the singer.

_____ dark and low _____ mellow _____ bright

6. Describe the dynamics (the softness and loudness of music) used in the performance.

Vocal:

_____ There is a sudden change in dynamics in their music.

_____ There is a gradual change of dynamics in their music.

_____ There is no change of dynamics in their music.

Instrumental:

_____ There is a sudden change in dynamics in their music.

_____ There is a gradual change of dynamics in their music.

_____ There is no change of dynamics in their music.



ACTIVITY 7. LOOK AND LISTEN!

Let us now watch another video of the Kalinga ensemble. After watching answer the following questions:

LINK: WINDOW: Kalinga's Musical Instruments
<https://www.youtube.com/watch?v=oReI5kNIUW8>

1. Which among the musical instruments do you recognize?

2. In what manner are they performing their musical instruments?

3. What can you say about the sounds of their musical instruments?

Now that we have seen the different instruments used in Cordillera., let us try to remember the different instruments shown in the video and how they are played by completing the table below.

ACTIVITY 8. Name Me

You will write the name of each musical instrument and describe the material and how it is played.

TRIVIA

You have learned that instruments can be classified in a generic manner using the Hornbostel-Sachs system. It is known to be the oldest form of classification of instruments founded by Erich Moritz von Hornbostel and Curt Sachs. This method of classifying instruments can be applied on all instruments.

Hornbostel-Sachs System of Instrument Classification

CLASSIFICATION	DESCRIPTION
AEROPHONE	- produces sound by means of an air blown into the mouthpiece
CHORDOPHONE	- produces sound by means of the string attached to the body of the instrument.
MEMBRANOPHONE	- produces sound by means of the skin attached into a membrane or body of the instrument.
IDIOPHONE	- produces sound by means of the body itself of the musical instrument.



1. Name
Native: _____
English: _____

Classification



2. Name
Native: _____
English: _____

Classification:



3. Name
Native: _____
English: _____

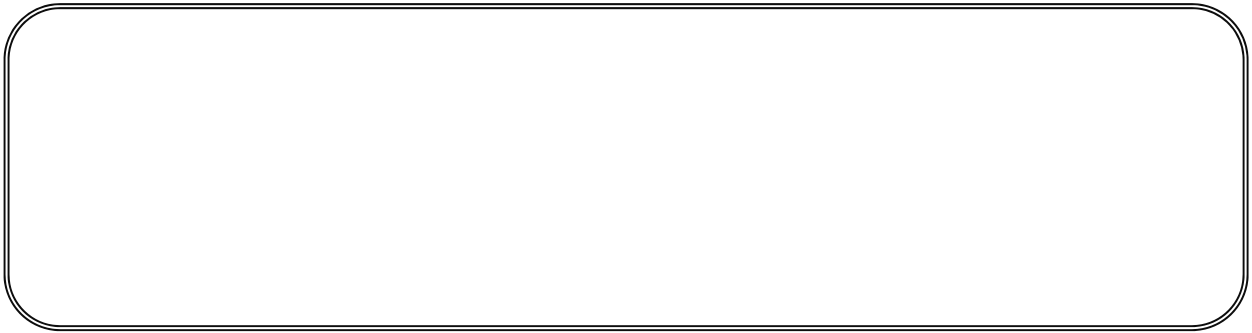
Classification:



4. Name
Native: _____
English: _____

Classification:

THINK ABOUT THIS:



