W7	Learning Area	MUSIC	Grade Level	8
	Quarter	3	Date	

I. LESSON TITLE	**SOUTH ASIA AND MIDDLE EAST MUSIC**
II. MOST ESSENTIAL LEARNING COMPETENCIES (MELCs)	• Listens perceptively to music of SouthAsia and the Middle East. • Analyzes musical elements of selected songs and instrumental pieces heard and performed. • Explores ways of producing sounds on a variety of sources that would simulate instruments being studied. • Improvises simple accompaniment to selected South Asia and the Middle East music.
III. CONTENT/CORE CONTENT	**INDIA AND PAKISTAN MUSIC**

IV. LEARNING PHASES	Suggested Time Frame	Learning Activities
A. Introduction ***Panimula***	DAY 1	**<u>INDIA</u>** India's classical music tradition, includes Carnatic and Hindustani music which have developed over many centuries. Music of India also includes several types of folk and popular music. One aspect of vocal music uses melismatic singing with nasal vocal quality, as compared to the Philippine music which uses melismatic singing only in chanting epics and the pasyon. **Rig Veda** is also sung in the Samagana traditional singing style. Because of its liturgical importance, Rigveda is counted as first among the four canonical sacred texts of Hinduism known as Vedas. Rig Veda is an ancient Indian sacred collection of Vedic Sanskrit hymns. Some of its verses are still recited as Hindu prayers at religious functions and other occasions. **<u>Characteristics of Traditional Music from India</u>** 1. **Carnatic music** o refers to music from South India o directed to a Hindu god, which is why it is called "temple music" o unlike Hindustani music, Carnatic music is unified where schools are based on the same ragas, same solo instruments (veena, flute, violin) and the same rhythm instrument (mridangam and ghatam) o music pieces are mainly set for the voice and with lyrics o compositions called krti are devotional songs. 2. **Hindustani music** o goes back to Vedic period times around 1000 BC o further developed in the 13th and 14th centuries AD with Persian influences and from existing religious and folk music o predominantly found in the northern and central regions o influenced by ancient Hindu musical traditions, historical Vedic religion/Vedic philosophy, native Indian sounds and enriched by the Persian performance practices of the Mughal era o Nasal singing is observed in their vocal music o in North India, the most common style of singing is called **khyal**, a word which means imagination. **<u>INSTRUMENTAL MUSIC</u>** Classification of Musical Instruments from India: 1. Ghan – described as a non-membranous percussive instrument but with solid resonators. It is one of the oldest class of instrument in India. It may also be a melodic instrument or instruments to keep tal. (Ghatam,Karta, Manjira, Nout) 2. Avanaddh - described as a membranous percussive instrument. This class of instruments typically comprise the drums. (Daf, Tabla, Dhol) 3. Sushir – also known as blown air. It is characterized using air to excite the various resonators. (bansuri, Shehnai, Shankh, Surpeti) 4. Tat – referred to as vina during the old civilization. This class of instruments are plucked (stringed instruments).(Sitar, Ektar, Gotuvadyam, Gopichand, Rabab) 5. Vitat – described as bowed stringed instruments. One of the oldest classifications of instruments and yet did not occupy a place in classical Indian music until the last few centuries. (Banam, Esraj, sarangi, Chikara) **Tala** - literally meaning 'clap;' variously transliterated as "tal", "taal" or "taala" - is a regular, repeating rhythmic phrase, particularly as rendered on a percussive instrument with an ebb and flow of various intonations represented as a "theka" - is the common Indian system of rhythm.

