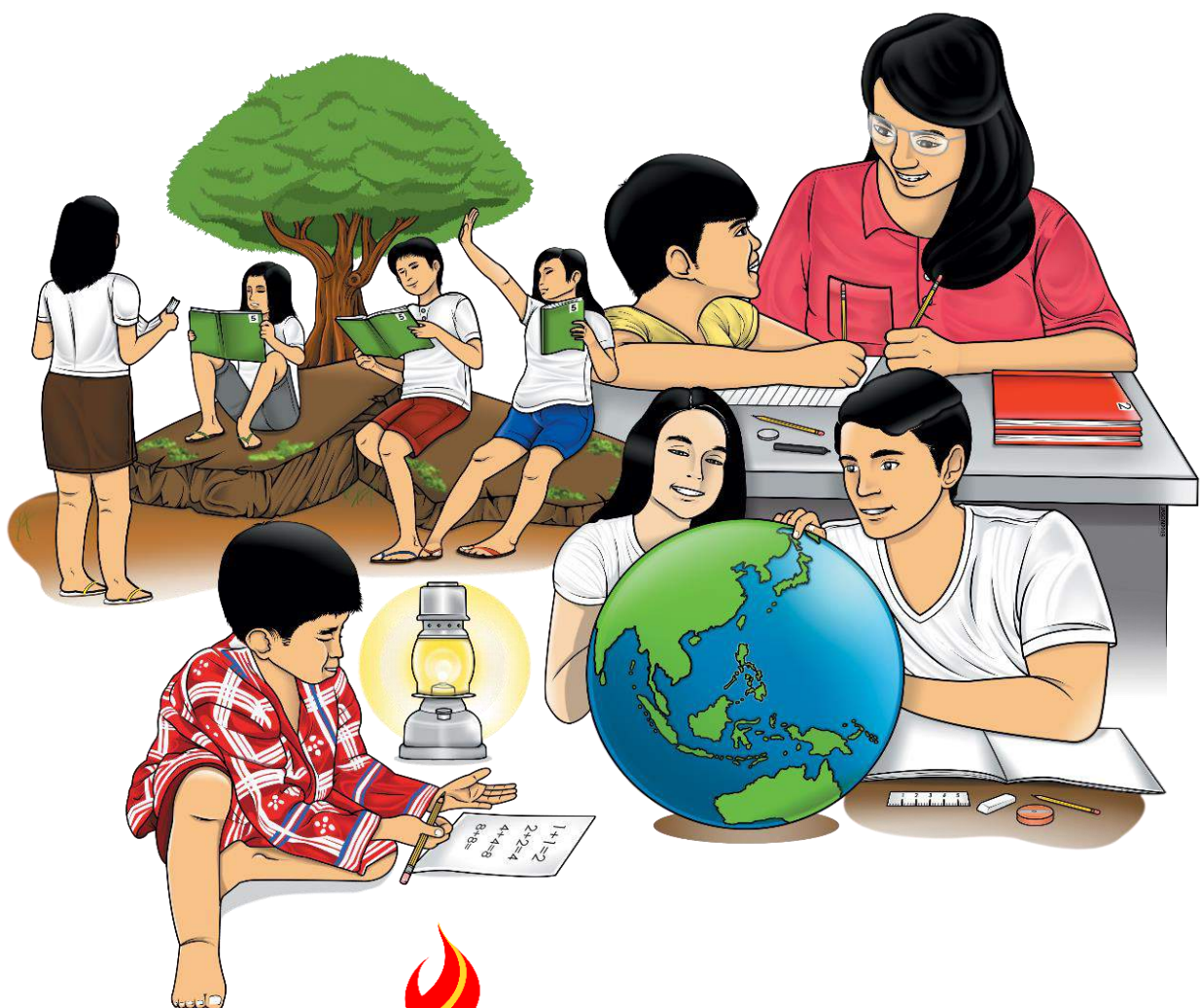


Music

Quarter 4 – Module 1: Tempo



Music – Grade 6
Alternative Delivery Mode
Quarter 4– Module 1: Tempo
First Edition, 2020

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Music

Quarter 4 – Module 1:

Tempo

Introductory Message

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

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

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

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

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

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

Thank you.



What I Need to Know

In this module you will be able to be familiar with one of the elements of music which refers to Tempo. You will be able to describe the different rates of speed of the beat in music and identify what each one expresses.

The module has two lesson namely:

- Lesson 1 – Different Tempo in Music
- Lesson 2 –The Different Kinds of Tempo Markings

After going through this module, you are expected to:

1. identify the different tempo in a music sample: **MU6TX-IVa-b-1**
 - a. Allegro
 - b. Andante
 - c. Ritardando
 - d. Accelerando
 - e. Largo
 - f. Presto
 - g. Vivace
2. demonstrate the different kinds of tempo by following tempo marks in a song from the community: **MU6TXICc-d-2**



What I Know

Direction: Read and understand the sentence carefully. Write letter of the correct answer on a separate sheet of paper.

1. One important aspect in music is that musicians give attention to singing or playing in a specific rate of speed. Which element of music shows how fast or slow the song is to be played or sang?
A. dynamics B. tempo C. texture D. Lento
2. Tempo is usually measured in beats per minute. Which of the following reflects the fastest tempo?
A. Largo B. Vivace C. Presto D. Allegro
3. The first measure of *Sitsiritsit* is labelled Allegro. How will you sing the song?
A. fast C. very slow
B. slow D. fast and lively

4. Benny is writing a slow, sweet love song. What tempo marking should he write at the beginning of his composition?
 A. Lento B. Moderato C. Andante D. Largo

5. In the musical piece *Pandangguhan*, where do we find the tempo marking Vivace?
 A. in the middle of the piece C. towards the end of the piece
 B. at the beginning of the piece D. at the second measure of the piece

6. Exposing children to our own folk songs will create a feeling of love and patriotism for Filipino music. Which of the following folk song has a slow tempo?
 A. *Leron-Leron Sinta* C. *Sitsiritsit*
 B. *Ili-ili Tulog Anay* D. *Bahay Kubo*

7. Aling Nena sings *Ili-Ili Tulog Anay* as a lullaby to let her little child help to sleep. Which of the following is the tempo marking for this song?
 A. Largo B. Allegro C. Presto D. Moderato

8. Tempo may vary or change in movement from slow to fast or from fast to slow. What tempo is gradually becoming faster?
 A. Presto B. Accelerando C. Largo D. Ritardando

9. A joyful musical piece should be played in a fast and lively tempo. Which of the following tempo marking fits this tempo?
 A. Vivace B. Allegro C. Largo D. Moderato

10. Tempo changes within the composition provide contrast and variety to the whole composition. Which of the following tempo marking shows a gradual change to a slower tempo?
 A. Accelerando B. Presto C. Moderato D. Ritardando

Lesson

1

Different Tempo in Music

Do you know how to dance? What are the basic things in learning how to dance? How do you move with slow music? fast music?

There are different movements or speed that you need to follow in order to play or sing a musical piece correctly.


In this lesson you will learn the different tempo of music.



What's In

In the previous module you have learned that dynamics is the element of music that tells about the loudness and softness of sound. Let us find out how much you have learned from the lesson.

Direction: Give the name and meaning of the following dynamic marks.
Write your answer in your notebook.

1. *p*
2. *f*
3. *ff*
4. *pp*
5. 



What's New

Tempo refers to the speed of music. It is a musical element that belongs to the expressive elements of music alongside with dynamics and timbre. It is one of the important aspects in music that musicians give attention to because it signals the performers to sing or play in a specific rate of speed. Below are examples of the songs in different tempi (plural form of tempo). If you are familiar with the song, sing it to feel the movement of the melody.

Slow (Please scan the QR code to listen directly to the song in the Youtube link)



Ili-Ili Tulog Anay



I - li - i - li tu-log a - nay, wa-la di - ri i - mo Na - nay; - Kad-to tyen - da ba-kal pa-



pay. I - li - i - li tu - log a - nay.

Fast



Sitsiritsit

Tagalog Folk Song



Sit-si-rit - sit a-li-bang - bang sa-la-gin - to't sa-la-gu - bang. Ang ba-ba - e sa lan-sa-



ngan. Kung gu-mi - ri'y pa-rang tan - dang. Ma-ma-ma - ma na-ma-mang - ka, pa-sa-ka - yin ya-ring ba - ta, pag-da-



ting sa May - ni - la i - pag - pa - lit ng ma - ni - ka.

Moderate

Bahay Kubo



Traditional

1. Ba - hay ku - bo ka - hit mun - ti, Ang ha - la-man do - 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 —
— 2. Kun - dol pa-to - la, u - po't ka-la-ba - sa, At sa - ka may-ron pa, La-ba - nos mus - ta -
sa, Si-bu - yas, ka-ma - tis, ba - wang at lu - ya, Sa pa - li - gid ni - to ay pa - nay na li -
nga



What is It

Tempo is an Italian word that indicates how slow or fast the music should be played in order to express a feeling or to set the mood. Tempo comes from the Latin word *tempus* meaning "time." Once set, the tempo is effective throughout the duration of the music unless the composer indicates otherwise.

Tempo is usually measured in beats per minute (BPM). A slower tempo has slower beats per minute or BPM. A faster tempo has more BPMs. A metronome is a device used to measure BPM. Also, the same tempo marking can mean quite differently to different composers. If a metronome marking is not available, the performer should use a knowledge of the music's style and genre, and musical common sense, to decide on the proper tempo. When

possible, listening to a professional play the piece can help with tempo decisions, but it is also reasonable for different performers to prefer slightly different tempo for the same piece.

The tempo markings are the composer's way of letting the musician know how to play an entire piece and to create the speed intended in a particular composition.

The tempo of a musical piece is usually indicated on top of a musical score. It is called tempo marking. Tempo markings can be found anywhere in a piece depending on a composer's desire to change the mood of a song from fast, slow to a moderate pace. Most of the different tempo markings are written in Italian words.

Study the table of tempo markings that are used to interpret a song. They are classified according to their rate of speed.

Italian Terms	Meaning	Beats per Minute (BPM)
Largo	very slow	40-50
Lento	Slow	50-60
Andante	at a walking pace	80-100
Moderato	Moderate	100-120
Allegro	Fast	120-160
Vivace	fast and lively	168-176
Presto	very fast	178-200
Accelerando	gradually becoming fast	
Ritardando	gradually becoming slow	

Again, let us look at the three sample songs given in What's New. You can use tempo markings to show the movement of the music.

The first song, *Ili-ili Tulog Anay* is to be sung in a slow tempo. The tempo marking that can be used in that song is **Lento**.

The next song *Sitsiritsit* is to be sung in a fast tempo. The tempo marking that can be used is **Allegro**.

The last song *Bahay Kubo* has a moderate tempo. The tempo marking that can be used is **Moderato**.

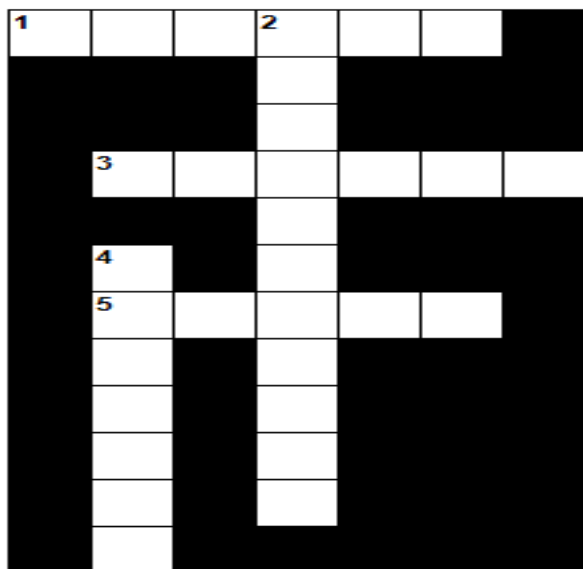


What's More

Now that you have already learned the different tempo in music, do the following activities below to test how well you know the lesson.

Activity 1

Complete the crossword puzzle by identifying the tempo markings being described.



Across:

1. fast and lively
3. very fast
5. very slow

Down:

2. gradually getting faster
4. fast

Activity 2

Study the musical score *Pandangguhan*. Listen to the song by scanning the QR Code beside it to directly link on Youtube. Identify the different tempo markings you can find within the song.