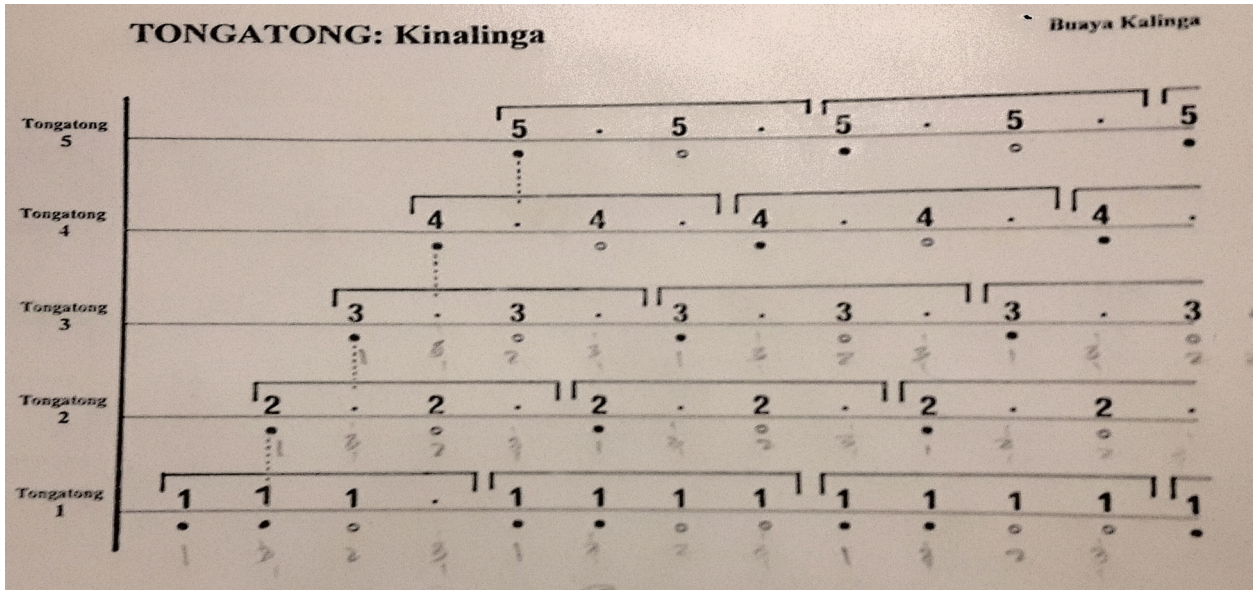
You are set to your next task! Now that you know the materials involved and how they affect the production of sound, you can now be able to create your own instrument from the materials around you.

ACTIVITY 9. Let's Jam!

A. You will be divided into groups of 8. The group will go around the school campus and look for scrap materials that you can use as musical instruments that will emulate the sound of the instrument of the Cordillera. After 30 minutes, go back to the classroom for the jamming session.

B. Jamming Session.

Your group will sing the song Dangdang-ay. To emulate the style of the Cordillera music, your group will play the given rhythmic patterns in numbers showing **interlocking technique** using your improvised instrument as an accompaniment to your song.



ASSESSMENT QUESTION	AS A PERFORMER	AS AN AUDIENCE
1. How did you feel while performing and listening to a traditional music of the Philippines?		
2. Which part of the performance do you think is the best?		
3. Which part of the performance needs improvement?		

PROCESS QUESTIONS:

1. What can you say about your performance both instrumental and vocal?

2. Were you able to imitate the way Cordillera people perform their song? How?

Now that you have experienced performing a Cordilleran music using the given rhythm patterns, let us try creating our own accompaniment using your improvised instrument. 😊

ACTIVITY 10. Create your own music

CRITERIA	4 EXEMPLARY	3 SATISFACTORY	2 DEVELOPING	1 BEGINNING
Rhythm Accuracy	Confidently performs Cordillera music with consistent pattern and correct speed.	Performs Cordillera music with consistent pattern and correct speed.	Patterns and speed are inconsistent.	Patterns and speed are erroneous.
Technique	Performs creatively the Cordillera music projecting interlocking, guttural techniques, and nuances	Performs the Cordillera music projecting interlocking and guttural techniques, and nuances	Performs mechanically with few observable interlocking and guttural techniques, and nuances of Cordillera music.	Performs the Cordillera music without projecting interlocking and guttural techniques, and nuances.
Sound quality of the instrument	Produces high controllable tone and sound	Produces controllable firm tone and sound	Instrument produces cracking tone and sound	Tone and sound is inaudible

