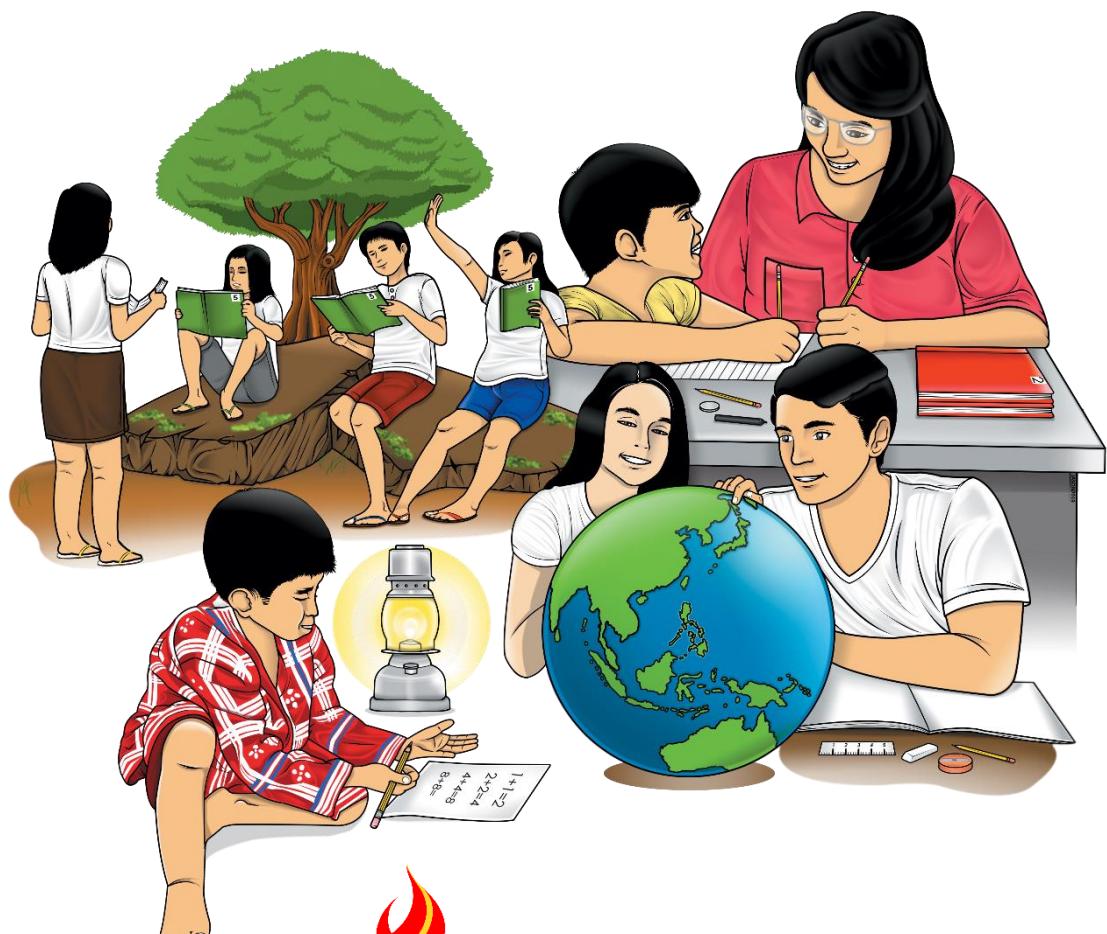


Music

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



Music – Grade 7

Alternative Delivery Mode

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

First Edition, 2020

Republic Act 8293, section 176 states that: No copyright shall subsist in any work of the Government of the Philippines. However, prior approval of the government agency or office wherein the work is created shall be necessary for exploitation of such work for profit. Such agency or office may, among other things, impose as a condition the payment of royalties.

Borrowed materials (i.e., songs, stories, poems, pictures, photos, brand names, trademarks, etc.) included in this module are owned by their respective copyright holders. Every effort has been exerted to locate and seek permission to use these materials from their respective copyright owners. The publisher and authors do not represent nor claim ownership over them.

Published by the Department of Education

Secretary: Leonor Magtolis Briones

Undersecretary: Diosdado M. San Antonio

Development Team of the Module

Author: April T. Garcia

Content Editor: Emmanuel C. Alveyra

Language Editors: Cherrie Rose L. Desaliza, Gladys F. Cantos

Reviewer: Emmanuel C. Alveyra, Phoebejean H. Aludia, Lealyn R. Waoi,
Mary Grace C. Padilla, Precious Anne S. Luarca

Illustrator: Reymark L. Miraples, Louie J. Cortez, Richard Amores, Pablo M. Nizal, Jr., Jan Christian D. Cabarrubias

Layout Artist: Reymark L. Miraples, Jhunness Bhaby A. Villalobos

Management Team: Benjamin D. Paragas, Mariflor B. Musa, Melbert S. Broqueza,
Freddie Rey R. Ramirez, Danilo C. Padilla, Annabelle M. Marmol,
Florina L. Madrid, Norman F. Magsino, Dennis A. Bermoy,
Emmanuel C. Alveyra

Printed in the Philippines by _____

Department of Education – MIMAROPA Region

Office Address: Meralco Avenue corner St. Paul Road, Pasig City

Telephone Number: (02) 6314070

E-mail Address: mimaropa.region@deped.gov.ph

7

Music

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

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 to complete 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.

