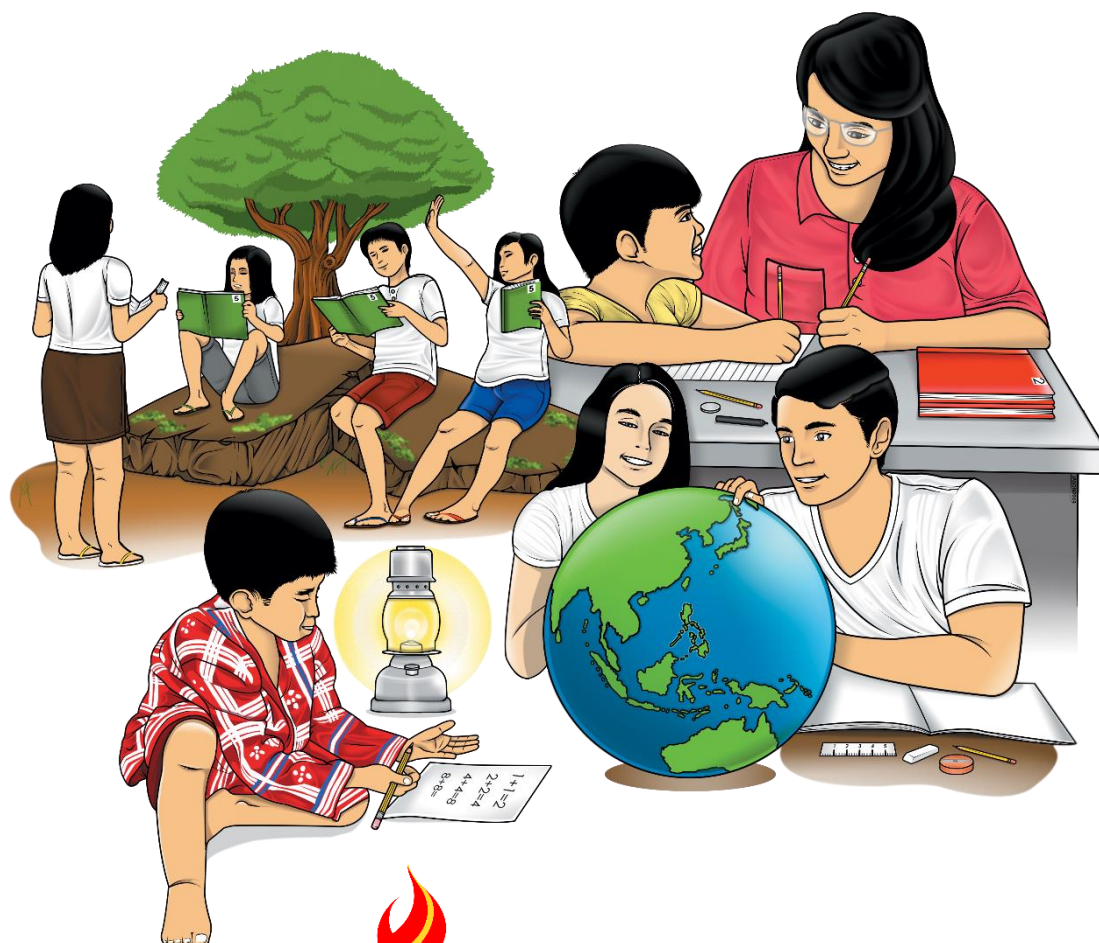


7

Music

Quarter 2 – Module 8: Music of Visayas (Vocal Music)



Music – Grade 7
Alternative Delivery Mode
Quarter 2 – Module 8 Music of Visayas (Vocal Music)
First Edition, 2020

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Music

Quarter 2 – Module 8: Music of Visayas (Vocal Music)

Introductory Message

This Self-Learning Module (SLM) is prepared so that you, our dear learners, can continue your studies and learn while at home. Activities, questions, directions, exercises, and discussions are carefully stated for you to understand each lesson.

Each SLM is composed of different parts. Each part shall guide you step-by-step as you discover and understand the lesson prepared for you.

Pre-tests are provided to measure your prior knowledge on lessons in each SLM. This will tell you if you need to proceed on completing this module or if you need to ask your facilitator or your teacher's assistance for better understanding of the lesson. At the end of each module, you need to answer the post-test to self-check your learning. Answer keys are provided for each activity and test. We trust that you will be honest in using these.

