



PIVOT^{4A}

LEARNER'S MATERIAL

QUARTER 2

MAPEH (Music)

G6



DepEd CALABARZON
Curriculum and Learning Management Division

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The Editors

PIVOT 4A Learner's Material
Quarter 2
First Edition, 2020

MAPEH (Music)

Grade 6

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PIVOT 4A CALABARZON Music G6

Guide in Using PIVOT 4A Learner's Material

For the Parents/Guardians

This module aims to assist you, dear parents, guardians, or siblings of the learners, to understand how materials and activities are used in the new normal. It is designed to provide information, activities, and new learning that learners need to work on.

Activities presented in this module are based on the Most Essential Learning Competencies (MELCs) in **MAPEH (Music)** as prescribed by the Department of Education.

Further, this learning resource hopes to engage the learners in guided and independent learning activities at their own pace. Furthermore, this also aims to help learners acquire the essential 21st century skills while taking into consideration their needs and circumstances.

You are expected to assist the children in the tasks and ensure the learner's mastery of the subject matter. Be reminded that learners have to answer all the activities in their own notebook.

For the Learners

The module is designed to suit your needs and interests using the IDEA instructional process. This will help you attain the prescribed grade-level knowledge, skills, attitude, and values at your own pace outside the normal classroom setting.

The module is composed of different types of activities that are arranged according to graduated levels of difficulty—from simple to complex. You are expected to :

- a. answer all activities on separate sheets of paper;
- b. accomplish the **PIVOT Assessment Card for Learners on page 38** by providing the appropriate symbols that correspond to your personal assessment of your performance; and
- c. submit the outputs to your respective teachers on the time and date agreed upon.

Parts of PIVOT 4A Learner's Material

| | K to 12 Delivery Process | Descriptions |
|--------------|--------------------------|--|
| Introduction | What I need to know | This part presents the MELC/s and the desired learning outcomes for the day or week, purpose of the lesson, core content and relevant samples. |
| | What is new | This maximizes awareness of his/her own knowledge as regards content and skills required for the lesson. |
| Development | What I know | This part presents activities, tasks and contents of value and interest to learner. This exposes him/her on what he/she knew, what he/she does not know and what he/she wants to know and learn. Most of the activities and tasks simply and directly revolve around the concepts of developing mastery of the target skills or MELC/s. |
| | What is in | |
| | What is it | |
| Engagement | What is more | In this part, the learner engages in various tasks and opportunities in building his/her knowledge, skills and attitude/values (KSAVs) to meaningfully connect his/her concepts after doing the tasks in the D part. This also exposes him/her to real life situations/tasks that shall: ignite his/ her interests to meet the expectation; make his/her performance satisfactory; and/or produce a product or performance which will help him/her fully understand the target skills and concepts . |
| | What I can do | |
| | What else I can do | |
| Assimilation | What I have learned | This part brings the learner to a process where he/she shall demonstrate ideas, interpretation, mindset or values and create pieces of information that will form part of his/her knowledge in reflecting, relating or using them effectively in any situation or context. Also, this part encourages him/her in creating conceptual structures giving him/her the avenue to integrate new and old learnings. |
| | What I can achieve | |

This module is a guide and a resource of information in understanding the Most Essential Learning Competencies (MELCs). Understanding the target contents and skills can be further enriched thru the K to 12 Learning Materials and other supplementary materials such as Worktexts and Textbooks provided by schools and/or Schools Division Offices, and thru other learning delivery modalities, including radio-based instruction (RBI) and TV-based instruction (TVI).

The Major Scales

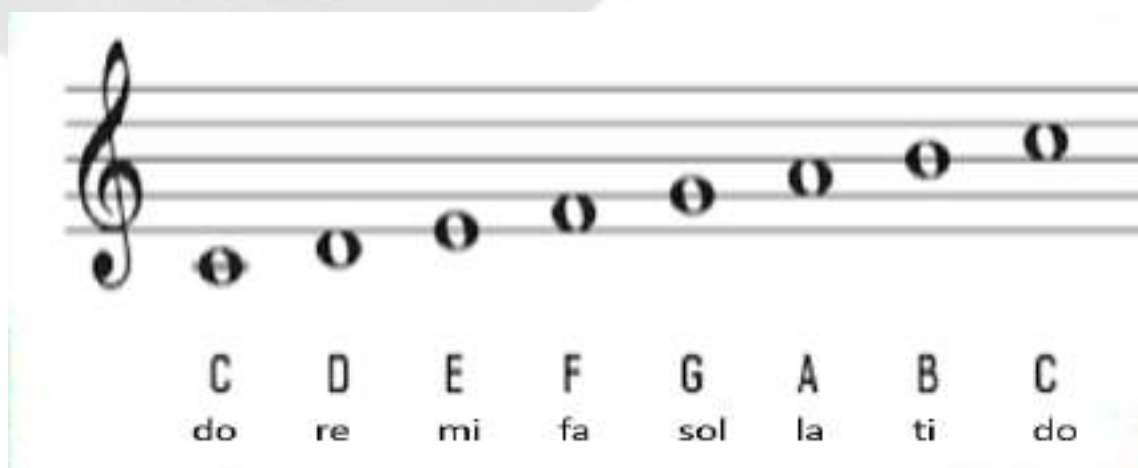
Lesson

I

This lesson was designed and written with you in mind. The scope of this lesson permits it to be used in many different learning situations. The language used recognizes the diverse vocabulary level of students. The lessons are arranged to follow the standard sequence of the course. But the order in which you read them can be changed to correspond with the textbook you are now using.

After going through this lesson, you are expected to identify the different major scales, read simple musical notations in the Key of C Major, F Major and G Major and appreciate the singing of the so-fa syllables.

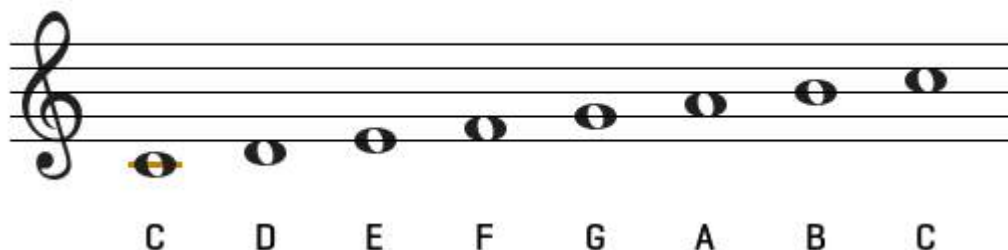
Read the so-fa syllables and its corresponding pitch names then sing the scale.