Lesson 1

Vocal Music of the Luzon Lowland

Learning Competencies

The learner:

- explores ways of producing sounds on a variety of sources that is similar to the instruments being studied (MU7LU-Ib-f-4)
- improvises simple rhythmic accompaniments to selected music from the Lowlands of Luzon (MU7LU-Ic-f-5)
- evaluates music and music performances applying knowledge of musical elements and styles (MU7LU-Ic-h-10)
- sings folk songs from the lowlands of Luzon (MU7LU-Ia-h-7)
- creates appropriate movements or gestures to accompany the music selections of the Lowlands of Luzon (MU7LU-Ia-h-8)

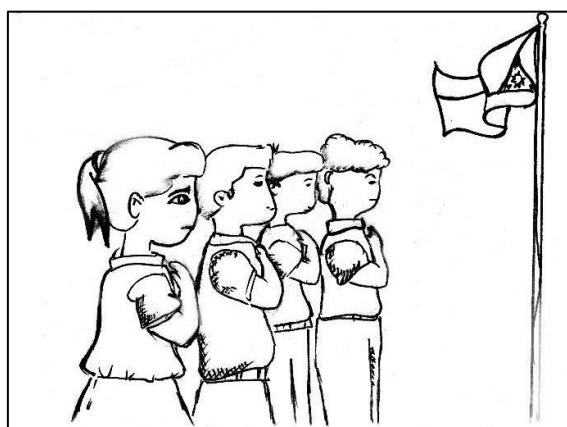


What I Need to Know

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

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

Observe the musical elements present in the Philippine National Anthem.



Answer the following questions:

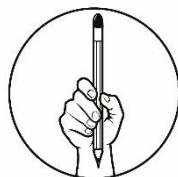
1. What are the elements of music present in the National Anthem? How did you arrive on those answers?
2. Was it easy to identify the musical elements present in the song? Why? Why not?
3. Did the musical elements help with the enhancement of the song? How?
4. How significant are the musical elements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

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

Learning Objectives

In this module, you will be able to:

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



What I Know

Let's see your background knowledge about the topic. Answer this in your activity notebook.

A. MATCHING TYPE.

Match column A with column B using an arrow.

A

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

B

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

B. IDENTIFICATION

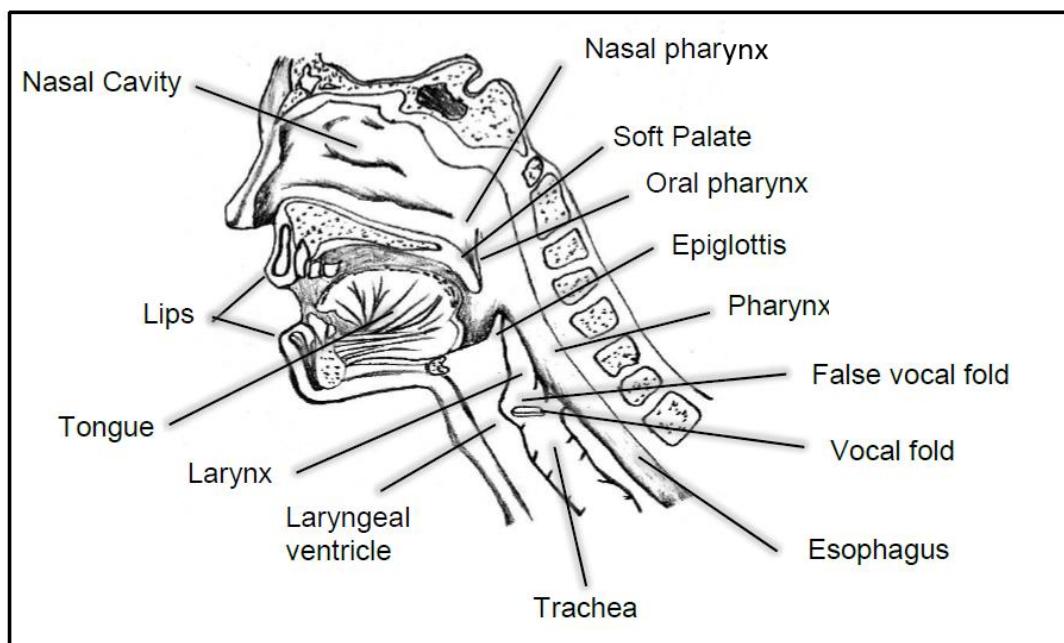
Read each statement carefully. Identify what is being described in each statement and write your answers in your notebook.