In addition to the material in the main text, Notes to the Teacher are also provided to our facilitators and parents for strategies and reminders on how they can best help you on your home-based learning.

Please use this module with care. Do not put unnecessary marks on any part of this SLM. Use a separate sheet of paper in answering the exercises and tests. And read the instructions carefully before performing each task.

If you have any questions in using this SLM or any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator.

Thank you.

Lesson

1

Music of Visayas (Vocal Music)

Learning Competencies

The learner:

1. explains the distinguishing characteristics of representative music from Cordillera, Mindoro, Palawan and of the *Visayas* in relation to its culture and geography; (MU7LV-IIb-f-3)
2. analyzes the musical elements of some vocal and instrumental selections from Cordillera, Mindoro, Palawan and of the *Visayas* after listening; (MU7LV-IIa-f-2)
3. performs music from Cordillera, Mindoro, Palawan and of the *Visayas* with accompaniment; and (MU7LV-IIc-h-9)
4. evaluates music and music performances applying knowledge of musical elements and styles. (MU7LV-IIc-h-10)



What I Need to Know

The Visayan Region is one of the most beautiful regions to visit in the Philippines. It is situated between the islands of Luzon and Mindanao. The well-known provinces in this region include Iloilo, Cebu, Negros Occidental and Oriental, Samar, Leyte and Bohol.

It is expected of Filipinos to love music since the Philippines is known to be a country of highly calibrated musicians. Visayans in particular are no exception.

You might have enjoyed the vocal music of Luzon, but to fully understand the Philippine culture, you are encouraged to discover other types of vocal music from different places in this country as well.

Our music mirrors our culture and traditions. When it comes to vocal music, Visayas has a lot to offer. In this module, as you gain more knowledge on the vocal music of Visayas, you will also understand the connection between music and their way of living.

Activity #1: Listen Up!

Directions:

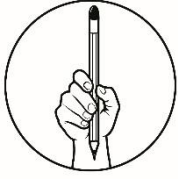
1. Listen to this suggested link: <https://youtu.be/CK5VidfpDZk> (Ati - ati I' ang Cuyonon).
2. After listening, answer the following questions on a separate sheet of paper:
 - a. Did you hear an imitation of sound from nature/ environment? State your examples.
 - b. Based on the music you have listened; do you think Palawan music is highly influenced by Spanish? Why? Why not?

Now that you have reconstructed your previous knowledge about the music of Palawan, let us explore another vocal music. This time, you are about to experience the vocal music of Visayas. Happy learning!

Learning Objectives

In this module, you will be able to:

- A. determine the characteristics of vocal music of Visayas in relation to its geographical and cultural influences;
- B. identify the different functions of vocal music of Visayas;
- C. interpret Visayan music through dance movements; and
- D. compare the music of Visayas to music of Luzon while applying the knowledge of musical elements.



What I Know

Before we proceed with our lesson about the music of Visayas, let us first recall the music of Palawan that has been discussed in the previous module.

A. Identification

Directions: Identify what is asked in the following statements. Write your answers on your activity notebook.

- _____ 1. A soothing song with which to lull a child to sleep.
- _____ 2. It is a Visayan folk song usually in triple time and comes from the word “berita” which means narration.
- _____ 3. This song is sung to coordinate the labor of a group of people working together and to relieve the boredom of a tedious job.
- _____ 4. It is a song about dating and it represents the romance between two couple.
- _____ 5. This is the pitch interval in a melodic line wherein the motion proceeds by leap.

B. Multiple Choice Test

Directions: Choose the letter of the correct answer. Write your answers on your activity notebook.

1. While Ilocanos love closed, inward movement, the Visayans cherish open and outward movement. Which statement supports this idea?
 - A. Ilocanos hardly move away from the center while the Visayans move around freely.
 - B. Ilocanos are carefree while Visayan are reserved.
 - C. Ilocanos and Visayans have the same culture.
 - D. Ilocanos value songs rather than dances.
2. When can you say that the music is in disjunct motion?
 - A. The music proceeds by step having an interval of half or whole steps.
 - B. The motion proceeds by leap and skip rather than in steps.
 - C. The music proceeds with a combination of short and long intervals.
 - D. The melodic line is monotonous.