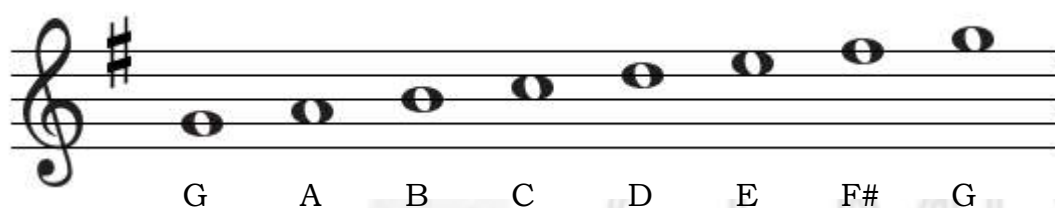
D

Learning Task 1: Observe the following major scales.

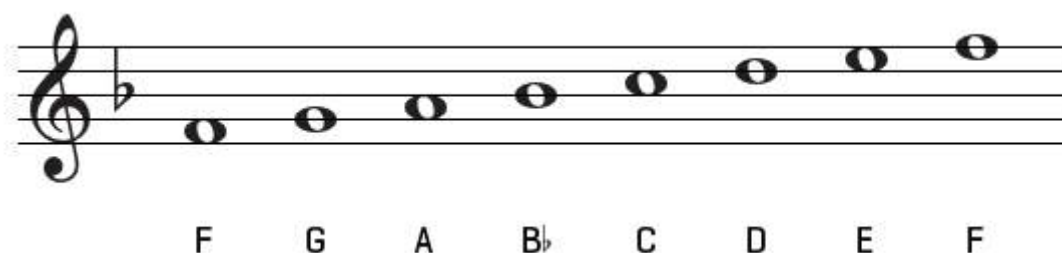
C Major Scale



G Major Scale



F Major Scale



Learning Task 2: Answer the following questions in your notebook. Look at the illustrations above as your guide.

1. How many notes are there in the C Major Scale? G Major Scale? and F Major Scale?
2. What is the first pitch name of the first note in C major scale? G Major Scale? and F Major Scale?
3. Where you can find the first note on the staff in C Major Scale? G major Scale? And F Major Scale? Is it in the line or space?
4. What are the names of the scale shown above?
5. Give the pitch name of the first note in each scale.
6. Where can you find the first note in each scale?

Learning Task 3: Study the following.

Melody is one of the basic elements of music that pertains to the linear succession of musical tones. Musical scales are vital in composing music. A scale is a series of tones arranged from lowest to highest and from highest to lowest.

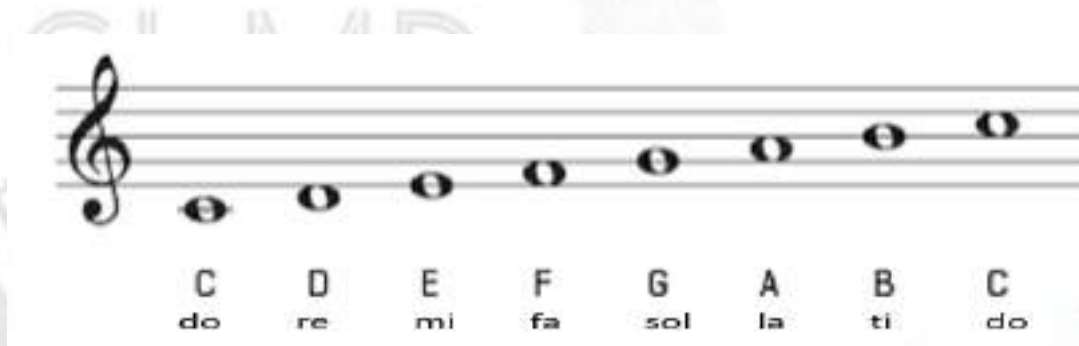
The most common musical scale in Western music is the diatonic scale. This scale has eight tones that go up or ascend or go down or descend the musical staff. A half step is the shortest distance between two tones on the keyboard.

The most common diatonic scale is the MAJOR scale. This scale follows the pattern of WS-WS-HS-WS-WS-WS-HS.

WS- whole step

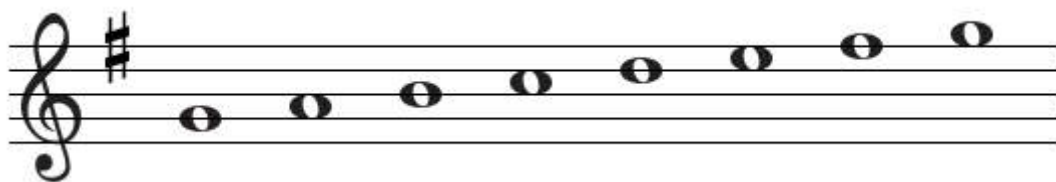
HS - Half step

The best way to show the relationship of the notes in the major scale is by studying the **C Major Scale**. There are eight notes in the scale that move in ascending order. The first note is C and the last note is the higher C or octave. It has no flats and no sharps.



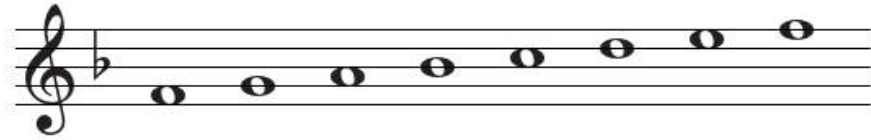
Another major scale is **G MAJOR**. In this scale, the first note or home tone is G. It is followed by other seven notes in ascending order. It also has a note with a **sharp** before it.

The **sharp** helps in achieving the correct interval of half and whole steps of the major scale. In this case, **G Major** has one sharp which is **F#**.



Another example of a major scale is the **F Major**. Its name is taken from the first note or its home tone F. The scale is composed of eight notes arranged in succession.

This scale utilizes a flat sign instead of a sharp sign. The flat sign on B helps in making sure that the scale follows the pattern of half steps and whole steps for major scales.



F G A B♭ C D E F

Music Notation Tip: How to write scales correctly. Spreads the note out over the space – start with the first and last notes, so that you don't end up with all the notes bunched up.



