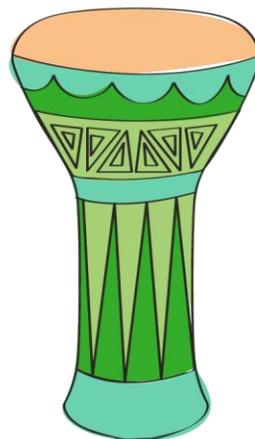
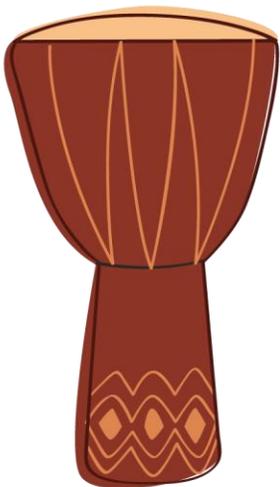


LEARNING MODULE

MUSIC

G7 | Q1

Music Of Luzon (Lowland)



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.

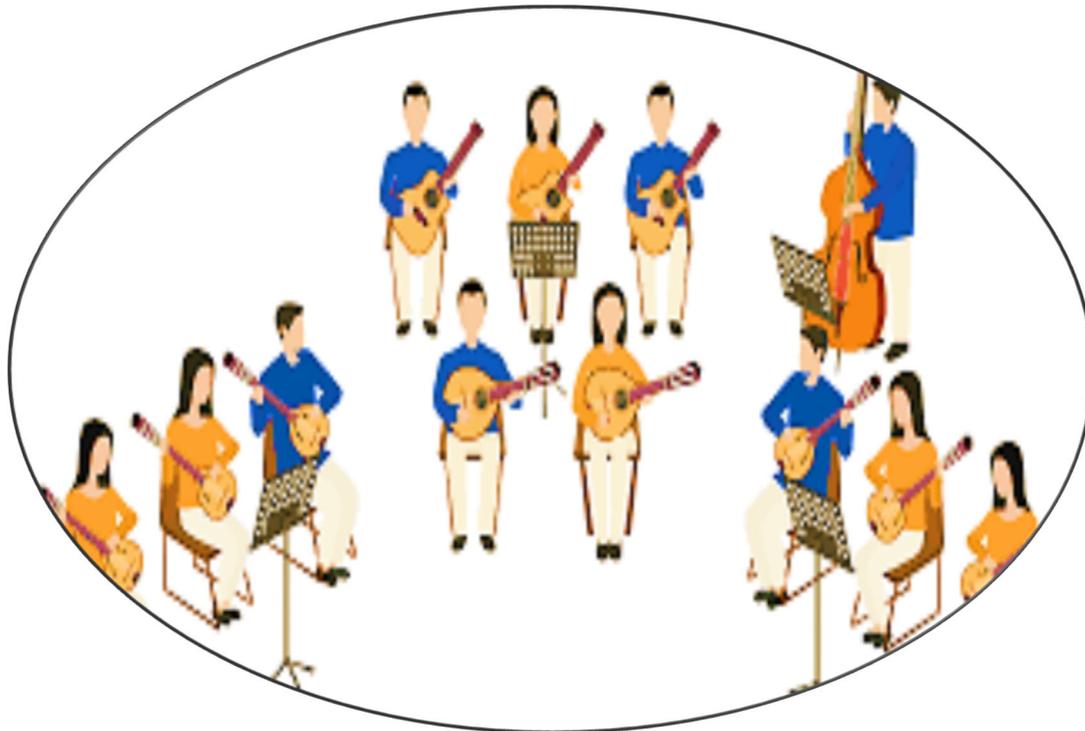
The parts or stages of this LM include Explore, Firm Up, Deepen and Transfer. It is possible that some links or online resources in some parts of this LM may no longer be available, thus, teachers are urged to provide alternative learning resources or reading materials they deem fit for their students 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.

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MUSIC 7

Module 2: Music Of Luzon (Lowland)



CONTENT STANDARD:

The Learner demonstrates understanding of the musical characteristics of representative music from the lowlands of Luzon

PERFORMANCE STANDARD:

The Learner performs music of the lowlands with appropriate pitch, rhythm, expression and style

MODULE 1: MUSIC OF LUZON (LOWLANDS)

INTRODUCTION AND FOCUS QUESTION(S):

Have you ever wondered why Music in the Lowlands of Luzon vary in style and in ways in which the musical elements are combined? Philippine traditional Music communicate fundamental ideas about human experience and help us understand people’s ideas and beliefs. Furthermore, it serves as an important repository of our culture. These artifacts of our behavior in the past would have given us a clear and distinct portrait of the true Filipino. Traditional Music in the Philippines is either Western or non-Western. And while having more subdivisions, each form will surely reflect the culture of a specific group. Examples of popular Filipino folk songs in Tagalog: Bahay Kubo, Sitsiritsit Alibangbang, Leron Leron Sinta, Paruparong Bukid, Magtanim ay Di Biro, Lulay, Aking Bituin and more.

In this module, you will revisit and explore the rich musical traditions of the Lowland of Luzon in the Philippines focusing on the different musical elements through the following processes in music: listening; reading; imitating; recreating; performing; evaluating; analyzing critically; and applying. Remember to search for the answer of this question: ***How are the distinct musical characteristics of lowland Luzon performed?***

LESSON AND COVERAGE:

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

Lesson 1 – The Distinct characteristics and the musical Elements of the Philippine Secular music (Folk songs), Sacred (Liturgical and devotional) and Instrumental music specifically the Lowlands of Luzon.

In these lessons, you will learn the following music from the Lowlands of Luzon.

- Secular Vocal instrumental music: Folk Songs, Art song, and Instrumental music of the Lowland of Luzon
- Sacred music (Liturgical and Devotional)
 Mass, Pastores, Senakulo, Pasyon, Salubong, Flores de Mayo, Santacruzán;

MODULE MAP:

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

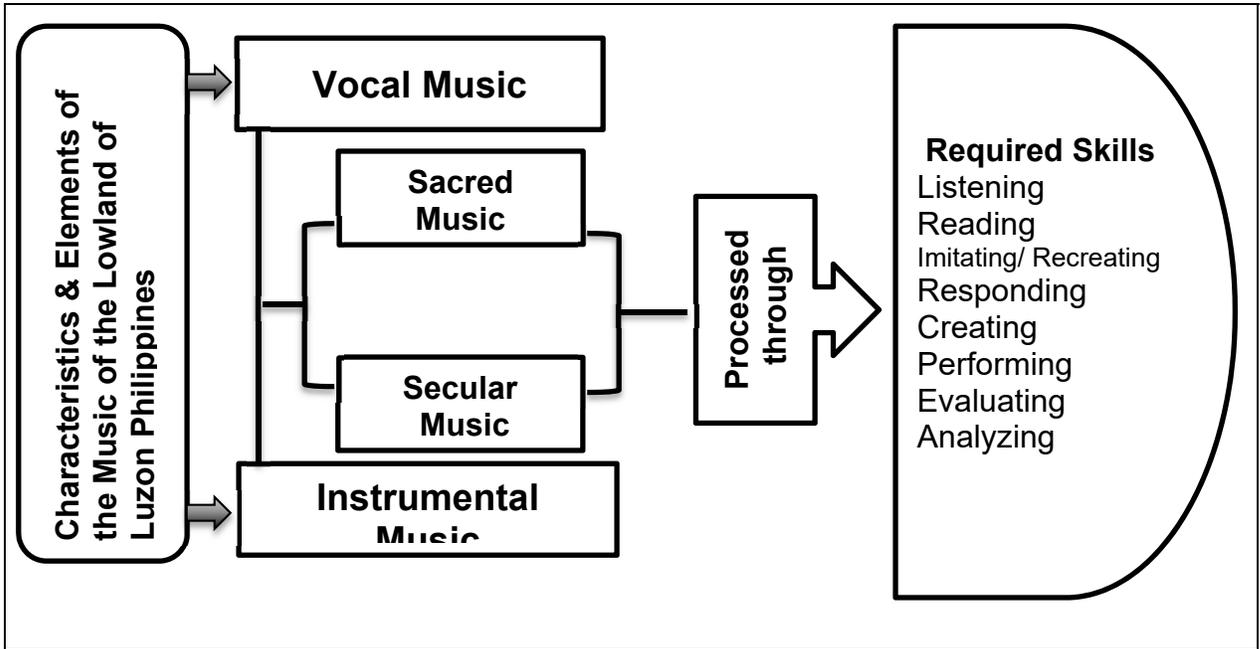
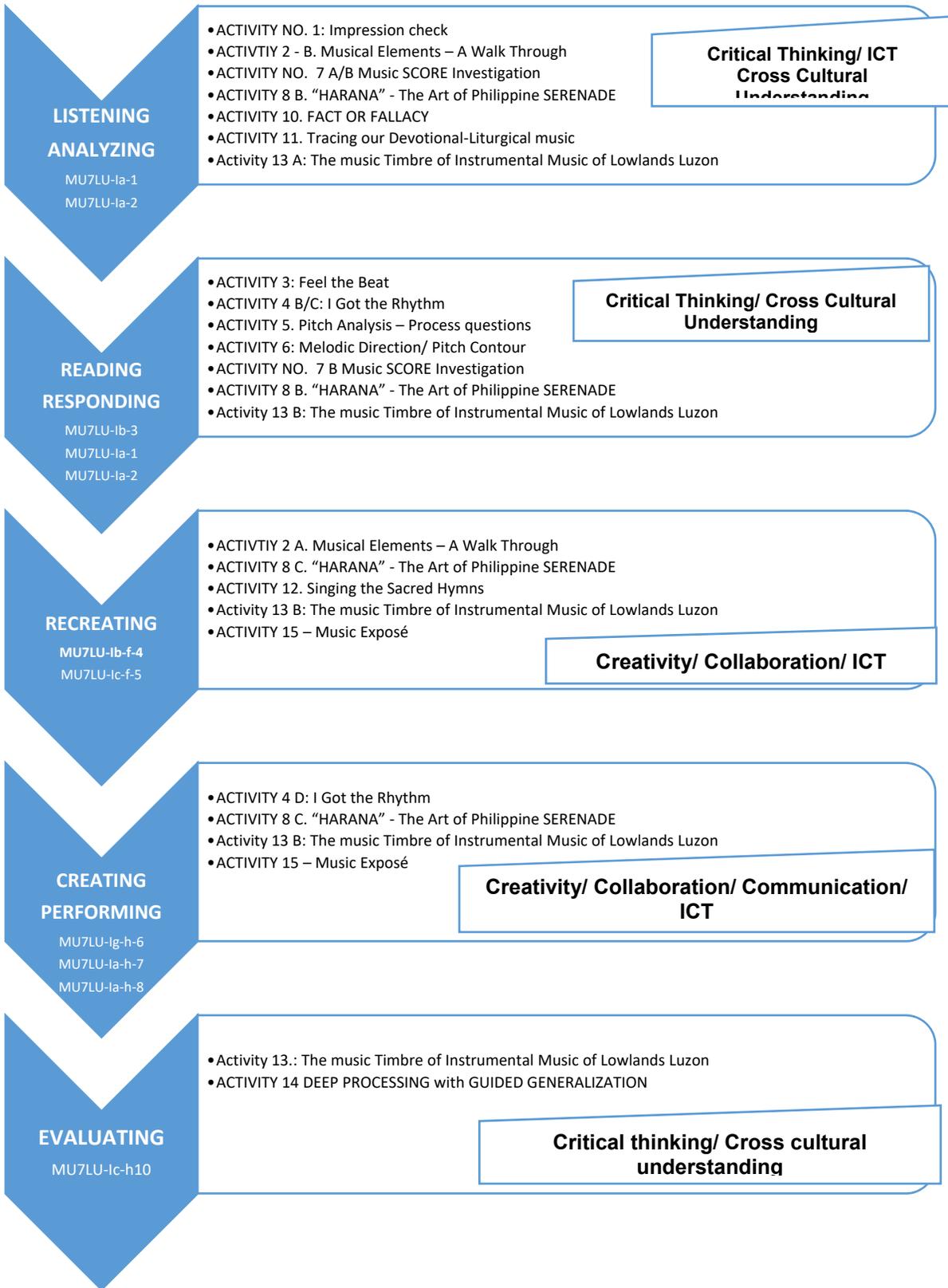


Figure 1

An overview of the Skills Required for the Performance Task is provided on the next page to guide you as you go through this module.