Pitch	Confidently sings in tune the entire song.	Sings in right tune well all throughout the song.	Some parts of the song are not sung in tune	Sings out of tune.
--------------	--	---	---	--------------------

 **End of Firm-up**

In this section, the discussions were all about the distinct characteristics of the vocal and instrumental music of Cordillera. You were able to identify the different vocal forms and musical instruments of the Cordillera region. Thus, you were able to relate also the functions of music in their lives, culture and tradition. Using the THREE W chart summarize the whole unit by answering the given questions:

WHAT? <i>What did we learn from the whole unit?</i>	
SO WHAT? <i>What's the relevance?</i>	
NOW WHAT? <i>Does it affect our lives and thinking?</i>	

Go back to the previous section and compare your initial ideas with the discussion. How much of your initial ideas are found in the discussion? Which ideas are different and need revision? What new learning goal should you now try to achieve?

Now that you know the important ideas about this topic, let's go deeper by moving on to the next section.



DEEPEN

Your goal in this section is to take a closer look at some aspects of our topic. You will now try to see the connection between music and culture. As you go through the activities, bear in mind this question:
How can we perform well the music of a region like the Cordillera?

ACTIVITY 11. LET'S ANALYZE THIS!

Two videos of the same song will be shown to you. The first one is sung by original Cordilleran using the traditional instruments while the next video is a revival of the same music using modern instruments. Share your thoughts about the videos watched by answering the PROCESS QUESTIONSs given.

MUSIC ANALYSIS # 1

SALIDUMAY

Original Traditional Music link: <https://www.youtube.com/watch?v=kAequXnObkQ>

Revival Music link: <https://www.youtube.com/watch?v=kAequXnObkQ>

Process Questions:

1. What are the instruments used in the first video? In the second video?
2. Which among the two videos you liked better? Why?
3. Among those two, which do you think expressively portrays cultural identity? What evidence is in th in the music to support that?

Answers:

MUSIC ANALYSIS # 2

DANGDANG-AY

Original Traditional Music link: <https://www.youtube.com/watch?v=oo-G6cK1wR0>

Revival Music link: <https://www.youtube.com/watch?v=QmNuDp3FFwY>

Process Questions:

1. How is the song performed in the 1st video? What about in the 2nd video?
2. Which among the two versions of DangDang Ay you prefer more? Why?
3. How does the performance of DangDang Ay reflect the culture of the region?
4. How can we show the culture of the region when we perform their music?

Answers:

MUSIC ANALYSIS # 3

The Cordillera Fusion Collective – “Echoes”

Link: <https://youtu.be/StdCqJ9qCiU>

Process Questions:

1. What have you observed with the style of music you just watched?
2. Does the music sound good if we mix contemporary style to our traditional music?
3. Knowing that Cordillera music was never influenced by western music, how do you think the people of Cordillera would feel that their traditional music is being revived contemporarily?
4. How can we help preserve our own cultural and traditional music?

Answers:

<p>ESSENTIAL QUESTION:</p> <p>HOW CAN A MUSICAL PERFORMANCE REFLECT THE IDENTITY OF A REGION</p>	<p>Music Analysis #1 SALIDUMAY</p> <p>Original Traditional Music link: https://www.youtube.com/watch?v=kAequXnObkQ</p> <p>Revival Music link: https://www.youtube.com/watch?v=1-d_HcFKYBw</p> <p>Process Questions:</p> <ol style="list-style-type: none"> 1. What are the instruments used in the first video? In the second video? 2. Which among the two videos you liked better? Why? 3. Among those two, which do you think expressively portrays cultural identity? What evidence is in the in the music to support that? 	<p>Music Analysis # 2 DANGDANG-AY</p> <p>Original Traditional Music link: https://www.youtube.com/watch?v=oo-G6cK1wR0</p> <p>Revival Music link: https://www.youtube.com/watch?v=QmNuDp3FFwY</p> <p>Process Questions:</p> <ol style="list-style-type: none"> 1. How is the song performed in the 1st video? What about in the 2nd video? 2. Which among the two versions of DangDang Ay you prefer more? Why? 3. How does the performance of DangDang Ay reflect the culture of the region? 4. How can we show the culture of the region when we perform their music? 	<p>Music Analysis # 3 The Cordillera Fusion Collective – “Echoes”</p> <p>Link: https://youtu.be/StdCqJ9qCiU</p> <p>Process Questions:</p> <p>What have you observed with the style of music you just watched?</p> <ol style="list-style-type: none"> 1. Does the music sound good if we mix contemporary style to our traditional music? 2. Knowing that Cordillera music was never influenced by western music,
--	--	--	---