Write the Tempo markings used in the score.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

Pandangguhan



Vivace



Ma-nu-nug-tog ay na-ngag pa-si-mu-la at na-ngag sa-
dan ay na-ka-tu-tu-wa, ang hin-hin ni-

To Coda

ya-wan ang ma-nga mut-ya, Sa ma-nga pad-yak pa-rang ma-gi-gu-
la'y hin-di na-wa-wa-la, Tu-nay na hi-na-ha-nga-an ng mad-

1.
ba, ang ba-wai ta-pa-kan ng ma-nga bak-ya. Kung pag-ma-mas
la ang sa-yaw ni-tong a-ting mun-ting ban

2. **Moderato**

sa. Da-hil sa i-kaw, Mut-yang Pa-ra-lu-man, Wa-lang sing-gan-
da sa da-gat Si-la-ngan, Ma-hal na hi-yas ang pu-so mo

Hi-rang, Ang pag-i-big mo'y hi-rap ma-kam-tan. Kung hin-di ta-

os ay ma-sa-sa-wi ma-nga pag-su-yong i-ni-a-a-lay, Kung hin-di ta-

os ay ma-sa-sa-wi, ma-nga pag-su-yong i-ni-a-a-lay. Ha-

Largo

li-na a-king ma-hal, li-ga-ya ko ay i-kaw, Ka-pag di ka na-

ta-ta-naw, ang bu-hay ko ay a-nong pung-law Ha law

1. 2.

44 **Accelerando**

Kung may pis - ta sa a-ming ba - yan ang la-hat ay nag-di - ri -

48

wang, may lit-son ba-wat ta - ha - nan, may ga-yak pa - ti sim - ba -

52

han, Pag-la-bas ni San-ta Ma-riang Ma - hal, ka-mi ay ta-os na nag-da-ra -

56 **Presto**

sal, Pro-sis-yon di-to ay nag-da-ra - an, kung ka-ya ang i-ba'y nag-a - a - bang, May tu-mu-tug-

61

tog at may su-ma-sa - yaw, May-rong sa ga - lak ay na-pa-pa-si - gaw, Ang pis-ta sa

65

bayan na-min ay gan - yan, Ang sa-ya'y ti - la wa-lang ka-ta-pu - san Ma-nu-nug-tog

70 **ritardando**

la, ang sa - yaw ni - tong a - ting mun - ting ban - sa

Activity 3


Identify the tempo markings in the song below and give the meaning of each.

1. _____
2. _____
3. _____
4. _____

Bahay Kubo


Traditional

Andante



1. Ba-hay ku-bo ka-hit mun-ti, Ang ha-la-man do-on ay sa-ri sa-ri

Allegro




ri, Sing-ka-mas at ta-long si-ga-ril-yas at ma-ni, Si-taw ba-taw, pa-ta-ni

Lento




2. Kun-dol po-to-lu, u-po't ka-la-ba-sa, At sa-ka may-ron pa, La-ba-nos mus-ta-sa

Vivace



sa, Si-bu-yas, ka-ma-tis, ba-wang at lu-ya, Sa pa-li-gid ni-to ay pa-nay na li-nga




What I Have Learned

- Tempo is the rate of speed in music. It may be fast or slow
- Tempo is usually measured in beats per minute (BPM)
- The different tempo markings are written in Italian terms
- Largo means very slow
- Lento means slow
- Andante means moderately slow
- Moderato is a moderate tempo
- Allegro means fast
- Vivace means fast and lively
- Presto means very fast
- Accelerando means gradual change to a faster tempo
- Ritardando means gradual change to a slower tempo



What I Can Do

Matching Type: Write the letter of the correct answer on a separate sheet paper.

Column A

1. Andante
2. Vivace
3. Moderato
4. Allegro
5. Accelerando

Column B

- A. moderate speed
- B. fast
- C. fast and lively
- D. gradually becoming slow
- E. gradually becoming fast
- F. at a walking pace



Assessment

Direction: Read and analyze the sentence carefully. Write letter of the correct answer on a separate sheet of paper.

1. In the musical piece *Pandangguhan*, where do we find the tempo marking Vivace?
 - A. in the middle of the piece
 - B. at the beginning of the piece
 - C. towards the end of the piece
 - D. at the second measure of the piece
2. Exposing children to our own folk songs will create a feeling of love and patriotism for Filipino music. Which of the following folk song has a slow tempo?
 - A. *Bahay Kubo*
 - B. *Leron-Leron Sinta*
 - C. *Sitsiritsit*
 - D. *Ili-ili Tulog Anay*
3. Aling Nena sings *Ili-Ili Tulog Anay* as a lullaby to let her little child get to sleep. Which of the following is the tempo marking for this song?
 - A. Largo
 - B. Allegro
 - C. Presto
 - D. Moderato
4. Tempo may vary or change in movement from slow to fast or from fast to slow. What tempo is gradually becoming faster?
 - A. Presto
 - B. Accelerando
 - C. Largo
 - D. Ritardando

5. A joyful musical piece should be played in a fast and lively tempo. Which of the following tempo marking fits this tempo?
A. Allegro B. Moderato C. Largo D. Vivace
6. Tempo changes within the composition provide contrast and variety. Which of the following tempo marking shows a gradual change to a slower tempo?
A. Accelerando B. Moderato C. Ritardando D. Presto
7. One important aspect in music is that musicians give attention to singing or playing in a specific rate of speed. Which element of music shows how fast or slow the song is to be played or sang?
A. dynamics B. tempo C. texture D. Lento
8. Tempo is usually measured in beats per minute. Which of the following reflects the fastest tempo?
A. Largo B. Vivace C. Presto D. Allegro
9. The first measure of *Sitsiritsit* is labelled Allegro. How will you sing the song?
A. slow B. very slow C. fast D. fast and lively
10. Benny is writing a slow, sweet love song. What tempo marking should he write at the beginning of his composition?
A. Lento B. Moderato C. Andante D. Largo



Additional Activities

Tempo can be associated with the movements of animals.

Direction: What would be the tempo of the following animal movements if you would put music to accompany each? (fast, slow, moderate, very fast, very slow)

1. A carabao moving _____
2. A dog running _____
3. A man walking _____
4. A fish swimming _____
5. A turtle crawling _____

Lesson**2****The Different Kinds of Tempo Markings**

We studied in the previous lesson that songs have different kinds of tempi. It can be fast, very fast, slow, very slow, gradually getting faster or slower.

Tempo also changes in composition for expressive purposes and give contrast and variation.

In this lesson you are going to demonstrate the tempo markings found in the musical scores of songs in the community.

***What's In***

Match the tempo marking in column A with its meaning in column B.

Column A

1. Lento
2. Ritardando
3. Moderato
4. Largo
5. Allegro

Column B

- A. gradually getting faster
- B. gradually getting slower
- C. slow
- D. very slow
- E. fast
- F. moderate



What's New

We usually hear folk songs being sung, played, or performed in the community. As Filipinos, we love the richness of our culture and heritage. They are a combination of different beliefs and traditions. Our songs express a mixture of emotions and character that can be seen in the different tempo used. Exposing children to our own folk songs will create a feeling of love and patriotism for Filipino music.

The tempo of music can be demonstrated through singing or playing instruments. It can also be demonstrated through body movements replicating nature or movements of animals.

Study the musical score of the song *Kalesa*. Identify the different tempo markings in the song. Scan the QR code of the song to directly listen and watch the choir performance.



KALESA

Lyrics: Levi Celerio

Music: Ernani J. Cuenco

Moderato

Ka - le-sa'y may pang - a - kit na tag-lay _____ Ma - gin-ha-wa't 'di ma - a-lin - sa-ngan _____ Na -

6 ka-ha - ha - li - na kung pag-mas - dan _____ Ka - le-sa ay pam - ba - yang sa-sak - yan _____ Ka - ba-yo'y hin-di na -

11 tin prob-le - ma _____ Pu - lot at da-mo lang ay ta-ma na _____ Ma - tu - lin din sa kal-sa-da tu - ma - tak-bo'y ma-gin - ha-wa -

16 1. la pang ga-so - li - na. Ka - na. Ka-le-sa ay pang-ha-tid twi - na nang pa-na - hon ni-la Ma-ria Cla -

22 ra Ma-nga ba - ya - ni ni-tong ba - yan sa ka - le-sa i - di-nu - du - yan Ka - le-sa'y na-ka-a - a - liw la -

accol.

29
 lu na lung gi - ma - ga - bi at lung ka - sa - ma ko ang a - king gi - ihw ma - nga - le - sa na ka - nif Ka-

35
 le - sa'y may pang - a - kit na tag - lay Ma - gin - ha - wai'ti ma - a - lin - sa - ngan Na - ka - ha - ha - li - na

43
 lung pag - mas - dan Ka - le - sa ay pan - ha - yang sa - sak - yan Ka - ba - yo'y hin - di na - in prob - le - ma Pe-

49
 Allegro
 lot at de - mo - long ay ta - ma na Ma - ta - lin din sa kal - sa - da tu - ma - tak - bong ma - gin - ha - wa Wa - la pang ga - sa - li -

59
 na Ma - ta - lin din sa kal - sa - da tu - ma - tak - bong ma - gin - ha - wa Wa - la pang ga - so - li na



What is It

Answer the following questions about the song *Kalesa*.

- What is the name of the group that sang the song *Kalesa* in the video?
- What are the different tempo you heard in the song?
- How did they demonstrate the different tempo of the song?
- Did you enjoy watching the performance? Why?
- How can you demonstrate tempo aside from using body movements?



What's More

Activity 1

Study the musical score below. Identify the tempo markings. Demonstrate through singing the different kinds of tempo by following the tempo marks in the Tagalog folksong *Sitsiritsit*. Show your performance to an audience at home, then use the rubrics below to evaluate your performance.

Sitsiritsit

Tagalog Folk Song

Moderato **Allegro**

Sit-si-rit - sit a-li-bang - bang sa-la-gin - tot sa-la-gu - bang. Ang ba-bu - e sa las-sa-

ngan. Kung gu-mi - ri'y pa-rang tan - dang. Ma-ma-ma - ma ma-ma-mang - ka. po-to-ka - yin ya-ring ba - ta, pag-da-

ling sa May - ni - la i - pag - pa - li ng ma - ni - ka.

To the Learning Facilitator: Guide the child in answering the rubrics.

Listen his/her performance and let him/her evaluate the performance by answering the rubrics below.

Rate your performance. Check (✓) the column of your answer.		
1. I can identify the tempo markings in the song		
2. I can tell the meaning of the different tempo markings.		
3. I can demonstrate the different tempi through singing.		

Activity 2

Watch the performance of this group preschool children performing *Kalesa* using different percussion instruments. Scan the QR code to view the Youtube link then answer the questions below.



1. How did the children demonstrate the different tempo of the song *Kalesa*?
2. Give examples of percussion instruments they used in their performance.
3. Aside from the percussion instruments in the video, what other improvised percussion instruments found in your home that you can use?



What I Have Learned



Tempo can be demonstrated through singing, playing musical instruments, and using body movements.



What I Can Do

Listen the musical score of the song *Paru-parong Bukid* below. Identify the different tempo markings. Sing along with the song. Demonstrate the different tempo markings by using different body movements such as walking, swaying or hand movements depending on the kind of tempo used in the song. Scan the QR code for the Youtube link.

To the Learning Facilitator: Watch the performance of your child. Encourage them to do well while performing in front of an audience at home. Evaluate the child's performance by checking the appropriate column.

Rate the performance. Check (✓) the column of your answer.		
1. Can identify the tempo markings in the song.		
2. Can tell the meaning of the different tempo.		
3. Can demonstrate the different tempo by using body movements.		

Paruparong Bukid



Allegro

Pa - ru - pa - rong bu - kid na - li -

li - pad li - pad sa git - na ng da - an pa - pa - ga - pa - gas - pas Sam - ba - ra ang ta - pis,

Rit. on second repeat

Isang dang - kal ang mang - gas Ang sa - yang de - ko - la, I - sang pye - sa ang sa - yad. _____

1. 2. Largo Accel.

— Pa - ru - pa - rong May pay - ne - ta na si - va (Uy) May suk - lay pa man - din (Uy) Na - guas - de - o -

a tempo

je - tes ang pa - la - la - ba - sin, Ha - ha - rap sa al - tar at ma - na - na - la - min, At sa - ka la -

1. 2. Rit.

la - kad ng pa - ken - ding - ken - deng. _____ May pay At sa - ka la - la - kad ng pa - ken - deng - ken -

deng. _____



Assessment

Directions:

1. Listen to the song *Kalesa*. Scan the QR code for the Youtube link.
2. Along with the music played, demonstrate the different tempo of the song by using different materials found in your house (sticks, wood, spoon, fork, stone and others). You may tap, snap, clap, do body percussions or other body movements. You can do combination of different movements.



3. Record your performance. Submit a video recording to your teacher using a messenger account.
4. Answer the following questions in your notebook.
 - a. What things did you do to demonstrate the different tempo of the song?
 - b. Which part of the activity did you like the most?
 - c. What did you learn in the given activity?



Additional Activities

Listen to songs on the radio, CD player or YouTube. Write examples of songs with the following tempo.

