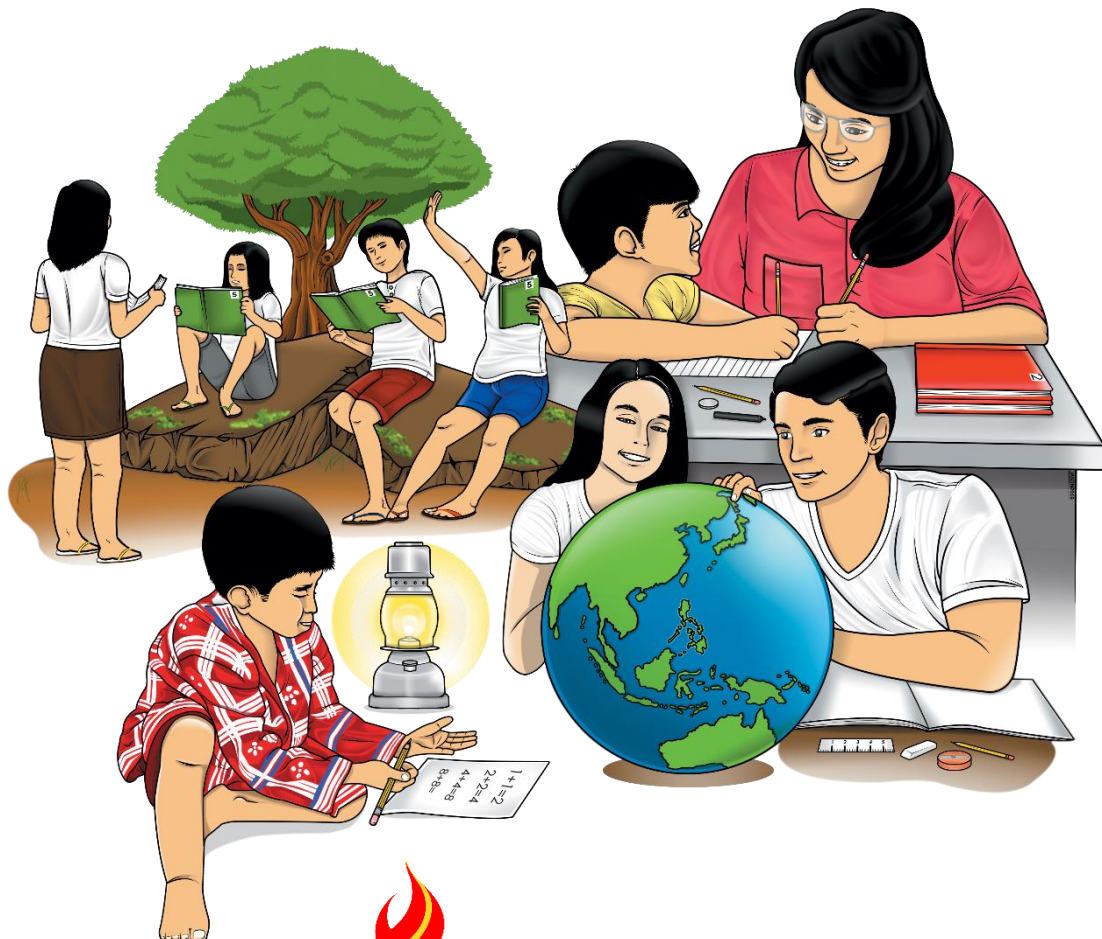


7

# Music

## Quarter 1 – Module 5: Secular Music

### Passion for Harana and Balitaw



**Music – Grade 7**  
**Alternative Delivery Mode**  
**Quarter 1 – Module 5: Secular Music (Passion for Harana and Balitaw)**  
**First Edition, 2020**

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# **Music**

**Quarter 1 – Module 5:**

**Secular Music**

**Passion for Harana and Balitaw**

# Introductory Message

For the facilitator:

The 5th module in Music 7 (Quarter 1) contains the discussion about the **Secular Music** from the lowlands of Luzon which involves the passion of Filipinos for **Harana and Balitaw Music**.

This module was patterned on Blooms' Taxonomy Instructional Design which integrates in its parts the Bloom's Taxonomy Model of Learning. Performance task is included in the last part of the module to enhance the creativity of learners.

The facilitator needs to strengthen the learners' understanding about the elements of music. These elements will be used by the learners during music analyses as they uncover the differences between religious music and secular music. The facilitator is expected to guide the learners in discovering the western style and elements of music which were used in the secular music of Luzon and lead them in the different listening activities which involve the said music analyses and performances.