Always remember to write the clef:



and finish with a double barline:



Key Signature is the number of flats and sharps on the staff. It is written after the clef. In G Major Scale the key signature is one sharp and it is located on the fifth line of the staff. It tells us that all notes in F carries the sharp sign unless there is a natural sign written before the note.

In F major Scale, the Key Signature is one flat. It is written on the third line of the staff. It tell us that all the notes in B carries the flat sign unless there is a natural sign written before the note.

Another Scale is the Pentatonic Scale. It consists of 5 different whole tones.

This is found primarily in Chinese music.

Examples:

Do- Re-Mi -So- La

Do-Re - Fa- So - la



E

Learning Task 4: Write T if the statement is correct and F if the statement is not correct. Write your answer on your notebook. Look at pages 8 to 9 for your guide.

_____ 1. Melody is one of the basic elements of music that pertains to the linear succession of musical tones.

_____ 2. A pentatonic is a six-tone scale.

_____ 3. The most common diatonic scale is the MAJOR scale.

_____ 4. There is a flat and sharp in C Major Scale.

_____ 5. The first home tone of G major scale is G or so.

_____ 6. There are eight notes in C Major scale that moves in ascending order.

_____ 7. The first home tone of F Major is C or do.

_____ 8. F major scale utilizes a flat sign instead of a sharp sign.

_____ 9. C or do is the first note that can be found in C major scale.

_____ 10. The sharp helps in achieving the correct interval of half and whole steps of the G major scale.

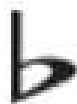
Learning Task 5. To familiarize yourself with the different musical symbols, practice on illustrating the following on a sheet of paper.



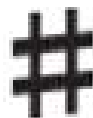
G clef



F clef



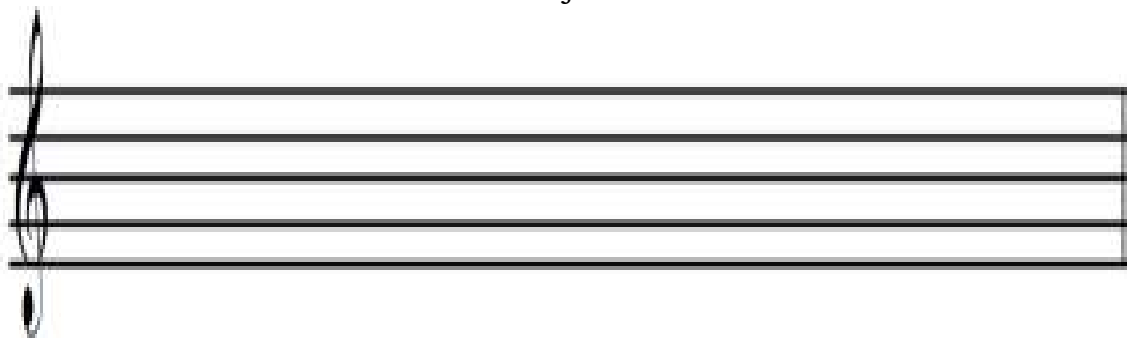
flat



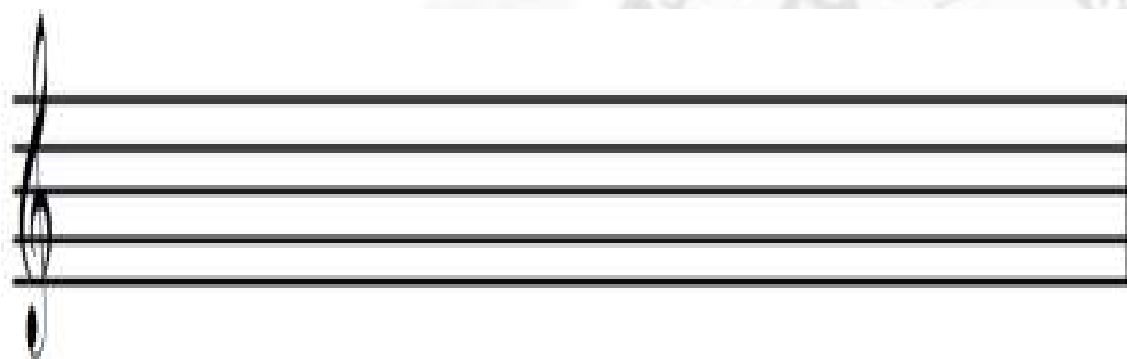
sharp

Learning Task 6: Draw the illustration of C major scale, G major scale and F major scale with pitch name or so-fa syllables on your notebook. Follow the music notation tip that can be found on page 9.

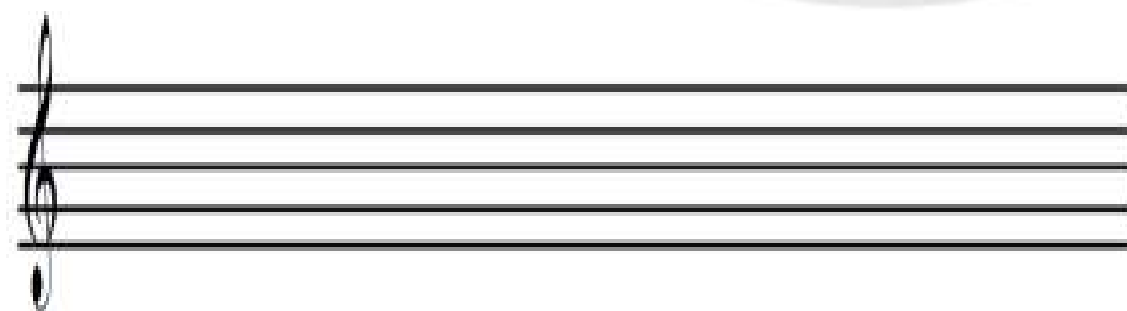
C Major Scale



G Major Scale



F Major Scale



A

Learning Task 7: Remember the following:

1. A scale is composed of notes based on a sound pattern.
2. The diatonic scale is the most common type of scale.
3. The Major Scale follows the WS-WS-HS-WS-WS-WS-HS interval pattern.
4. These are the first note of each major scale and its key signature:

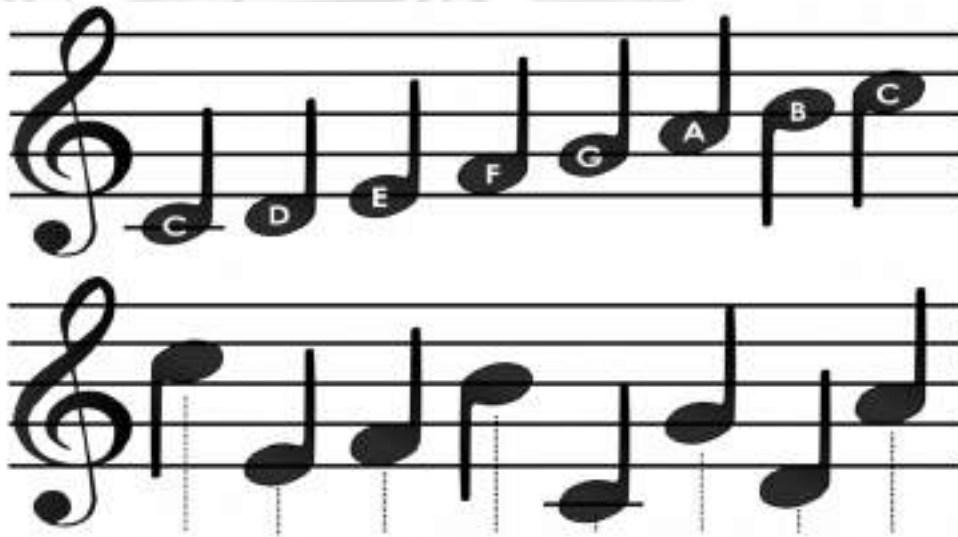
C Major Scale - C or do (no sharp and no flat sign)

G Major Scale - G or so (one sharp on the 5th line)

F Major Scale - F or fa (one flat on the third line)

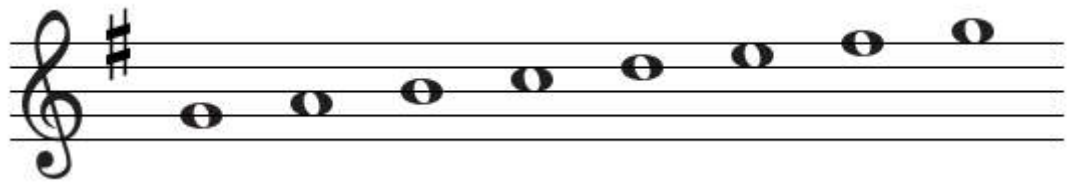
Learning Task 8: Identify the following notes. Write the pitch name.
Answer this on your notebook.

C Major Scale



1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____ 7. ____ 8. ____

G Major Scale



9. ____

10. ____

11. ____



12. ____

13. ____

14. ____

15. ____

Singing Melodies in Major Scales

Lesson

I

After going through this lesson, you are expected to identify the notes in the different major scales, appreciate the melody of a song, sing or play instrument in solo or with group, melodies/songs in C Major, G Major and F Major.

The songs listed below are examples of songs/ melodies in C major, G major and F major. Write the title of the songs which are familiar to you. Do this on your notebook.

1. Lavander's Blue
2. Happy Birthday
3. Bahay Kubo
4. Ang Guryon
5. Pamulinawen
6. Santa Clara
7. Pilipinas Kong Mahal
8. Manang Biday
9. Paru-Parong Bukid
10. Atin Cu Pung Singsing

D

Learning Task 1: Using pitch or letter names of C major scale, answer the Musical Spelling on a sheet of paper.

#1

#2

#3

#4

Learning Task 2: Sing the song “Bahay Kubo”.

Bahay Kubo

Awiting Bayan

Ba - hay ku - bo, ka - hit mun -

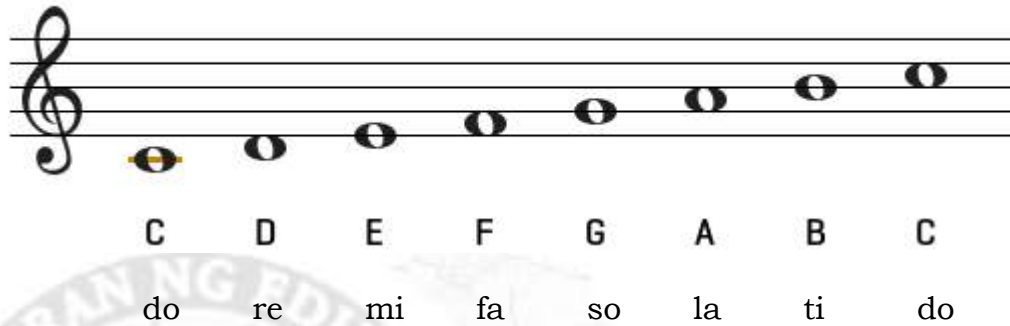
- ti. Ang ha - la - mando - on ay sa - ri - sa -

ri, Sing-ka - mas, at ta - long, si - ga - ril - yas at ma -

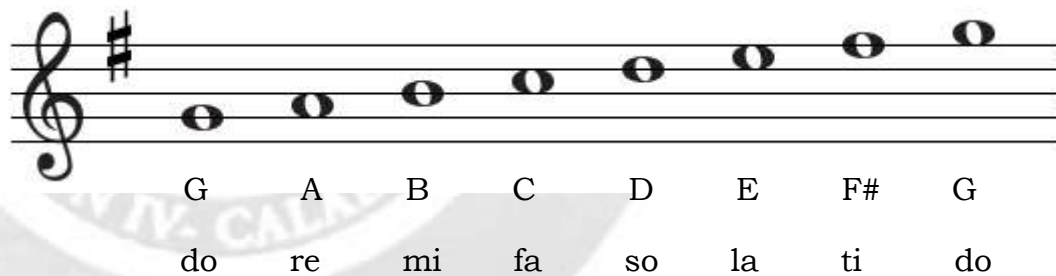
ni, si - taw, ba - taw, pa - ta - ni.

Learning Task 3: Review the major scales. You may also sing the so-fa syllables.

