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Music

Quarter 1 – Module 8: Vocal Music of the Luzon Lowland



Music – Grade 7
Alternative Delivery Mode
Quarter 1 – Module 8: Vocal Music of the Luzon Lowland
First Edition, 2020

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Published by the Department of Education
Secretary: Leonor Magtolis Briones
Undersecretary: Diosdado M. San Antonio

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Printed in the Philippines by _____

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Music

Quarter 1 – Module 8: Vocal Music of the Luzon Lowland

Introductory Message

For the facilitator:

The 8th module in Music 7 (Quarter 1) contains the review, discussions, and activities that would lead the learners to master their knowledge, skills, and attitudes in vocal music of the lowlands of Luzon. Content and learning competencies from the previous modules were integrated in this module. This module was patterned on the Blooms' Taxonomy Instructional Design which integrates the Bloom's Taxonomy Model of Learning in every part of the module. 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. Please facilitate the listening activities and other activities which involves the said music analyses and performances. Facilitators may schedule individual, dual, or group performances depending upon the availability of the learners. Remind the learners to use separate sheets in answering the pre-test, self-check exercises, and post-test.

For the learner:

The 8th module in Music 7 (Quarter 1) will guide you in mastering your knowledge, skills and attitudes in vocal music of the lowlands of Luzon. 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 and performances.

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

Vocal Music of the Luzon Lowland

Learning Competencies

The learner:

1. explores ways of producing sounds on a variety of sources that is similar to the instruments being studied (MU7LU-Ib-f-4)
2. improvises simple rhythmic 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-h-10)
4. sings folk songs from the lowlands of Luzon (MU7LU-Ia-h-7)
5. creates appropriate movements or gestures to accompany the music selections of the Lowlands of Luzon (MU7LU-Ia-h-8)

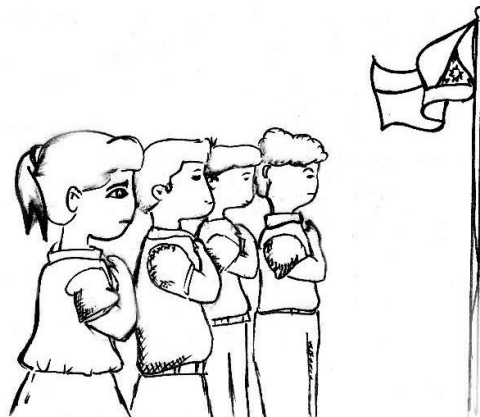


What I Need to Know

In your previous grade, you have discussed about the elements of music and its use to music expressions and styles. These elements are present in the vocal music of the lowlands of Luzon. Vocal music is a type of music performed by one or more singers, either with instrumental accompaniment, or without instrumental accompaniment. Either way, singing provides the main focus of the piece.

Activity: <https://youtu.be/5zitVMPusao>

Observe the musical elements present in the Philippine National Anthem.



Answer the following questions:

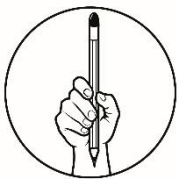
1. What are the elements of music present in the National Anthem? How did you arrive on those answers?
2. Was it easy to identify the musical elements present in the song? Why? Why not?
3. Did the musical elements help with the enhancement of the song? How?
4. How significant are the musical elements in a song composition? Justify your answer.

Vocal music is a type of music performed by one or more singers using the human voice while instrumental music is one produced through the use of musical instruments. The latter is a musical composition or recording without lyrics or singing.

Learning Objectives

In this module, you will be able to:

- A. Identify ways of producing sound of vocal music of lowlands of Luzon
- B. Create a simple rhythmic accompaniment and movements/gestures to a sample of folk song
- C. Interpret a sample folk song through the use of musical elements present in it
- D. Sing a sample folk song applying the proper tempo of the song



What I Know

Let's see your background knowledge about the topic. Don't worry. This is not graded.

A. MATCHING TYPE.

Match Column A to Column B.

A

1. Magtanim Ay Di Biro
2. Dungawin Mo Hirang
3. Anak Dalita
4. Ama Namin
5. p
6. f
7. Allegro
8. Fortissimo
9. Andante
10. Pianissimo

B

- a. Sacred Music
- b. Folk Song
- c. Secular Music
- d. Kundiman
- e. loud
- f. soft
- g. louder
- h. slow
- i. softer
- j. fast