IV. LEARNING PHASES	Suggested Time Frame	Learning Activities
		PAKISTAN Pakistan is known for its unique vocals. The distinctive Pakistani sound was formed with multiple influences not only from various parts of South Asia but also includes diverse elements from Central Asia, Persia, Turkey and the Arab world. ***VOCAL MUSIC OF PAKISTAN*** Pakistan is known for its two vocal styles in singing: **1.Ghazal** • are traditional expressions of love, separation and loneliness; it tells about both the pain of loss of the lover and the beauty of love in spite of that pain • its structural requirements are more strict than those of most poetic forms traditionally written in English • is considered by many to be one of the principal poetic forms the Persian civilization • can be sung by both for men and women **2.Qawwali** • the devotional music of the Chishti Order • a vibrant musical tradition that stretches back more than 700 years • originally performed mainly at Sufi shrines throughout the subcontinent and gained mainstream popularity **INSTRUMENTAL MUSIC OF PAKISTAN** Punjabi music strengthens the importance of musical instruments in Pakistan. Punjab is a region in South Asia which is divided into West Punjab, Pakistan and East Punjab, India. Bhangra, one of the most recognized forms of Punjab, is based on the drum rhythm of dhol. **SIGNIFICANT INSTRUMENTS OF PAKISTAN** 1.Tabla 2. Dholak 3. Harmonium 4. Rubab Elements of Music 1.Vocal timber—(tone color) nasal and throaty 2.Rhythm— duple, triple, quadruple 3.Melody— pentatonic scale, diatonic scale 4.Texture: • monophony (acapella); • homophony (with chordal accompaniment); • heterophony (same melody but ornamented by several instruments 5.Form— Strophic (using the same tune on different verses)(AB, ABA, ABACA), Sonata 6. Dynamics- volume of sounds (loud/forte, very loud/ fortissimo, medium/mezzo, medium soft/mezzo piano, medium loud/mezzo forte) 7. Harmony- major scales, minor scales 8. Pitch – high or low , ascending ,descending, **LEARNING TASK 1: "HEAR ME OUT!"** Directions: Using the given links below, listen and watch the musical performances from India and Pakistan then answer the following questions. ➢ **Indian Music -** https://www.youtube.com/watch?v=f_VKSITqJhg ➢ **Pakistani Music -** https://www.youtube.com/watch?v=GyA1gG1AF7Q FOLLOW-UP QUESTION: 1. How will you describe the music that you have watched? 2. Is the performance style effective in bringing about the message of the songs? 3. How do the varied musical elements was used in bringing out the message of the music? **LEARNING TASK 2: "WHICH is WHICH?"** Directions: Fill in the table below with the different words written in the box that fits with the description of **Carnatic**, **Hindustan**i, **Ghazal,** and **Qawwali** music. Krti Popularity Nasal Singing South India Chishti Order Khyal loneliness Imagination temple music Persian Influence Ragas pain of loss Vedic period Devotional song poetic Sufi Shrines Northern separation 700 years beauty of love

IV. LEARNING PHASES	Suggested Time Frame	Learning Activities

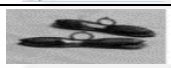
Carnatic Music	Hindustani Music	Ghazal	Qawwali

Follow-up Questions:

1. Based from your answers, what is your impression about their music?
   _____
   _____
2. Identify the difference between Carnatic and Hindustani music.
   _____
   _____
3. How important is music to the daily lives of Pakistan and Indian people?
   _____
   _____
   __

LEARNING TASK 3: "NAME IT"

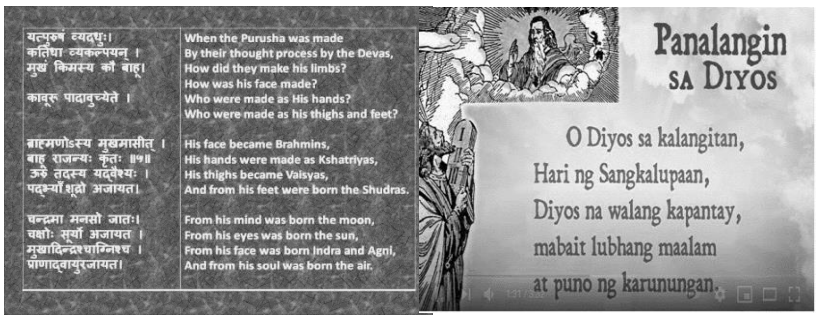
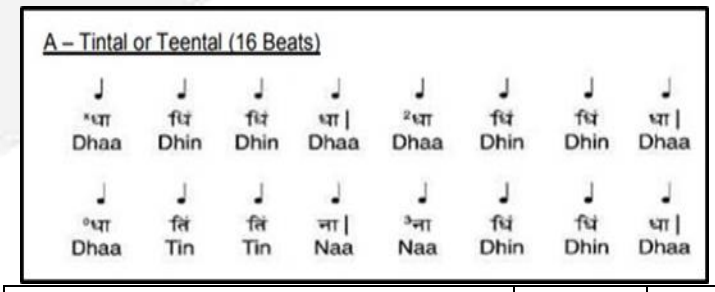
Directions: Name the following musical instruments by arranging the given jumbled letters and give the country of its origin.