Graphics Organizer of Skills Required for Performance Task



PRE-ASSESSMENT:

A. THE ELEMENTS OF MUSIC

DIRECTION: Read Carefully the different musical elements mentioned below and identify the essential music terms being referred to.

1. The flow of music through time. It can be defined as the particular arrangement of note lengths in a piece of music.
A. Meter
B. Rhythm
C. Time Signature
D. Beat
2. The series of single tones which add up to a recognizable whole. It begins, moves, and ends; it has direction, shape, and continuity
A. Harmony
B. Scale
C. Interval
D. Melody
3. This is the speed of the beat and the basic pace of the music.
A. Time Signature
B. Rhythm
C. Tempo
D. Form
4. It refers to the way chords are constructed and how they follow each other
A. Harmony
B. Melody
C. Triad
D. Texture
5. This refers to the way multiple voices (or instruments) interact in a composition. Referred as the Thickness or thinness of musical sound
A. Tone
B. Harmony
C. Form
D. Texture
6. The organization of musical elements in time. In a musical composition, pitch, tone color, dynamics, rhythm, melody, and texture interact to produce a sense of shape and structure
A. Tone
B. Form
C. Texture
D. Key Signature
7. It refers to the length of time a musical sound lasts.
A. Meter
B. Dynamics
C. Time Signature
D. Duration
8. This refers to the relative highness or lowness that we hear in a sound.
A. Pitch
B. Key Signature
C. Intensity
D. Tone Color

9. The degrees of loudness or softness in music or the intensity of musical sound.
- A. Dynamics
 - B. Tempo
 - C. Tone
 - D. Texture
10. This is described by words like bright, dark, brilliant, mellow, and rich. The tone color of music
- A. Tone Quality
 - B. Form
 - C. Timbre
 - D. Texture

B. THE MUSICAL CHARACTERISTICS OF THE LOWLANDS OF LUZON

11. This is a traditional form of courtship in the Philippines wherein men introduced themselves and/or wooed women by singing underneath her window at night.
- A. Panunuluyan
 - B. Harana
 - C. Pastores
 - D. Oyayi
12. This music is known as the “Art Song “of the Philippines
- A. Panunuluyan
 - B. Harana
 - C. Kundiman
 - D. Folk Song
13. Kundiman is written in the Tagalog language, these folksongs were subtly patriotic but typically disguised as _____
- A. Patriotic song
 - B. Love Song
 - C. Devotional song
 - D. Mourning song
14. Which statement is not true about Kundiman
- A. Kundiman is something “that expresses the lofty sentiment of love, and even heroism in a melancholy mood
 - B. Kundiman art songs were typically a blend of melodic material from native folksong and European music traditions.
 - C. Kundiman folksongs are largely about love and courtship, the songs often contained undertones of subtle nationalism, and a yearning for liberty
 - D. Kundiman are well known among Western musicians, and they are a significant representation of the merging of Filipino folksong and Western Music traditions
15. Which statement is not true about Harana
- A. The Harana is rooted in the Mexican-Spanish tradition and based on the rhythmic patterns of the habanera.
 - B. Harana was an exclusively nocturnal practice.
 - C. Men were the only ones who sang during the nocturnal ritual

- D. In musical terms, the rhythm of harana is habanera which is in 2/4 time.
16. This is a religious-historical beauty pageant held in many cities, towns and even small villages throughout the Philippines during the month of May.
- A. Santacruzán
 - B. Pastores
 - C. Flores de Mayo
 - D. Senakulo
17. This is a festival held in the Philippines in the month of May. It is one of the May devotions to the Blessed Virgin Mary and lasts for the entire month.
- A. Santacruzán
 - B. Pastores
 - C. Flores de Mayo
 - D. Salubong
18. This musical tradition was introduced by Spanish priests in the late-1800s, and spread across the region and become part of the Yuletide celebration in Bicolandia.
- A. Senakulo
 - B. Sarung Banggi
 - C. Pastores
 - D. Salubong
19. This is a traditional rite, which celebrates the meeting of Jesus and Mary after Christ's resurrection.
- A. Senakulo
 - B. Sarung Banggi
 - C. Pastores
 - D. Salubong
20. a song originating among the people of a country or area, passed by oral tradition from one singer or generation to the next, often existing in several versions, and marked generally by simple, modal melody and stanzas and narrative verse.
- A. Harana
 - B. Kundiman
 - C. Folk songs
 - D. Art Songs

LESSON NO. 1: The Distinct Characteristics and the Musical Elements of the Secular and sacred music of the Philippines from the Lowland Luzon



EXPLORE

You are embarking on an adventure through musical time, and this journey will be more pleasurable if you will become familiar with some basic musical concepts of Philippine music specifically the Lowlands of Luzon. Keep in mind that most new experiences require some initial adjustment and insight. The process is similar to visiting a distant country for the first time: You are instantly immersed in a different culture and surrounded by people who speak an unusual language or follow unfamiliar customs.

This new experience could be either very exciting—or quite unbearable—depending on your perspective. If you were not prepared for this journey, your naive responses and actions might bring you embarrassment or instill the anger of others. Worst of all, you would get very little from a potentially rewarding experience.

These new ideas will be introduced gradually, systematically and actively, so for now, focus on learning the fundamental elements of and their related terms. Listen carefully for these aspects in the music you hear, and—in time—you will attain a heightened understanding that will open your ears, mind and soul to the deeper levels of musical thought about the music of the Lowlands of Luzon.

Let's begin by watching some excerpts of vocal and instrumental music from the Lowlands of Luzon. Are you Ready? But before we begin, remember to consider this question: ***How are the distinct musical characteristics of lowland Luzon performed?***

ACTIVITY 1. Impression check

Click on the following link below and prepare to share your observations about the folk songs of the Lowlands of Luzon after the presentation of each examples. (The teacher may group the students and each group will analyze one song from the list below.)

1. Malinak Lay Labi – Pangasinan Folk Song
<https://www.youtube.com/watch?v=pzIciXdyM08> with lyrics
2. Sarung Banggi (Bicol Folksong)
<https://www.youtube.com/watch?v=nBAWTMndXjg>
3. Dungdungwen kanto (Ilocano Folk song)
https://www.youtube.com/watch?v=dXx_2SwAMuA
4. Paru Parung Bukid (Tagalog Folk Song)
<https://www.youtube.com/watch?v=Z8LU6NswiDQ&list=RDZ8LU6NswiDQ>

What are your impressions about the music forms of the Philippines from the Lowland Luzon as you watch and listen to the music presented? ***How are the distinct musical characteristics of lowland Luzon performed?***

Write your answers on a manila paper using the format below.

Song Title	Impression/ Observation
Malinak Lay Labi	
Sarung Banggi	
Dungdungwen Kan to	
Paru Parung Bukid	

Process Activities for activity no. 1: (Suggested activities)

(The teacher will choose an appropriate process activity from the list A, B, or C)

A. GALLERY WALK:

Post your answers on the assigned place for your group and with the guidance of your teacher explore the answers of the other group to come up with a common idea about the folk music of the Lowlands of Luzon.

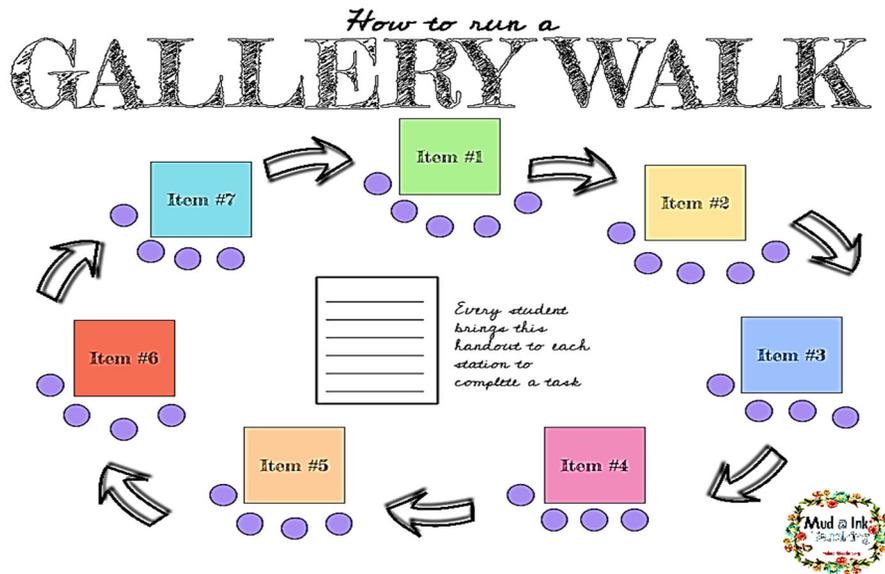


Figure 2

B. 3 - STEP INTERVIEW (Alternative for Gallery walk)

To triangulate the ideas presented in activity 1, let's find out how you and your classmates answered the given activity by comparing your answers with your classmate. Be with 2 other peers and do the 3-step interview.

Process: One will be the interviewer, one will be the interviewee, and one will be the recorder to take down notes. After a while, rotate roles until each of you has portrayed each role. Find out how many have the same answers as yours. What have you discovered after sharing your answers? You can use these ideas as you go through the next activity.