Learners should be further guided by the facilitator to realize how Filipino musicians modified these western music styles and elements in composing Filipino version of secular music such as the **Harana and Balitaw**. The facilitator should also remind the learners to use separate sheets in answering the pre-test, self-check exercises, and post-test.

For the learner:

The 5th module in Music 7 (Quarter 1) will guide you in understanding the **Secular Music** from the lowlands of Luzon, the **Harana and Balitaw**.

Before accomplishing the activities, you need to review and enhance your knowledge about the elements of music. These elements will be used during listening activities and other activities which involves music analyses.

First, you need to understand the difference between religious music and secular music. Second, you have to uncover the similarities and differences of Harana and Balitaw by analyzing the musical elements used. Third, you have to discover how Filipino musicians modified the western music styles and elements in composing Filipino versions of secular music such as Harana and Balitaw. Please accomplish all the activities, especially the listening activities to fully understand the lesson.

This module has the following parts and corresponding icons:



***What I Need to Know***

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



***What I Know***

This part includes an activity that aims to check what you already know about the lesson to take. If you get all the answers correct (100%), you may decide to skip this module.



***What's In***

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



***What's New***

In this portion, the new lesson will be introduced to you in various ways such as a story, a song, a poem, a problem opener, an activity or a situation.



***What is It***

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



***What's More***

This comprises activities for independent practice to solidify your understanding and skills of the topic. You may check the answers to the exercises using the Answer Key at the end of the module.



***What I Have Learned***

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



### ***What I Can Do***

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



### ***Assessment***

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



### ***Additional Activities***

In this portion, another activity will be given to you to enrich your knowledge or skill of the lesson learned. This also tends retention of learned concepts.



### ***Answer Key***

This contains answers to all activities in the module.

At the end of this module you will also find:

### ***References***

This is a list of all sources used in developing this module.

The following are some reminders in using this module:

1. Use the module with care. Do not put unnecessary mark/s on any part of the module. Use a separate sheet of paper in answering the exercises.
2. Don't forget to answer *What I Know* before moving on to the other activities included in the module.
3. Read the instruction carefully before doing each task.
4. Observe honesty and integrity in doing the tasks and checking your answers.
5. Finish the task at hand before proceeding to the next.
6. Return this module to your teacher/facilitator once you are through with it.

If you encounter any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator. Always bear in mind that you are not alone.

We hope that through this material, you will experience meaningful learning and gain deep understanding of the relevant competencies. You can do it!

## Lesson

# 1

## Secular Music

### “Buksan ang Bintana at Ako’y Dungawin”

### Passion for Harana and Balitaw

#### Learning Competencies

The learner:

1. provides harmonic accompaniments to selected music of the Lowlands of Luzon MU7LU-Id-9
2. improvises simple rhythmic/melodic accompaniments to selected music from the Lowlands of Luzon MU7LU-Ic-f-5
3. evaluates music and music performances applying knowledge of musical elements and styles MU7LU-Ic-h10
4. explores ways of producing sounds on a variety of sources that is similar to the instruments being studied MU7LU-Ib-f-4



### *What I Need to Know*

Hello! Are you doing great today? Are you ready for more activities like listening, learning and performing music from lowlands of Luzon?

From the previous modules, you discovered how religious Filipinos are. This virtue is manifested not only in our words and deeds but in the different songs and rituals that were artistically crafted for religious gatherings and celebrations. We, Filipinos are naturally born passionate in how we express our emotions to our loved ones and towards our religious beliefs. These expressions are somehow embedded in the musical elements found in both vocal and instrumental music for religious gatherings and celebrations.

The way we express our emotions by performing the melodies, tempos, dynamics, meters, and forms of a certain religious music mirrors our cultural identity in the said field. With the influence of Spanish colonization, music for religious gatherings and celebrations were created and formed the **Sacred Music** of lowlands of Luzon.

However, there are songs which are played or performed outside the church’s practice or a religious celebration. Have you ever played or even sung a love song to your special someone? What was his or her reaction? How did you perform or sing your chosen love song for him or her?

Now, you will discover the wonders of having artistically crafted music from lowlands of Luzon which dwell not only in Sacred Music but also in non-religious music, the Secular Music. Before you share something about your favorite love songs, let us first know the Secular Music from lowlands of Luzon which molded one of the cultural traditions of our country and served as our cultural icon, the harana and balitaw.