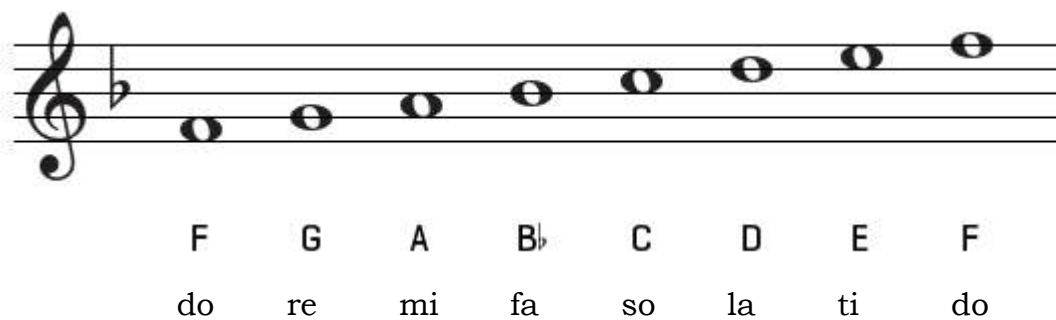
C Major Scale



G Major Scale



F Major Scale



E

Learning Task 4: Here are sample of songs in the given scale. You may sing the song if you already know it.

C Major Scale

Bahay Kubo *Awiting Bayan*



Ba - hay ku - bo, ka hit mun - ti. Ang ha - la - mando - on ay sa - ri - sa - ri. Sing - ka - mas, at ta - long, si - ga - ril - yas at ma - ni. si - taw, ba - taw, pa - ta - ni.

G Major Scale

Ili-Ili Tulog Anay



I - li - i - li tu-log a - nay wa-la di - ri i-mong na
5
nay Kad-to tien - da ba-kal pa - pay I - li - i - li tu-log a - nay

Ang Guryon

Titik: E.P. Academia Awiting Bayan

ANG GUR-YON AY YONG DAL - HIN SA HA-NGIN PA - LI - PA - RIN .

SA PU - NO'Y PA - LAM PA - SIN SA BA - HAY AY GA-YON DIN.

ANG TA - LI AY PI-GI - LIN PA-LU - TANGIN SA HA - NGIN.

Learning Task 5: Identify the major scale of a given song. Write C Major Scale, G Major Scale or F Major Scale on your notebook.

Pagdating ni Tatay

Tu-log na tu-log na tu-log na si Ne-na

Pag-da-ting ng ta-tay may u-wing mang-ga

1. _____

BOW, WOW, WOW



2. _____

Atin Cu Pung Singsing

Traditional



3. _____

Learning Task 6: This is the so-fa syllables of the song “Ang Guryon”
 You may practice singing it.



do do so so la la so fa fa mi mi re re do

so so fa fa mi mi re so so fa fa mi mi re

do do so so la la so fa fa mi mi re re do

A

Learning Task 7: Practice singing “Santa Clara”.



San-ta Cla - rang pi-rung pi - no Ang pa - nga - ko ko ay ga - ni - to

Pag-da - ting ko po sa U - ban do Ay mag - sa sa-yaw ng pan - dang - go

A - ba - ru - ray, a - ba - ring - ding, Ang pa - nga - ko'y tu - tu - pa - rin. A - ba - ru -

ray, a - ba - ring - ding, Ang - pa - nga - ko'y tu - tu - pa - rin

Learning Task 8: Be ready with your performance. Invite members of your family. Let them watch as you sing the song “ Santa Clara”. You may use any available instrument or improvised instrument as your accompaniment. Please be guided with the rubrics below. Record your score in your notebook.

| | Advanced (4) | Proficient (3) | Basic (2) | Below Average (1) |
|----------------|---|---|---|--|
| PITCH | All pitches are sung correctly | Most pitches are sung correctly | Only about 70 percent of pitches are sung correctly | Few or no pitches were sung correctly |
| RHYTHM | All rhythms were accurately executed | Most rhythms were accurately executed | Only about 70 percent of rhythms were accurately executed | Few or no rhythms were accurately executed |
| POSTURE | Excellent singing posture was maintained during performance | Excellent singing posture was maintained during most of the performance | Good singing posture was maintained for 70 percent of performance | Poor posture was maintained during performance |



Creating Simple Melody

Lesson

I

After going through this lesson, you are expected to identify the different major scales, appreciate the melody of a song and create simple melody.

Sing the so-fa syllables in each scale.



D

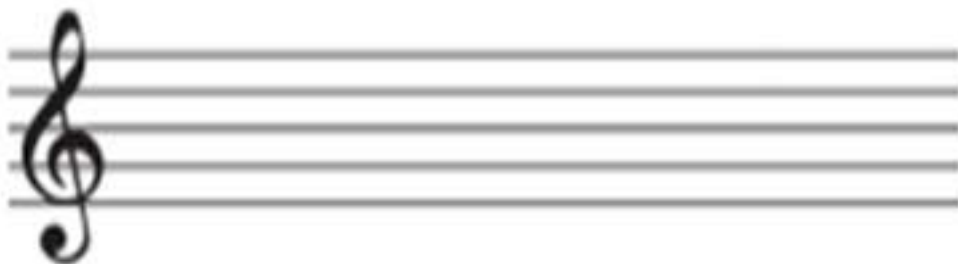
Learning Task 1: Study the picture. Answer the questions that follow. Write your answers in your notebook.



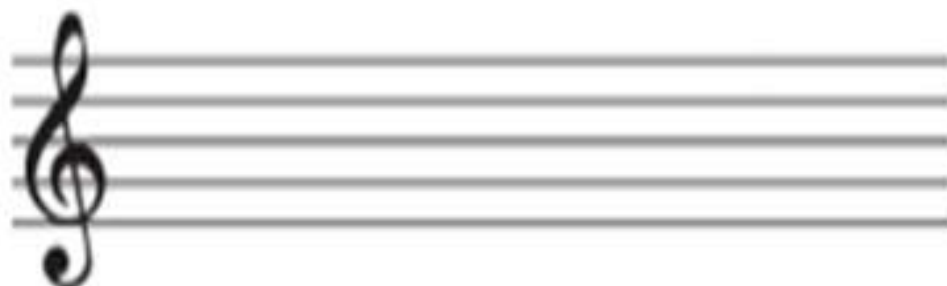
1. How are the notes arranged in picture A?
2. How about in picture B?

Learning Task 2: Do the following activities.

- A. Construct C Major Scale on the given staff (Descending).



- B. Construct G Major Scale on the given staff (Ascending).



Learning Task 3: Before you can create or compose your own music, let us recall some important facts about melody.

Melody is a succession of tones arranged carefully to give us an interesting and pleasing sound. It is the horizontal relationship of tones.

The most common term used to denote melodic substance is the word tune. It implies an easy -to-recognize and easy-to-remember melody such as that of a folk song or a pop hit.