			how do you think the people of Cordillera would feel that their traditional music is being revived contemporarily? 3. How can we help preserve our own cultural and traditional music?
	Answer:	Answer:	Answer:
	Supporting Texts:	Supporting Texts:	Supporting Texts:
	Reason:	Reason:	Reason:
COMMON IDEAS IN REASONS:			
ENDURING UNDERSTANDING:			

In this section, the discussions are about making connections between music and culture. With the given activities, what new realizations do you have about the topic? What new connections have you made for yourself? What helped you make these connections?

After understanding the underlying discipline and explanation from the questions above, finally we can now provide answer to our recurring question:

HOW CAN WE PERFORM WELL THE MUSIC OF A REGION LIKE THE CORDILLERA?

Surely, you are now equipped with the way Cordilleran performed their music. It is high time for us to observe all possibilities and underlying importance in performing their music. Let us observe and answer the next activity.

Below are several documented performances of Cordillera:

Video 1. Hudhud Hi Aliguyon (Hudhud Chants of the Ifugao)

https://www.youtube.com/watch?v=sRu0F_LGP9I

Video 2. Bamboo Musical Instruments of the Cordillera 1

<https://youtu.be/Te07tmv1OJc>

Video 3. BAGBAGTO (Nilo Alcala) - AUP Ambassadors 2011 Choir of the World

<https://www.youtube.com/watch?v=Qb3jDITsCoE>

In these various videos, musical performances related to the reflection of the identity of the region are echoed in various groups. Comment on these activities in relation to how well can we perform their music taking into consideration the identity of the region. Justify your comments by citing specific performing application and styles from the videos.

You will be graded by the following scoring rubric below:

4 points – Clearly describes the question studied and provides strong reasons in support to the EU. Specific information is given to support the conclusions that are drawn and described. There is a strong evidence of organization and enthusiasm to the topic.

3 points – Describes the question studied and conclusions are stated, but supporting information or citation is not as strong as in 4 supporting the EU. Justification shows organization and enthusiasm to the topic.

2 points – The topic is unclear and no adequate conclusions stated supporting the EU. Justification shows no organization and citation is irrelevant.

1 point – No explanation and justification were found in the answer. Justification is not attempted.

Write your answer below:

Are you on the right track? After we have learned and explained the underlying concept of our Essential Understanding, it is time to evaluate your personal progress on our topic. Just check on the box that best describe your self on point. Ready? Here we go!

SELF-ASSESSMENT OF ONE’S READINESS TO DO PERFORMANCE

PERFORMANCE SKILL	ABLE TO DO ALL STEPS BY MYSELF AND WITH MUCH CONFIDENCE	ABLE TO DO MOST STEPS BUT NEED COMMENTS AND FEEDBACK FROM OTHERS	NEED DETAILED STEP-BY-STEP INSTRUCTION
1. I can sing and chant in right tune well all throughout the song.			
2. I can perform Cordillera instrumental music with consistent pattern and correct speed.			
3. I can perform Cordillera music projecting interlocking and guttural techniques with different nuances.			

 **End of Deepen**

Now that you have a deeper understanding of the topic, you are ready for the culminating task found in the next section.