B. IDENTIFICATION

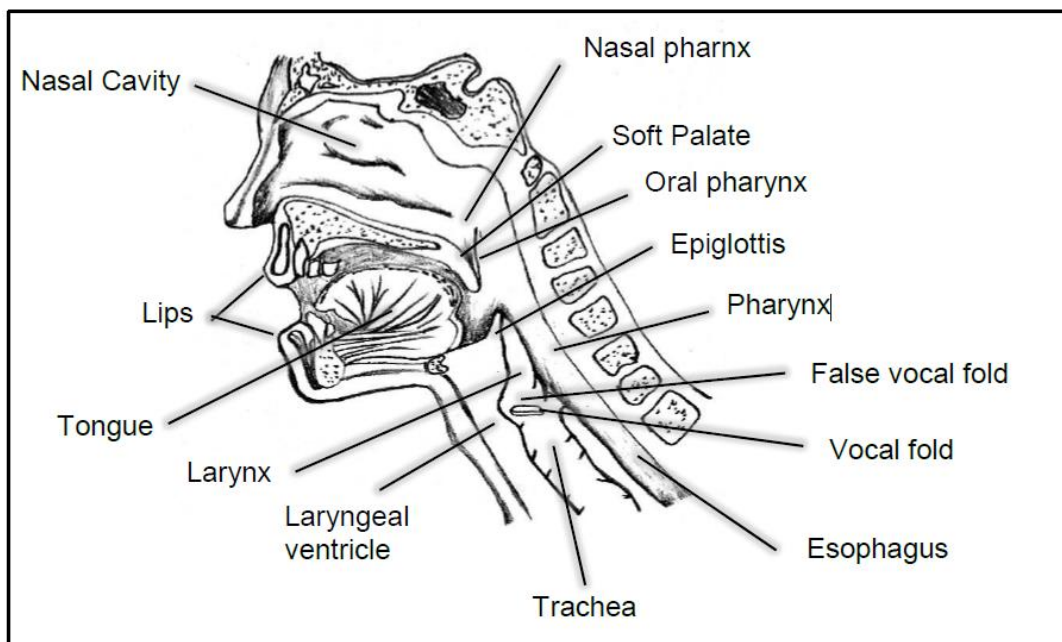
Write your answer in the blank provided before the number.

- _____ 1. The process of converting the air pressure from the lungs into audible vibrations.
- _____ 2. It is a type of music performed by one or more singers using the human voice.
- _____ 3. It refers to any music that is not religious in nature.
- _____ 4. These songs are written to accompany daily activities such as farming or fishing.
- _____ 5. It is the softness or loudness of music.



What's New

The process of converting the air pressure from the lungs into audible vibrations is called phonation. When the air passes through the elastic vocal folds and causes them to vibrate, the type of phonation is called voicing. The vocal folds give the singer a wide range of control over the pitch of the sound produced.



As much as voice production is concerned, how does the vocal music of the lowlands of Luzon identifies itself?

See the table below. Try to fill in the table with the correct answers.

Vocal Music of the lowlands of Luzon	Nature	Emphasis	Melody	Rhythm	Dynamics	Tempo
Folk Songs						
Sacred Music						
Secular Music						
Art Music: Kundiman						

Answer the following questions:

1. How were you able to distinguish the different vocal music of the lowlands of Luzon?
2. While you were answering the table above, were you able to recall examples of a particular music in each category of the vocal music? What are they?

Folk songs :

Sacred music:

Secular music:

Art music :

3. Was it easy for you to give examples in each type of vocal music? Why? Why not?



What is It

Vocal music of the lowlands of Luzon has different qualities in terms of the rhythm, timbre, nature, inspiration, melody, theme and variations. It depends on the purpose of the music itself. But all of these fall in one category of music- vocal music.

Vocal music of the Luzon lowlands focuses on the following:

A. Folk Songs of the Luzon (Lowlands)

These are written by the folk and are sung to accompany daily activities such as farming, fishing and putting the baby to sleep.

B. Sacred Music

Religious music of the lowlands of Luzon reveals the impact of Spanish colonization to the Philippines which lasted for almost three centuries.

C. Secular Music

Secular music refers to any music that is not religious in nature.

D. Art Music

The Kundiman emerged as an art song at the end of the nineteenth century and by the early parts of the twentieth century.



youtube.com

“YOUR VOICE SOUNDS FAMILIAR”

Listening Activity: <https://youtu.be/1TgJhFYOLCE>

<https://youtu.be/f8TgQ0aagls>

In the previous activity, you have observed the applications of music in a particular vocal music. This time you are just going to focus on the vocal production of the suggested samples of vocal music of the lowlands of Luzon.

Identify the difference of the voice quality of the singer singing a sacred (mass song) and a secular song (folk song).

Ama Namin

<https://youtu.be/1TgJhFYOLCE>

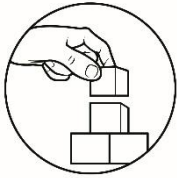
Magtanim Ay Di Biro

https://youtu.be/KPJJ_dzPaqg

Upon listening to the suggested songs, answer the following questions:

1. How did you classify the voice quality of the singer?
2. What do you think is the significance of the voice quality of the singer to the song he/she is singing? Justify your answer.
3. Was it easy for you to classify the voice quality of the singer? Why? Why not?
4. What is/are the implication/s of the manner of singing in relation to the music being sang?

Singing sacred or secular music requires different techniques. The manner of singing depends on the lyrics and purpose of the song. Thus, the timbre or the quality of the voice greatly contributes to the purpose of the music. For instance, sacred music signifies “angelic” or light sounding effects for most of the time while the secular music is more liberal, can be light or heavy for it is the exact opposite of the sacred music. Moreover, each type of music has its own dynamics depending on what the arranger/composer wants to emphasize in a particular piece.