3. These opposing styles could be indicative of the contrasting temperament and values of Ilocanos and Visayan.
 - A. Visayans are more reserved while Ilocanos are exuberant.
 - B. Visayans and Ilocanos are of the same nature.
 - C. Visayans and Ilocanos are of the same culture.
 - D. Visayans are exuberant while Ilocanos are more reserved.

4. When can you say that the music is in conjunct motion?
 - A. The melodic line is monotonous.
 - B. The motion proceeds by leaps and skips rather than steps.
 - C. The music proceeds by steps having an interval of half or whole steps.
 - D. The music proceeds with a combination of short and long intervals.

5. The Visayan's way of peeling fruits is directed away from the body while Ilocanos way is usually directed towards the body.
 - A. These opposing styles complement each other.
 - B. These opposing styles could be indicative of contrasting temperament and values of Ilocanos and Visayan.
 - C. Ilocanos and Visayan's music get along with each other.
 - D. These opposing styles match each other's values.

C. Modified True or False

Direction: Write TRUE if the statement is correct. Write FALSE if the statement is incorrect. Write the word/s that make/s the statement incorrect, and write the correct one. Write your answers on your activity notebook.

1. The Visayan music is Spanish-influenced because the Spaniards colonized the Philippines for a long period of time.
2. Spaniard musicians introduced new style of music, with Eastern musical traditions.
3. The theme of the musical style of Visayan music is about love and marriage.
4. Ilocanos like their music close to each other while Visayan music notes are quite apart.
5. Ilocanos are gifted towards survival while Visayans have a preference for competitions.



What's In

Before we proceed with our lesson, let us see how much you've learned about the music of Palawan. Melodically speaking, which do you think is easier to sing – the song from Palawan or the song from Visayas? Can you think of a particular reason why these two are different when it comes to melody?

Listen to these two music samples. Imagine that you will be singing one of these in a concert but you were only given a little time to practice. Which one will be easier for you? Why do you think so?



Activity #2: Paminawa Ko! (Listen to Me)

1. Dandansoy - <https://youtu.be/BEHFCLCB08To> (Visayan vocal music)
2. Kulilal Ni Ligal - <https://youtu.be/QBNM8HtDzCY> (Palawan vocal music)

After listening to the songs, answer the following questions on a separate sheet of paper.

Questions:

1. Melodically speaking, which one do you think is easier for you to sing? Why?
2. Do you think it has something to do with their culture or way of living? How do you say so?

Each song has its distinctive characteristics. The reason might be the culture. Palawan music, for instance, is mostly indigenous while Visayan is westernized. It is evident in the characteristics of their music that it was influenced by the Spanish colonialism.

Our indigenous peoples in Palawan are close to nature. Life to them is an indivisible whole. Art, myth, ritual, work and activities of everyday life are all integrated into one. Creative activity for the indigenous peoples is extemporaneous and not cultivated as a special gift by selected individuals.

Oneness with the creative process is the strength of our indigenous peoples and the culture puts emphasis on the creative process rather than on the finished product. This is the reason why it is more of the process than the output. It doesn't matter if the music is pleasant to hear or not; what matters is the process of creating that certain music.

Music is really mysterious depending on the beliefs and culture of a certain place. Are you excited to discover more about the Visayan vocal music? Have fun!