TRANSFER

Your goal in this section is to apply your learning to real life situations. You will be given a practical task which will demonstrate your understanding

ACTIVITY 12. Show your PRIDE!

How proud can you possibly be? With the goal to show the Cordilleran music let us not disregard the issues surrounding it. Read earnestly the situation found in Activity 7.1 and create a reflection by writing your answer on the *reflection box* provided below.

Questions to answer:

1. As a grade 7 student, how can we preserve our own traditional music?
2. How can we elevate the millennial's interest and love for our own music?

ACTIVITY 12.1 SITUATION

In recent times, western music has immensely penetrated the country. As a member of the NCCA you are tasked to organize a concert that will be performed in the annual ASEAN Music Festival to promote and preserve the cultural and traditional vocal / instrumental music of Cordillera. Your concert must be organized and should display appropriate Cordillera vocal and instrumental styles following proper intonation, rhythm and tempo.

Activity 12.2 The Flow

Now that we have acquired all the performers, your task this time is to create a layout of your *music program* which includes the date and time of performance; short description of the music to be performed; the remarks; scoring criteria; judges and guests; and hosts. *See sample below:*

The Artesian Guitar Quartet

SAMPLE PROGRAM

Leyenda de Espana.....	Agustin Barrios Mangore (1885-1944)
Madrigal.....	Joaquin Rodrigo (1901-1999)
Danza de Cortesia	
Pavane, Opus 50.....	Gabriel Fauré (1845-1924)
Sicilienne	arr. Jeremy Sparks
Brandenburg Concerto No.3	J.S. Bach (1685-1750)
Allegro Moderato	arr. Jeremy Sparks
Adagio	
Allegro	

INTERMISSION

Slavonic Dance No.2, Op. 72.....	Antonin Dvorak (1841-1904)
Slavonic Dance No.7, Op. 46	arr. Jeremy Sparks
Selections from The Nutcracker Suite.....	Peter Ilyich Tchaikovsky (1840-1893)
Overture	arr. Andrew York
March	
Dance of the Sugar Plum fairy	
Russian Dance Trépak	
Arabian Dance	
Chinese Dance	
Dance of the Reed Pipes	
Waltz of the Flowers	

Activity 12.3 #PRIDE

Way to go! Before the much-awaited performance for our Cordilleran cultural show, this is the time where we have to reach out here on our school and to the online world, particularly to different musical groups and encourage them to share their experiences from their own cultural music. How? Simple by sending off your printed **music program** to school friends and creating a Facebook page using the campaign hashtag #CULTURALIDENTITYTHROUGHMUSIC.

Activity 12.4 Performance

RUBRIC FOR EVALUATION OF PERFORMANCE TASK

CRITERIA	4 EXEMPLARY	3 SATISFACTORY	2 DEVELOPING	1 BEGINNING
Intonation	Confidently sings or chants in tune the entire song.	Sings in right tune or chants well all throughout the song.	Some parts of the song or chant are not sung in tune	Sings or chants out of tune.
Rhythm/Tempo (Timing/Speed)	Confidently performs Cordillera music with consistent pattern and correct speed.	Performs Cordillera music with consistent pattern and correct speed.	Patterns and speed are inconsistent.	Patterns and speed are erroneous.
Styles / Interpretation	Performs creatively the Cordillera music projecting interlocking, guttural techniques, and nuances	Performs the Cordillera music projecting interlocking and guttural techniques, and nuances	Performs mechanically with few observable interlocking and guttural techniques, and nuances of Cordillera music.	Performs the Cordillera music without projecting interlocking and guttural techniques, and nuances.
Impact	Audience attention is constant and stage	Audience attention is constant.	Audience attention fluctuates.	Audience attention is not on the performers

	presence is compelling.			but on other things.
--	-------------------------	--	--	----------------------

Let us now answer the following process questions

1. What did you feel during the performance as a:
a. performer?

b. part of the audience?