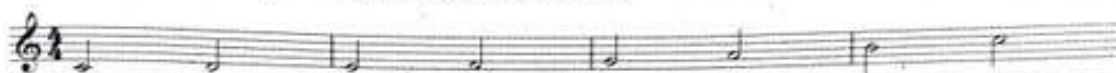
Melody moves by steps and skips. Melody has shapes. Melody has a key. If there are no sharps or flats, the song is in the key of C major.

Melodies have central musical ideas that can be heard repeatedly all throughout the song. It follows a certain key. Usually, for beginner composer, they use Key of C . It is easier to use because it has no flat nor sharp.

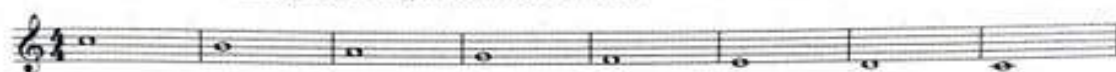
These melodies have shape or contour that moves up and down.

Melodic contour refers to the direction and tonal movement of the melodies. Some notes move in an ascending manner while other notes stay on the same level and some in descending direction.

Notes in ascending and stepwise movement



Notes in descending and stepwise movement



Notes that move in upward skips



Notes that move in downward skips



Repeated movement/Stationary



E

Learning Task 4: Analyze the direction of the notes on the staff. Tell whether the melody moves in steps, skips or stationary. Write your answer on your notebook. Sing the notes.

1. 
2. 
3. 
4. 
5. 
6. 

Learning Task 5: Study the song “Pilipinas kong Mahal” and answer the questions that follow. Write your answers in your notebook.

Pilipinas Kong Mahal

Francisco Santiago

J = 90
p

Ang ba - yan ko'y ta - ning i - kaw, Pi - li - pi - nas kong ma - hal, Ang

pu - so ko at bu - hay man, sa i - yo i - bi - bi - gay, Tung - ku - lin kong ga -

gam - pa - nan, na lu - gi kang pag - ling - ku - ran. Ang la - ya mo'y ba -

han - tu - yan, Pi - li - pi - nas kong hi - rang.

1. In what Key is the song?
2. Read and write the so-fa syllables of at least one staff.
3. What are the notes used in the song?
4. How about the movement of melody? Tell whether if it moves in steps, skips and stationary.

Learning Task 5: Let's play a word puzzle. Look for the musical terms that you can find in the puzzle. Write the words that you find in the puzzle. There are 10 hidden words.

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| P | I | T | C | H | N | A | M | E | S | M | N | E | T | W |
| H | E | D | S | Z | W | B | F | A | X | G | Q | Z | N | F |
| F | Q | X | F | C | P | L | I | D | V | S | L | S | I | Z |
| M | A | L | E | B | A | D | H | A | R | T | R | E | G | U |
| E | F | V | K | T | X | C | F | C | O | H | K | L | O | Z |
| G | B | O | D | R | H | M | X | I | J | R | C | B | X | F |
| S | C | A | L | E | A | S | N | B | A | V | Q | A | R | L |
| U | Y | F | Z | J | Q | T | Q | Z | M | K | G | L | S | P |
| B | W | T | O | B | E | P | F | V | G | P | Q | L | M | D |
| P | E | R | C | R | K | M | G | U | M | R | F | Y | H | Q |
| Q | D | Q | V | M | I | Q | E | Z | E | A | Z | S | T | F |
| R | C | A | U | G | A | G | R | M | L | H | Q | A | D | I |
| B | L | V | F | I | O | J | P | K | O | S | M | F | K | A |
| S | Q | Y | S | K | B | C | O | T | D | R | V | O | D | R |
| R | F | T | B | W | R | K | V | R | Y | I | D | S | K | V |

A

Learning Task 8: Write a poem on your notebook. You may choose your own topic. After composing it, apply your own melody. After that practice vocalization by following these steps and be ready for your performance.

1. Breathe deeply. Stand up with your back straight and your shoulders relaxed. Breathe in through your nose. Place both of your hands in your stomach. Hold your breathe and count to ten then exhale. Your shoulder should remain in place, the y should not be moving up and down as you breath. Repeat this exercises two to three times.
2. Move your tongue around. With your mouth slightly open, swish your tongue around, as well as back and forth in your mouth. Do this for five to eight seconds.
3. Massage your jaw and cheek muscles with your palms in circular motion. Do these for 20 to 30 seconds.
4. Pretend that you have gum or food in your mouth. Slowly chew for five to eight seconds.
5. Roll your neck and shoulders. Keeping your shoulders still and slowly rotate your head.

Additional Activities.

Be ready with your performance. Invite members of your family. Let them watch as you sing your simple melody composition. Please be guided with the rubrics below. Record your score in your notebook.

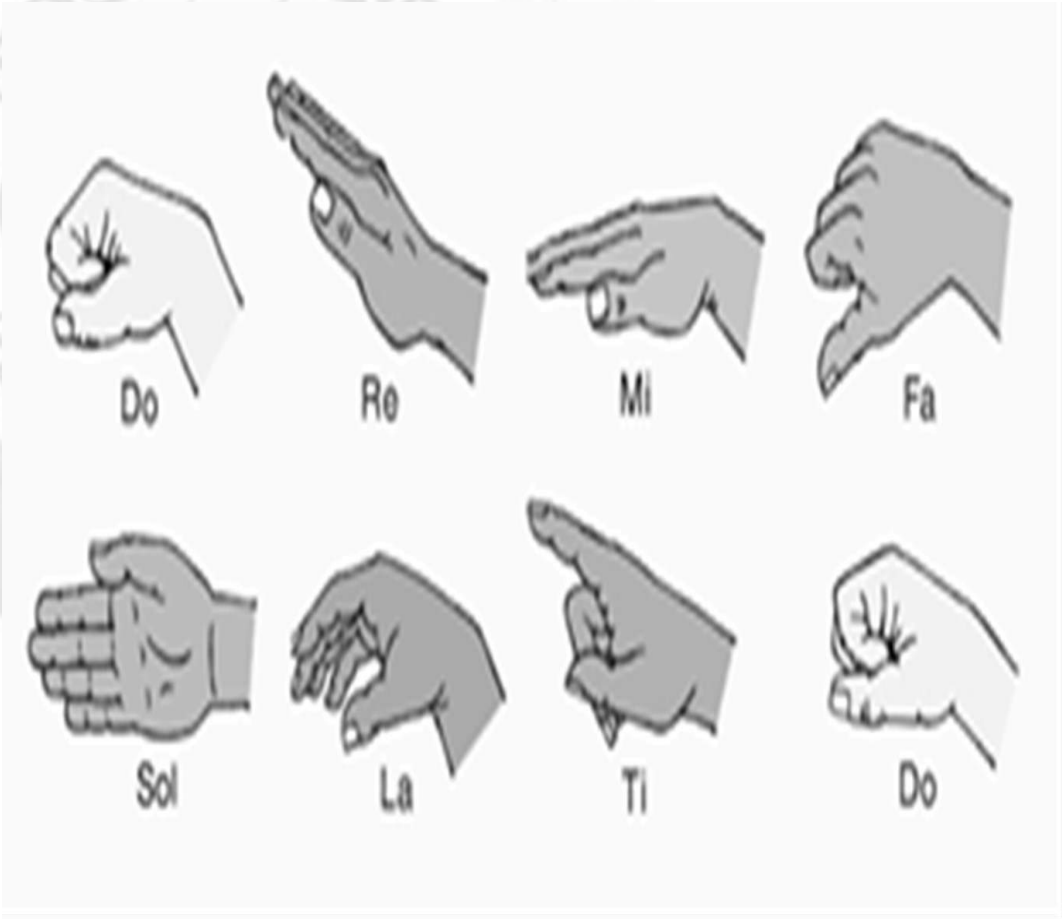
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| POSTURE | Excellent singing posture was maintained during performance | Excellent singing posture was maintained during most of the performance | Good singing posture was maintained for 70 percent of performance | Poor posture was maintained during performance |