- | | | |
|-------------|----------|----------|
| 1. Allegro | a. _____ | b. _____ |
| 2. Lento | a. _____ | b. _____ |
| 3. Vivace | a. _____ | b. _____ |
| 4. Moderato | a. _____ | b. _____ |



Answer Key

Lesson 1

<p>What's More</p> <p>Activity 1</p> <p>Use rubrics for self-evaluation</p> <p>Answer may vary</p> <p>Activity 2</p> <p>1. use different percussion instruments</p> <p>2. drums, tambourine, triangle, bamboo instruments</p> <p>3. spoon, fork, stick, wood, stone</p> <p>What I Can Do</p> <p>Use rubrics for self-evaluation</p> <p>Answer may vary</p> <p>Assessment</p> <p>Output to be submitted to the teacher</p> <p>Additional Activities</p> <p>Use rubrics for self-evaluation</p> <p>Answer may vary</p>	<p>What I Know</p> <p>1. B</p> <p>2. C</p> <p>3. A</p> <p>4. A</p> <p>5. B</p> <p>6. B</p> <p>7. A</p> <p>8. B</p> <p>9. A</p> <p>10. D</p> <p>What's In</p> <p>1. piano-soft</p> <p>2. forte-loud</p> <p>3. fortissimo-very loud</p> <p>4. pianissimo-very soft</p> <p>5. crescendo-gradually getting loud</p>
<p>What's More</p> <p>1. C</p> <p>2. B</p> <p>3. F</p> <p>4. D</p> <p>5. E</p> <p>What Is It</p> <p>1. Loboc Children's Choir</p> <p>2. Moderatto</p> <p>Lento</p> <p>Accelerando</p> <p>Allegro</p> <p>3. they use different body movements</p> <p>4. Yes/No</p> <p>5. singing, playing musical instruments, body percussion (accept other answers)</p>	<p>What's In</p> <p>Activity 1</p> <p>across</p> <p>1. Vivace</p> <p>3. Presto</p> <p>5. largo</p> <p>down</p> <p>2. accelerando</p> <p>4. allegro</p> <p>Activity 2</p> <p>1. Vivace</p> <p>2. Moderato</p> <p>3. Largo</p> <p>4. Allegro</p> <p>5. Accelerando</p> <p>6. Presto</p> <p>7. Ritardando</p> <p>Activity 3</p> <p>1. Andante- at a walking pace</p> <p>2. Allegro- fast</p> <p>3. Lento- slow</p> <p>4. Vivace-fast and lively</p>
<p>What I Can Do</p> <p>1. F</p> <p>2. C</p> <p>3. A</p> <p>4. B</p> <p>5. E</p> <p>Assessment</p> <p>1. B</p> <p>2. D</p> <p>3. A</p> <p>4. B</p> <p>5. D</p> <p>6. C</p> <p>7. B</p> <p>8. C</p> <p>9. C</p> <p>10. A</p> <p>Additional Activities</p> <p>1. Moderato</p> <p>2. Allegro</p> <p>3. Andante</p> <p>4. Vivace</p> <p>5. Lento</p>	

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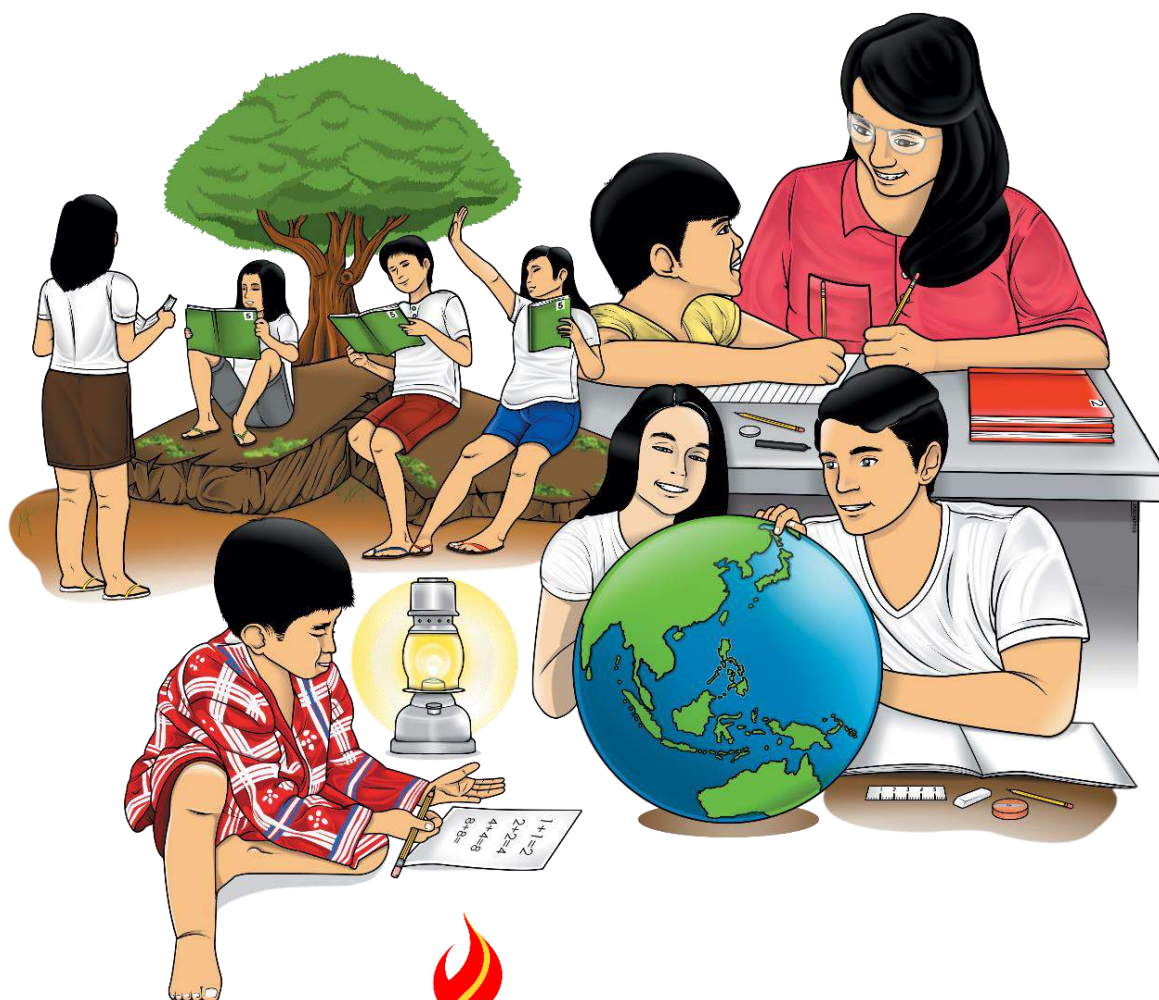
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Music

Quarter 4 – Module 2: Texture



Music – Grade 6
Alternative Delivery Mode
Quarter 4– Module 2: Texture
First Edition, 2020

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Music

Quarter 4 – Module 2:

Texture

Introductory Message

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

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

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

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

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

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

Thank you.



What I Need to Know

This module was designed and written with you in mind. It is here that you will be assisted in learning about the element of music which refers to Texture. The scope of this module permits it to be used in many different learning situations. The language used recognizes the diverse vocabulary level of learners. The lessons are arranged to follow the standard sequence of the course. However, the order in which you read them can be changed to correspond with the textbook you are now using.

The module is divided into three lessons, namely:

- Lesson 1 – Monophonic and Homophonic Textures (Week 4)
- Lesson 2 – Polyphonic Texture (Week 5)

After going through this module, you are expected to:

1. identify different textures from music samples: MU6TX-Ivc-d-2
 - 1.1 Vocal
 - a. Solo voice
 - b. Solo voice with accompaniment
 - c. Duet, partner songs, round songs
 - 1.2 Instrumental
 - a. Solo
 - b. Ensemble
2. distinguish monophonic, homophonic, and polyphonic textures. MU6TXIVc-d-3



What I Know

Directions: Carefully-read and understand each item. Write the letter of your answer on a separate sheet of paper.

- What musical element refers to the layering of sounds to create thick or thin quality in music composition?
A. dynamics
B. melody
C. tempo
D. texture
- Texture in music depends on the number of musical sounds put together. What texture has a single melodic line accompanied by chords?
A. monophonic
B. homophonic
C. polyphonic
D. heterophonic
- Madrigal Singers promote singing of different madrigals in 4 to 6-part voices. What kind of texture do they produce?
A. polyphonic
B. homophonic
C. heterophonic
D. monophonic
- Jose sings *Leron-Leron Sinta*. Pedro sings *Pamulinawen*. Each song has different melodies but when they perform these songs together, it will create a thick texture. What kind of texture is being produced?
A. monophonic
B. homophonic
C. polyphonic
D. heterophonic
- Mrs. Cruz lets her pupils sing the song *Are You Sleeping* in a 3-part round song. What kind of texture do the children create during the activity?
A. monophonic
B. heterophonic
C. polyphonic
D. homophonic
- The pupils are singing the National Anthem in unison during the flag ceremony with piano accompaniment. What is the texture?
A. monophonic
B. polyphonic
C. homophonic
D. heterophonic
- The following vocal music uses monophonic texture except one. Which of the following does **NOT** belong to the group?
A. solo a cappella
B. round song
C. unison
D. chant
- Monophonic texture is a single melody without accompaniment. Which of the following music is an example of monophonic texture?
A. ensemble
B. instrumental solo
C. round song
D. partner song
- What kind of polyphonic texture is created when two songs can be put harmoniously and can be sung together?
A. duet
B. round song
C. ensemble
D. partner song
- Polyphonic music uses 2 or more independent melodies sung or played together. Which of the following vocal music made up of 2-4 groups singing in imitation the first voice followed by other voices singing the same melody in different entrances?
A. round song
B. ensemble
C. duet
D. partner song

Lesson

1

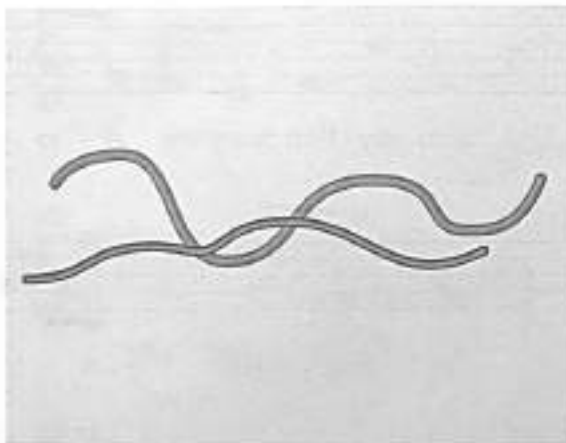
Monophonic and Homophonic Textures

Have you watched a concert, choir singing or even listening to a drum and bugle corps? How many sounds or voices did you hear?

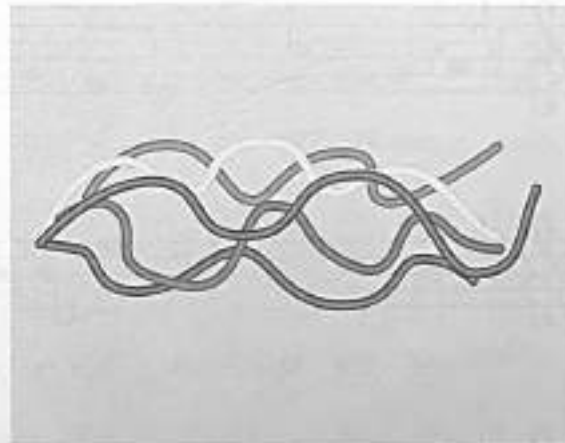


The many voices or sounds that you can hear create different textures in music.

All performers above sing or perform a certain melody. The only difference is the texture of the sound of the music they produce. Some textures are thin, others are thick. It depends on how many melodies are being sang or played together.



▲ If there are few lines, as in the photo at the top left of the page, we say the texture is thin.



▲ If there are several lines, as in the photo at the top right of the page, we say the texture is thick.

In this lesson you will be able to distinguish monophonic and homophonic texture in music samples whether vocal or instrumental and the effect they make on a musical composition.

Composers and musical arrangers decide on the kind of texture to use in their work to show the mood they want to express or emphasize.



What's In

In the previous lesson, you learned that tempo is the rate of speed in music. It can be demonstrated through different movements. Identify the figure below according to the given tempo. Write the meaning of the tempo inside the box. Then draw the figure inside the oblong.



turtle crawling



horse running



flying bee



boy walking



rabbit jumping

Andante

Vivace

Largo

Presto

Allegro



Notes to the Teacher

This module is designed for independent or self-paced study. It allows the learners to learn by considering their convenience for time and or location according to his or her individual needs and ability. Learners can study at his/her preferred time and environment without undue interruption of work. Please make sure learners who use this material can get frequent feedback and are given the opportunity to reflect on information and on their learning experiences.



What's New

There are many things around us that are thick and thin, just like the clothes we wear. Some are thick and others are thin. The sounds of music can also have that same quality. This is called texture. Texture in music will depend on the number of musical sounds put together.

Texture in music refers to the structure of a musical composition showing how many sounds or various layers of voices are heard at the same time. It is the thickness and thinness of tones that sets different layers of sounds. It can be described thin or thick. It can be identified in both vocal and instrumental music.