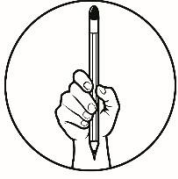
In the previous modules, you have experienced how to analyze and perform sacred music based on the appropriate elements of music which determine its unique characteristics. Today, you are going to use the same knowledge and skills in analyzing the musical elements of secular music in order to know how to perform its artistic value that would strengthen its cultural identity. These elements would describe how passionate we, Filipinos are in terms of expressing our emotion and intimate relationship with someone.

### **Learning Objectives**

In this module, you will be able to:

- A. differentiate the characteristics of harana and balitaw;
- B. distinguish the appropriate musical instruments and ensembles to be used in accompanying harana and balitaw;
- C. create simple rhythmic and harmonic accompaniments to selected harana and balitaw music; and
- D. evaluate the music and music performances of harana and balitaw by using the musical elements/styles and its relation to its geographical background and culture.





## ***What I Know***

Let's see your background knowledge about the topic. Don't worry. This activity is not graded. Still, try your very best! It's time to show what you have learned from the discussions.

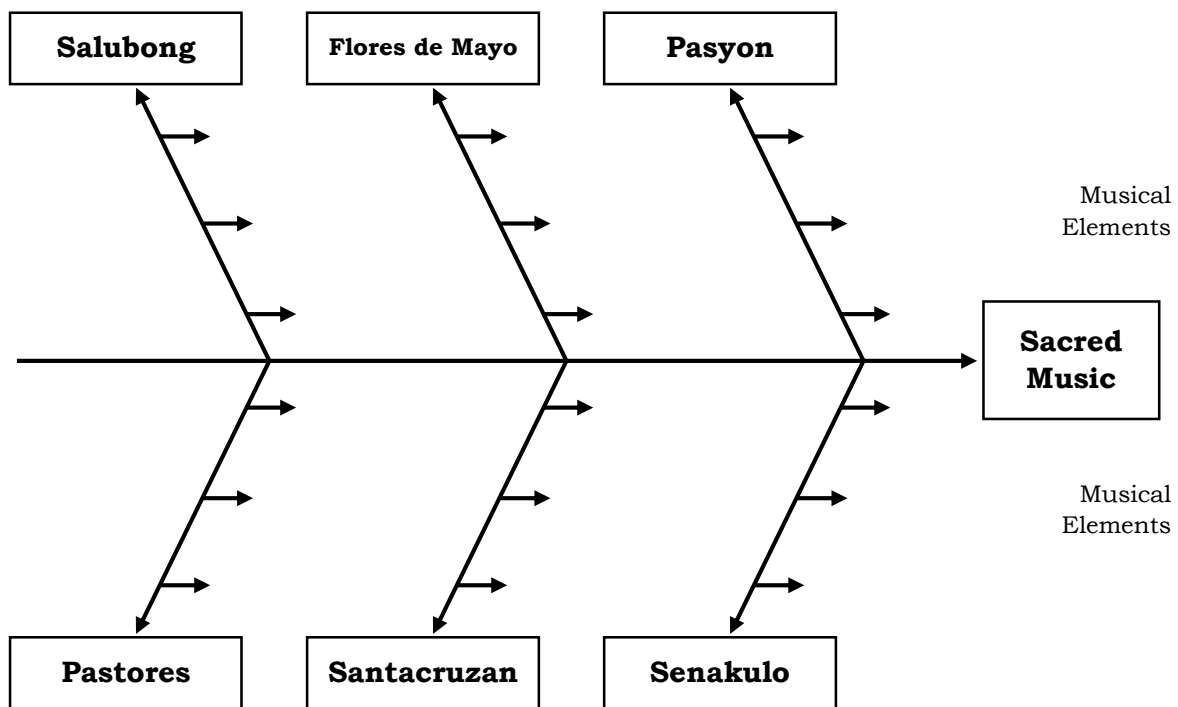
Write your answer on your activity notebook.