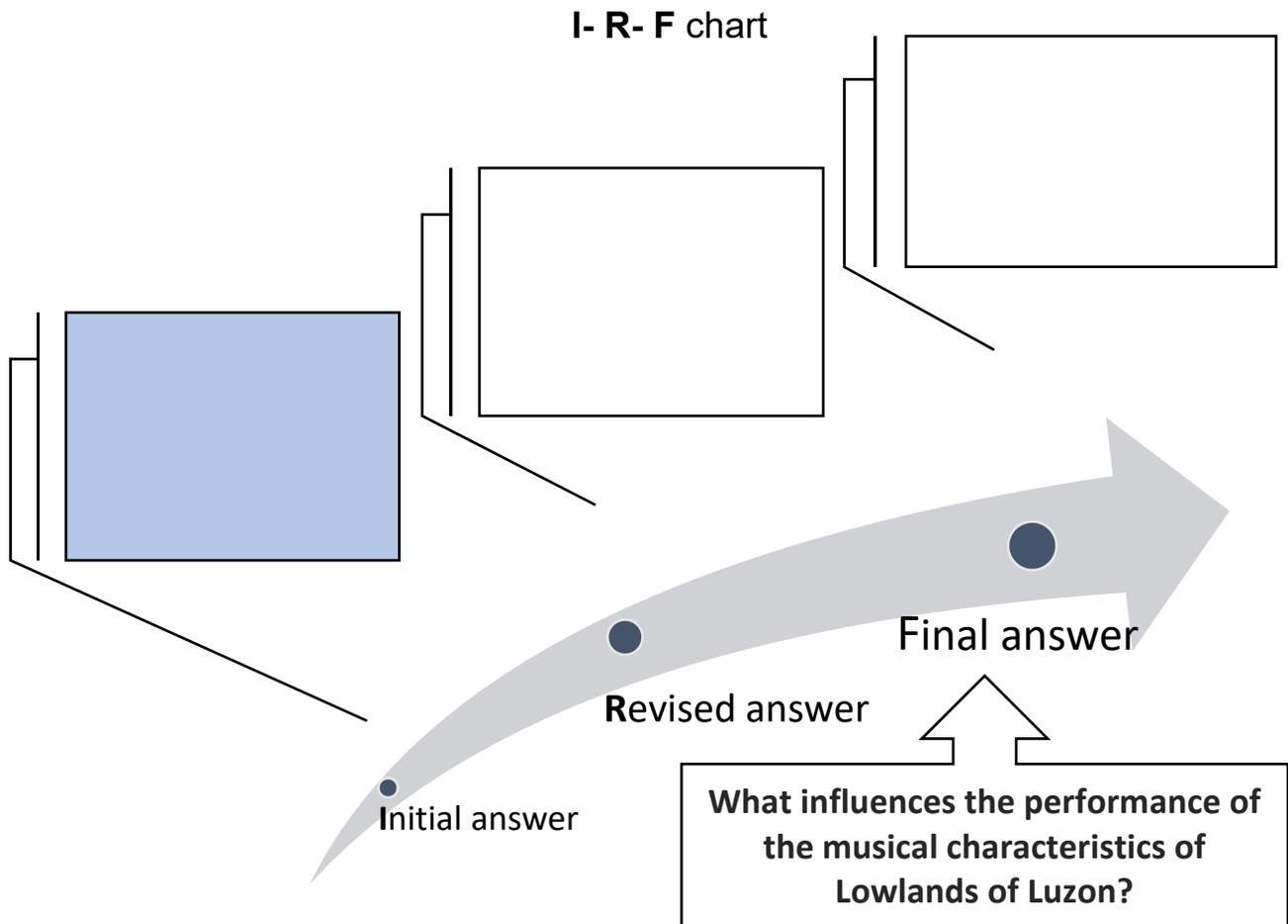
C. IMPRESSION INVENTORY

DESCRIPTION: You have surely discovered a lot about what others think about the music from the lowlands of Luzon. Now make an inventory of impressions and observations based from what you have experienced in the initial activities. In group, answer the following questions and come up with a summary, present and compare it with your classmates

PROCESS QUESTIONS:

1. What are your initial impressions about the music?
2. Is my initial knowledge about the music of the Lowlands of Luzon same as the others?
3. How does the elements of music from the Lowlands of Luzon rendered? Did you observe distinct characteristics?
4. Are these characteristics of the elements of music same as the other music forms found in the Philippines?
5. Do you think their music reflects the way of life of the people from the Lowlands of Luzon? Why or why not?

IRF CHART: Based from the collated answers that you gather after process activity A, B, and C you are now ready to answer the first level (Initial Answers) of the **I- R- F** chart.



End of Explore

You just had a walkthrough of the musical forms from the Lowland of Luzon, Philippines. You and your classmates are now expected to have a working knowledge about the general characteristics of these unique musical forms that will serve as springboard in your journey towards a better understanding of our rich musical cultures.

You will now reinforce the ideas presented previously by doing the next activity.



FIRM-UP

EXPLORING THE MUSICAL ELEMENTS OF THE LOWLANDS OF LUZON

Your objective in this section is to analyze the elements of Philippine Folk Song from the Lowlands of Luzon. As you go along with this lesson, think about this question: ***How are the distinct musical characteristics of lowland Luzon performed?***

ACTIVITY 2. Musical Elements – A Walk Through (Directed prompt)

A. In group, your teacher will assign a song from the list below and your task is to practice and render the song properly.

1. Malinak Lay Labi – Pangasinan Folk Song
<https://www.youtube.com/watch?v=pzIciXdyM08> with lyrics
2. Sarung Banggi (Bicol Folk song)
<https://www.youtube.com/watch?v=nBAWTMndXjg>
3. Dungdungwen kan to (Ilocano Folk song)
https://www.youtube.com/watch?v=dXx_2SwAMuA
4. Paru Parung Bukid (Tagalog Folk Song)
<https://www.youtube.com/watch?v=Z8LU6NswiDQ&list=RDZ8LU6NswiDQ>

B. Characterize the music of the Lowlands of Luzon that you've performed by accomplishing the Music Analysis Guide Sheet below. **(MU7LU-1a-2)**

MUSIC ANALYSIS GUIDE SHEET	KEY WORDS
Σουρχει: Ρεδδεν χουρτ – ΓΧΣΕ	
<p>Pitch - How high or low the sounds are</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>Jump, step, octave, treble, bass, deep, high, low, range.</p>
<p>Duration - How long sounds are held. The mixture of different note values to make a rhythm.</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>even, uneven, long, short, pulse, beats, jumpy, pause, rhythm.</p>
<p>Tempo or Pace - The speed of the music.</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>very, slow, fast, quick, sluggish, moderate, speeds up, slows down.</p>
<p>Timbre - The tone quality or instruments used in the music.</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>Bright, dull, brilliant, hollow, string, wood, metal, reed, contrast, teams, foreground, background.</p>
<p>Dynamics – Volume</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>very, extremely, loud, soft, quiet, gets softer, gets louder, crescendo, diminuendo.</p>
<p>Texture – In music, texture is the way the melodic, rhythmic, and harmonic materials are combined in a composition, thus determining the overall quality of sound of a piece</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>(thick, thin, bass-heavy, rhythmically complex, rough, soft) monophonic, homophonic, polyphonic</p>

<p>Mood - Does the music convey an atmosphere or tell a story?</p> <hr/> <hr/> <hr/> <hr/>	<p>calm, busy, eerie, gentle, violent, stormy, threatening, peaceful, romantic, sentimental, ghostly, heavenly, turbulent, playful, serious.</p>
<p>I heard or noticed...</p> <hr/> <hr/> <hr/>	<p>Mention anything you have not said anywhere else.</p>
<p>Time or place – Genre of music</p> <hr/> <hr/> <hr/>	<p>Where is the music from or when was it written? What about style? Pop, Jazz, folk, devotional ... What part of the world is it from? What is it for?</p>

C. After accomplishing the table above, share and discuss your answers to your classmates. With the guidance of your music teacher, you should come up with a synonymous answer on the different items listed on the music guide sheet by accomplishing the Summary sheet in the next page.

<p align="center">MUSIC ANALYSIS GUIDE SHEET – SUMMARY</p>	
<p>Pitch -</p>	<hr/> <hr/> <hr/>
<p>Duration -</p>	<hr/> <hr/> <hr/>

<p>Tempo or Pace -</p> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/>
<p>Timbre -</p> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/>
<p>Dynamics</p> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/>
<p>Texture -</p> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/>

Your goal in this section is to take a closer look at the different musical elements of the Philippine Lowland Folk songs of Luzon.

In the previous activity, you had a walkthrough of selected vocal and instrumental music from the Lowlands of Luzon. Now you will explore how rhythm is utilized in the music of the Philippine from the lowlands of Luzon. You will observe how long and short sounds and silence are organized into rhythmic patterns and how beats are organized into regular and irregular groupings.

Rhythm is the element of "TIME" in music. This is the actual flow of music through time. When you tap your foot to the music, you are "keeping the beat" or following the structural rhythmic pulse of the music. There are several important aspects of rhythm: DURATION, TEMPO, and METER.

As you can see, **Beats** (Steady and regular pulse we hear in music) are organized into recognizable/recurring accent patterns which means Meter can be seen/felt through the standard patterns used by conductors.

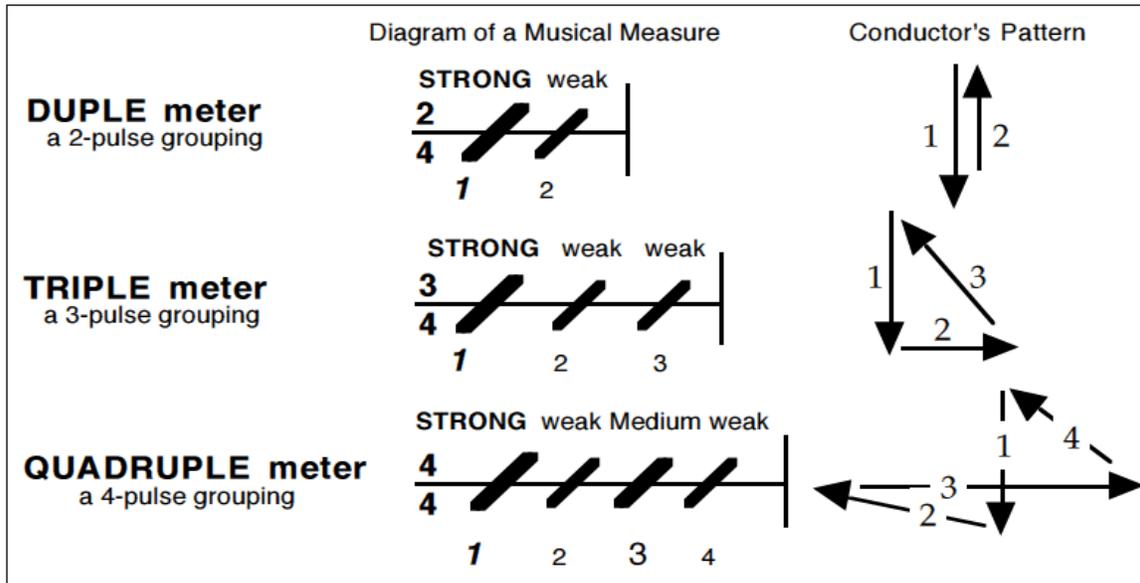


Fig. 3 <https://wmich.edu/mus-gened/mus170/170notes/Ch1-elements.pdf>

Tempo: is the speed of the beat, the basic pace of the music.

A fast tempo is associated with a feeling of energy, drive, and excitement. A slow tempo often contributes to a solemn, lyrical, or calm mood.

A **tempo indication** is usually given at the beginning of a piece. As with dynamics, the terms that show tempo (at the left) are in Italian.

Largo	very slow, broad
Grave	very slow, solemn
Adagio	slow
Andante	moderately slow, a walking pace
Moderato	moderate
Allegretto	moderately fast
Allegro	fast
Vivace	lively
Presto	very fast
Prestissimo	as fast as possible

ACTIVITY 3. Feel the Beat (Directed prompt)

Listen and learn the recording of the different folk song from the Lowlands of Luzon and do the following instructions.

A. **Stomp the beat** while listening to the music listed below

- a. Bahay Kubo
- b. Magtanim ay di biro
- c. Paru parong Bukid
- d. Leron, Leron Sinta
- e. Sitsiritsit Alibangbang
- f. Atin Cu Pung Singsin



<https://philippines.knoji.com/top-five-most-famous-filipino-traditional-folk-songs/>

https://www.youtube.com/watch?v=RxUJ81jGS_0

B. **Sing and Conduct** the meter (duple, triple, quadruple) of the different Filipino folk songs listed.

PROCESS ACTIVITY:

Complete the statement.