Vocal music uses and emphasizes the human voice. Sometimes instruments are used, but the voice is the most important part. Vocal music is the opposite of **instrumental music**, which uses any combination of instruments, such as strings, woodwinds, brass, or percussion usually without the human voice.

Vocal music can be monophonic or polyphonic. When the melody of a song is sounded alone without accompaniment, the texture is thin. Singing a single melody without any accompaniment results in monophonic texture. Monophonic texture can also be achieved when a melody is sang by one, two, three or a group of singers singing in unison. When two or more different melodies are performed together, the texture becomes thick. Partner songs, descant, melodic ostinato, and round songs produce polyphonic texture.

Here are examples of vocal music.

(Please scan the QR code of the link of the Youtube video.)

1. Solo voice acapella



- Group unison singing



2. Ili-Ili Tulog Anay with Descant



- Chanting in unison



Instrumental music can also be monophonic or polyphonic. A solo musical instrument or a group of different musical instrument playing one melody produces monophonic texture. While two or more different instrument playing two or more different melodies produces polyphonic texture. It is not the number of instruments that produces monophonic or polyphonic texture but the number of melodies used and combined together.

Here are examples of instrumental music.

(Please scan the QR code of the link of the Youtube video.)

1. Violin solo
2. Piano solo with harmony
3. Orchestra music



What is It

The three kinds of texture in music Monophony, Homophony, and Polyphony. But for this lesson, we will only discuss monophonic and homophonic textures.

1. Monophonic Texture

Monophonic texture is a single melodic line without accompaniment. **Monophonic** means “one sound”. Monophonic texture is created when the melody is performed without accompaniment or a melody is sung in unison by several voices. Solo playing of an instrument without accompaniment also produces a monophonic texture. It creates a thin texture. This is shown in this illustration.



Listen to the following music with monophonic texture.

1. Solo (voice)
2. solo (instrumental)
3. a cappella singing in unison, humming, whistling and
4. chanting (or singing chants)



1.

2.

3.

4.

Here are other examples of monophonic texture both vocal and instrumental.



Note: Please scan the QR code to watch the Youtube video.

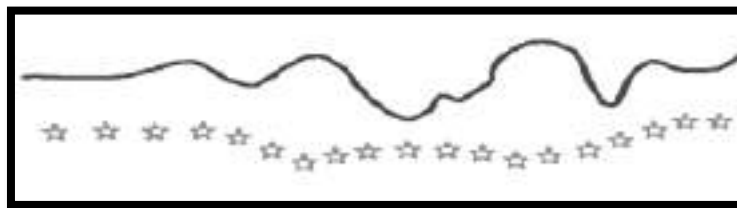
Below is an example of *Are You Sleeping* that could be sung in unison, or as solo voice or solo instrument. Scan the QR code to listen to a piano solo example of the song.

Are You Sleeping



2. Homophonic Texture

Homophonic texture is composed of one particular melody supported by harmony or accompanied by an instrument like guitar or piano playing the chords. It creates a thicker texture.



Here are examples of vocal and instrumental music with homophonic textures.

Scan the QR code to listen to the YouTube link.



You notice while listening to the music that there is only one instrument in the example – a piano but there were two different things happening on the instrument- the right hand is playing the melody and the other hand is playing the chords/harmony.

Look at the notation of *Are You Sleeping Brother John* below. The upper staff shows the melody of the song and the lower staff with the bass clef shows the chords that supports the melody above.

Here is an example of *Are You Sleeping* with accompaniment. Scan the QR code to listen to the music.

Are You Sleeping





melody

harmony



What's More

Activity 1

Identify the texture of the following vocal or instrumental music. Links from the internet are provided for listening purposes. Those who do not have access can answer base on the description of each song. Check the line of the correct answer.

1. *Bahay Kubo* (flute solo)
https://www.youtube.com/watch?v=Pb1ms9o_idQ
☐ vocal solo ☐ instrumental solo
2. *Ako Kini si Anggi / Leron-Leron Sinta*
 (One group of children singing Ako Kini Si Anggi while another group sings Leron-leron Sinta)
https://www.youtube.com/watch?v=TirgvcLY_2o
☐ vocal solo ☐ partner song
3. *Si Felimon* (played by musicians playing stringed instruments)
<https://www.youtube.com/watch?v=X3dm9FDzLew>
☐ instrumental solo ☐ instrumental ensemble
4. *Pandangguhan* (Mabuhay singers singing in 4 voices)
https://www.youtube.com/watch?v=rM_21XZuy3E
☐ choir ☐ round song

Activity 2

Listen to the following songs. Tell whether the music has **Monophonic** or **Homophonic** texture. Choose either the QR code or YouTube link to access the video.

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

_____ 2. <https://www.youtube.com/watch?v=xhU489qyaIo>

_____ 3. <https://www.youtube.com/watch?v=Zb4p7vTPUHg>

_____ 4. <https://www.youtube.com/watch?v=0jXXWBt5URw&list=RDPZoaEmxrsZQ&index=3>

_____ 5. <https://www.youtube.com/watch?v=oG2-UAqqOxM>



1.



2.



3.



4.



5.



What I Have Learned

- Texture is the thinness or thickness of music.
- Texture can be identified in both vocal and instrumental music.
- Vocal music uses and emphasizes the human voice.
- Instrumental music uses any combination of instruments usually without the human voice.
- There are 3 basic kinds of texture namely: monophonic, homophonic, and polyphonic.
- Monophonic texture is a single melodic line without accompaniment.
- Examples of monophonic texture in music are solo (voice), solo (instrumental), a cappella singing in unison, humming, whistling and chanting (or singing chants), solo musical instrument or a group of different musical instrument playing one melody.
- Homophonic texture is composed of one particular melody supported by harmony or accompanied by an instrument like guitar or piano playing the chords.
- An example of homophony is solo (vocal or instrumental) with accompaniment.



What I Can Do

Identify the texture of the song. Write M for Monophonic, H for Homophonic.

- ____ 1. A capella in unison, *Ugoy Ng Duyan*
- ____ 2. *Ako Ay Pilipino* with piano accompaniment
- ____ 3. Children singing *Lupang Hinirang* during flag ceremony without accompaniment
- ____ 4. *Anklung Ensemble* playing *Sitsiritsit* with guitar accompaniment
- ____ 5. Solo Guitar (melody only) of the song “*Gitara*” by Parokya ni Edgar



Assessment

Scan the QR code to watch the YouTube video of the song “*Magtanim Ay ‘Di Biro*”. Using the song as a guide, perform the activities below applying monophonic and homophonic textures: vocal and instrumental.



1. Sing *Magtanim Ay ‘Di Biro* in a cappella
2. Sing the song while clapping the rhythm of the song
3. You may have family members who knows how to play guitar or keyboard. You can politely request them to play the accompaniment for you while you sing the song.
4. Record your 3 performances and send to your teacher in Messenger.
5. What kind of texture did you observe while doing the activity? Encircle your answer.
 - a. Sing song in a cappella
Thin / Thick
Monophonic/Homophonic
 - b. Sing song while clapping
Thin / Thick
Monophonic/Homophonic
 - c. Sing song with guitar/
keyboard accompaniment
Thin / Thick
Monophonic/Homophonic



Additional Activities

Read each situation. Identify the kind of texture (Monophonic, Homophonic) and the kind of music (Vocal, Instrumental) it describes. Write your answer on a separate piece of paper. The first one is done for you.

The pupils sing *Row Your Boat* in in unison a capella.

Monophonic Vocal

1. The members of the Anklung ensemble play *Dandansoy* song together in unison

2. Steve plays the piano (accompaniment) while Charice plays the violin (melody only) during a birthday celebration.

3. Mother sings a lullabye in a capella to put her baby to sleep.

4. The choir sings in unison without accompaniment.

Lesson

2

Polyphonic Texture



What's In

In the previous lesson you have learned about monophonic and homophonic textures. Let us find out how much you have learned.

Direction: Read each situation. Identify whether it is **monophonic** or **homophonic** texture. Write your answer on a separate piece of paper.

1. The pupils sing “*Pipi’t*” in unison in a capella.
2. Alex plays the piano while Sarah sings the *Happy Birthday* song.
3. The children sing *Lupang Hinirang* in unison without accompaniment during the flag ceremony.
4. A guitar solo that plays the song *Reflection* by Lea Salonga with melody and chords.
5. The whole orchestra is playing the melody of *Si Felimon*.



Notes to the Teacher

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What's New

Texture is the thinness or thickness of music. It can be distinguished according to the number of voices, or parts, and the relationship between these voices. For example, a thick texture contains many “layers” of sounds.

In the previous lesson, we have already discussed the monophonic and homophonic textures. Each has its own unique and distinct characteristics that you can identify right away when you listen to a song or music.

Today, we are going to focus our discussion on the polyphonic texture.

Polyphonic means “many sounds”. It has two or more independent melodies performed at the same time. Each part is equally important and independent.

Examples of this are ensembles playing different melodies together, or group of children singing a partner song or round song.



Round song is a song sung in succession in strict imitation. A round song is sung by several groups of singers. The first group will start followed by other voices singing the same melody a bit later. In singing a two-part or four-part round, each group sings and finishes ahead of the other by one phrase or 2 measures.

Listen to an example of *Row, Row Your Boat*.



Partner songs are two or more songs with different melodies but could be performed at the same time.

Listen to the following partner songs

- a. *Skip To My Lou* and *Paw Paw Patch*.
- b. *Leron-leron Sinta* and *Ako Kini Si Anggi*



a.



b.



What is It

A. Below is an example of *Are you Sleeping* in Round song.

The musical score is written for three voices (Soprano, Alto, and Tenor/Bass) in G major (one sharp). The lyrics are as follows:

Staff 1 (Soprano):
Are you sleep-ing, are you sleep-ing Bro-ther John, Bro-ther John, Morn-ing bells are ring-ing.

Staff 2 (Alto):
Are you sleep-ing, are you sleep-ing Bro-ther John, Bro - ther John,

Staff 3 (Tenor/Bass):
Are you sleep-ing, are you sleep-ing Bro - ther John,

Staff 4 (Soprano):
Morn-ing bells are ring-ing, Ding, ding, dong, ding, ding, dong

Staff 5 (Alto):
Morn-ing bells are ring-ing, Morn-ing bells are ring-ing, Ding, ding, dong, ding, ding, dong

Staff 6 (Tenor/Bass):
Bro - ther John, Morn-ing bells are ring-ing, Morn-ing bells are ring-ing, Ding, ding, dong,

Staff 7 (Soprano):
[Empty staff]

Staff 8 (Alto):
[Empty staff]

Staff 9 (Tenor/Bass):
ding, ding, dong



What's More

Activity 1

Answer the following questions:

1. How many groups are singing the song?
2. What group finishes first?
3. What group finishes last?

As the different groups imitate the song sung by the first group, the notes blend in harmony and a polyphonic texture is produced.

Here are other examples of Polyphonic texture. Scan the QR code to directly link to the Youtube video.



Activity 2

Option 1 (for those who have internet access): Listen to the following songs. A link on the site is provided. Distinguish the texture of each song. Encircle **M** for Monophonic, **H** for Homophonic, **P** for Polyphonic

- | | | | |
|-------------------------------------------------------------------------------------------------------|---|---|---|
| 1. <i>Manang Biday</i> | M | H | P |
| https://www.youtube.com/watch?v=qYnqpShl-Ns | | | |
| 2. <i>Ugoy ng Duyan</i> | M | H | P |
| https://www.youtube.com/watch?v=CzpsFinyXno | | | |
| 3. <i>Ili-Ili Tulog Anay</i> | M | H | P |
| https://www.youtube.com/watch?v=QR4Ee_NSb8U | | | |
| 4. <i>Dandansoy</i> | M | H | P |
| https://www.youtube.com/watch?v=8hbs4Vnn3lo | | | |
| 5. <i>Lupang Hinirang</i> | M | H | P |
| https://www.youtube.com/watch?v=2zpQBc4aOVw | | | |



1.



2.



3.



4.



5.

Option 2 (for those who have no internet access)

Study the following musical scores. Identify the texture of each song. Write **M** for Monophonic, **H** for Homophonic and **P** for Polyphonic

1.

Bahay Kubo

The musical score for 'Bahay Kubo' is written in 3/4 time. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics are written below the vocal line. The chords are indicated above the vocal line: C, G, G, C, Am, Dm, G, C, C, G, G, and C. The lyrics are: 'Ba - hay ku - bo ka - hit mun - ti, Ang ha - la-man do - 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'.

2.

Ili-Ili Tulog Anay

The musical score for 'Ili-Ili Tulog Anay' is written in 3/4 time. It consists of two systems of music. Each system has a vocal line on a treble clef staff. The lyrics are written below the vocal line. The lyrics are: 'I - li - i - li tu-log a - nay, wa-la di - ri i - mo Na - nay; - Kad-to tyen - da ba-kal pa-pay, I - li - i - li tu - log a - nay.'