2. Which part of the performance do you think is the best as a:
a. performer?

b. part of the audience?

3. What part of the performance needs improvement?
a. performer?

b. part of the audience?

4. Is there a part of the program that needs to be revised? Why?

5. How can we perform well the music of a region like the Cordillera?

6. How can we sustain our involvement or interest in our own music?

End of Transfer

Now, you have understood the issues underlying Cordilleran music today. You have also made our *music programs* successful and have performed the indigenous music of Cordillera in correct style, intonation, rhythm and tempo which only shows your understanding to the topic. Well, what can you say about the whole activity? Did you realize anything from the beginning up to the end of this unit? Hope this will help you, the whole Cordillera, and most especially our country, the Philippines in preserving and promoting our own cultural and traditional music

Before you head on the next unit, I would like to congratulate you for successfully finishing this module.

Now, let's answer the last column (L) which states "What did we learn?" to complete the column of our KWHL chart which you initially answered before the start of this unit and let's see how much have you learned from our activities.

K What do we know?	W What do you want to find out?	H How can we find out what we want to learn?	L What did we learn?

POST-ASSESSMENT

Multiple Choice. Understand the following items and write the correct letter of your answer on the space provided before the number.

____ 1. During the Buwan ng Wika celebration, some grade 7 pupils play Gangsa musical instruments around the school campus. What is the manner of playing the musical instrument?

- a. Striking
- b. Plucking
- c. Blowing
- d. Bowing

____ 2. One of the unique characteristics of Cordillera instrumental ensemble is the interlocking technique of playing. Which one best describes the interlocking technique?

- a. A group of Igorot plays an instrumental ensemble where they perform the rhythmic pattern of Hudhud using Gangsa, Solibao Bungkaka and Tongatong all throughout the performance.
- b. During a Cordillera festival, some Ifugaos played an instrumental ensemble. They followed a sequence where Gansa performers play first the A part of the song, and then after a specific measure Bungkaka players follow by playing the B part, and then the Solibao group and Tongatong did the same.
- c. Kalinga musicians perform a percussion ensemble where they played the given rhythmic pattern in a slow – fast - slow manner

____ 3. One of the highlights in the culminating activity of United Nation Celebration is a Kalinga ensemble performance where selected students are going to play ganza, Solibao, Tongatong, Diwdi-as and Kollitong. Which of these instruments is a chordophone?

- a. **Kollitong**
- b. Solibao
- c. Tongatong
- d. Gansa

____ 4. A group of Kalinga people performs an ensemble at Luneta park with Tongali playing the melody, Kolutong providing the polychord and Solibao and Patanggok doing the rhythmic pattern. What instrument played that can be classified as Aerophone?

- a. Kolutong
- b. Patanggok
- c. Solibao
- d. Tongali

- ____ 5. Which one of the following best illustrates the homophonic texture?
- The whole school community sing the song Salidomay while the music teacher plays the accompaniment with the piano
 - Gerry perform the melody Hud-hud using a flute without any accompaniment.
 - The entire class of Mr. Jose claps the rhythmic pattern of Hudhud
 - The UST Chorale performs Salidomay in three different voices with orchestra accompaniment.
- ____ 6. Students were very amazed with the distinct sound of a Kalinga traditional Hudhud performed by Madrigal singers. Which of the following characteristics is used in the performance?
- Half speech sound and frequent pauses
 - Melismatic style
 - heavy use of vibrato
 - head tone and false voice is used
- ____ 7. Which of the following situations best describes showing love for one's culture and identity?
- Mathew and Gerald love to sing K-Pop music and imitate their ways and styles.
 - Every morning, the class of Miss Reyes sings one folk song a day as their opening song
 - Some grade 7 pupils perform "Salidumay" in a mash up with Justin Bieber song.
 - Juan and Pedro promote foreign artists and music through their blogs
- ____ 8. One of the distinct characteristics of Cordillera music is monophonic in texture. Which of the following situations shows monophonic texture?
- The class performs "Salidumay" in unison while Mr. Santos accompanies them with guitar.
 - Madrigal singers perform Hudhud in four different voices without accompaniment
 - Gerry defines monophonic texture as music with accompaniment and a duet.
 - The whole community of Cordillera sings the "Dangdang-ay" in unison without and accompanying instruments.
- ____ 9. Maria plays well the Diwdiw-as, a bamboo instrument during her performance task in music class. Which Hornbostel-Sach system classifies the instrument used?
- Aerophone
 - Membranophone
 - Idiophone
 - Chordophone