What's More

One element of music that will be given emphasis in this module is dynamics. It is the softness or loudness of music. It adds emotions to the music and at the same time intensifies it.

Basic examples of markings for dynamics are *p* (piano)-soft and *f* (forte) - loud.

Do your own interpretation in terms of dynamics. Kindly write *p* which means soft and *f* which means loud on the upper part of the lyrics you wish to control in terms of the volume.



Source: remate.ph

Magtanim Ay Di Biro

Magtanim ay di biro, maghapong nakayuko
Di naman makaupo, di naman makatayo
Sa umaga pagkagising ay agad iisipin
Kung saan may patanim, masarap ang pagkain
Bisig ko'y namamanhid, baywang ko'y nangangawit
Binti ko'y namimitig sa pagkababad sa tubig
Halina, halina mga kaliyag
Tayo'y magsipag-unat -unat
Magpanibago tayo ng lakas
Para sa araw ng bukas



What I Have Learned

1. After putting the markings (dynamics), explain why you came up with such.
2. Sing Magtanim Ay Di Biro applying the dynamics marking that you have written. Were you able to sing it differently this time? Why?

My Reflections



Assessment

Let's see your background knowledge about the topic. Don't worry. This is not graded.

A. MATCHING TYPE.

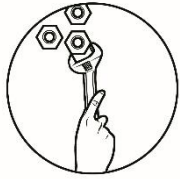
Match Column A to Column B.

A	B
1. Magtanim Ay Di Biro	a. Sacred Music
2. Dungawin Mo Hirang	b. Folk Song
3. Anak Dalita	c. Secular Music
4. Ama Namin	d. Kundiman
5. p	e. loud
6. f	f. soft
7. Allegro	g. louder
8. Fortissimo	h. slow
9. Andante	i. softer
10. Pianissimo	j. fast

B. IDENTIFICATION

Write your answer in the blank provided before the number.

- _____ 1. The process of converting the air pressure from the lungs into audible vibrations.
- _____ 2. It is a type of music performed by one or more singers using the human voice.
- _____ 3. It refers to any music that is not religious in nature.
- _____ 4. These songs are written to accompany daily activities such as farming or fishing.
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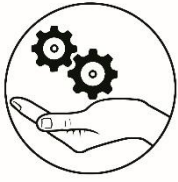


What I Can Do

Again, listen to Santa Clara. Observe the rhythm of the song. Perform the following on our next meeting:

1. sing the song with mastery through its lyrics, dynamics, tempo and rhythm
2. create a simple rhythmic accompaniment for the given song using improvised percussion instrument
3. perform appropriate movements or gesture for the given song

Sta. Clara	4	3	2	1
Lyrics	The lyrics are mastered 100%	One line of the song is not mastered	Two lines of the song are not mastered	Three lines of the song are not mastered
Dynamics	The softness and loudness of the music are on point	Dynamics is present in the song but not in the last two lines	There is only loudness/ softness all throughout the piece	There is no dynamics at all.
Tempo	It is in a regular waltz type tempo.	The tempo is unpredictable in the first stanza but gets better all throughout	The tempo is too slow/ fast	The speed of music is irregular
Rhythm	The music is played in triple meter	The music is played in triple meter. However, the accent does not fall in the first beat of the first 3 measures of the song	The rhythm is irregular	The music lacks timing.



Additional Activities

In the previous activity, you were able to sing *Magtanim Ay Di Biro*. This time, you are going to sing *Dungawin Mo Hirang* and you will be the one to put dynamics in it. You may use *f* (forte) loud and *p* (piano) soft as your basic dynamics. Good luck! The link will be provided for you so you can practice the song. Try singing the song twice. Sing the first once with the same level of volume (either soft or loud). Sing it again following the dynamics you put on it. Feel the difference.

<https://youtu.be/avQVOliu2G8> - *Dungawin Mo Hirang* –Ruben Tagalog

Dungawin Mo Hirang

Giliw ko’y pakinggan, awit na mapanglaw
Na nagbuhat sa isang pusong nagmamahal
Wag mong ipagkait awa mo ilawit
Sa abang puso kong naghihirap sap ag-ibig
Dungawin mo hirang ang nananambitan
Kahit sulyap ko man lang iyong idampulay
Sapagkat ikaw lamang ang tanging dalanginan
Ng puso dahil sa ‘yo nabubuhay na

After doing the activity, answer the following questions:

1. How will you compare your performances?
 - A. No dynamics at all:
 - B. With your own dynamics:
2. What is the significance of dynamics in a song when it comes to expressing your emotion?



Answer Key

What I Know / Assessment

A.

1. B

2. C

3. D

4. A

5. F

6. E

7. J

8. G

9. H

10. I

B.

1. Phonation

2. Vocal Music

3. Secular

4. Folk Songs

5. Dynamics

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