1. It is a secular music used by young men to express their feelings, sentiments, love and appreciation to young women by singing in front of their houses.
2. It is a type of music that is non-religious in nature.
3. It is an extemporaneous exchange of verses between a man and a woman and usually sung in triple meter.
4. This is a popular musical instrument that is used to accompany harana music.
5. Harana and Spanish Tango have the same basic rhythmic patterns. However, if you want to determine the difference between Harana and Spanish Tango in terms of rhythmic style, this musical element has to be looked into to analyze the difference.
6. Harana is usually arranged in quadruple meter while balitaw is arranged in triple meter. This musical symbol is written to identify the meter of the said music.
7. This element pertains to the speed of the music.
8. Trumpet, trombone, and tuba are examples of aerophone instruments. This is the name of the musical ensemble that composed these musical instruments.
9. This is one of the characteristics of Spanish Tango in terms of tempo.
10. You could identify the major and minor scales of a piece by listening and analyzing the \_\_\_\_\_.
11. This element of music will be considered if using rhythmic accompaniment in a song.
12. This element of music will be considered if using harmonic accompaniment in a song.
13. In this type of secular music, a woman may express her message in the final stanzas of the song if she willfully accepts a man's suit or proposal for her.
14. Since harana music adapted the basic rhythmic patterns of Spanish Tango and Habanera, Filipino musicians modified the tempo and made it \_\_\_\_\_.
15. The tempo of the basic rhythmic patterns for Spanish Tango and Habanera is \_\_\_\_\_.



## What's New

Before we proceed to our main topic, let us see how much you have learned from the previous lessons about sacred music. Using the fish bone diagram, construct your ideas/concepts about sacred music from the lowlands of Luzon by distinguishing the characteristics of a given sacred music using the musical elements. Write your answers on your activity notebook.



Did you finish completing the fish bone diagram? Now, try to reflect and answer the following questions:

1. What are the 3 important things that you have learned about sacred music and its musical elements?
2. As far as sacred music and musical elements are concerned, what questions remained unanswered to your mind?

In this review of the past lessons, you have to bear in mind that musical elements are important in analyzing and evaluating music of lowlands of Luzon, especially when attributing these elements on the geographical and cultural background of the music.

For example, observe the melodies of those songs. Geographical and cultural factors may affect the creation of melodic progressions, melodic intervals and even the scales used that show the unique characteristics, mood, and theme of the music.

People living in the mountainous terrain, for example, may be affected by their way of singing the melodies by incorporating higher pitches than lower ones. Folk songs of Ilocanos may have conjunct (one step interval) melodic intervals or pitches which are one step closer to each other because it is somehow attributed to their way of thinking about conservation and preservation of life. It also manifests on how they execute their local folk dance with close palm hand movements.

Now, let's continue discovering the artistic and cultural values of representative music from lowlands of Luzon. But before we proceed to the core of the discussion, examine the picture below:

Picture A

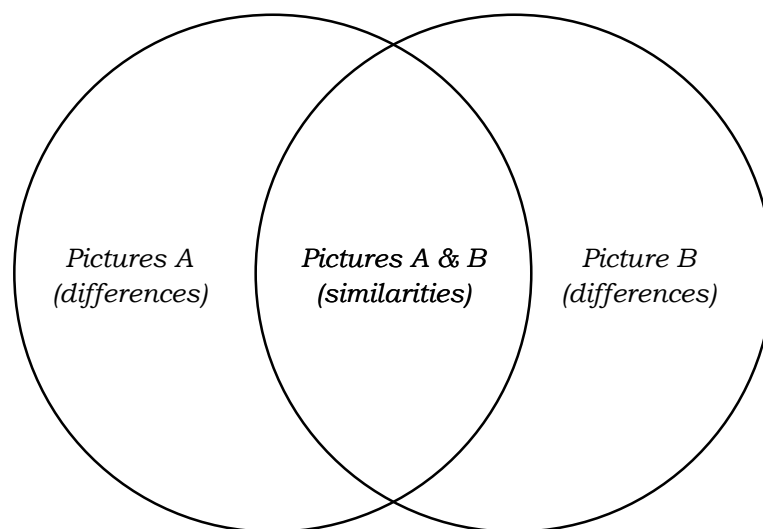


Picture B



Can you relate your personal experiences on what you have seen in the pictures? Share your interpretation on what the pictures are trying to tell you.

Using a Venn diagram, identify the differences between picture A and picture B by listing all the ideas, themes, and concepts that came first in your mind after looking at the picture. Meanwhile, if both pictures convey similar ideas, concepts, themes, messages, and other points of similarities, write those similarities at the middle section of the diagram where the 2 circles intersect.



Nice one! Thank you for sharing and writing your ideas in the Venn diagram.  
 Let us further talk about your answers. Kindly answer the following questions.

1. What do the pictures tell us about?
2. Among the situations/scenarios that have been shown in the pictures, which do you prefer? Picture A or Picture B? Why?



## What is It

### Secular Music: *Harana* and *Balitaw*

Music that is non-religious in nature is called *secular music*. There are many examples of secular music that became part of the cultural identities of the Philippines, especially in the place where it originated. However, these songs were influenced by Spanish music style because of the Spanish colonization in the Philippines. Since artistry is innate among Filipinos, we created our own version of those music which resulted to its new style and unique cultural value. Let us take a look on *harana* and *balitaw*.