- ____ 10. Bungkaka is used to send message to the other tribes from the different mountains in Cordillera. Which of the following refers to the manner of playing the instrument?
- a. Plucking
 - b. Blowing
 - c. Striking on the palm
 - d. Stomping on the floor

GLOSSARY OF TERMS USED IN THIS LESSON

Aerophone

Any musical instrument that produces sound primarily by causing a body of air to vibrate, without the use of strings or membrane.

Chordophone

Any musical instrument that produces sound primarily by vibrating strings.

Chant

A song in a king and toning voice, or in the style between air and recitative; it refers to the ethnic song characterized by a monotonous melody and use of multiple, duplicated, or repeated praises.

Cultural Identity

An identity or feeling of belonging to a group; it is part of a person's self-conception.

Binary Form

a song or composition with two basic parts or ideas

Dynamics

degrees of loudness and softness in music

Folksongs

songs handed down from generation to generation

Guttural singing

A hoarse sound made in the back of the throat

Harmony

the pleasing sound produced when three or more tones are blended simultaneously

Homophonic Texture

refers to a melody sung or played with chord accompaniment e.g. guitar or piano

Instrumental Music

A musical composition or recording without words or lyrics.

Interlocking Technique

Players of different instruments contribute snippets of music that combined to form composite musical lines.

Melody

the line of music that moves up and down in succession; series of single tones that add up to a recognizable whole

Membranophone

Any musical instrument that produces sound primarily by a vibrating stretched membrane.

Meter

organization of beats into regular groups

Monophonic Texture

single melodic line without accompaniment

Musical Style

An artistic form of auditory communication that includes instrumental or vocal tones in structured and continuous manner.

Rhythm

ordered flow of music through time; the pattern of durations of notes and silences in music

Rhythmic Pattern

combinations of long and short sounds, notes and rests

Sound

vibrations which are transmitted, usually through air, to the eardrum, which sends impulses to the brain

Tempo

rate of speed in music

Timbre

quality of sound that distinguishes one instrument or one voice from another.

Tone

sound that has a definite pitch or frequency

Vocal Music

A type of music performed by one or more singers either with or without instrumental accompaniment in which singing provides the main focus of the piece.

REFERENCE AND WEBSITE LINKS USED IN THIS LESSON

Hudhud Hi Aliguyon (Hudhud Chants of the Ifugao)

https://www.youtube.com/watch?v=sRu0F_LGP9I

Bamboo Musical Instruments of the Cordillera 1

<https://youtu.be/Te07tmv1OJc>

BAGBAGTO (Nilo Alcala) - AUP Ambassadors 2011 Choir of the World

<https://www.youtube.com/watch?v=Qb3jDITsCoE>

Cordillera Fusion Collective – “Echoes”

<https://youtu.be/StdCqJ9qCiU>

Dangdang-ay

<https://www.youtube.com/watch?v=zgvixculwOs>

Dangdang-ay

<https://www.youtube.com/watch?v=QmNuDp3FFwY>

Salidumay

<https://www.youtube.com/watch?v=kAequXnObkQ>

WINDOW: Kalinga’s Musical Instruments

<https://www.youtube.com/watch?v=oReI5kNIUW8>

Preserving Cordillera Music

<https://www.youtube.com/watch?v=5j7ifTZQ6qc>

Hudhud

https://www.youtube.com/watch?v=H_INh21NMpU