I realized that

ACTIVITY 4. I Got the Rhythm (Guided transfer)

Procedure: Perform the following songs in group

A. Study the rhythmic patterns of the folk songs

a. SINISINTA KITA - Group 1

<https://www.youtube.com/watch?v=h0JYrMGECps&list=RDZ8LU6NswiDQ&index=5> .

b. POLKA SA NAYON (polka) - Group 2

<https://www.youtube.com/watch?v=I0xDzcs-G2M>

c. PAMULINAWEN (Polka)/ LERON LERON SINTA (Polka) - Group 3
<https://www.youtube.com/watch?v=EqCea3s1UC4>

d. SA LIBIS NG NAYON (Balitaw) – Group 4
<https://www.youtube.com/watch?v=Tcb5GqznMXw>

e. TAGALOG BALITAW (Balitaw) – Group 5
https://www.youtube.com/watch?time_continue=45&v=cW3K3Lo3VZU

- B. *Recite* the song while clapping/ tapping the rhythm
- C. *Create “Ostinato” accompaniment (e.g. Clap/Tap)* of the song while singing.
- D. **Application:** Create basic dance steps for your music

PROCESS Question:

Complete the statement:

I realized that

Pitch and Melody

Melody is what we usually remember in a song. It is the tune of the song. Melody is a musical line made up of a set of tones or pitches. **Pitch** is the highness or lowness of a tone. In order to create one musical idea, a composer needs many tones. Melodies are made up of different pitches/tones that differ in pitch and duration.

ACTIVITY 5. Pitch Analysis (Directed prompt)

Melodies move in different directions. Some notes may move upward or go downward. There are also melodies that remain unchanged or stay on the same level or Melodic Contour

Practice and drill

- A. Do the Kodaly hand signs while singing the so-fa syllables

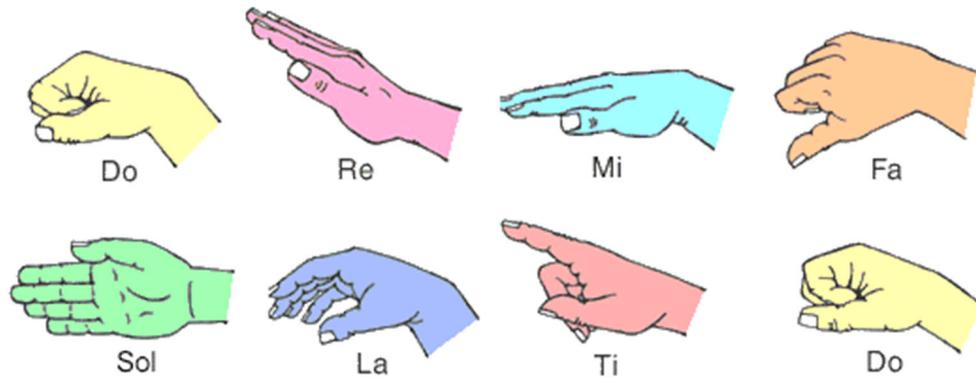


Fig 4 <https://www.musictheorytutor.org/2013/03/25/solfège-hand-signs/>

B. Sing the lines of “Bahay Kubo” while doing the Kodaly hand signal to emphasize the levels of pitch of the folk song

http://lrmds.depedIdn.com/DOWNLOAD/3_MUSIC_LM_O1.PDF

Bahay Kubo

Tagalog Folk Song

PROCESS QUESTION:

1. On which measure can you find the lowest note?
2. On which syllables of the lyrics can you find the highest note?
3. What's your general impression about the pitch of the song?

MELODY

Often, songs and instrumental music that appeal to people in general are those that have memorable melodies. This part is all about melody, the basic element of music made up of rhythmic sounds of various pitches that are meaningfully organized in a given scale or key. You will explore the melodic characteristics of Philippine music of the lowland of Luzon – movement, direction, contour, and range of the music.

ACTIVITY 6. Melodic Direction/ Pitch Contour (Directed prompt)

Philippine Folk Songs in general has a simple but unique Melodic direction and Pitch Contour.

DIRECTIONS:

- A. Look at the musical score. What can you say about the movement of the notes? (It goes upward/ downward). Do you see any note written on the same level? (Yes/no) What words of the lyrics have the same note level?
- B. Sing the song and move your hands/ arms following the melodic lines. What did you notice about the movements of your hands/ arms?

Sitsiritsit

Tagalog Folk Song



Sit - ³si - rit - sit a - li - bang - bang sa - ³fa - guin - to't sa - la - gu - bang; Ang ³ba - ba -
 e sa lan - sa - ngan kung ³gu - mi - ri'y pa - rang tan - dang. Ma - ³ma, ma -
 ma, na - ma - mang - ka, pa - sa - ka - yin ya - ring ba - ta, pag - da -
 ting sa May - ni - la i - pag - pa - lit ng ma - ni - ka.

<https://brainly.ph/question/147960>

The expressive Elements of Vocal Music form the Lowlands of Luzon

All musical aspects relating to the relative loudness (or quietness) of music fall under the general element of DYNAMICS.

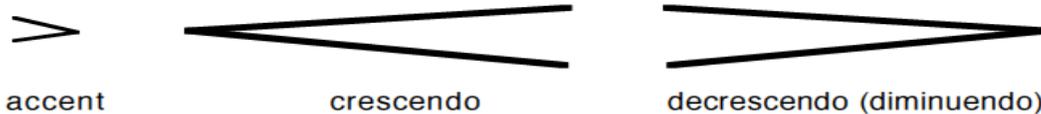
The terms used to describe dynamic levels are often in Italian:

pianissimo [<i>pp</i>]	= (very quiet)
piano [<i>p</i>]	= (quiet)
mezzo-piano [<i>mp</i>]	= (moderately quiet)
mezzo-forte [<i>mf</i>]	= (moderately loud)
forte [<i>f</i>]	= (loud)
fortissimo [<i>ff</i>]	= (very loud)



Other basic terms relating to Dynamics are:

- **Crescendo:** gradually getting LOUDER
- **Diminuendo (or decrescendo) :** gradually getting QUIETER
- **Accent:** "punching" or "leaning into" a note harder to temporarily emphasize it.



ACTIVITY 7. Music SCORE Investigation (Guided Transfer)

- Listen carefully to the melody of the song "Pamulinawen" from <https://www.youtube.com/watch?v=v3sIKATRJbQ>. What are the characteristics of the music that you observed?
- Identify the TEMPO and DYNAMIC markings used in the music score, list them inside the table provided and give its meaning. (use the music score found in the appendix of this module)

TEMPO		DYNAMICS	
Tempo Markings	Meaning	Dynamic markings	Meaning
Ex. 1. A tempo	<ul style="list-style-type: none"> In the previous/ Original tempo 	Ex. 1. f - forte	<ul style="list-style-type: none"> Loud

C) With the guidance of your music, you must **sing** the “**Pamulinawen**” in **at least two voices** for you to be familiarize further with the different Tempo and Dynamics. (use the digital score and music score found in the appendix of this module)

PROCESS QUESTION:

Give your comments or observation about the way the song had been rendered

I realized or noticed that ...

The Art Song of the Lowlands of Luzon

The Folk song from the lowlands of Luzon is certainly rich and distinct. However, folksongs are not the only types of vocal music that we can encounter. The succeeding activities will acquaint us more with as to what vocal music of the Lowlands is all about

For a tradition that is widely known in the Philippines, the *harana* yields surprisingly little documented history. It is often heard in passing, seen depicted in old paintings, referred to in Tagalog literature and in modern times, almost always made fun of as passé. Harana was a traditional form of courtship in the Philippines wherein men introduced themselves and/or wooed women by singing underneath her window at night. It was widely practiced in old Philippines with a set of protocols, a code of conduct and a specific style of music.

ACTIVITY 8. “HARANA” - The Art of Philippine SERENADE

During a serenade, one can pretty much sing any love song he likes, even English ones, and still get away calling it a harana. But if you are going for a truly authentic harana experience like they did in old Philippines, you must use a particular set of songs specifically written for the endeavor.

DIRECTIONS: (Open prompt)

- A. Listen attentively to the recording of “Dungawin Mo Hirang” from <https://www.youtube.com/watch?v=avQVOliu2G8> and “O Ilaw” from <https://www.youtube.com/watch?v=DiOGLiPBfik> .
- B. Analyze the dynamics of these well-known HARANA songs from the Lowlands of Luzon and write a statement about your observations.

I realized/ noticed that...

- C. **(Group activity) Simulate** or portray a scene of this art of serenade “HARANA” in the Philippines lowland. **Choose a song from the suggested list of songs** and demonstrate it with proper dynamics. Your rendition of the song must properly depict the expressive elements/ characteristics of the music. You must use the actual or alternative musical accompaniment during the performance. (Guided Transfer)

- O Ilaw
- Dungawin Mo Hirang
- Natutulog Ka Na Ba sinta?
- Kay Lungkot Nitong Hating Gabi
- Umaga Na Pala

Kundiman songs are traditional Filipino love songs written in Tagalog. Its melody is characterized by smooth flowing and gentle rhythm with dramatic intervals. It was originated from Balayan, Batangas and Francisco Santiago is famously known as the Father of kundiman art Song. Furthermore, the kundiman lent itself to the development of the song as artistic self- expression. This is not surprising since the kundiman has traditionally been used to ventilate highly personal emotions of sorrow and melancholy.

ACTIVITY 9. “KUNDIMAN” The Philippine Art Song (Open prompt)

- A. Learn the tune of your chosen KUNDIMAN songs from the list given (Group assignment)
 - a. Ang Tangi Kong Pag-ibig - Diomedes
https://www.youtube.com/watch?v=I5wekHQ_gCc

- b. Pakiusap Lyrics - Francisco Santiago
<https://www.youtube.com/watch?v=x0cOB6Zn3Z8>
- c. Nasaan Ka Irog? - Nicanor Abelardo
<https://www.youtube.com/watch?v=STkRqJh4oGU>
- d. Dahil Sa Iyo - Diomedes Maturan
https://www.youtube.com/watch?v=50sSZLh_Qu8
- e. Bituing Marikit – Nicanor Abelardo
<https://www.youtube.com/watch?v=gFvMtL8DFus>
- f. Saan Ka Man Naroroon - Ric Manrique
https://www.youtube.com/watch?v=ALGWZAR_9I0
- g. Bakit Di Kita Malimot – Cenon Lagman
<https://www.youtube.com/watch?v=IYMJK6P4LPk>

B. Print the lyrics of your chosen kundiman song and in group, prepare your own interpretation of the song by indicating your chosen DYNAMIC markings on the top of each musical phrases to highlight its expressive element.

Example:

ANG TANGI KONG PAG-IBIG

mp

Ang tangi kong pagibig

ay minsan lamang

mf

Ngunit ang, yung akala

ay hindi tunay

f

Hindi ka lilimutin

Magpakailan pa man

Habang ako ay narito

at may buhay

C. Exchange your musical piece with the other group and sing and interpret the song using the dynamic markings placed on each musical phrase.

PROCESS ACTIVITY:

Complete the statement.

I realized that

ACTIVITY 10. FACT OR FALLACY

One of the main reasons that kundiman is mistaken for a harana is because haranistas would oftentimes sing kundiman songs during a harana. See how easy it is to get confused? But make no mistake, harana and kundiman are stylistically different.