Sitsiritsit

Tagalog Folk Song

3.

Sitsiritsit - sit a-li-bang - bang sa-lagin - to'li sa-la-gu - bang Ang ba-ba - e sa-lan-sa -
 ngan. Kung gu-mi - ri'y pa-rang tan - dang. Ma-ma-ma - ma ma-ma-mang - ka, pa-sa-ka - yin ya-rang ha - ta, pag-da-
 ting sa May - ni - In i - pag - pa - lit ng ma - ni - ka.

Row, Row, Your Boat

4.

Row, row, row your boat gent - ly down the stream, Me-ri-ly, me-ri-ly.
 Row, row, row your boat gent - ly down the stream,
 Row, row, row your boat gent - ly down the
 me-ri-ly, me-ri-ly, life is but a dream. Row, row, row your boat
 Me-ri-ly, me-ri-ly, me-ri-ly, me-ri-ly, life is but a dream. Row, row,
 stream, Me-ri-ly, me-ri-ly, me-ri-ly, me-ri-ly, life is but a dream.
 gent - ly down the stream, Me-ri-ly, me-ri-ly, me-ri-ly, me-ri-ly, life is but a
 row your boat gent - ly down the stream, Me-ri-ly, me-ri-ly, me-ri-ly, me-ri-ly.
 Row, row, row your boat gent - ly down the stream, Me-ri-ly, me-ri-ly,
 dream.
 life is but a dream.
 me - ri - ly, me - ri - ly, life is but a dream.

Activity 2:

Identify the kind of texture used in the song by simply looking at the description of the following situations. **monophonic, homophonic, or polyphonic.**

1. _____ a capella in unison, *Dandansoy*
2. _____ *Ako Ay Pilipino* with the Philharmonic orchestra
3. _____ *Lupang Hinirang*, Choir in 4 voices, simple arrangement.
4. _____ Rondalla Ensemble playing Visayan Folksongs in unison
5. _____ Guitar Solo *Atin Cu Pung Singsing* with melody and chords



What I Have Learned

- Polyphonic texture is created when use of 2 or more independent melodies are performed at the same time.
- Partner songs and round songs are examples of music that will create polyphonic texture.



What I Can Do

Direction: Analyze each of the following situations and identify the texture of the music: **Monophonic, Homophonic, Polyphonic.** Write your answer on the space provided.

- _____ 1. The Philippine Madrigal Singers performs *Si Felimon* in a capella with each voice part singing the same melody in different keys.
- _____ 2. The guests sing all together the *Happy Birthday* in unison without accompaniment.
- _____ 3. The choir sings in unison during the mass at the cathedral with piano accompaniment
- _____ 4. Angeline had her first major solo concert together with an orchestra accompanying her.
- _____ 5. The violin section of the Philharmonic orchestra plays the melody of Pilipinas Kong Mahal while the other sections of the orchestra are playing the accompaniment.

Make your own version of Polyphonic texture.

1. You are going to perform an example of a polyphonic texture.
2. Choose either a partner song or a round song.
3. Politely request a family member (s) to help you with this activity. They can join during the performance.
4. Make a video/ audio of your performance and submit it to your teacher with the use of a Messenger account.
5. Your teacher will rate your performance.



Additional Activities

You have learned from this module the three kinds of texture in music. Let's now find out how much you have learned from the two lessons.

Direction: Carefully read and understand each item. Write the letter of your answer on a separate sheet of paper.

1. It refers to the overall quality of a single or several layers of sound heard at the same time.
A. texture B. melody C. timbre D. tempo
2. Texture in music depends on the number of musical sounds put together. What texture has a single melody without accompaniment?
A.Monophonic C. Polyphonic
B.Homophonic D.Heterophonic
3. What is the texture when there is a melody with accompaniment?
A.Polyphonic B. Monophonic C. Homophonic D.solo
4. These are two or more different songs that can be sung together.
A. duet C. ensemble
B. round song D. partner song
5. The choir sings in unison without any accompaniment. What is the texture created?
A. Polyphonic C. Heterophonic
B. Homophonic D.Monophonic
6. The pupils are singing the National Anthem during the flag ceremony in unison. What is the texture produced?
A.Monophonic C. Homophonic
B.Polyphonic D.Heterophonic

- CO_Q4_Music 6 Module 2**



Answer Key

Lesson 1

<p>Assessment</p> <p>The teacher will assess and rate the pupil's performance submitted</p> <p>Additional Activities</p> <ol style="list-style-type: none"> 1. Monophonic-Instrumental 2. Homophonic-Instrumental 3. Monophonic-vocal 4. Monophonic-vocal 	<p>What's More</p> <p>Activity 1</p> <ol style="list-style-type: none"> 1. instrumentalsolo 2. partner song 3. instrumental 4. ensemble 4. choir <p>Activity 2</p> <ol style="list-style-type: none"> 1. Monophonic 2. Homophonic 3. Homophonic 4. Monophonic 5. Homophonic <p>What Can I Do</p> <ol style="list-style-type: none"> 1. M 2. H 3. M 4. H 	<p>What I Know</p> <ol style="list-style-type: none"> 1. C 2. B 3. A 4. C 5. C 6. C 7. B 8. B 9. D 10. A <p>What's In</p> <ol style="list-style-type: none"> 1. Andante-at walking pace-boy walking 2. Vivace-fast and lively-bee 3. Largo-very slow-turtle 4. Presto-very fast-horse 5. Allegro-fast-rabbit
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Lesson 2

<p>Additional Activities</p> <ol style="list-style-type: none"> 1. A 2. A 3. C 4. D 5. D 6. A 7. C 8. A 9. A 10. C 	<p>Activity 2</p> <ol style="list-style-type: none"> 1. Monophonic 2. Polyphonic 3. Polyphonic 4. Monophonic 5. Homophonic <p>What Can I Do</p> <ol style="list-style-type: none"> 1. Polyphonic 2. Monophonic 3. Homophonic 4. Homophonic 5. Homophonic <p>Assessment</p> <p>The teacher will assess and rate the pupil's performance submitted</p>	<p>What's In</p> <ol style="list-style-type: none"> 1. Monophonic 2. Homophonic 3. Monophonic 4. Monophonic <p>What's More</p> <p>Activity 1</p> <ol style="list-style-type: none"> 1. Polyphonic 2. Homophonic 3. Polyphonic 4. Monophonic 5. Monophonic <p>Option 1</p> <ol style="list-style-type: none"> 1. Polyphonic 2. Homophonic 3. Polyphonic 4. Monophonic 5. Monophonic <p>Option 2</p> <ol style="list-style-type: none"> 1. H 2. M 3. M 4. P
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10. *Pandangguhan* https://www.youtube.com/watch?v=rM_21XZuy3E
11. *Manang Biday* <https://www.youtube.com/watch?v=qYnqpShl-Ns>
12. *Ugoy ng Duyan* <https://www.youtube.com/watch?v=CzpsFinyXno>
13. *Ili-Ili Tulog Anay* https://www.youtube.com/watch?v=QR4Ee_NSb8U
14. *Dandansoy* <https://www.youtube.com/watch?v=8hbs4Vnn3lo>
15. *Lupang Hinirang* <https://www.youtube.com/watch?v=2zpQBc4aOVw>

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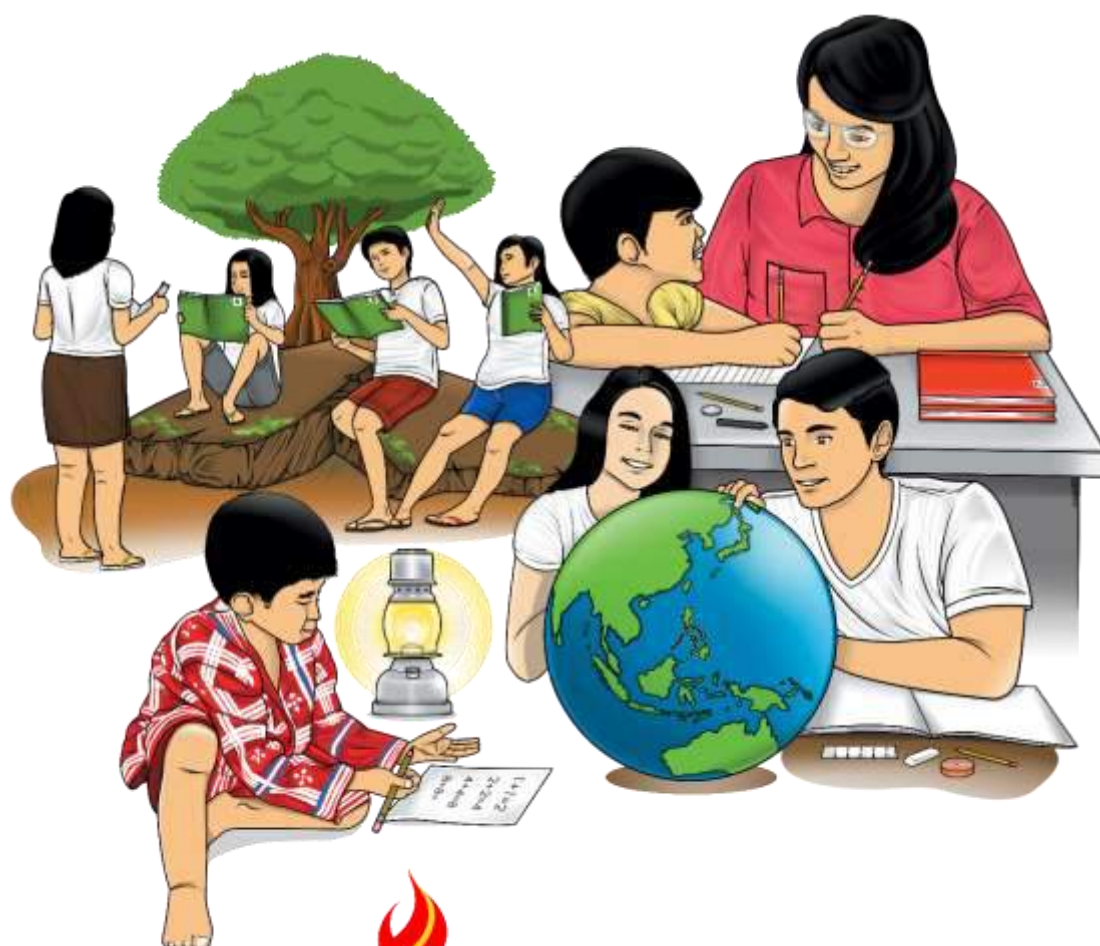
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Music

Quarter 4 – Module 3:

Harmony



Music – Grade 6
Alternative Delivery Mode
Quarter 4– Module 3: Harmony
First Edition, 2020

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Music

Quarter 4 – Module 3:

Harmony

Introductory Message

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

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

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

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

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

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

Thank you.



What I Need to Know

In this module you will be able to be familiar with the musical element that contributes to the expressiveness of music. You will be introduced to the concept of harmony that gives more depth and color to the melody. You will learn how a simple song can be pleasing to hear when it is with harmony and when it can become more pleasant to listen to when it is played with correct tempo and texture.

The module is divided into two lessons, namely:

- Lesson 1- Major and Minor Chords
- Lesson 2- Using Major and Minor Chords as Accompaniment

After going through this module, you are expected to:

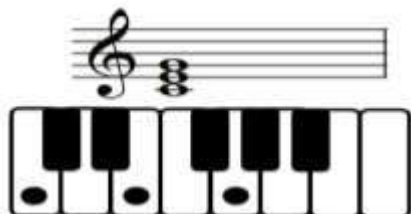
1. distinguish the sound of a major chord from a minor chord
MU6HA-IVe-f-3
2. use major or minor chords as accompaniment to simple songs
MU6HA-IVg-h-4



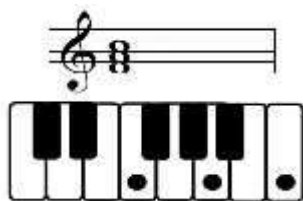
What I Know

Directions: Carefully read and understand each item. Write the letter of your answer on a separate sheet of paper.

1. A triad/chord is composed of 3 parts: the root, a third and a fifth. Which of this part determines the name of the chord?
A. root B. fourth C. fifth D. third
2. Harmony is made up of 2 or more pitches played together. What is produced by playing/singing three notes simultaneously?
A. pitch names B. texture C. triad/chord D. staff
3. Triads have their corresponding Roman numerals. Which number corresponds to the tonic?
A. IV B. V C. I D. III
4. Which triad/chord function in the key of C is shown in this illustration?



- A. tonic B. sub-dominant C. dominant D. sub-tonic
5. Look at the illustration of a major and minor triad. Which of the three notes makes the difference?