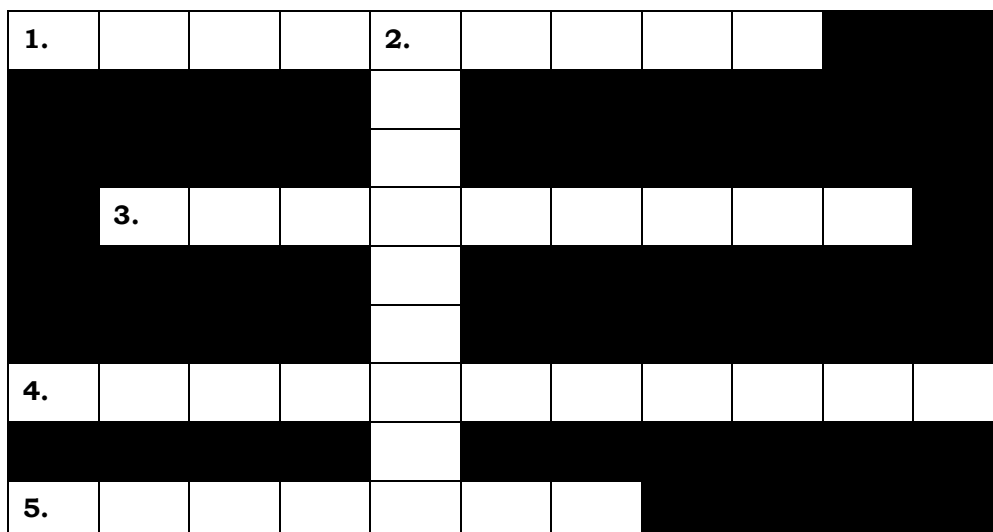


What's New

These are some of the words that you are going to encounter in this module. As starter, try guessing the words in across or down position. Deepening will follow in the latter activities provided just for you.

Activity #3: Guess the Word

There are five entries in this puzzle. Try to guess the words through the clues given below the box.



ACROSS

1. Visayan love song
3. Visayan drinking song
4. Visayan court song
5. One of the three principal geographical divisions of the Philippines located in the central part of the archipelago

DOWN

2. Visayan farewell song

You're doing great! After exploring music from Cordillera, Mindoro and Palawan in the previous modules, you are now ready to conquer more about the vocal music of Visayas. Enjoy learning!



What is It

Watch and listen to this Visayan Balitaw: Kukok –Mabuhay Singers (1969) through the link: <https://youtu.be/BLNx7inuwn8>.

Most Visayan songs or music are written in duple or triple meter with a simple melody that is easy to sing. Its musical style is a song-and-dance debate between a man and a woman known as *balitaw*. The theme of the musical style is about love and marriage and usually performed by good singers as well as dancers and actors.

The *balitaw* is the song traditionally associated with the Visayan region in the same way *kundiman* and *kumintang* are associated with ancient Tagalog music.

In words which may be humorous and full of energy, the typical Visayan *balitaw* speaks of all domestic phases of life, from love and courtship, marriage and separation, gambling and employment, child-rearing, envious neighbors, to dignity of labor.

The city served as the gateway for Catholicism to the Philippines, so Cebuanos are said to be highly Christianized. Spanish culture and indigenous Philippine traditions have strongly influenced Cebuano culture. The main source of livelihood in Cebu has the vast ocean surrounding it.

If the Tagalogs have the *kundiman* for their romantic folk song, the Visayans have the Visayan love songs called *balitaw* or *balitaw*.

Let us analyze the musical elements of *balitaw*. To guide you for your activity later, take a look at the brief discussion about it.

Musical Elements:

1. Rhythm – a strong, regular, repeated pattern of movement of sound
2. Dynamics – softness or loudness of music
3. Melody – sequence of single notes that is musically satisfying
4. Harmony – two or more sounds played simultaneously
5. Timbre – tone/ sound quality
6. Texture – the density or thickness of music
7. Form – structure of a musical composition

The Visayan music is Spanish-influenced because they colonized the Philippines for a long time. They brought the culture and religion through Western practices. Spaniard musicians introduced new styles of music which have also Western musical traditions.

Balitaw is a Visayan folk song from Malayan word “*berita*” which means narration or *balita* in Tagalog. It is a dance and song which is the counterpart of the *kundiman*. It is usually in triple meter. It is also an improvised song in Cebuano language and is performed with musical accompaniment and dance. It has a rhythm of a melodious and spiritual waltz. It sometimes mimics or imitates sounds of nature and environment, mostly in a livelier tempo. In some instances, it also has repetitive melodic patterns because it is derived from narratives or narrative poetry. The softness and loudness depend on the intensity of a certain piece.

The music of the *balitaw* is usually written in $\frac{3}{4}$ time. It is also danced, although it originally was merely sung. In older times, the accompaniment of the *balitaw* was simpler than it is today. The earliest accompaniment to the *balitaw* was a three-string coconut shell guitar. The early accompanists had not discovered yet such embellishments as played by modern accompanists. When the harp was introduced, a greater variety of chords could be played on it, therefore the accompaniment was livelier. The advantage of the harp over the guitar is that the right hand plays its own accompaniment while the left hand makes some progression of its own in the form of double bass.

The present accompaniment, a five-string guitar, is a Filipino adaptation from six-string guitar which was introduced by Spaniards into the islands. They found a great advantage of guitar over the harp because it has its semi-tones called chromatics while harp is practically diatonic.

note names: C C# D D# E F F# G G# A A# B C

C B B \flat A A \flat G G \flat F E E \flat D D \flat C

Ascending and Descending Chromatic Scales

C D E F G A B C

Diatonic Scale



three-string guitar coconut shell guitar



harp



five-string guitar


Activity #4: It's Chirping Time!