Self-Composed Melodies
Lesson

I

After going through this lesson, you are expected to identify the different major scales, appreciate the melody of a song and sing self-composed melodies

Practice singing so-fa syllables using Kodaly Hand Signals.



D

Learning Task 1: Here are some of the famous composers in the Philippines. Are you dreaming of becoming like them someday?



Nicanor Abelardo



Ryan Cayabyab



Lucio D. San Pedro



Freddie Aguilar



Ogie Alcasid

Learning Task 2: Practice vocalization by following these steps:

1. Breathe deeply. Stand up with your back straight and your shoulders relaxed. Breathe in through your nose. Place both of your hands in your stomach. Hold your breathe and count to ten then exhale. Your shoulder should remain in place, the y should not be moving up and down as you breath. Repeat this exercises two to three times.
2. Move your tongue around. With your mouth slightly open, swish your tongue around, as well as back and forth in your mouth. Do this for five to eight seconds.
3. Massage your jaw and cheek muscles with your palms in circular motion. Do these for 20 to 30 seconds.
4. Pretend that you have gum or food in your mouth. Slowly chew for five to eight seconds.
5. Roll your neck and shoulders. Keeping your shoulders still and slowly rotate your head.

Learning Task 3: Sing the sofa-syllables in ascending and descending order.

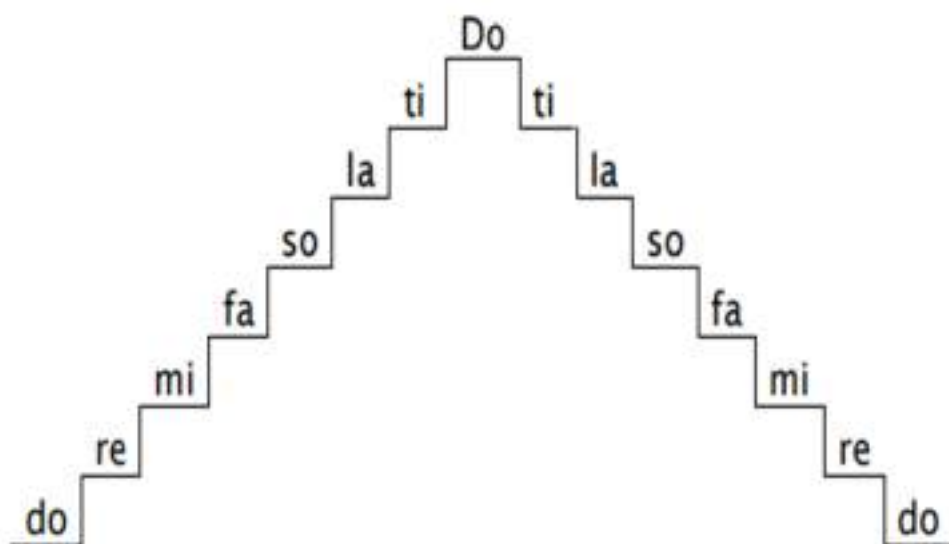


E

Learning Task 4: Try to listen to at least 6 musical compositions or you may look back at the other pages of this module. Analyze the song if it is in ascending manner, descending manner or in repeated or stationary movement. Do this on your notebook.

| | Title of the Song | Melodic Movement |
|----|-------------------|------------------|
| 1. | | |
| 2. | | |
| 3. | | |
| 4. | | |
| 5. | | |
| 6. | | |

Learning Task 5: Study the picture. What can you say about this?



Learning Task 6: If you have piano at home, you may look at the real one. If none, study the picture instead.

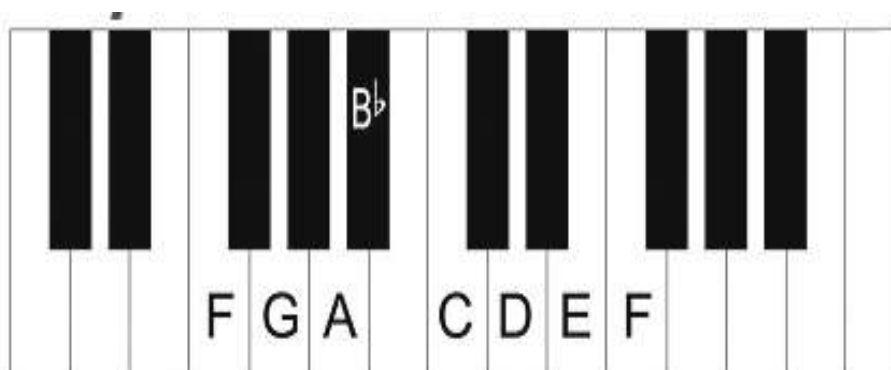
On the keyboard, the C Major Scale is played on the white keys.



On the keyboard, the G Major Scale is played on the white keys except the 7th note which is F#. It is played on the black key.



On the keyboard, the F Major Scale is played on the white keys except the 4th note which is Bb. It is played on the black key.