- A. root B. 5th C. 3rd D. 7th
6. Triad/Chord functions are represented by Roman numerals. Which Roman numeral corresponds to the dominant minor triad/chord?
A. iv B. v C. i D. iii

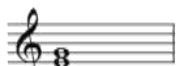
7. Major and minor chords can be used as accompaniment to simple songs.

What is the relative minor of F Major?

- A. A minor B. E minor C. D minor D. B minor

8. How many half steps/semitones comprise a major third interval?


- A. It has 4 half steps or semitones from the root
 B. It has 3 half steps or semitones from the root
 C. It has 7 half steps or semitones from the root
 D. It has 12 half steps or semitones from the root

9. The difference between a major and minor chord is a simple change on the 3rd scale degree of the chord. This is a C Major chord . Which of the following is the C minor chord?



A. 


C. 


B. 


D. 


10. The following are the reasons that make a triad a major or minor chord EXCEPT for one. Which one is NOT?

- A. A major chord contains the 1st, 3rd, and 5th degree of the major scale.
 B. A major triad has a major 3rd (4 half-steps or semitones) from the root
 C. A minor triad has a minor 5th (7 half-steps or semitones) from the root.
 D. A minor chord contains the 1st, flattened 3rd, and 5th degree of the major scale.

Lesson

1

Major and Minor Chords



What's In

You have learned from the previous lesson that there are different textures used in vocal and instrumental music.

Identify the texture of the following vocal and instrumental performance below. Choose your answer from the words inside the box.

Monophonic

Homophonic

Polyphonic

- ___ 1. Choir in unison
- ___ 2. Children singing a partner song
- ___ 3. A boy playing unaccompanied violin music
- ___ 4. Vocal solo with piano accompaniment
- ___ 5. Drum and Lyre Corps



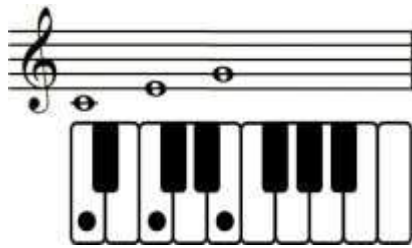
Notes to the Teacher

This module is designed for independent or self-paced study. It allows the learners to learn by considering their convenience for time and or location according to his or her individual needs and ability. Learners can study at his/her preferred time and environment without undue interruption of work. Please make sure learners who use this material can get frequent feedback and are given the opportunity to reflect on information and on their learning experiences.

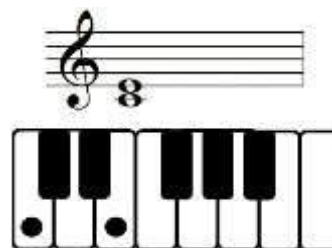


What's New

You already know that the distance between two pitches is called an interval. Intervals can be melodic (in succession) or harmonic (simultaneous) as shown below.



Melodic Interval



Harmonic interval

If we add one more note to the illustration to the harmonic interval above, we now form what is called in music as a Triad or Chord.

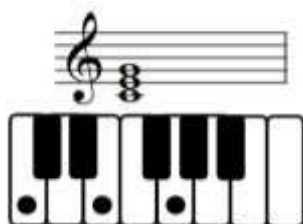


C Major Triad

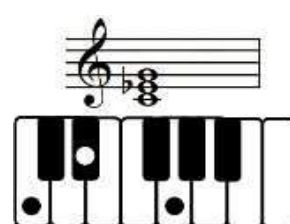
A triad is composed of three notes simultaneously sung or played together and with each note usually separated by the interval 3rd. A triad is written and notated vertically as shown in *Figure 1*.

There are four basic **types and qualities of triads** – the Major, Minor, Augmented, and Diminished. Major and minor triads are more commonly used while the augmented and the diminished triads are used rather occasionally.

C Major



C minor



Illustrations of a major triad and a minor triad example

In today's lesson, we are going to focus on the **Major and Minor triads**. Major and minor triads are constructed as follows:

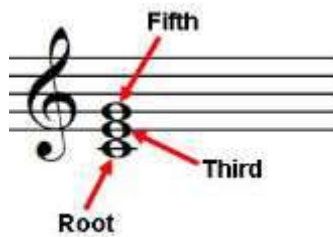


Figure 1: Triad construction

The chords are written in root position, which is the most basic way to write a triad.

In **root position**, the *root*, which is the note that names the chord, is the lowest note.

The **third of the chord** is written a third higher than the root

The **fifth of the chord** is written a fifth higher than the root (which is also a third higher than the third of the chord).

So the simplest way to write a triad is as a stack of thirds, in root position.

Let's take a look at these 2 examples. From the C Major and C minor scale, C Major chord and C minor chord are made when the steps above is applied.

C Major Scale (with note names and scale degree numbers)

C minor scale

C Major chord

C minor chord

What Makes a chord Minor or Major?

- A major chord contains the 1st, 3rd, and 5th degree of the major scale.
- A minor chord contains the 1st, flattened 3rd, and 5th degree of the major scale.

It is important to note that a major triad has a major 3rd (4 half-steps or semitones) and the minor triad, a minor 3rd (3 half-steps or semitones) from the root as shown in **Figure 2 below**.

If the interval between the root and the third of the chord is a major third, the triad is a **major chord**. If the interval between the root and the third of the chord is a minor third, then the triad is a **minor chord**.

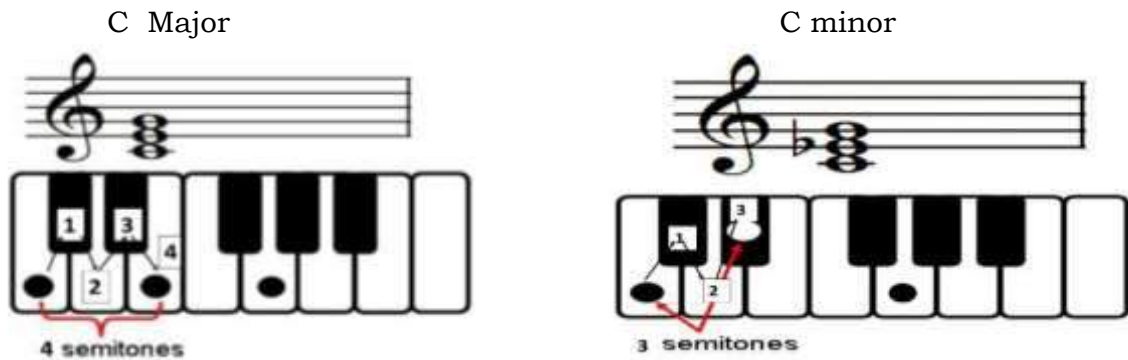


Figure 2. Semitones of Major and minor triad from the root

Let's take a look at some examples of a major and minor chord/triad.

	Major Triad	Minor Triad
1. C Major		c minor
2. F Major		f minor
3. G Major		g minor

The difference between a major and minor chord comes down to one simple change: **the quality of the 3rd**

You can apply this formula to other major and minor triads.

Music is all about patterns. Once you know these “rules” and patterns, you can figure out pretty much anything on your own. And with practice, it’ll become second nature to transition between major and minor chords.



What is It

It’s now time to listen to the sound of the major and minor chords shown above so you may be able to distinguish the difference.

Listen closely to the sound of major triads and minor triads on this Youtube link. You can either type the link or scan the QR code to view the video.

<https://youtu.be/QrsF1w-2Tfg>



You will notice that the difference in the sound comes from the change of the 3rd note of the chord.

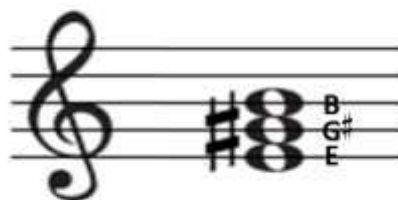


What’s More

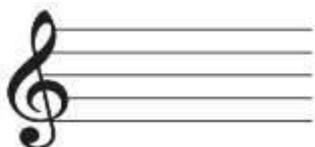
Activity 1

Draw the major chords and minor chords below. A scale for each key is given so you will be able to make the major and minor chords. Add a symbol, which is also found in the scale, to make it a major or a minor chord and the pitches of each note of the chord. To simplify things, all notes in the exercises below are natural, but it would not change their position at all if some notes were sharp or flat.

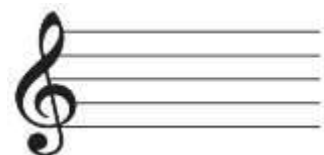
Example:



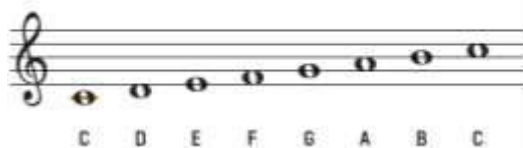
1. C Major



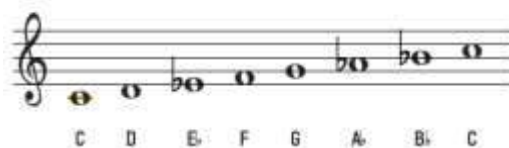
C minor



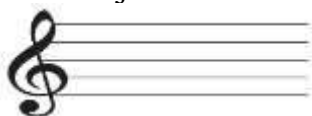
C major scale



C minor scale



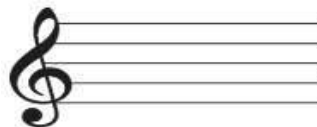
2. A Major



A major scale



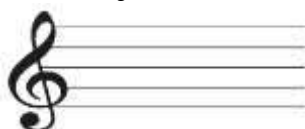
A minor



A minor scale



3. D Major



D major scale



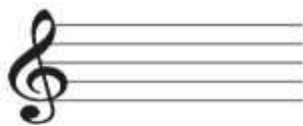
D minor



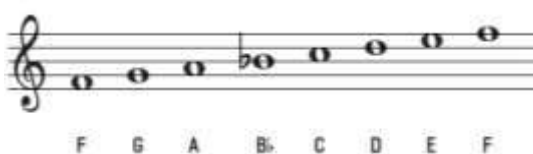
D minor scale



4. F Major



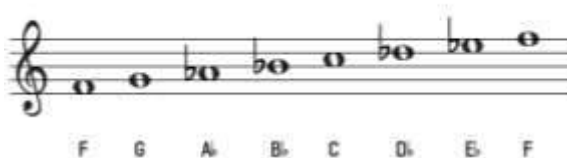
F major scale



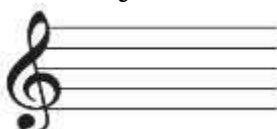
F minor



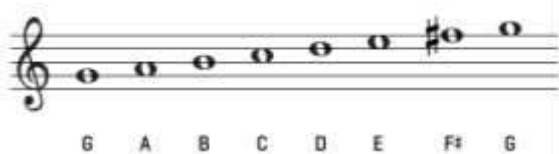
F minor scale



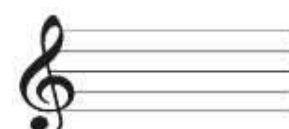
5. G Major



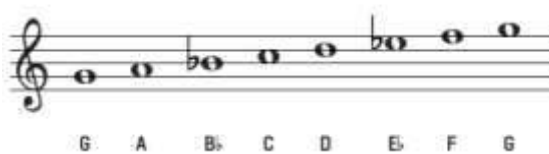
G major scale



G minor



G minor scale



Here is an additional listening exercise to help you practice recognizing the different types of *triad chord* in root position only.

- Use the **training video/audio** to listen carefully to each type of chord and tune your ear in to the different sounds.
- Each time a chord is played, it is then announced and played note-by-note so you know what you're hearing.

After this, get ready to answer the next exercises.

<https://youtu.be/uAmKoNHIt9U>



What I Have Learned

- A triad is composed of three notes simultaneously sung or played together and with each note usually separated by the interval 3rd
- The chords are written in root position, which is the most basic way to write a triad. In *root position*, the *root*, which is the note that names the chord, is the lowest note. The *third of the chord* is written a third higher than the root, and the *fifth of the chord* is written a fifth higher than the root.
- A major chord contains the 1st, 3rd, and 5th degree of the major scale.
- A minor chord contains the 1st, flattened 3rd, and 5th degree of the major scale of that note.
- The difference between a major and minor chord comes down to one simple change: the 3rd in a scale/chord
- It is important to note that a major triad has a major 3rd (4 half-steps or semitones) and the minor triad, a minor 3rd (3 half-steps or semitones) from the root.



What I Can Do

In this Youtube video you will watch, you'll hear ten **chords** repeated three times each. As you listen, distinguish the sound of the major or minor chords. Refer to the answer key in this module so you can see if you heard right. Don't worry if you get any wrong! This is something that takes a little time to train your ears to notice

Go on! Challenge yourself ! Ready! Set! Go!