Listen to the Visayan *Balitaw* below. Observe the musical characteristics of the music as you listen.

Visayan Balitaw

Kukok - *Mabuhay Singers (1969)* - <https://youtu.be/BLNx7inuwn8>

Kukok is an Ilonggo folk song which depicts the merriment of two love birds on a tree, the male being "*Alimokon*".

<p>Kukok (Visayan Balitaw)</p> <p>Kukukukuku - ko Kanta sa alimokon Kukukukuku - ko Nga masinadyahon Kukukukuku - ko Ay si alimokon Kukukukuku - ko, Kukukukuku - ko May duh aka sa pispis sa kahoy nga tambis</p> <p>Naghirup-hirupay Kag nag- haluk- halukay Napuno sang kasadya Kag puno sang kalipay</p>	
--	--

Let's proceed with your analysis by answering the following questions on a separate sheet of paper:

1. Were you able to assess the sample music you have just listened to through applying the musical elements? What have you noticed?
2. Were you able to assess the origin of the song through the language being used in it? Why? Why not?
3. As discussed previously, try to assess the vocal music of the sample folk song in terms of the following. Explain your answers.
 - a. Melody (easy/ hard to sing and remember; pitch intervals such as steps, skips, leaps)
 - b. Dynamics (soft, loud)
 - c. Texture (thin – single melody, thick- two or more melodies)
 - d. Rhythm (time signature, regular, irregular, syncopated)
 - e. Tempo (slow, moderate, fast)

Other Representative Music of Visayas

Every song has its purpose to convey to the listeners especially through its lyrics and melody, be it for entertainment or rituals. As for Visayas, vocal music mirrors its culture and tradition.

A **love song** is a song about being in love, falling in love, and heartbreaks upon the end of love and the feelings that these experiences bring. It can be found in the histories and cultures of most societies, though their universality is a modern phenomenon.

A **courting song** is a song about courting or dating. It represents the romance between two people.

A **drinking song** is a song sung during social gatherings. It may vary from person to person and region to region in both the lyrics and in the music.

A **farewell song** is a song of goodbye or leaving someone.

A **lullaby** is a soothing song with which to lull a child to sleep.

A **work song** is typically sung for two reasons: to coordinate the labor of a group of people working together, which improves the efficiency of the work, and to relieve the boredom of a tedious job, which improves the lives of the workers.

In the previous activity you were able to assess Visayan vocal music through applying your knowledge on musical elements. This time, can you identify the following songs according to their functions?

Activity #5: It's Guessing Time!

Take time to listen to these other representative vocal music of Visayas.

1. Ili-Ili Tulog Anay – <https://youtu.be/reffH9YQzXk>
2. Dandansoy – <https://youtu.be/BEHFCLCB08To>
3. Si Pilemon – <https://youtu.be/irydqcYOY5c>
4. Rosas Pandan – <https://youtu.be/wfOYybYjdms>
5. Matud Nila – <https://www.youtube.com/watch?v=1gMNIIZvQUs>
6. Condansoy – <https://youtu.be/fSpq0budrlc>

After listening to the sample vocal music above, try to match each song with its corresponding use or function. Write your answers on a separate sheet of paper.

A

1. Matud Nila
2. Rosas Pandan
3. Dandansoy
4. Ili-Ili Tulog Anay
5. Si Pilemon

B

- A. Visayan work song
- B. Ilonggo farewell song
- C. Visayan love song
- D. Visayan courting song
- E. Ilonggo lullaby

Did you get all five of them correctly? Great job! To further analyze this activity, answer the following questions on a separate sheet of paper:

1. Was it easy for you to categorize each song? Why? Why not?
2. Does each function reflect the culture of the Visayan region? How do you say so?
3. Based on this activity, can you see how important music is in our life? In what way?

You are doing great! Your answers and reflections boil down to the idea of the relationship of music to Visayan culture and geographical influences. Those factors also affect the musical elements present in a certain piece.

Can you still recall the music of Luzon that you have learned in the previous modules? From your answers to the different activities provided for you, you might be critically thinking about the comparison of music of Luzon and Visayas.