#### Harana

*Harana* is a Filipino tradition of serenading a woman which derives its rhythmic style from the Spanish Tango or Habanera. Do you want to know the rhythmic style? Follow the exercises below!

Count and clap the given stick notations. Emphasize the first count by clapping it a little bit louder!



Based on your claps, what is the time signature of figure A and Figure B?

Figure A \_\_\_\_\_ (*time signature*)

Figure B \_\_\_\_\_ (*time signature*)

Now the following YouTube links are examples of Harana and Spanish Tango. Listen and try to clap with the music using figure A first. Afterwa clap again with the music but use figure B instead.

<https://www.youtube.com/watch?v=fTzEl2VTzAU>

O Ilaw

<https://www.youtube.com/watch?v=1B4E8RqQ2kw>

Tango Rhythm

What is the appropriate time signature of the 2 songs you just heard?

What are your considerations in identifying the correct time signature?

Unlike the Kundiman with triple meter, most of the harana songs were arranged in quadruple meter or  $\frac{4}{4}$ . Knowing the time signature is one way to look on how harana songs differ from other secular and art music.

How do you think did it become similar to the rhythmic styles of Spanish *Tango or Habanera*?

Before you answer the question, again, let's do some clapping exercises. This will strengthen your skills in rhythmic analysis and performance. You must obtain first these pre-requisite skills in order for you to distinguish the rhythmic styles of *Spanish Tango and Habanera*, and how it influenced the rhythmic styles of *harana music*.

Look and analyze figure A. Count and clap first the stick marks written above the notes. Those marks will serve as the meter or steady beat. Afterwards, count and clap the notations. The speed or the tempo of clapping should be based on the speed of the meter or the steady beat.

If you want to gain the precise clapping of the notes, you may also recite or do the chanting of words written below the notes. Clap every syllable of the words. eg.

eg.      *tea - cof-fee - tea - tea* | *tea - cof-fee - tea - tea*  
           clap  clap-clap  clap  clap   |  clap  clap-clap  clap  clap

4  
4

1      2      3      4      |      1      2      3      4

1      2 and      3      4      |      1      2 and      3      4

tea   cof - fee   tea   tea      |      tea   cof - fee   tea   tea

Figure A – Sample Rhythmic Analysis

Now study and clap the patterns in Figure B. This is the basic rhythmic style of Spanish Tango and Habanera.

4/4

C C C C | G G G G

1 ~ 2 and 3 4 | 1 ~ 2 and 3 4

tea (cof) - fee tea tea | tea (cof) - fee tea tea

tea (cof) fee tea tea | tea (cof) fee tea tea

clap ↓ clap clap clap | clap ↓ clap clap clap

don't clap | don't clap

Figure B – Basic Rhythmic Style of Spanish Tango/Habanera

Did you notice the difference? You may play the guitar chords written above the notes. Strum the guitar based on how you clap the notations in a little bit faster. That rhythmic style of strumming the guitar is the style used for *Spanish Tango and Habanera*.

But how does it differ from *Filipino Serenade or Harana*? To a question, try to hear again the following songs:

<https://www.youtube.com/watch?v=fTzE12VTzAU>

O Ilaw

<https://www.youtube.com/watch?v=1B4E8RqQ2kw>

Tango Rh

1. What did you notice on the songs you just heard?
2. Having the same rhythmic style, how does *harana* differ from *Spanish Tango*?

One of the ways that would identify the difference between Spanish Tango and Harana rhythmic styles is by listening on the execution of tempos in the basic rhythmic pattern. Based on the listening activity, identify the tempo of the following secular music:

- a. Spanish Tango
- b. *Harana*

A song with slow tempo is somehow described as romantic, melancholic and lyrical while a fast tempo is lively, energetic, and vigorous.

*Harana* is a secular music used by young men to express their feelings, sentiments, love and appreciation to young women by serenading them in their houses. Filipino folks said that if a woman doesn't like the suitor, the woman will not open the window or close the window at all.

Try to answer this! If you want your *harana* to become romantic and sentimental, what will you do with the tempo and other musical elements?