<https://www.youtube.com/watch?v=KZVvXqzw5SU&t=59s>





Assessment

Distinguish if the sound that you will hear is a Major or a Minor triad/chord. Write **M** for Major triad and **m** for minor triad. Write your answer on a separate sheet of paper. Type the link or scan the QR code to the Youtube video for this activity

<https://youtu.be/sWzaJPFa6js>



_____ 1. _____ 2. _____ 3. _____ 4. _____ 5.



Additional Activities

Aside from distinguishing the sound of the major and minor chords, you have also learned in this module the pattern of semitones that separate the 3rd from the root for both major and minor triads. Let's apply this concept in this activity.

Direction: Using the piano keys, illustrate the major and minor chords by putting dots to the keys. Write the pitch names of the chords.

Example:



1. G major



G minor



2. F Major



F minor



3. C Major



C minor





Answer Key

Lesson 1

<p>G minor</p> <p>What Can I Do</p> <ol style="list-style-type: none"> Major Minor Major Minor Major Minor Major Minor Major Minor <p>Assessment</p> <ol style="list-style-type: none"> M m M M M <p>Additional Activities</p>	<p>What's More continuation</p> <p>A minor</p> <p>3. D Major</p> <p>D minor</p> <p>4. F Major</p> <p>F minor</p> <p>5. G Major</p>	<p>What I Know</p> <ol style="list-style-type: none"> A C C A C B C A A C <p>What's In</p> <ol style="list-style-type: none"> Monophonic Polychronic Monophonic Homophonic Polychronic <p>What's More</p> <p>Activity 1</p> <ol style="list-style-type: none"> C Major C minor A Major
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Lesson 2

Using Major and Minor Chords as Accompaniment

Do you know how to play the guitar or piano? Have you seen a musician playing guitar or piano? What comes into your mind when you hear the word accompaniment?

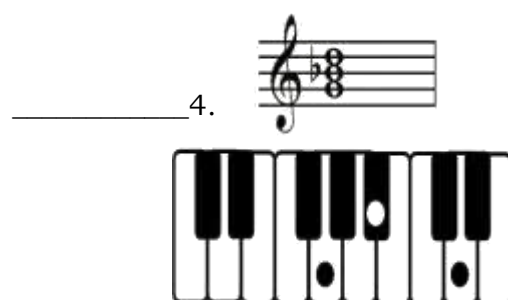
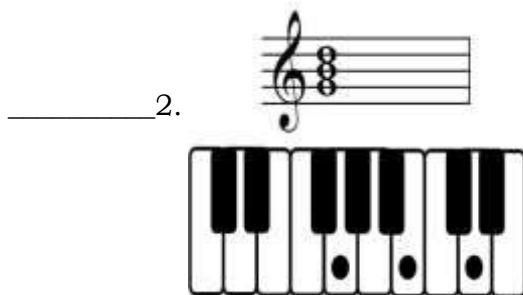
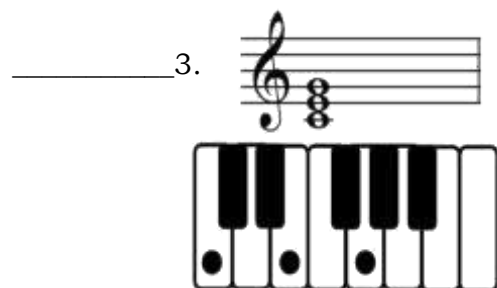
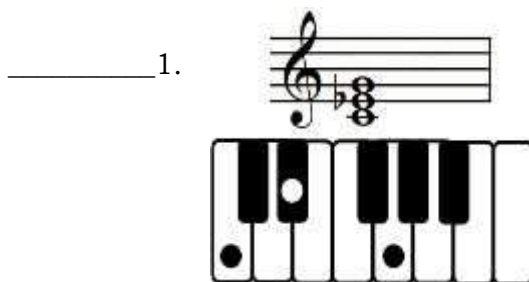
One way of playing accompaniments is through the use of chords.



What's In

After learning to distinguish the sound of a Major Chord from a minor chord, test yourself if you could identify the kind of chord below.

Draw a ♥ if it's a major chord and a ★ if it's a minor chord.





Notes to the Teacher

This module is designed for independent or self-paced study. It allows the learners to learn by considering their convenience for time and or location according to his or her individual needs and ability. Learners can study at his/her preferred time and environment without undue interruption of work. Please make sure learners who use this material can get frequent feedback and are given the opportunity to reflect on information and on their learning experiences.



What's New

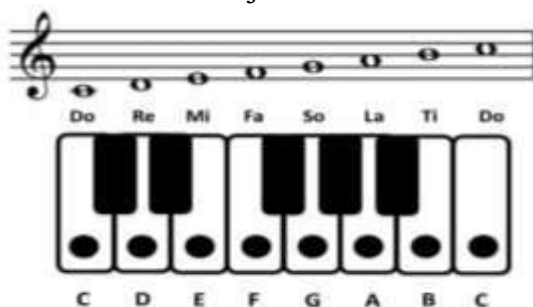
In the previous lesson, you have learned to distinguish the sound of major chord from a minor chord.

In this lesson you are going to enhance your learning through using these chords as accompaniment to simple songs like folk songs.

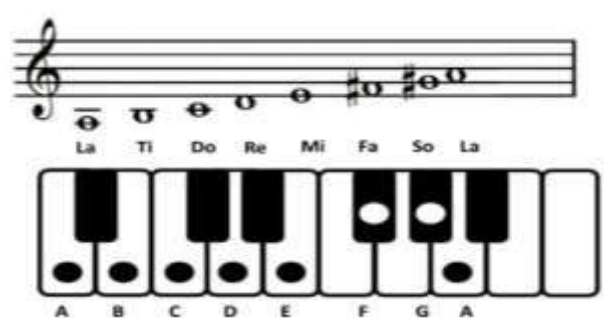
Before we do that, let's discuss the major chords with its relative minor chords.

Major and minor are not just types or qualities of triads. Major and minor also defines what is known in music as **tonality**. Tonality is like a “railroad” that sets the basic tonal boundaries in which combination of pitches can move melodically (horizontal) or harmonically (vertical). Scales, such as the major and minor scales are based on their tonalities and are defined by a **tonal center** known as the key.

C Major Scale



A minor scale

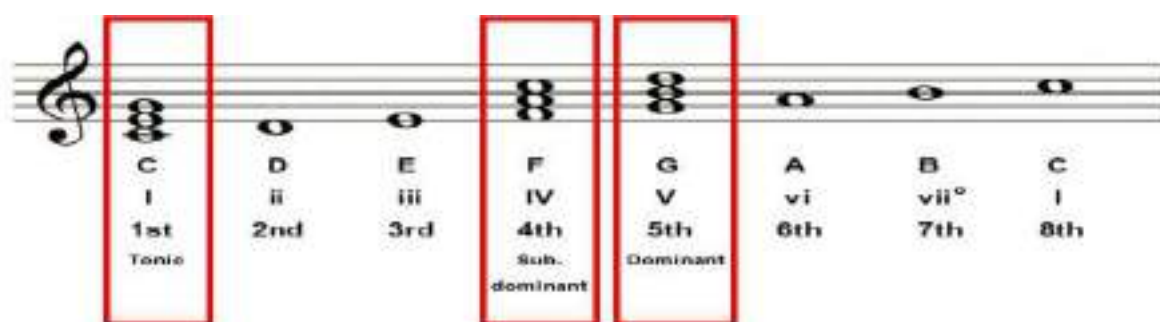


Each note of the scale belongs to a triad. Each triad has a function in relation to the tonality namely tonic (I/i) , supertonic (II/ii), mediant (III/iii) , sub-dominant (IV, iv) , dominant (V, v), sub-mediant (VI, vi).

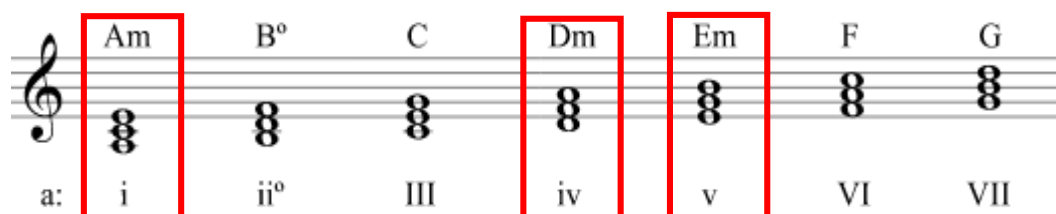
These triad functions are represented by Roman Numerals 1 to 7 with major triads written in uppercase (I, II, III, IV, V, VI, VII) while minor triads are in lowercase (i, ii, iii, iv, v, vi, vii).

These 7 triads within the tonal center or key are harmonically related to each other – this relationship is known in music as **progression**.

All seven triads shown in the illustrations below belong to the C major harmonic progression. Moreover, the Tonic, Sub-Dominant and Dominant for the major and minor triads are highlighted and will be given focus on this lesson.



All seven triads in the illustration below belong to the A minor harmonic progression.



Each pitches (C, C# or Db, D, D# or Eb, E, F, F# or Gb, G, G# or Ab, A, A# or Bb, and B) can all be **tonal centers** and can therefore function as **tonic** of their respective keys.

Each of these major tonic triads have a counterpart minor triad known as their **relative minor**. The relative minor is grounded on the **I-vi relationship** of every tonal center.

Likewise, every minor tonic triad has a counterpart major triad known as their **relative major**. The relative major is the **3rd (III major) scale degree triad** of every minor key/tonal center).

Look at the illustrations below. The first column shows the Major Chords. The second column shows the relative minor of the major chords. **C Major** is I (tonic) in the key of C, **G Major** is I (tonic) in the key of G, and **F Major** is I (tonic) in the key of F. **A minor** is the vi in the key of C, **E minor** is the vi in the key of G, and **D minor** is the vi in the key of F.

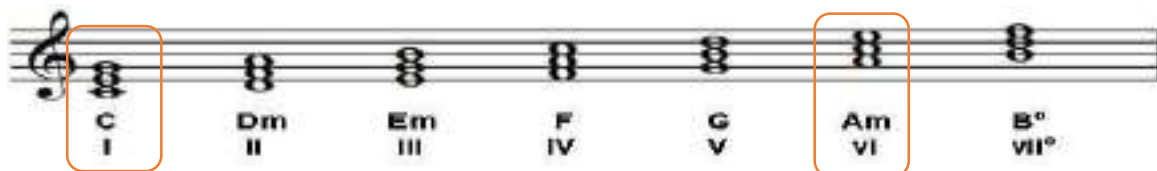
In addition, having them side by side shows that they have different tonalities but they have the same key signature – in terms number of sharps and flats.

Major Tonic triad

C major (Do-Mi-So/ C-E-G)



I (Tonic)
C chord

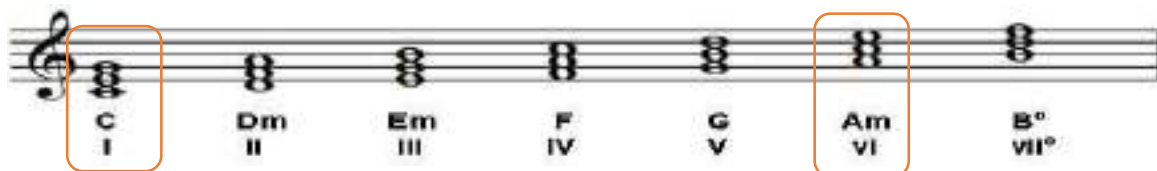


Relative minor triad

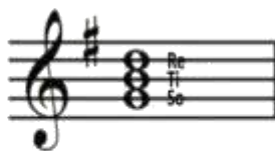
A minor (La-Do-Mi/ A-C-E)



i (tonic)
A minor Chord



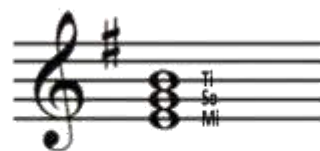
G Major (So-Ti-Re/ G-B-D)



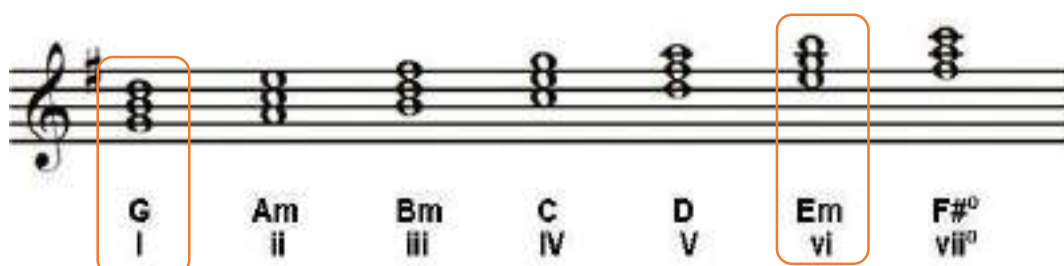
I (Tonic)
G Chord



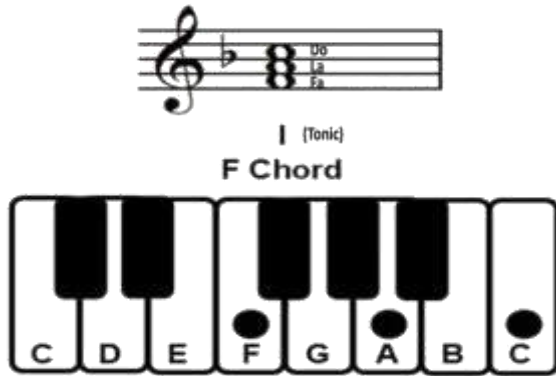
E minor (Mi-So-Ti/ E-G-B)



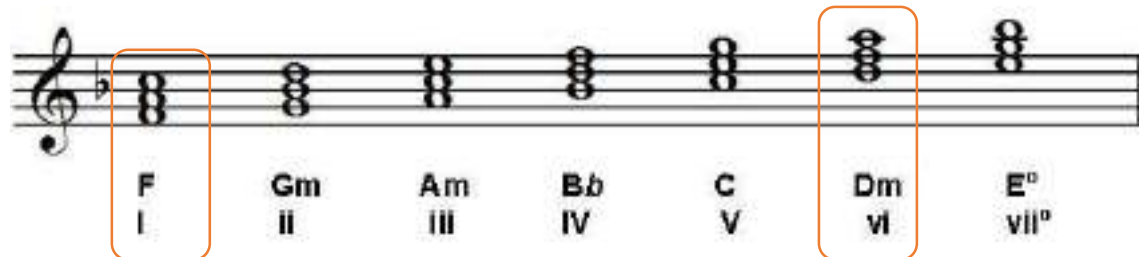
i (tonic)
E minor Chord



F Major (Fa-La-Do / F-A-C)



D minor (Re-Fa-La / D-F-A)



Below you can find a transcription of *Bahay Kubo*.