According to Felipe De Leon in his article “The Diversity of Philippine Music Cultures” featured in Filipinas Heritage Library, though belonging to the same subculture, we may observe carefully the intriguing contrast between the expressive forms of the Ilocano and the Visayan, as manifested in their folk music and dances. Whereas the Ilocanos like their music notes close to each other, the Visayan music notes are quite apart. While Ilocanos love closed, inward movement, the Visayans cherish open, outward movement, as seen in the hand and arm gestures of the dances.

Meanwhile, take a look at these two songs below. Kindly observe the interval of each note from each other.

Pamulinawen

Revised by:
Marc Yhuri Refuerzo-Naing

mf

Pa - mu - li - na - wen, Pu - sok in - de - ngan - man,
Sol La Sol Fa Mi, Mi Sol Sol Fa Mi Re,
3 Toy u - mas - a - sug, Ag - ra - yo i - ta sa diam;
Fa Sol Fa Mi Re, Re Ti Ti Ti La La Sol,
5 Pa - nu - non - tem man, Di - ka pa - gin - tu - tul - gan,
Sol La Sol Fa Mi, Mi Mi Mi Fa Sol La,
7 Toy a - ga - yat, ag - ra - yo i - ta sa - diam.
La Sol Fi Sol, Sol Ti Ti Ti La Ti do.

Dandansoy

Filipino Folk song from Visayas

Voice Dan - dan - soy i - i - wan ko i - kaw, Ba - ba - lik a - ko sa Pa -
Kung sa - ka - ling i - ka'y mag - lak - bay at da - la - win mo ang pa -
8 yaw, kung i - big mo a - kong ma - ta - naw, ay do - on mo a - ko pa - ru -
nay kung sa - ka - ling i - ka'y ma - u - na, hu - ka - yin ang tu - big sa da -
16 han
an.

Given a dance space, the Ilocanos hardly move away from a center while the Visayans move around very freely. The Ilocano way of peeling fruits is usually directed towards the body while the Visayan way is directed away from the body. These opposing styles could be indicative of the contrasting temperament and values of the Ilocanos and the Visayan – the Ilocanos being more reserved while the Visayans more exuberant. Historian Teodoro Agoncillo intelligently noted that while Ilocanos are gifted towards survival, Visayans have a preference for celebrations. You should bear this in mind because you might be needing this at the latter part of this module.

Speaking of interval, let us refresh your memory for a while. In music theory, an interval is the difference in pitch between two sounds. In this particular topic, we are going to emphasize the melodic interval which occurs when two notes are played in sequence.

The following examples will help you understand about the distance between each note in a melodic line.

conjunct
ascending

conjunct
descending



disjunct
ascending

disjunct
descending



Conjunct motion proceeds by step from one scale degree to the next (interval of a second or short distance between notes or whole or half steps like a scale). It is also a melody that rises and falls slowly with only small pitch changes between one note and the next.

Disjunct motion proceeds by leap (intervals larger than a second or long distance between notes). This motion leaps and skips rather than in steps.



Step - half step (e.g. la, sol)
 Skip - whole step (e.g. re, fa)
 Leap - larger than a whole step (e.g. do, sol)

After seeing the representations of conjunct and disjunct motions, both are also illustrated through these melodic contours:

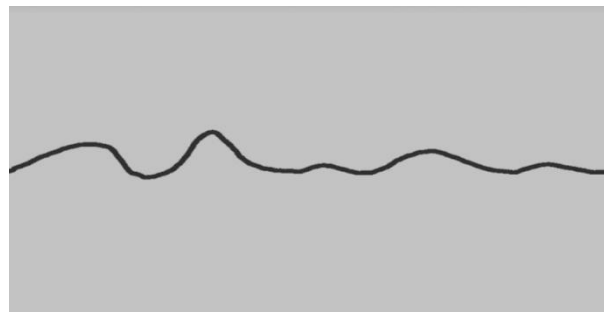


Figure A. *Conjunct Melodic Contour*

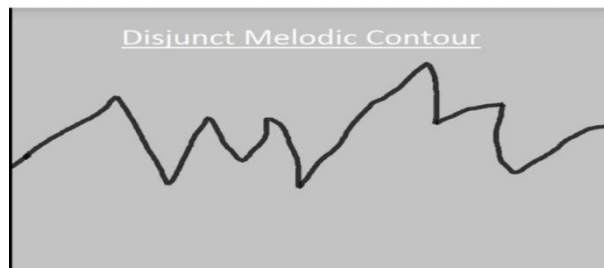
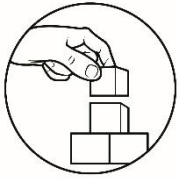


Figure B. *Disjunct Melodic Contour*

Contour describes the linear motion of a melody up and down

Having these illustrations about the melodic interval, analyze the two sample folksongs from Luzon and Visayas. Let us see if you clearly understood the distinctive melodic characteristics of the Visayan vocal music compared to other music particularly in Luzon. Please read the next part of this module and accomplish the given tasks.