### **Balitaw**

*Balitaw* is an extemporaneous exchange of verses between a man and a woman and usually sung in triple meter. This secular music originated in the Visayas region, although some tagalog version of *balitaw* music can also be found in some parts of the central and southern tagalog regions. A woman may express her message in the final stanzas of the song if she willfully accepts a man's suit or proposal for her. Both performers dance while singing. Tagalog versions of *balitaw* sometimes describe nature, places, or things figuratively but the inner message will also lead in love and courtship.<sup>1</sup>

Listen to the following examples of balitaw:

- a. *Tubig sa Batisan (balitaw)* by Santiago S. Suarez  
<https://www.youtube.com/watch?v=BEu7qoOF-0k>
- b. *Balitaw by Rancy June Micabani* –  
<https://www.youtube.com/watch?v=2x7A9NF3->

<sup>1</sup> University of the Philippines Alumni and Friends Rondalla. Music and Dance. c1995-2020. University of the Philippines and Friends Rondalla. Philippines. Accessed August 20, 2020. <https://www.upafriendalla.org/musicdance.html>

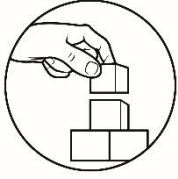
Now, compare and contrast the characteristics and elements of the songs you just heard in terms of the following:

<b>Tubig sa Batisan</b>	<b>Balitaw</b>
<a href="https://www.youtube.com/watch?v=BEu7qoOF-0k">https://www.youtube.com/watch?v=BEu7qoOF-0k</a>	<a href="https://www.youtube.com/watch?v=2x7A9NF3-wM">https://www.youtube.com/watch?v=2x7A9NF3-wM</a>
Language	Language
Theme:	Theme:
Rhythm:	Rhythm:
Melody:	Melody:
Dynamics	Dynamics
Timbre:	Timbre:
Tempo:	Tempo:
Style:	Style:

What language/s was/were used in the songs?

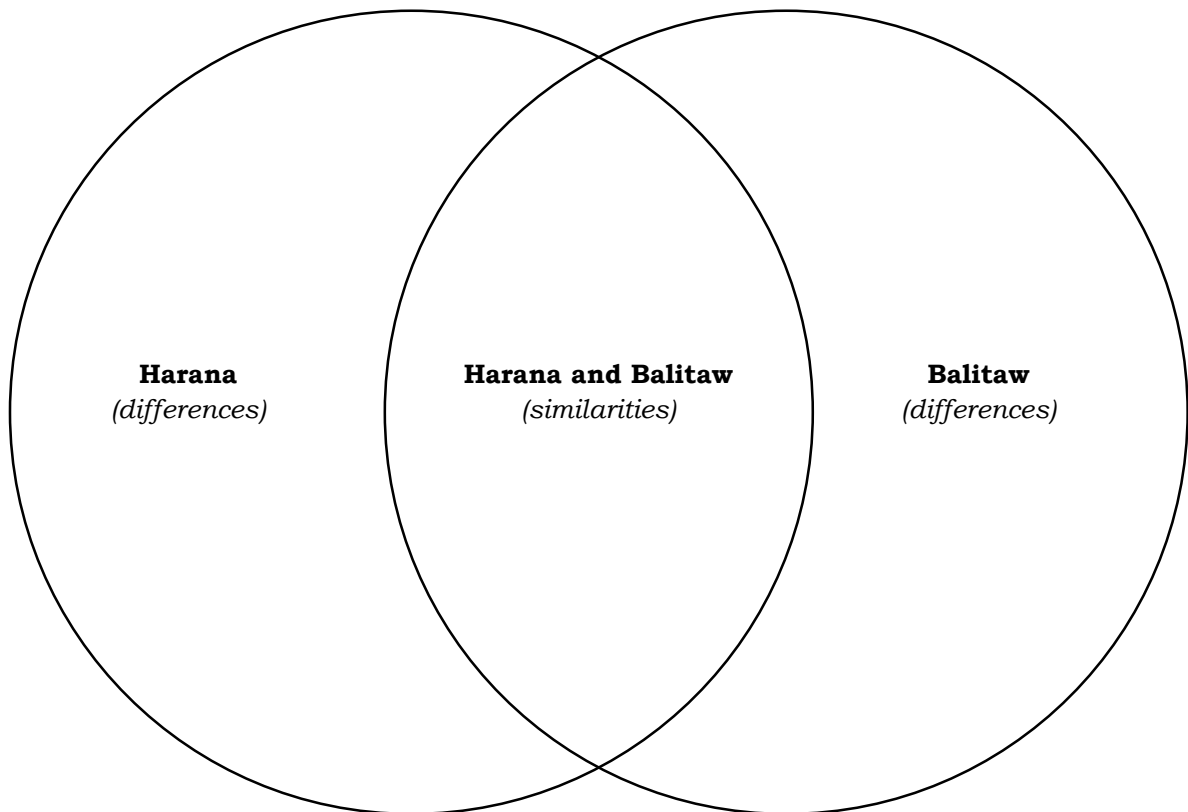
What made you notice the theme of the song sung in different languages?