The song *Bahay Kubo* uses major and minor chords as accompaniment.

The upper part shows the melody, while the lower part shows the accompanying triads/chords. The Capital letter C, G and F stand for major chords in the key of C. The small letter “m” beside a letter stands for the word minor”.

Listen to the song of *Bahay Kubo* with chords used as accompaniment using this link or QR code.

<https://youtu.be/DsXudxN4RFo>



Bahay Kubo

Chords: C, G, F, C, A m, D m, G, C, C, G, F, C, F, G, C

Lyrics: Ba - hay ku - bo ka - hit mun - ti, Ang ha - la - man do - 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



What is It

1. What is the time signature of the song?
2. How many flats or sharps are there?
3. What major chords are used in the song?
4. What minor chords are used in the song?
5. How were you able to distinguish a major chord from a minor chord?
6. How are the chords written on the staff?



What's More

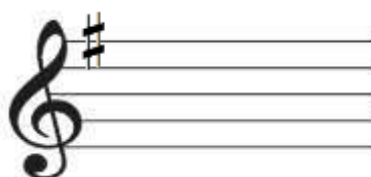
Activity 1

Look at the keyboard illustration. It shows the pitches of the major and minor chords. Now, construct the notation of the major and minor chords on the staff using whole notes, label the so-fa syllables, then name the triad chord and the triad function (I, IV, V/i, iv, v). Symbols of flat and sharp was placed to specifically identify the type of chord. The first one is done for you



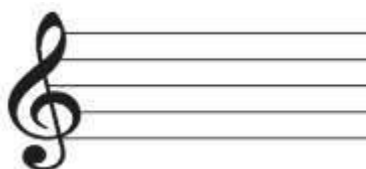
C Major, I

1.



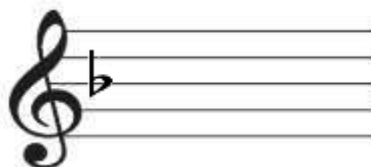
_____, _____

2.



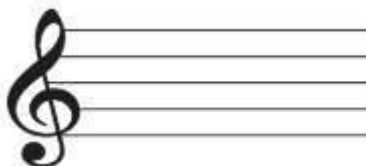
_____, _____

3.



_____, _____

4.



_____, _____

Activity 2

Use the major triads as accompaniment in the song *Leron Leron Sinta* by writing the notes (use whole notes) in the box below the lyrics of the song in line with its chord.

Leron Leron Sinta

Folk Song from the Philippines

The musical score for 'Leron Leron Sinta' is presented in three systems. Each system consists of a vocal melody line in treble clef with a 2/4 time signature, and an empty piano accompaniment line below it. Chords are indicated by letters (C, G, F) above the melody notes. The lyrics are written below the melody line.

System 1:

Chords: C, C, C, G

Lyrics: Le - ron, leron, sin - ta, Bu - ko ng pa-pa - ya, Da-

System 2:

Chords: G, G, G, C, C, C

Lyrics: la da-la'y bus - lo, Si - sid-lan ng bu-nga Pag-da - ting sa du - lo'y, Na-

System 3:

Chords: C, F, F, C, G, C

Lyrics: ba-li ang sa - nga, Ka - pos ka-pa-la - ran, Hu - ma-nap ng i - ba.

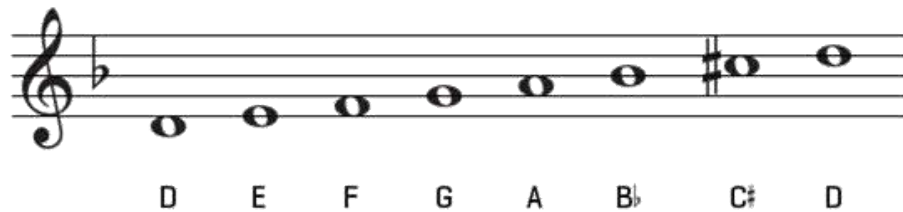
Activity 3

The song below is in D minor key. The chords used belong to the Key of D minor scale. Below the musical score is the D minor scale that will serve as your guide of the chord progression. You can listen to the song in the Youtube link/QR code below. Now, write the minor chords of the song inside the box.



<https://www.youtube.com/watch?v=4B9zrdCDCFs>

D minor scale



RISE UP, O FLAME

Praetorius

Majestically

D m D m G m A D m

Rise up, o flame By thy light glow - ing.

5 D m D m G m A D m

Show to us beau - ty vi - sion and joy.



What I Have Learned

- The major triads are represented by uppercase Roman numerals: I, Tonic, IV, Sub Dominant, and V Dominant.
- The minor triads are represented by lowercase Roman numerals: i (tonic), iv (sub-dominant), and v (dominant).
- Each of these major tonic triads have a counterpart minor triad known as their **relative minor**.
- The relative minor is grounded on the I-vi relationship of every tonal center.
- The relative major is the **3rd (III major) scale degree triad** of every minor key/tonal center.
- Each key or tonal center is comprised of several related triads that include major and minor chords. These related triads (both major and minor) are the ones we usually see/hear as accompaniment to songs.



What I Can Do

You have already learned about how major and minor chords are written and used as accompaniment to songs. Now, study the musical score of *Atin Cu Pung Singsing* in Key of C. Look closely at the chords used in the song. Use the correct tonal functions in the song by putting **Roman Numeral (I, IV or V)** inside the box.

Listen to the song in this Youtube link/QR Code.

<https://www.youtube.com/watch?v=gVZgJGC8u2k>



Atin Cu Pung Singsing

Pampanga Folk Song

A-tin cu pung sing-sing, me-tung yang tim-pu-kan; A-ma-

na ke i-ti, Keng in-dung i-ba-tan; Sang-kan keng si-ni-nup, Keng me-

tung a Ka-ban; Me-wa-la ya i-ti, E-ku ka-ma-la-yan.



Assessment

Direction: Carefully read and understand each sentence. Write letter of the correct answer on a separate sheet of paper.

1. i, iv, and v are the tonic, subdominant, and dominant triads. They are represented by lowercase Roman numerals to signify what kind of tonality?

A. major B. minor C. diminished D. augmented

2. Study the triads below. Which of the following is a D minor chord?

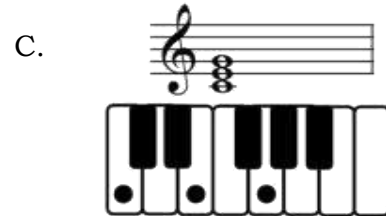
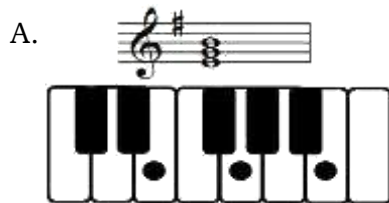
A.

C.

B.

D.

3. Look at this E minor chord . Which staff below is the relative major of E minor?



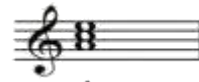
4. The **D minor** is the relative minor of F Major. What are the so-fa syllables that compose the **D minor**?

A. mi-so-ti B. la-do-mi C. re-fa-la D. do-re-mi

5. The F Major triad is the IV (Sub-dominant) scale degree of C Major. Which of the following is an F Major triad in key of C?



6. The A minor triad is composed of la-do-mi – that corresponds to the root, a minor 3rd, and a fifth. Which of the following is the ?



A minor Chord



A.



C.



B.



D.



7. The C major triad is composed of do-mi-so – that corresponds to the root, a major 3rd, and a fifth. Which of the following IS NOT a major triad?



A.



C.



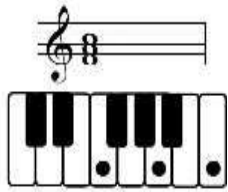

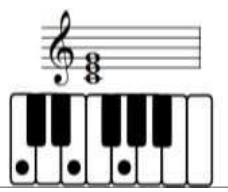
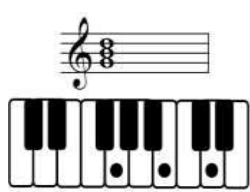
B.



D.



8. A triad/chord is composed of three notes. Which triad/chord is composed of the so-fa syllables fa-la-do?

A.  B.  C.  D. 

9. The relative minor is grounded on the **I-vi relationship** of every tonal center. Which of the following DOES NOT show this I-iv relationship?

- A. C Major-A minor
B. G Major- E minor
C. F Major- F minor
D. D major- G minor

10. Every minor tonic triad has a counterpart major triad known as their relative major. The relative major is the 3rd (III major) scale degree triad of every minor key/tonal center. Which of the following is the relative Major of A minor?

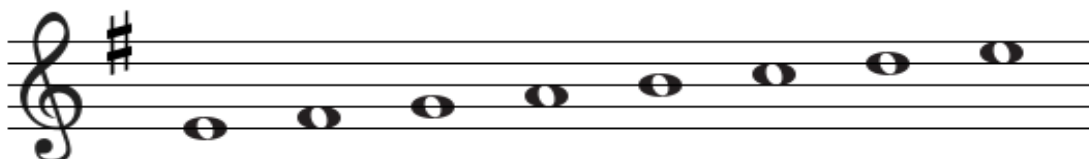
- A. F Major
B. G Major
C. C Major
D. D Major



Additional Activities

The song *Isang Bugtong* is in Key of E minor. Identify the name of the **minor chords** and write the tonal function whether it is **i, iv or v**. The scale in Key of E minor is provided so you will be able to identify the tonal function i, iv, and v. The first one is done for you.

E minor key signature



E F# G A B C D E

Listen to this song on the Youtube link/QR code below

<https://www.youtube.com/watch?v=1-ki2dGQ4HA&t=7s>



Isang Bugtong

Katutubong awit ng Zambales

Con spirito Em
i

Sad-yang ma-ru-nong ka, I-yan ay sa - bi ni - la. A-ko'y may ___ bug -

tong, Tu-ri - ngan a-gad nga - yon. Kam-pana-nil-yang di - law, Na___

bi-bi-tin - bi - tin, Hin-di tu - mu - tu - nog ___ Ngu - nit na-ka - ka - in.



Answer Key

Lesson 2

<p>Activity 3 continuation</p> <p>4. G minor</p> <p>What I Can Do</p> <p>1.1 2. V 3. I 4. IV 5. V</p> <p>Assessment</p> <p>1. B 2. C 3. C 4. C 5. A 6. A 7. C 8. A 9. D 10. C</p> <p>Additional Activity</p> <p>1. A minor- iv 2. E minor- i 3. B minor- v 4. B minor- v 5. E minor- i</p>	<p>What's More continuation</p> <p>Activity 2</p> <p>1. C- 2. G 3. G 4. F 5. C</p> <p>Activity 3</p> <p>1. D minor 2. G minor 3. D minor</p>	<p>What's In</p> <p>1. ★ 2. ♥ 3. ♥ 4. ★</p> <p>What Is It</p> <p>1. 3/4 2. Answers may vary 3. C, G, F 4. A minor, D minor 5. Either of the ff answers a. Identifying the root note b. Identifying the major third or minor third 6. Stack of thirds in root position drawn vertically</p> <p>What's More</p> <p>1. E minor, i 2. F Major, iv 3. D minor, i 4. G Major, V</p>
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