To avoid confusion, do the next activity below find out the difference of the two forms of songs. Check “fact” if you think the idea is true and “fallacy” if it’s a misconception. Give your rectification if your answer is under “Fallacy”. Compare your answer afterward and check if your answers are correct with the help of your teacher

	Fact	Fallacy	Rectifications
1. In musical terms, the rhythm of harana is based on <i>habanera</i> which is in 2/4 time. However, the haranistas refer to this tempo as <i>danza</i> .			
2. Harana arrangement is simple and straight forward. It always starts with an introduction of solo guitar, then verse 1 followed by verse 2, then a little bit of solo guitar in the middle, then back to verse 2 until the end. Occasionally, there are short exchanges between the guitar and voice in the middle			
3. True harana songs place the singer in the act of serenading such as when he implores “Dungawin mo hirang” (Look out the window, my beloved), “Natutulog ka na ba, sinta” (Are you asleep, my love) or “O llaw, sa gabing madilim” (Oh light, in a night so dark).			
4. Instrument-wise, the ukulele is the most trusted companion in the harana			
5. One of the main reasons kundiman is mistaken for a harana is because haranistas would oftentimes sing kundiman songs during a harana.			
6. Harana and Kundiman are stylistically different. Whereas harana is usually in 2/4 time, kundiman is in 3/4.			
7. Kundiman songs have a fatalistic woe-is-me line to it. The subject is always heartbroken, very poor with nothing to offer other than his			

<p>undying love, and willing to suffer, even die, to prove his love.</p>			
<p>8. The language of harana and kundiman is in archaic Tagalog, but the theme subject is different from from each other</p>			
<p>9. Harana were sung exclusively by men while history of recordings of kundimans gives you the impression that kundiman was more often sang by men.</p>			
<p>10. The kundiman usually starts in minor key, switching to major key in the middle, uses archaic Tagalog, with the subject matter that revolves around being heartbroken.</p>			
<p>Source: florante.org/blog/2010/11/09/harana_kundiman_difference</p>			

LITURGICAL AND DEVOTIONAL MUSIC OF LUZON

This subsequent lesson is an overview on the music of the Lowlands of Luzon, particularly on the Music for **Liturgical** and **Devotional Music**. Through the lesson, one will discover how the people of the Lowlands of Luzon express their feelings towards each other and the environment, their history, and their religious beliefs through the medium of voice and musical instruments. A group performance inspired by the Lowlands’ musical examples will culminate the educational experience.

ACTIVITY 11. Tracing our Devotional-Liturgical music

a. Music for the Liturgy

The terms below are terms used to denote the different parts of the Catholic mass written in Latin. Can you find out the Filipino and English terms?

LATIN	FILIPINO	ENGLISH
Kyrie		
Gloria		
Credo		
Sanctus		
Pater Noster		
Agnus Dei		

The liturgy was celebrated using Gregorian chant, Polyphonic Masses and motets Hymns, all in Latin. Natives were not only instructed in singing but also in playing various instruments like guitar, violin, flute, harp and organ

b. Devotional music

Listen to the recording following devotional songs used in various religious festivals and identify the festival that the song is associated with. Choose your answer from the options given.

Devotional Songs	Religious Festivals	Choose answer here
Regina Coeli		Pastores
Pasyon		Senakulo
Dios Ti Salve		Pasyon
Exultet		Salubong
Pastores a Belen		Flores de Mayo
		Santacruzán
		Mass

ACTIVITY 12. Singing the Sacred Hymns (Directed prompt)

- In group, choose any of the Liturgical-Devotional music mentioned and demonstrate a Filipino or Latin version of it correctly.

PROCESS QUESTIONS:

- What are your impressions about the songs?

- In what specific religious occasions is it used?

With the coming of the Spaniards the Filipino’s music underwent a transformation with the influx of western influences, particularly the Spanish-European culture prevalent during the 17th to the 19th centuries. The Hispanization during the succeeding three centuries after 1521 was tied up with religious conversion. It effected a change in the people’s musical thinking and what emerged was a hybrid expression tinged with Hispanic flavor. It produced a religious music connected to and outside the Catholic liturgy and a European-inspired secular music adapted by the Filipino.

THE INSTRUMENTAL MUSIC OF THE LOWLANDS OF LUZON

ACTIVITY 13. The music Timbre of Instrumental Music of Lowlands Luzon (Act 13 – B Guided transfer)

A. DIRECTIONS: Watch and observe carefully how these music groups render their music and fill-in the table after the video presentation

Malabon brass band and Philippine brass band

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

https://www.youtube.com/watch?v=H_8rJ_Y7Qlc

musikong bumbong

<https://www.youtube.com/watch?v=cjVxuR85TXQ>

<https://www.youtube.com/watch?v=VNO6owNSK7o>

Banda Kawayan

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

<https://www.youtube.com/watch?v=4lbnfv08kow>

Rondalla (Any available sample online)

The Las Pinas Bamboo Organ

http://www.youtube.com/watch?v=uv2y_goeYxE

Music assessment form – instrumental music			
INSTRUMENTAL MUSICAL GROUP	I hear Characterize the tone quality	I feel ... Mood - Does the music convey an atmosphere or tell a story?	I NOTICED... Identify the instruments used in the music
Malabon brass band/ Philippine brass band			
Musikong bumbong			
Banda Kawayan			
Rondalla			
The Las Pinas Bamboo Organ			

B. SIMULATION: Choose one instrumental musical ensemble from the list above and demonstrate their musical characteristics. Use alternative and improvised musical instruments if the instruments are not available.

- Choose any song that you learned in the previous activities and render it using your musical instruments
- Your performance will be rated using the given assessment form given below and in the next page to help you gauge the level and status of your performance.

Rubrics for Designing an Instrument Substitute

- 1 - Basic:** Inappropriate; Messy and incomplete materials; Sound quality lacks similarity with that of the original instrument.
- 2 - Developing:** Most materials appropriate; Decorated but messy; Neat but fragile; Sound quality somewhat similar but not exactly similar to that of the original instrument.
- 3 - Approaching Proficiency:** Appropriate materials; Decorated, neat; Sound quality almost similar to that of the original instrument
- 4 - Proficient:** Appropriate and creatively modified materials; Decorated with the context of the instrument; Neat and Durable; Sound quality most similar to that of the original instrument.

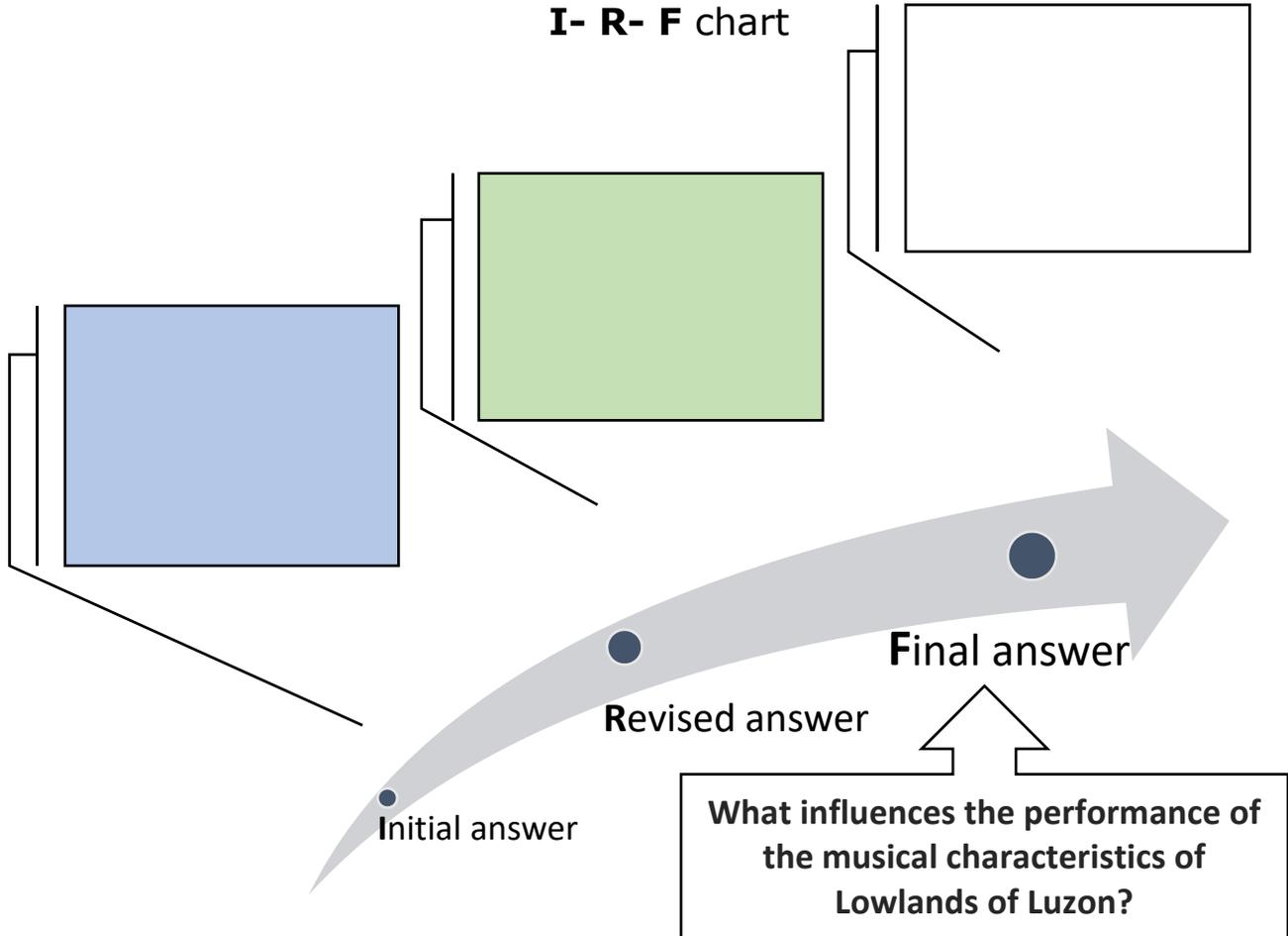
Music Performance Assessment Form

			4 Out- standing	3 Satis- factory	2 Partially able	1 Begin- ning	0 Not yet able
		Consistency:	Always - - - -	Sometimes - - - -	Rarely		
Tone Quality	Breath Support/Posture	Superior across the ensemble					
	Clarity/Openness	Open, rich, focused tone on all parts					
	Resonance/Warmth	Clear, tone quality in all ranges and registers					
Intonation	Pitch Accuracy	Performance consistent with score					
	Section/Ensemble	Individuals in tune with sections and ensemble					
	Adjustments	Adjustments made instantly					
Rhythm/ Tempo	Correct Duration of Notes, Rests, Meter	Accurate performance					
	Steady Pulse	Maintained throughout the ensemble					
	Appropriateness of Tempo	Tempos accurate to score					
Balance/ Blend	Matching Tone Production	All sections/individuals demonstrate blend					
	Ensemble Awareness	Melodies and harmonies heard throughout					
Technique	Correct Articulation	Clear and distinct					
	Control of Ranges	Musical elements Consistent in all ranges					
	Mechanical Skill	Superior facility performing on the instrument					
Musicality	Contrasting Dynamics	Sizeable difference					
	Expression/Phrasing	A musical, sensitive performance					
	Interpretation of Style	Appropriate and consistent throughout					
	Responsiveness To Conductor	Students following and adjusting to conductor					
Factors		Clear and easy to follow,					
	Performance Appearance/Conduct	Looks professional in attire and conduct					
	Appropriate Literature	Displays a variety of styles and is appropriate					
		TOTAL SCORE					

Based from the different activities done, what new things have you discovered regarding the characteristics / musical element of Filipino folk songs in the lowlands of Luzon. How much of your initial ideas are found in the discussion?

Which ideas are different and need revision? Write your answer by accomplishing the R (revised answer) of the IRF chart in the next page.

I- R- F chart



The discussions in this section had further enhance the ideas presented about the different musical characteristics and elements of the music from the Lowlands of Luzon in the Philippines. By now, you should be able to answer this question: ***How are the distinct musical characteristics of lowland Luzon performed?***

End of FIRM UP:



DEEPEN

Philippine music is rich beyond compare. Most Filipinos, however, do not know this wealth, victims as they are of a broadcast media that propagate Western music. Young people hear almost nothing of the creative music of the Philippines like the music coming from the Lowlands of Luzon.