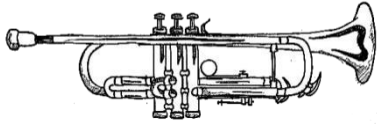


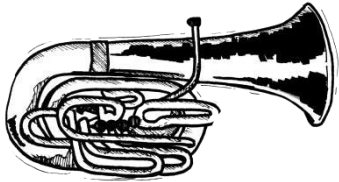
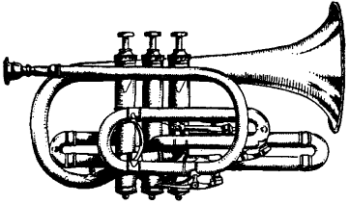


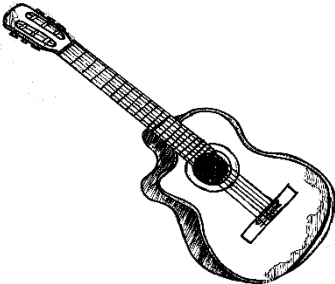

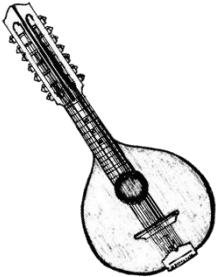
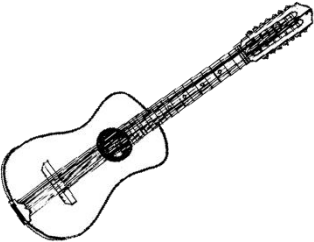
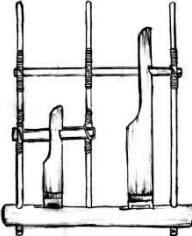


## ***What's More***

Do you still remember the Venn Diagram that you have accomplished after analyzing the 2 pictures? In this activity, you will also use the same. But this time, you will distinguish the similarities and differences between Harana and Balitaw by applying your understanding of its musical elements



Based on the musical characteristics of those songs, select the appropriate musical instruments and music ensembles that may be used to accompany and to enhance the performance of these songs. Put a check mark on the box provided before each instrument and ensemble. Explain your answer. Write your explanations on the space provided in each instrument/ensemble.

Musical Instruments	Music Ensembles
<input type="checkbox"/> Trumpet 	<input type="checkbox"/> Brass Band 
<input type="checkbox"/> Trombone 	
<input type="checkbox"/> Tuba 	
<input type="checkbox"/> Cornet 	

Musical Instruments	Music Ensembles
<input type="checkbox"/> Guitar 	<input type="checkbox"/> Rondalla 
<input type="checkbox"/> Bandurria 	
<input type="checkbox"/> Octavina 	
<input type="checkbox"/> Angklung 	<input type="checkbox"/> Pangkat Kawayan 
<input type="checkbox"/> Bamboo Flute 	



## ***What I Have Learned***

**My Reflections**

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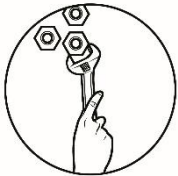
## ***Assessment***

Let's see your background knowledge about the topic. Don't worry. This activity is not graded. Still, try your very best! It's time to show what you have learned from the discussions.

Write your answer on your activity notebook.

1. It is a secular music used by young men to express their feelings, sentiments, love and appreciation to young women by singing in front of their houses.
2. It is a type of music that is non-religious in nature.
3. It is an extemporaneous exchange of verses between a man and a woman and usually sung in triple meter.
4. This is a popular musical instrument that is used to accompany harana music.
5. Harana and Spanish Tango have the same basic rhythmic patterns. However, if you want to determine the difference between Harana and Spanish Tango in terms of rhythmic style, this musical element has to be looked into to analyze the difference.
6. Harana is usually arranged in quadruple meter while balitaw is arranged in triple meter. This musical symbol is written to identify the meter of the said music.
7. This element pertains to the speed of the music.