A

Learning Task 7: It's time to compose your own song. Think of a theme that best suits you in making a song. Apply melody in your composition. Give your song a title and write the lyrics on your notebook.

Learning Task 8: Be ready with your performance. Invite members of your family. Let them watch as you sing or perform your self-composed melody. Please be guided with the rubrics below. Record your score in your notebook.

| | Advanced (4) | Proficient (3) | Basic (2) | Below Average (1) |
|---------|---|---|---|--|
| PITCH | All pitches are sung correctly | Most pitches are sung correctly | Only about 70 percent of pitches are sung correctly | Few or no pitches were sung correctly |
| RHYTHM | All rhythms were accurately executed | Most rhythms were accurately executed | Only about 70 percent of rhythms were accurately executed | Few or no rhythms were accurately executed |
| POSTURE | Excellent singing posture was maintained during performance | Excellent singing posture was maintained during most of the performance | Good singing posture was maintained for 70 percent of performance | Poor posture was maintained during performance |

Additional Activity: Do this on your journal.

Using a song, how will you show your love to the person close to you?

PIVOT Assessment Card for Learners

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.



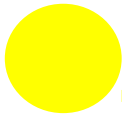
- ★ - I was able to do/perform the task without any difficulty. The task helped me in understanding the target content/lesson.
- ✓ - I was able to do/perform the task. It was quite challenging but it still helped me in understanding the target content/lesson.
- ❓ - I was not able to do/perform the task. It was extremely difficult. I need additional enrichment activities to be able to do/perform this task.

Distribution of Learning Tasks Per Week for Quarter 2

| Week 1 | LP | Week 2 | LP | Week 3 | LP | Week 4 | LP |
|-----------------|----|-----------------|----|-----------------|----|-----------------|----|
| Learning Task 1 | | Learning Task 1 | | Learning Task 1 | | Learning Task 1 | |
| Learning Task 2 | | Learning Task 2 | | Learning Task 2 | | Learning Task 2 | |
| Learning Task 3 | | Learning Task 3 | | Learning Task 3 | | Learning Task 3 | |
| Learning Task 4 | | Learning Task 4 | | Learning Task 4 | | Learning Task 4 | |
| Learning Task 5 | | Learning Task 5 | | Learning Task 5 | | Learning Task 5 | |
| Learning Task 6 | | Learning Task 6 | | Learning Task 6 | | Learning Task 6 | |
| Learning Task 7 | | Learning Task 7 | | Learning Task 7 | | Learning Task 7 | |
| Learning Task 8 | | Learning Task 8 | | Learning Task 8 | | Learning Task 8 | |

| Week 5 | LP | Week 6 | LP | Week 7 | LP | Week 8 | LP |
|-----------------|----|-----------------|----|-----------------|----|-----------------|----|
| Learning Task 1 | | Learning Task 1 | | Learning Task 1 | | Learning Task 1 | |
| Learning Task 2 | | Learning Task 2 | | Learning Task 2 | | Learning Task 2 | |
| Learning Task 3 | | Learning Task 3 | | Learning Task 3 | | Learning Task 3 | |
| Learning Task 4 | | Learning Task 4 | | Learning Task 4 | | Learning Task 4 | |
| Learning Task 5 | | Learning Task 5 | | Learning Task 5 | | Learning Task 5 | |
| Learning Task 6 | | Learning Task 6 | | Learning Task 6 | | Learning Task 6 | |
| Learning Task 7 | | Learning Task 7 | | Learning Task 7 | | Learning Task 7 | |
| Learning Task 8 | | Learning Task 8 | | Learning Task 8 | | Learning Task 8 | |

Note: If the lesson is designed for two or more weeks as shown in the eartag, just copy your personal evaluation indicated in the first Level of Performance found in the second column up to the succeeding columns, ie. if the lesson is designed for weeks 4-6, just copy your personal evaluation indicated in the LP column for week 4, week 5 and week 6. Thank you.



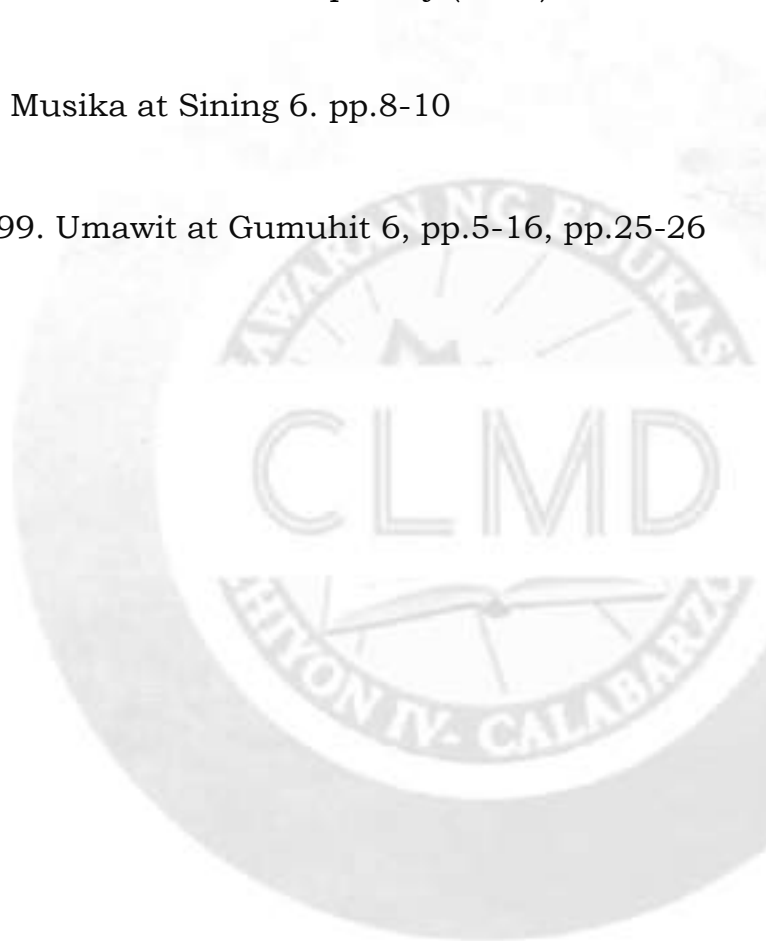
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Sunico, Raul M. et al, 2000 Musika at Sining 6. pp.8-10

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