Coming up to an accurate generalization and to synthesize a subject takes time and requires careful thought and planning. **Generalization** deals with starting with one idea or fact and extrapolating to other big ideas. **Synthesis** refers to bringing information together from a variety of sources and forming new ideas about the topics. A learner who is good at synthesizing can watch several videos about a certain type of music, for instance, and come up with a summary statement that brings together different points of view. The guided generalization is sets out to help you develop accurate ideas about a given topic and it also improve your skills at generalizing and synthesizing.

In the next activity, you will further analyze the connections of the different music that you encountered in the previous activities.

ACTIVITY 14. DEEP PROCESSING with GUIDED GENERALIZATION

A. INSTRUCTIONS: This activity is a group activity where each group will be working on a specific situation.

B. PROCESS ACTIVITY: GALLERY WALK

Post your answers on the assigned place for your group and with the guidance of your teacher explore the answers of the other group to come up with a common idea about pasyon (pabasa).

MUSIC 7 QUARTER 1
MUSIC OF THE LOWLANDS OF LUZON

ESSENTIAL QUESTION:	SITUATION 1	SITUATION 2	SITUATION 3
<p><i>How are the distinct musical characteristics of lowland Luzon performed?</i></p>	<p>Play the video and answer the question below.</p> <p>Pabasa Bicol https://www.youtube.com/watch?v=k32Nz5cYh0Y</p>	<p>Play the video and answer the question given.</p> <p>Pabasa Pampanga https://www.youtube.com/watch?v=LnfFxT7r7fw</p>	<p>Play the video and answer the question given.</p> <p>Pabasa Tarlac https://www.youtube.com/watch?v=v1ISO9sAPco</p>
	<p>Answer: <i>How would you describe the musical characteristics of the song? Does the song reflect the lifestyle of a region?</i></p>	<p>Answer: <i>How would you describe the musical characteristics of the song? Does the song reflect the lifestyle of a region?</i></p>	<p>Answer: <i>How would you describe the musical characteristics of the song? Does the song reflect the lifestyle of a region?</i></p>
	<p>Supporting Text: <i>What features of the video or song would support your answer?</i></p>	<p>Supporting Text: <i>What features of the video or song would support your answer?</i></p>	<p>Supporting Text: <i>What features of the video or song would support your answer?</i></p>
	<p>Reason:</p>	<p>Reason:</p>	<p>Reason:</p>

	<i>Why do you say that those features support your answer?</i>	<i>Why do you say that those features support your answer?</i>	<i>Why do you say that those features support your answer?</i>
	<p>Common ideas in reason: <i>What are common answers among the 3 videos? What did the 3 videos reveal or show about lowland Luzon music?</i></p>		
	<p>ENDURING UNDERSTANDING: The students will understand that the performance of distinct musical characteristic of Lowland Luzon is influenced by culture or geography.</p>		

To gauge your level of understanding about the lesson, your answers will be evaluated using the holistic rubrics in the next page.

Rubrics for Assessment of Understanding	
4	<p>Consistently does all or almost all of the following:</p> <ul style="list-style-type: none"> • Accurately interprets evidence, statements, questions etc. • Identifies the salient arguments (reasons and claims) pro and con. • Thoughtfully analyzes and evaluates major alternative points of view. • Draws warranted, judicious, non-fallacious conclusions. • Justifies key results and procedures, explains assumptions and reasons.
3	<p>Does most or many of the following:</p> <ul style="list-style-type: none"> • Accurately interprets evidence, statements, questions etc. • Identifies relevant arguments (reasons and claims) pro and con. • Offers analyses and evaluations of obvious alternative points of view. • Draws warranted, non-fallacious conclusions. • Justifies some results or procedures, explains reasons. • Fair-mindedly follows where evidence and reasons lead.
2	<p>Does most or many of the following:</p> <ul style="list-style-type: none"> • Misinterprets evidence, statements, questions etc. • Fails to identify strong, relevant counter-arguments. • Ignores or superficially evaluates obvious alternative points of view. • Draws unwarranted or fallacious conclusions. • Justifies few results or procedures, seldom explains reasons. • Regardless of the evidence or reasons, maintains or defends views based on self-interest or preconceptions.
1	<p>Consistently does all or almost all of the following:</p> <ul style="list-style-type: none"> • Offers biased interpretations of evidence, statements, questions, information, or the points of view of others. • Fails to identify or hastily dismisses strong, relevant counter arguments. • Ignores or superficially evaluates obvious alternative points of view. • Argues using fallacious or irrelevant reasons, and unwarranted claims. • Does not justify results or procedures, nor explain reasons. • Regardless of the evidence or reasons, maintains or defends views based on self-interest or preconceptions. • Exhibits close-mindedness or hostility to reason.
REMARKS:	

TOTAL SCORE

The discussion in the previous section was about the characteristics of the different music forms from the Lowlands of Luzon. As you move to the last section of this lesson, answer the following questions to help you do some connections of the previous lesson with the next section.

a. What new realizations do you have about the topic?

I realized

b. What new ideas about Philippine music have you made for yourself?

c. Journal reflections.

As you went through the different activities for you to internalize the characteristics of the music of the Lowlands of Luzon, write your reflections about the lesson by following the format below

What I learned...

The difficulties I encountered...

The activities I found helpful...

d. In group, come up with a Generalization or Conclusion about the characteristics of the music of the Lowlands of Luzon by accomplishing the table in the next page. Be sure to provide or cite accurate details or information that will support your claims.

ELEMENTS OF MUSIC	GENERALIZATION/ CONCLUSION		
	SECULAR MUSIC	SACRED MUSIC	INSTRUMENTAL MUSIC
Mood/ Expressive Elements			
Tonality (Timbre/ Tone Color)			
Rhythm, Meter, Tempo			
Harmony			
Melody			
Form			
Texture			

Now that you have a deeper understanding of the topic, you are now ready to do the tasks in the next section.

END OF DEEPEN



TRANSFER

In the previous activities, you were tasked to simulate and performs examples of Folks songs, devotional/ liturgical, and instrumental music from the Lowlands of Luzon. It is expected that through those activities you are already equipped with the necessary skills needed for you to accomplish the activities in this section.

ACTIVITY 15. Music Exposé (Independent Transfer)

Your task was to join the mini concert that features Philippine Folk Songs of the Lowlands of Luzon showing the characteristics of the different Philippine musical forms from the Lowlands of Luzon.

INSTRUCTIONS:

1. In group, perform at least 2 FOLK SONGS or ART SONGS from the Lowlands of Luzon.

2. During the presentation, the group must observe the following requirements:
 - sing folksongs from the lowlands of Luzon;
 - improvises simple rhythmic/melodic accompaniments to selected music from the Lowlands of Luzon;
 - create appropriate movements or gestures (e.g. create dance steps) to accompany the music selections of the Lowlands of Luzon;
 - provide harmonic accompaniments to selected music of the Lowlands of Luzon;
 - perform instruments/improvised instruments from Luzon lowlands;
 - assign someone to take a video of your live performance. The video file will be used in the next Activity.

3. For the promotion of your concert
 - Prepare a digital poster/ program to posted online and to be printed or a 1-minute video teaser to promote your incoming show

PERFORMANCE TASK:

There is a proliferation of Western music in the lowland Luzon. With this, the National Commission on Culture and the Arts (NCCA) is organizing a youth jamboree in celebration of the Buwan ng Wika. With expertise on tone quality, pitch, rhythm, expression and style and audience impact, you, as part of a cultural group, were invited to perform in solo, duet, choir, and/or chamber sing songs of different genre from the lowland Luzon. Students from different schools in the Philippines will watch the performance. Likewise, other students can watch the performance through a livestream, where they can make comments about the performance. As a preparation for the youth jamboree, make a program of your repertoire. There should be a 60-second teaser before each segment. And at the end of the program, a two-minute vlog of your insights on how music can help promote cultural identity of the region will be produced.

RUBRICS:

CRITERIA	EXEMPLAR Y 4	SATISFACTOR Y 3	DEVELOPIN G 2	BEGINNING 1
Tone Quality	The tone is evidently focused, clear, and centered all throughout the piece. Extremes in tone range is controlled including its tone quality.	The tone is focused, clear, and centered all throughout the piece. The voice and intonation are rendered.	The tone is focused, clear, and centered but uncontrolled tone in the normal singing throughout the piece.	The tone is not focused, clear, and centered and significantly detracting from the overall performance.
Pitch	The pitch is excellently precise and secure as manifested all throughout the performance.	The pitch is precise and secure all throughout the performance.	There are parts of the performance that is not precise and unsecure pitch.	The pitch is not precise and not secure during the performance.

Rhythm	The rhythm is excellently manifested with accurate patterns all throughout the duration of the performance.	The rhythm performed shows accurate tempo and patterns as prescribed.	There are parts of the performance that are against the prescribed tempo and pattern.	The entirety of the rhythm performed is not the prescribed tempo and pattern.
Expression and Style	The performance displays authentic expression and style exhibiting the cultural identity of the region represented by the piece.	The performance displays appropriate expression and style relevant to the piece.	There are expressions and styles during the performance that are not appropriate to the part of the piece.	The expression and style employed is not relevant to the piece.
Audience Impact	The audience is engrossed all throughout the rendition of the piece, i.e., resounding applause, standing ovation, clapping, and singing along.	The performance has engaged the audience evident in listening to the entire song and giving of applause.	The audience attention is erratic during the performance.	The audience is completely disengaged all throughout the performance.

ACTIVITY 16. SHARE IT

DIRECTIONS:

1. Edit the raw video file of your performance and make a short documentary. See to it that you will incorporate the following information on your final Video File:

- Title and origin (Ilocos, Bicol, Tagalog region etc.) of the music
- Grade Level and Subject
- Names of Participants
- Your School
- Date of Production
- Reference: The source and artist of the song/ music you demonstrated

2. With the **approval** of your parents and school administrators, upload the Edited video of your performance and Share it to the selected recipients like teachers, your parents, classmates, members of your academe and encourage them to give constructive comments as to how you can improve the music/ performance.

3. Submit the collated comments and suggestions to your teacher.

Processing Activity:

1. How did you find the performance task? How did the task help you see the real-world use of the topic?

Write your reflection below on your learning experiences in this lesson.

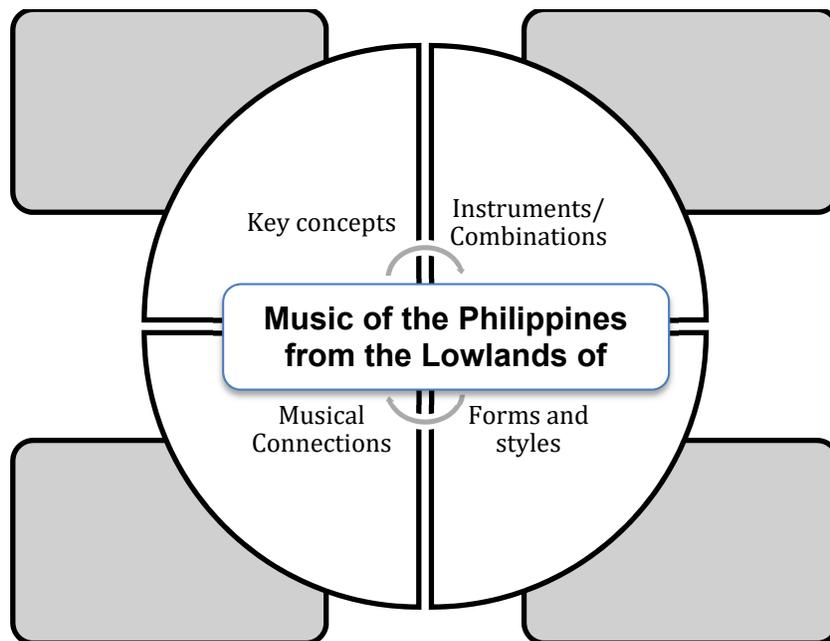
2. As a Filipino musician:

a. How can we encourage original and authentic music production along higher standards and towards loftier goals?