Musical Instruments	Name of musical Instruments	Country of Origin
1.AHIOUMMRN		
2.RBUBA		
3.TLABA		
4.AIBSRNU		
5.HHAKNS		
6.KTRAA 		
7.HDAKLO		
8.HLOD		
9.RABBA		
10.HICARAK		

Follow-up Questions:

1. How do South Asian musical instruments be classified?
   _____
2. Most of the musical instruments in south Asia are quite similar. Do you think their musical influences are also similar to one another as well? Explain your answer.

B. Development ***Pagpapaunlad***	DAY 2	**LEARNING TASK 4: "RIG YOUR HEART WITH PASYON"** Directions: Analyze the message of the song "Rig Veda" and "Philippine Pasyon", Answer the questions below.

IV. LEARNING PHASES	Suggested Time Frame	Learning Activities
		 1. Differentiate the message of Rig Veda from the message of the Philippine Pasyon. Rig Veda by Sri Suktam - _____ Philippine Pasyon - _____ **LEARNING TASK 5: "FILL ME"** Directions: Complete the table below by describing the musical element of the given song. Musical Elements | Rig Veda by Sri Suktam | Philippine Pasyon Timbre | | Dynamics | | Pitch | | Rhythm | | Form | | Texture | | Harmony | |
C. Engagement ***Pakikipagpalihan***	DAY 3	**LEARNING TASK 6: " LET'S IMPROVISE"** Directions: From any recyclable or indigenous materials at home, make a simple percussion musical instrument similar to the musical instruments of India and Pakistan. Be prepared to use your output for the next learning task. _____
D. Assimilation ***Paglalapat*** **E.**	DAY 4	**LEARNING TASK 7: "LET'S DO TALA"** Directions: Using your improvised percussion musical instrument, perform the following tala pattern. Record your performance in your phone or any available mobile device and send it to your teacher. You will be graded based from the criteria given below.  CRITERIA | Excellent 5pts | Very Good 4 pts | Good 3 pts | Needs Improvement 2 pts. Mastery of the rhythmic pattern and the use of improvised musical instrument | | | | Timing | | | | Dynamics | | | |

IV. LEARNING PHASES	Suggested Time Frame	Learning Activities
V. ASSESSMENT (Learning Activity Sheets for Enrichment, Remediation or Assessment to be given on Weeks 3 and 6)	DAY 4	**LEARNING TASK 8: I THINK..** Directions: In 3-5 sentences, answer the question. o How does the music reflect the different aspects of India and Pakistan culture? _____ _____ _____ _____ _____ _____
VI. REFLECTION		• The learners communicate the explanation of their personal assessment as indicated in the Learner's Assessment Card. • The learners will write their personal insights about the lesson in their notebook using the prompts below: I understand that_____. I realize that _____. I need to learn more about _____.

Prepared by: G8 MAPEH Teachers/GFLMNHS	Evaluated by: **APRILITO C. DE GUZMAN** **NIMFA P. MANALO**

Personal Assessment on Learner's Level of Performance

Using the symbols below, choose one which best describes your experience in working on each given task. Draw it in the column for Level of Performance (LP). Be guided by the descriptions below.

☆ - I was able to do/perform the task without any difficulty. The task helped me in understanding the target content/lesson.

✓ - I was able to do/perform the task. It was quite challenging but it still helped me in understanding the target content/lesson.