What's More











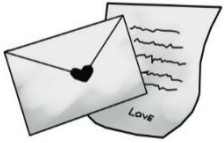





To deepen your understanding about the distinctive characteristic of Visayan music to other regions, here is another activity that will add more convictions about what were discussed in this module.

Music is important in most people's lives independent of their culture origin. It can foster bonds between people and communicate values and identity. Cultural values were related to societal music appreciation. Songs are used for many purposes: to tell stories, express emotions, or convey a belief in faith. Sometimes they give instructions or help make difficult, repetitive work a little less tiresome.

Activity #6: 4 Pics 1 Song

Directions: Each of the four pictures below represents an idea. Choose the song from the box that refers to the idea of the pictures. State your reason for picking your answer. Write your answers on your activity notebook.

Ili-Ili Tulog Anay	Si Pilemon	Rosas Pandan
Dandansoy	Matud Nila	

1. 			
2. 			
3. 			
4. 			

Great! You seem to be enjoying this activity. Now, try to answer the following questions on a separate sheet of paper.

1. What did you feel while doing this activity?
2. Were you able to give the right answer? How did you do it?
3. Cite some examples of Visayan music wherein their culture is evident.

In the previous discussion, two sample songs from Luzon (Pamulinawen) and Visayas (Dandansoy) were presented through notations and melodic contours. As you have understood the lesson, make your own analysis and assessment of their music particularly of their melodic line.

Activity #7: Did You See It?

Directions: Compare the pitch interval of each representative music from Luzon and Visayas through completing the table below. Explain why you came up with your answers. Refer to the previous discussion for reasoning. Do this on your activity notebook.

Pamulinawen (Luzon)

https://youtu.be/F_hCrbe3sbc

mf

Pa - mu - li - na - wen, Pu - sok in - de - ngan - man,
 Sol La Sol Fa Mi, Mi Sol Sol Fa Mi Re,

Dandansoy (Visayas)

<https://youtu.be/BEHFLCB08To>

Voice

Dan - dan - soy i - i - wan ko i - kaw, Ba - ba - lik a - ko sa Pa -
 Kung sa - ka - ling i ka'y mag-lak - bay at da - la - win mo ang pa -

Select Luzon Music	Select Visayan Music
Pamulinawen	Dandansoy
Pitch Interval (melodic line)	

After listening to the music, try to answer the following questions on a separate sheet of paper:

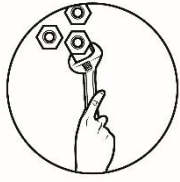
1. How will you compare the pitch interval or melodic line of each song? What made you say so?
2. How does the culture of each place affect the music? Explain your answer.
3. Is it important to know the cultural and geographical influences of a certain place to its music? Why? Why not?



What I Have Learned

Based on what you have learned and experienced, write your reflections or realizations after finishing the tasks provided in this module. Enjoy!

My Reflections



What I Can Do

Activity #8: Let's Twist Again! (Dance Your Heart Away!)

1. Perform a simple dance number of Kuradang De Bohol. Sample video is provided for your reference. Carefully observe the dance steps. You may refer to our previous discussion regarding the dance movements of Visayan in relation to its culture. (<https://www.youtube.com/watch?v=ifEyStexClw>)
2. Evaluate your own performance using the rubrics below.

Rubrics

	4	3	2	1
Rhythm	It followed the triple meter and was on point.	It followed the triple meter but is not consistent in the first stanza.	The rhythm is not consistent in the stanza and chorus part of dance.	It is not in triple time signature.
Theme-Coordinated (Culture-based)	Movements and dance steps were performed and executed accurately based on the theme and culture of Visayas.	Movements and dance steps were performed and executed almost accurately in 80% part of the performance.	Movements and dance steps were inconsistent with the theme. There is a 50% chance of being irrelevant to the theme and culture of Visayas.	Movements and dance steps have no relevance to the theme and culture of Visayas at all.
Mastery	The steps were flawlessly performed.	The steps were almost memorized but there were 2 evident mistakes in its execution.	The steps were slightly memorized but there were 3-4 evident mistakes in its execution.	The steps were not memorized at all.