- b. How can we create wider musical opportunities for individual and national self-expression in the cultural sphere; and in a manner to fit the varying requirements of the young and the old alike and of the different levels of the society?

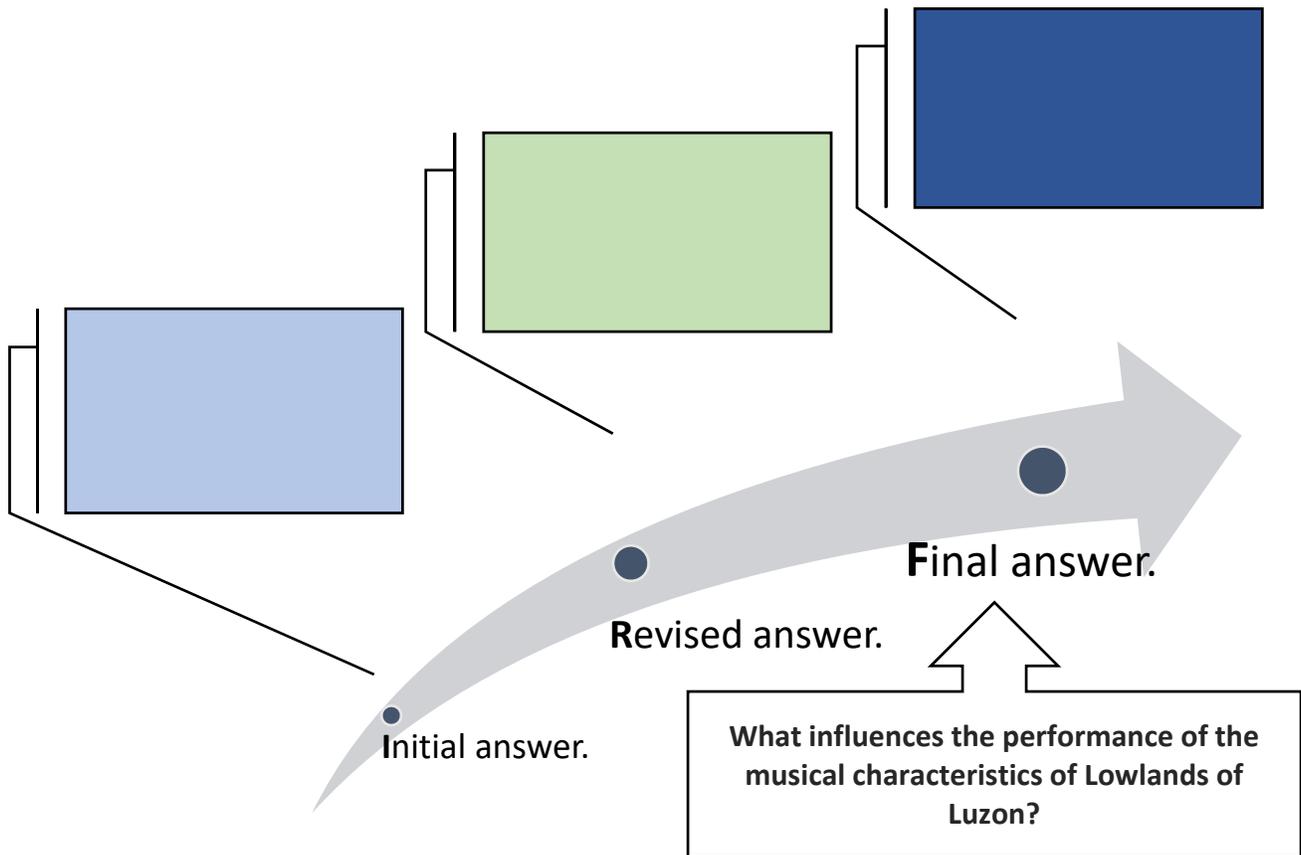
- c. How can we promote and develop in our people an intensified awareness of our own musical culture and its historical and contemporary implication, with accent on what we have naturally assimilated, and what we can creatively express?

Concept Map: Based on the readings on the links and examples given in the previous activities, and performance task given, complete the concept map by writing the needed details about the music of the Philippines from the Lowlands of Luzon.



Based from the different activities done, what new things have you discovered regarding the characteristics / musical element of Filipino folk songs, Art music and the liturgical devotional music in the lowlands of Luzon. How much of your initial ideas are found in the discussion? What ideas can you conclude? Write your answer by accomplishing the F (FINAL answer) of the IRF chart below

I- R- F chart



You have just completed this lesson. Before you go to the next lesson, you must accomplish the summative assessment below.

End of TRANSFER:

SUMMATIVE ASSESSMENT:

You have completed this lesson. Before you go to the next lesson, you must answer the following post-assessment.

POST-ASSESSMENT:

B. DIRECTION: Read Carefully the different musical elements mentioned below and identify the essential music terms being referred to.

1. This refers to the way multiple voices (or instruments) interact in a composition. Referred as the Thickness or thinness of musical sound

A. Tone	C. Form
B. Harmony	D. Texture

2. This is the speed of the beat and the basic pace of the music.

A. Time Signature	C. Tempo
B. Rhythm	D. Form

3. The degrees of loudness or softness in music or the intensity of musical sound.

A. Dynamics	C. Tone
B. Tempo	D. Texture

4. The flow of music through time. It can be defined as the particular arrangement of note lengths in a piece of music.

A. Meter	C. Time Signature
B. Rhythm	D. Beat

5. It refers to the length of time a musical sound lasts.

A. Meter	C. Time Signature
B. Dynamics	D. Duration

6. The series of single tones which add up to a recognizable whole. It begins, moves, and ends; it has direction, shape, and continuity

A. Harmony	C. Interval
B. Scale	D. Melody

7. Kundiman is written in the Tagalog language, these folksongs were subtly patriotic but typically disguised as _____

A. Patriotic song	C. Devotional song
B. Love Song	D. Mourning song

8. This is a traditional form of courtship in the Philippines wherein men introduced themselves and/or wooed women by singing underneath her window at night.
- A. Panunuluyan
 - B. Harana
 - C. Pastores
 - D. Oyayi
9. This is described by words like bright, dark, brilliant, mellow, and rich. The tone color of music
- A. Tone Quality
 - B. Form
 - C. Timbre
 - D. Texture
10. The organization of musical elements in time. In a musical composition, pitch, tone color, dynamics, rhythm, melody, and texture interact to produce a sense of shape and structure
- A. Tone
 - B. Form
 - C. Texture
 - D. Key Signature
11. It refers to the way chords are constructed and how they follow each other
- A. Harmony
 - B. Melody
 - C. Triad
 - D. Texture
12. This refers to the relative highness or lowness that we hear in a sound.
- A. Pitch
 - B. Key Signature
 - C. Intensity
 - D. Tone Color
13. Which statement is not true about Harana
- A. The Harana is rooted in the Mexican-Spanish tradition and based on the rhythmic patterns of the habanera.
 - B. Harana was an exclusively nocturnal practice.
 - C. Men were the only ones who sang during the nocturnal ritual
 - D. In musical terms, the rhythm of harana is habanera which is in 2/4 time.
14. This music is known as the “Art Song “of the Philippines
- A. Panunuluyan
 - B. Harana
 - C. Kundiman
 - D. Folk Song
15. Which statement is not true about Harana
- A. The Harana is rooted in the Mexican-Spanish tradition and based on the rhythmic patterns of the habanera.
 - B. Harana was an exclusively nocturnal practice.
 - C. Men were the only ones who sang during the nocturnal ritual

- D. In musical terms, the rhythm of harana is habanera which is in 2/4 time.
16. This is a festival held in the Philippines in the month of May. It is one of the May devotions to the Blessed Virgin Mary and lasts for the entire month.
- A. Santacruzán
 - B. Pastores
 - C. Flores de Mayo
 - D. Salubong
17. Which statement is not true about Kundiman
- A. Kundiman is something “that expresses the lofty sentiment of love, and even heroism in a melancholy mood
 - B. Kundiman art songs were typically a blend of melodic material from native folksong and European music traditions.
 - C. Kundiman folksongs are largely about love and courtship, the songs often contained undertones of subtle nationalism, and a yearning for liberty
 - D. Kundiman are well known among Western musicians, and they are a significant representation of the merging of Filipino folksong and Western Music traditions
18. a song originating among the people of a country or area, passed by oral tradition from one singer or generation to the next, often existing in several versions, and marked generally by simple, modal melody and stanzas and narrative verse.
- A. Harana
 - B. Kundiman
 - C. Folk songs
 - D. Art Songs
19. This is a religious-historical beauty pageant held in many cities, towns and even small villages throughout the Philippines during the month of May.
- A. Santacruzán
 - B. Pastores
 - C. Flores de Mayo
 - D. Senakulo
20. This musical tradition was introduced by Spanish priests in the late-1800s, and spread across the region and become part of the Yuletide celebration in Bicolandia.
- A. Senakulo
 - B. Sarung Banggi
 - C. Pastores
 - D. Salubong

APPENDIX

KEY ANSWER FOR ACTIVITY 10 – FACT OR FALLACY

	Fact	Fallacy	Rectifications
1. In musical terms, the rhythm of harana is based on <i>habanera</i> which is in 2/4 time. However, the haranistas refer to this tempo as <i>danza</i> .	✓	✗	rhythm
2. Harana arrangement is simple and straight forward. It always starts with an introduction of solo guitar, then verse 1 followed by verse 2, then a little bit of solo guitar in the middle, then back to verse 2 until the end. Occasionally, there are short exchanges between the guitar and voice in the middle	✗	✓	
3. True harana songs place the singer in the act of serenading such as when he implores “Dungawin mo hirang” (Look out the window, my beloved), “Natutulog ka na ba, sinta” (Are you asleep, my love) or “O Ilaw, sa gabing madilim” (Oh light, in a night so dark).	✗	✓	
4. Instrument-wise, the ukulele is the most trusted companion in the harana	✓	✗	guitar
5. One of the main reasons kundiman is mistaken for a harana is because haranistas would oftentimes sing kundiman songs during a harana.	✗	✓	
6. Harana and Kundiman are stylistically different. Whereas harana is usually in 2/4 time, kundiman is in 3/4.	✗	✓	
7. Kundiman songs have a fatalistic woe-is-me line to it. The subject is always heartbroken, very poor with nothing to offer other than his undying love, and willing to suffer, even die, to prove his love.	✗	✓	
8. The language of harana and kundiman is in archaic Tagalog, but the theme subject is different from from each other	✗	✓	
9. Harana were sung exclusively by men while history of recordings of kundimans gives you the impression that kundiman was more often sang by men .	✓	✗	women
10. The kundiman usually starts in minor key, switching to major key in the middle, uses archaic Tagalog, with the subject matter that revolves around being heartbroken.	✗	✓	
Source: florante.org/blog/2010/11/09/harana_kundiman_difference			

ACTIVITY NO. 9 Music SCORE Investigation

PAMULINAWEN

Music and Lyrics
Ilocano Traditional

Arranged by
Lucio D. San Pedro

Allegretto



R.H.
L.H.
mf

TENOR
Pa - mu - li - na - wen , Pu - soc in - de - ngam -

BASS
Pa - mu - li - na - wen , Pu - soc in - de - ngam -

dim. *mp*

fz
man , Toy u - mas - a - sog a - gra - yo ta sa diam

fz
man Toy u - mas - a - sog a - gra - yo ta sa diam



cresc. *rit.*

Pa - nu - nu - ten man di ca - pa - gin - tu - lu - ngan ay

Pa - nu - nu - ten man di ca - pa - gin - tu - lu - ngan ay

cresc. *rit.*

a tempo | *SOP.*

toy a - ga - yat a - gra - yo ta sa - diam. It -

toy a - ga - yat a - gra - yo ta sa diam. It

a tempo

SOPRANO -

ALTO dem ca - niac ca - li - pa - tam ti na sud - i - u - nay

dem ca - niac ca - li - pa - tam ti na sud - i - u - nay

staccato



mf *f* *f* *mf*
 S. ana - gan Lu - gar sa di no man ken - ca pa - pa — nan. — *st*
 A. *st*
 T. *mf* *f* *f*
 Lu - gar sa di no man ken - ca pa - pa — nan. —
 B. *mf*
mf *cresc.* *cresc.*



mp *st* *mf*
 dem ca - niac ca - li - pa — tam ti na sud - i u - nay a - na - gan
 dem ca - niac ca - li - pa — tam ti na sud - i u - nay a - na - gan
mp *st* dem ca - niac ca - li - pa - tam ti na sud - i u - nay a - na - gan
 Ah! — Ah!
p

First system of musical notation for 'Pamulinawen'. It features four vocal staves and a piano accompaniment. The lyrics are: *No ma-la-gip ca pu-soc toy ma-bang a-raw*. The piano part includes a *mf* dynamic marking.