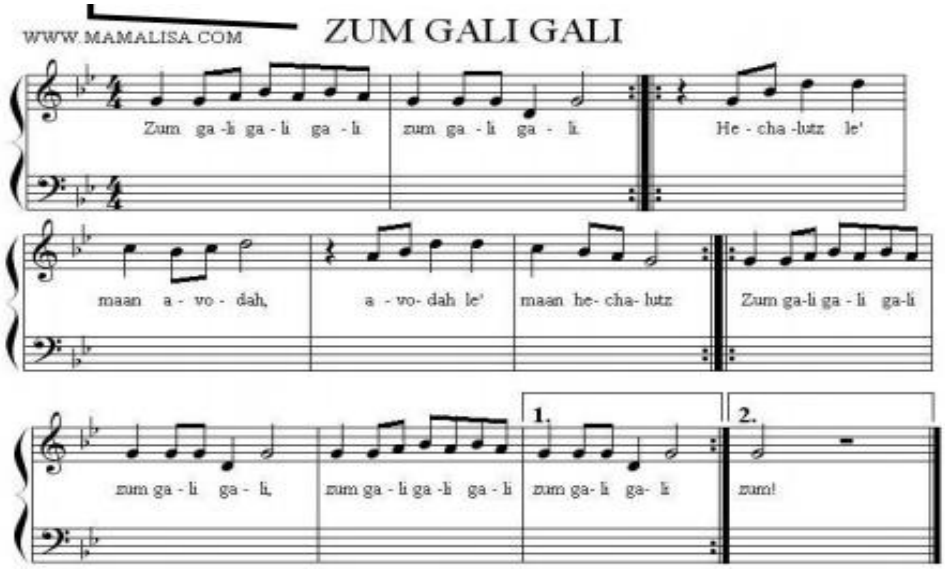
? - I was not able to do/perform the task. It was extremely difficult. I need additional enrichment activities to be able to do/perform this task.

Learning Task	LP	Learning Task	LP	Learning Task	LP	Learning Task	LP
Number 1		Number 3		Number 5		Number 7	
Number 2		Number 4		Number 6		Number 8	

W8	Learning Area	MUSIC	Grade Level	8
	Quarter	3	Date	

I. LESSON TITLE	SOUTH ASIA AND MIDDLE EAST MUSIC
II. MOST ESSENTIAL LEARNING COMPETENCIES (MELCs)	• Performs music from South Asia and Middle East with own accompaniment. • Evaluates music and music performances using guided rubrics applying knowledge of musical elements and style.
III. CONTENT/CORE CONTENT	ISRAEL MUSIC

IV. LEARNING PHASES	Suggested Time Frame	Learning Activities
A. Introduction *Panimula*	DAY 1	**ISRAEL** In general, music of Middle East is modal. Harmony is not emphasized but rather includes salient features such as melodic complexity and ornamentation, including ¼ tones and rigorous rhythmic development. West Asian music is commonly used during: • Communal worship (in Mosque, Synagogue and Church) • Mystic rituals (Sufis, Hassidic) • Life passage events (Weddings, Bar Mitzvas, Bat Mitzvas, Anniversaries) • Entertainment (Belly Dancing, Folk Dancing) **VOCAL MUSIC OF ISRAEL AND ARABIA** Israeli Music Israeli singers have distinctive vocal style. They sing with guttural and throaty enunciation. **Two Divisions of Jewish Music** **1. Devotional**¬ almost entirely vocal ¬ featured during Sabbath and other holy days ¬ the art of Hazan (leader of prayer in synagogue) has always been evident in the culture ¬ shofar is a special call to prayer and repentance; it is sounded on the High Holidays (the Jewish New Year and Day of Atonement) **2. Secular**¬ instruments and voice are used ¬ played during life passage events ¬ context lies outside the religious domain ¬ very rhythmic and have popular and romantic texts. **B. Arabic Music** **Arabic Maqam** is distinctively unique to Arabian music because of its technique of improvisation. It is the system of melodic modes used in traditional Arab music. Arabian rhythmic pattern or cycle is analyzed by means of rhythmic units. **WAZN**• literally means "measure" • performed on the goblet drum, frame drum and kettle drum • only used in musical genres with a fixed rhythmic-temporal organization including recurring measures, motifs and pulse. **IQA**• the rhythmic pattern in Arabian music • reputed to be over 100 iqa, but many of them have fallen out of fashion and are rarely used in performance • the greatest varieties of iqa (or iqa'at as pronounced) range from two to 48 beats • are used in the muwashahat (an Andalusian musical form) where every syllable of the lyric must fall on a beat. **INSTRUMENTAL MUSIC OF ISRAEL** The lute such as the Philippine **bandurria** and Laud traces its origins from the Middle Eastern **Oud** and Indian sitar. Goblet drum, darbuk, the tambourine and other instruments associated with Middle Eastern music are used as accompaniment. One of the dances where accompaniment is used is **Hora**, a dance that often has strong off beats and asymmetric meters. **SIGNIFICANT INSTRUMENTS OF ISRAEL** 1. Jewish Lyre 2. Psalterion(Harp) 3. Shofar OTHER SIGNIFICANT INSTRUMENTS OF ARAB COUNTRIES 1. Goblet 2. Toft Classification of Musical Instruments (Hornbostel-Sachs System) 1. Chordophone (String instruments) 2. Aerophone (Woodwind instruments) 3. Membranophone (Percussion instruments)