Assessment

A. Identification

Directions: Identify what is asked in the following statements. Write your answers on your activity notebook.

- _____ 1. A soothing song with which to lull a child to sleep.
- _____ 2. It is a Visayan folk song usually in triple time and comes from the word “berita” which means narration.
- _____ 3. This song is sung to coordinate the labor of a group of people working together and to relieve the boredom of a tedious job.
- _____ 4. It is a song about dating and it represents the romance between two couple.
- _____ 5. This is the pitch interval in a melodic line wherein the motion proceeds by leap.

B. Multiple Choice Test

Directions: Choose the letter of the correct answer. Write your answers on your activity notebook.

1. While Ilocanos love closed, inward movement, the Visayans cherish open and outward movement. Which statement supports this idea?
 - A. Ilocanos hardly move away from the center while the Visayans move around freely.
 - B. Ilocanos are carefree while Visayan are reserved.
 - C. Ilocanos and Visayans have the same culture.
 - D. Ilocanos value songs rather than dances.

2. When can you say that the music is in disjunct motion?
 - A. The music proceeds by step having an interval of half or whole steps.
 - B. The motion proceeds by leap and skip rather than in steps.
 - C. The music proceeds with a combination of short and long intervals.
 - D. The melodic line is monotonous.

3. These opposing styles could be indicative of the contrasting temperament and values of Ilocanos and Visayan.
 - A. Visayans are more reserved while Ilocanos are exuberant.
 - B. Visayans and Ilocanos are of the same nature.
 - C. Visayans and Ilocanos are of the same culture.
 - D. Visayans are exuberant while Ilocanos are more reserved.

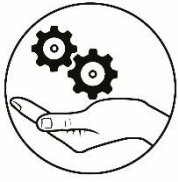
4. When can you say that the music is in conjunct motion?
 - A. The melodic line is monotonous.
 - B. The motion proceeds by leaps and skips rather than steps.
 - C. The music proceeds by steps having an interval of half or whole steps.
 - D. The music proceeds with a combination of short and long intervals.

5. The Visayan's way of peeling fruits is directed away from the body while Ilocanos way is usually directed towards the body.
 - A. These opposing styles complement each other.
 - B. These opposing styles could be indicative of contrasting temperament and values of Ilocanos and Visayan.
 - C. Ilocanos and Visayan's music get along with each other.
 - D. These opposing styles match each other's values.

C. Modified True or False

Direction: Write TRUE if the statement is correct. Write FALSE if the statement is incorrect. Write the word/s that make/s the statement incorrect, and write the correct one. Write your answers on your activity notebook.

1. The Visayan music is Spanish-influenced because the Spaniards colonized the Philippines for a long period of time.
2. Spaniard musicians introduced new style of music, with Eastern musical traditions.
3. The theme of the musical style of Visayan music is about love and marriage.
4. Ilocanos like their music close to each other while Visayan music notes are quite apart.
5. Ilocanos are gifted towards survival while Visayans have a preference for competitions.



Additional Activities

Activity #9: Ups and Downs of Music

Prepare your activity notebook. Listen to this lullaby from Visayas. While listening to it, draw a line going up and down according to what you hear in the music.

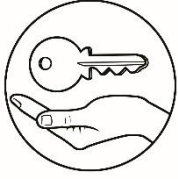
Submit your output to your facilitator through messenger, e-mail, or other media platforms.

Ili-ili Tulog Anay

<https://youtu.be/reffH9YQzXk>

The line will represent the melodic contour of the sample music in this activity. After drawing it, write your analysis about it. Good luck!

Analysis:



Answer Key

What I Know/Assessment

A.

1. Lullaby
2. Balitaw
3. Work Song
4. Love Song
5. Disjunct

B.

1. A
2. B
3. D
4. C
5. B

C.

1. True
2. False. Eastern - Western
3. True
4. True
5. False. competitions - celebrations

Activity #5: It's Guessing

Time!

1. C
2. D
3. B
4. E
5. A

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