8. Trumpet, trombone, and tuba are examples of aerophone instruments. This is the name of the musical ensemble that composed these musical instruments.
9. This is one of the characteristics of Spanish Tango in terms of tempo.
10. You could identify the major and minor scales of a piece by listening and analyzing the \_\_\_\_\_.
11. This element of music will be considered if using rhythmic accompaniment in a song.
12. This element of music will be considered if using harmonic accompaniment in a song.
13. In this type of secular music, a woman may express her message in the final stanzas of the song if she willfully accepts a man's suit or proposal for her.
14. Since harana music adapted the basic rhythmic patterns of Spanish Tango and Habanera, Filipino musicians modified the tempo and made it \_\_\_\_\_.
15. The tempo of the basic rhythmic patterns for Spanish Tango and Habanera is \_\_\_\_\_.



## ***What I Can Do***

### **IT'S SHOW TIME!**

Now that you've learned the concepts about Harana and Balitaw, our next activity will be a performance.

Performance Mechanics:

1. Select your preferred Harana or Balitaw.
2. Create your own accompaniment and play it along with the recorded or mp3 secular music or your live performance of the piece.
3. Choose only one (1) from the accompaniment styles listed below:
  - a. Rhythmic accompaniment – (use improvised drums to play the basic rhythmic styles of the music and with improvisation of rhythmic ostinatos)
  - b. Harmonic accompaniment – (use a guitar to play the chords)
4. You may select a guitar or improvised drums in performing the rhythmic/or harmonic accompaniment.

Ex: O Ilaw (with lyrics and chords)

<https://chordify.net/chords/danilo-santos-o-ilaw-with-lyrics-miraculako>

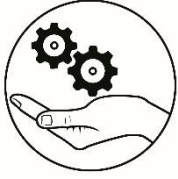
5. Record your performances using your cellphone or other media devices and submit it to your facilitator through messenger, e-mail or other media platforms.

**For Rhythmic Accompaniment**

<b>Criteria</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Rhythm	Basic rhythmic patterns including the creation and improvisation of rhythmic ostinatos were performed accurately	Basic rhythmic patterns including the creation and improvisation of rhythmic ostinatos were performed, however, 3-4 irregularities were noted	5-6 irregularities were noted during the performance	Execution of the patterns did not interlock with the beat in most of the performance More than 6 irregularities were noted
Tempo	Appropriate tempo was consistently done.	Appropriate tempo was executed, however, 3-4 irregularities were noted	5-6 irregularities were noted during the execution of the tempo	-Inappropriate tempo was used - Irregularities in Tempo were noted in most of the performance More than 6 irregularities were noted
Expression	Most of the expressions were aligned with the theme of the music. Appropriate expressions are evident in every line of the piece	Most of the expressions were aligned with the theme of the music, however, 3-4 inappropriate expressions were noted in some of the lines of the piece	5-6 inappropriate expressions were noted	Expressions were not aligned with the theme of the music More than 6 inappropriate expressions were noted

**For Harmonic Accompaniment**

<b>Criteria</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Rhythm	Basic rhythmic strumming were performed accurately	Basic rhythmic strumming were performed, however, 3-4 irregularities were noted	5-6 irregularities were noted during the performance	Execution of the rhythm did not interlock with the beat More than 6 irregularities were noted
Harmony	Appropriate chords were performed accurately	3-4 inappropriate chords were noted	5-6 inappropriate chords were noted	Most of the chords were not suited with the melodies More than 6 inappropriate chords were noted
Expression	Most of the expressions were aligned with the theme of the music. Appropriate expressions are evident in every line of the piece	Most of the expressions were aligned with the theme of the music, however, 3-4 inappropriate expressions were noted in some of the lines of the piece	5-6 inappropriate expressions were noted	Expressions were not aligned with the theme of the music More than 6 inappropriate expressions were noted
Tempo	Appropriate tempo was consistently done.	Appropriate tempo was executed, however, 3 irregularities were noted	5 irregularities were noted during the execution of the tempo	-Inappropriate tempo was use -more than 6 Irregularities of Tempo were noted

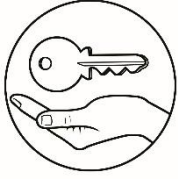


## ***Additional Activities***

Hello my dear friend. I'm glad that you can already play simple accompaniments for harana music.

Now this is my challenge for you! Let us revive Filipino serenade; one of our cultural icons! Do you want to serenade your friend? Compose a simple harana for him/her. Use the appropriate tempo and beat of harana music. You may also use the rubrics above as guide for your performance.





## ***Answer Key***

### **What I Know / Assessment**

1. Harana
2. Secular
3. Balitaw
4. Guitar
5. Tempo
6. Harana
7. Tempo
8. Brass band
9. Fast
10. Melody
11. Rhythm
12. Harmony
13. Balitaw
14. Slow
15. Fast

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