Second system of musical notation for 'Pamulinawen'. It features four vocal staves and a piano accompaniment. The piano part includes a *mf* dynamic marking.



mf Pa - nu - nu - ten man di ca pa - gin - tu - tul - ngan.
mf Pa - nu - nu - ten man di ca pa - gin - tu - tul - ngan.



f Pa - mu - li - na - wen, Pu - soc in - de - ngam - man
f Pa - mu - li - na - wen, Pu - soc in - de - ngam - man
f Ah! Pa - mu - li - na - wen Pu - soc in - de - ngam -
f Ah! Pa - mu - li - na - wen Pu - soc in - de - ngam
Allegro



Joy u - mas - a - sog a - gra - yo ta sa - diam.
Joy u - mas a - sog a - gra - yo ta sa diam.
man Joy u - mas - a - sog a - gra - yo ta sa -
man Joy u - mas - a - sog a - gra - yo ta sa -



Pa - mu - li - na -
Pa - mu - li - na - wen
diam Pa - mu - li - na - wen
diam Pa - mu - li - na - wen



ff *Allargando e rall.* *ten.* *Allegro*
 wen — Pa - mu - li - na - wen — Pa - mu - li - na -
ff *ten.*
cresc. *ff* *ten.* Pa - mu - li - na - wen — Pa - mu - li - na -
ff *ten.* Pa - mu - li - na - wen — Pa - mu - li - na -
ff *ten.* Pa - mu - li - na - wen — Pa - mu - li - na -
ff *ten.* Pa - mu - li - na - wen — Pa - mu - li - na -
trm *trm* *ff* *Allargando e rall.* *f* *a tempo*



wen, Pu - soc in de - ngam - man, Joy u - mas - a - sog a -
 wen, Pu - soc in de - ngam - man, Joy u - mas a - sog a -
 wen, Pu - soc in de - ngam - man, Joy u - mas - a - sog a -
 wen, Pu - soc in de - ngam - man, Joy u - mas - a - sog a -



gra-yo ta sa diam — Pa-nu-nu-ten man di ca pa gin-tu-tul-
gro-yo ta sa diam — Pa-nu-nu-ten-man di ca pa gin-tu-tul-



ngan Joy a-ga-yat a-gra-yo ta sa-
ngan Joy a-ga-yat a-gra-yo ta sa-

dian —
dian — It dem ca-niac ca-li-pa-tam ti na sud-i u-nay
Lu-gar sa di-no-man Ken-ca pa-pa-nan,
a-na-gan Lu-gar sa di-no-man Ken-ca pa-pa-nan

No ma-la-gip ca pu-soc toy ma bang a-
No ma-la-gip ca pu-soc toy ma bang a-

ran. Ah! Pa-mu-lin-na-wen.
ran. Ah! Pa-mu-li-na-wen.

GLOSSARY OF TERMS USED IN THIS LESSON

BALITAW - The balitaw is an extemporaneous exchange of love verses between a man and a woman. Danced and mimed, it is accompanied by a song, or the dancers themselves sing, improvising the steps and verses.

DYNAMICS - All musical aspects relating to the relative loudness (or quietness) of music fall under the general element of **DYNAMICS**

FORM - (or musical architecture) refers to the overall structure or plan of a piece of music, and it describes the layout of a composition as divided into sections.

FLORES DE MAYO - Flores de Mayo, a daily offering of flowers to Mary, the mother of Jesus, is observed throughout the month of May. Typically, the celebration culminates with a May 31st Santacruzán.

GALLERY WALK - is a discussion technique that gets students out of their chairs and into a mode of active engagement. The advantage of the method is its flexibility and the variety of benefits for students and instructor alike.

GRAPHIC ORGANIZER - A graphic organizer is a visual display that demonstrates relationships between facts, concepts or ideas. A graphic organizer guides the learner's thinking as they fill in and build upon a visual map or diagram.

HARANA - was a traditional form of courtship in the Philippines wherein men introduced themselves and/or wooed women by singing underneath her window at night. It was widely practiced in old Philippines with a set of protocols, a code of conduct and a specific style of music

HARMONY - the **VERTICALIZATION** of pitch.

KUMINTANG - The kumintang is the name given to several distinct styles, techniques and forms in music and dance probably originating in the areas used by early Spanish cartographers and chroniclers to denote a large province centering around what is known as Batangas

KUNDIMAN - The kundiman is often called the classical Filipino love song. It is actually a musical form (parallel minor and major keys in triple time with verses each consisting of about 12 syllables).

MASS - the liturgy of the Eucharist (see Eucharist 1) especially in accordance with the traditional Latin

MELODY - the LINEAR/HORIZONTAL presentation of pitch

PASTORES - The performance is done with an entourage of traditional musikeros, lots of dancing to the tune of Pastores a Belen, and a generous dose of Christmas cheer.

MUSIKONG BUMBONG - he bands, whose name means "bamboo music", give marching tunes a distinctly Asian twist, using the grass (bamboo) which is indigenous in South East Asia to create instruments such as saxophone, clarinets, tubas and flutes. Their instruments are made entirely out of bamboo.

PASYON - The pasyon refers to the verse narrative on the life and sufferings of Jesus Christ. The pasyon text may be written in Tagalog or in other major Philippine languages, like Pampango, Ilocano, Pangasinan, Bicol

POLKA - Considered as the national dance of Bohemia (Czechoslovakia), was among the first dances introduced by the early European immigrants to the Philippines and by Filipinos who had been to Europe. ... In Batangas, the dance was called polka sa nayon, while in Mindoro it was known as polka sala.

RHYTHM - the element of "TIME" in music.

RONDALLA - A rondalla is an ensemble of plectrum instruments, stringed instruments played with a plectrum or pick. It originated in Spain, but became one of the traditional forms of Philippine folk music after

its introduction to the islands in the 19th century. Philippine rondalla instruments are made of native Philippine wood and played with a tortoise-shell plectrum.

SALUBONG - The "Salubong" is a joyous celebration that usually begins at dawn. It's a religious ceremony done in a theatrical manner wherein the statue of the risen Christ meets the image of the Mother Mary. The parishioners dance, jump up and down, clap their hands, make loud cheers and sing hymns during the event.

SANTACRUZAN - A procession and stage event – part beauty pageant, part religious education exercise – ends the month in a distinctively

Filipino style. It features elaborately dressed teenage “queens” of Flores de Mayo as biblical and allegorical figures, their consorts, and the crowning of that year’s Reyna Elena... eating and dancing follows last late into the night.

SENAKULO - Senakulo or Cenacle is a traditional play of the creation of everything up to Christ’s passion and death in most towns and cities in the Philippines during Holy Week.

TEMPO - the speed at which a passage of music is or should be played

TEXTURE - refers to the number of individual musical lines (melodies) and the relationship these lines have to one another.

-tone COLOR (or TIMBRE -pronounced "TAM-BER") the quality or color of tone of an instrument or voice

REFERENCES AND WEBSITE LINKS USED IN THIS LESSON:

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<https://www.youtube.com/watch?v=pzlcixdyM08> with lyrics

[Sarung Banggi \(Tagalog or Original Version\)](#)

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

Dungdungwen kanto (Ilocano Folk song)

https://www.youtube.com/watch?v=dXx_2SwAMuA

Paru Parung Bukid (Tagalog Folk Song)

<https://www.youtube.com/watch?v=Z8LU6NswiDQ&list=RDZ8LU6NswiDQ>

“Pamulinawen” Ilocano folk song from

<https://www.youtube.com/watch?v=EqCea3s1UC4>

[SINISINTA KITA from](#)

<https://www.youtube.com/watch?v=h0JYrMGECps&list=RDZ8LU6NswiDQ&index=5>

Top Five Most Famous Filipino Traditional Folk Songs

<https://philippines.knoji.com/top-five-most-famous-filipino-traditional-folk-songs/>

Malinak lay labi (Pangasinan Folk Song)

<https://www.youtube.com/watch?v=pzlcixdyM08>

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https://www.youtube.com/watch?v=dXx_2SwAMuA

Paru Parung Bukid – (Tagalog Folk Song)

<https://www.youtube.com/watch?v=Z8LU6NswiDQ&list=RDZ8LU6NswiDQ>

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<https://www.youtube.com/watch?v=h0JYrMGECps&list=RDZ8LU6NswiDQ&index=5> .

POLKA SA NAYON (polka)

<https://www.youtube.com/watch?v=I0xDzcs-G2M>

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TAGALOG BALITAW (Balitaw)

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<https://www.youtube.com/watch?v=avQVOliu2G8>

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

Ang Tangi Kong Pag-ibig - Diomedes

https://www.youtube.com/watch?v=I5wekHQ_qCc

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<https://www.youtube.com/watch?v=x0cOB6Zn3Z8>

Nasaan Ka Irog? - Nicanor Abelardo

<https://www.youtube.com/watch?v=STkRgJh4oGU>

Dahil Sa Iyo - Diomedes Maturan

https://www.youtube.com/watch?v=50sSZLh_Qu8

Bituing Marikit – Nicanor Abelardo

<https://www.youtube.com/watch?v=gFvMtl8DFus>

Saan Ka Man Naroroon - Ric Manrique

https://www.youtube.com/watch?v=ALGWZAR_9I0

Bakit Di Kita Malimot – Cenon Lagman

<https://www.youtube.com/watch?v=IYMJK6P4LPk>

Philippine Liturgical Music by MANUEL P. MARAMBA, OSB

<http://ncca.gov.ph/subcommissions/subcommission-on-the-arts-sca/music/philippine-liturgical-music/>

Malabon brass band and Philippine brass band

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

https://www.youtube.com/watch?v=H_8rJ_Y7QIc

Musikong bumbong

<https://www.youtube.com/watch?v=cjVxuR85TXQ>

<https://www.youtube.com/watch?v=VNO6owNSK7o>

Banda Kawayan

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

<https://www.youtube.com/watch?v=4lbnfv08kow>

The Las Pinas Bamboo Organ

http://www.youtube.com/watch?v=uv2y_goeYxE

<https://www.youtube.com/watch?v=I0xDzcs-G2M>

PAMULINAWEN/ LERON LERON SINTA

<https://www.youtube.com/watch?v=EqCea3s1UC4>

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<http://filipino-folk-songs.blogspot.com/2012/01/list-of-kundiman-songs.html>

What is Harana?

www.haranathemovie.com

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