IV. LEARNING PHASES	Suggested Time Frame	Learning Activities
		Now we come to the highlight of this module, your performance. Are you not excited? This is your chance to apply or show your knowledge and skills on South Asian and Middle East Music through your performance. But before you go on with the show, you must first know and understand the criteria in which you will be assessed with. Do your best because the show is a great evidence of your knowledge and skills you attained in this module. **LEARNING TASK 1: "LISTEN AND ANALYZE"** Directions: Using this link, "https://www.youtube.com/watch?v=kHCK9Pw3QqM" Listen and analyze the song Zum Gali Gali. Then answer the following questions.  ***ZUM GALI GALI*** (Israeli Lyrics) Zum gali gali gali, zum gali gali Zum gali gali gali, zum gali gali Hechalutz le' maan avodah Avodah le' maan hechalutz Hechalutz le' maan avodah Avodah le' maan hechalutz Zum gali gali gali, zum gali gali Zum gali gali gali, zum gali gali ***ZUM GALI GALI*** (English Translation) Zum gali gali gali, zum gali gali Zum gali gali gali, zum gali gali Pioneers work hard on the land Men and women work hand in hand As we labor all day long We lift our voices in song Zum gali gali gali, zum gali gali Zum gali gali gali, zum gali gali 1.What is the message of the song? _____ _____ _____ 2. Give the time signature of the song? _____ 3. Describe the melody and form of the song. _____ _____ _____
B. Development ***Pagpapaunlad***	DAY 2	**LEARNING TASK 2: "SING IT!!!"** Directions: Study and practice performing the song "ZumGaliGali" of Israel. Use the improvised percussion instrument you've created from your week 1 learning task, as accompaniment to your performance.

IV. LEARNING PHASES	Suggested Time Frame	Learning Activities
C. Engagement ***Pakikipagpalihan***	DAY 3	**LEARNING TASK 3: "LET'S PERFORM!!!"** Directions: Perform "ZUM GALI GALI", an Israeli folk song with your improvised musical instrument. Record your performance in your phone or any available mobile device and send it to your teacher. You will be graded using the given criteria. **Rubric for Assessment** **Criteria** / **Excellent (5 pts)** / **Very Good (4 pts)** / **Good (3 pts)** / **Needs Improvement (2 pts)** Mastery of the song and the use of improvised musical instrument Interpretation of the song Timing Dynamics
D. Assimilation ***Paglalapat***	DAY 4	**LEARNING TASK 4: "ANSWER ME!"** Directions: Answer the given questions briefly. 1. Which part of the song do you like most? Why? _____ _____ _____ 2. How was the experience of singing an Israeli song? Explain. _____ _____ _____
V. ASSESSMENT (Learning Activity Sheets for Enrichment, Remediation or Assessment to be given on Weeks 3 and 6)	DAY 4	**LEARNING TASK 5: I THINK..** Directions: In 3-5 sentences, complete the statement about your learning in Israel Music The music of Israel _____ _____ _____ _____
VI. REFLECTION		• The learner communicates the explanation of their personal assessment as indicated in the Learner's Assessment Card. • The learner, in their notebook, will write their personal insights about the lesson using the prompts below. I understand that_____. I realize that _____. I need to learn more about _____.

Prepared by: G8 MAPEH Teachers/GFLMNHS	Evaluated by: **APRILITO C. DE GUZMAN** **NIMFA P. MANALO**