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



What's New

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



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

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

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

Answer the following questions:

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

Folk songs:

Sacred music:

Secular music:

Art music:

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



What is It

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

Vocal music of the Luzon lowlands focuses on the following:

A. Folk Songs of the Luzon (Lowlands)

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

B. Sacred Music

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

C. Secular Music

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

D. Art Music

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



youtube.com
“YOUR VOICE SOUNDS FAMILIAR”

Listening Activity: <https://youtu.be/1TgJhFYOLCE>
<https://youtu.be/f8TgQ0aagls>

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

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

Ama Namin

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

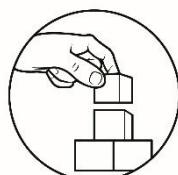
Magtanim Ay Di Biro

https://youtu.be/KPJJ_dzPaqg

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

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

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



What's More

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

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

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



Source: remate.ph

Magtanim Ay Di Biro

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

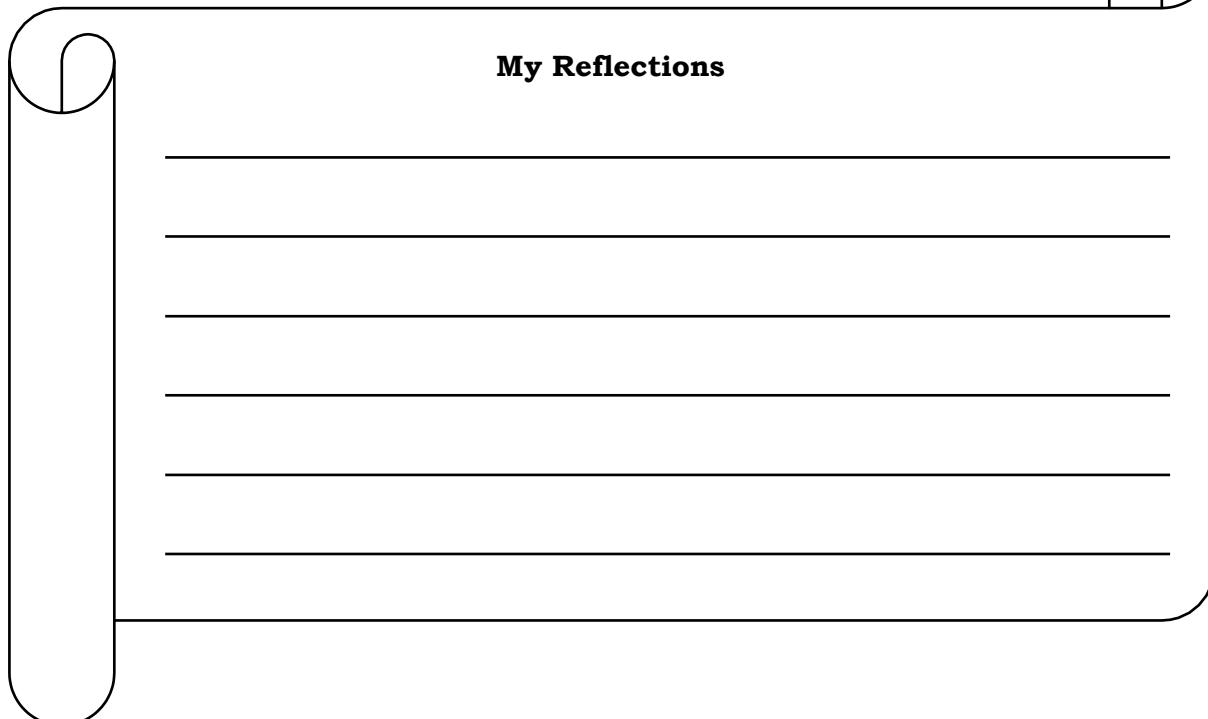


What I Have Learned

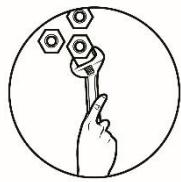
1. After putting the markings (dynamics), explain why you came up with such.
 2. Sing Magtanim Ay Di Biro applying the dynamics marking that you have written. Were you able to sing it differently this time? Why?



My Reflections



My Reflections



What I Can Do

Again, listen to Santa Clara. Observe the rhythm of the song. Record your performance in a video and submit it to your subject teacher. The procedure is presented below:

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

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



Assessment

This assessment will help you think about your understanding of the lesson.
Do this in your activity notebook.

C. MATCHING TYPE.

Match column A with column B.

A

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

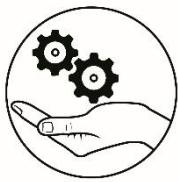
B

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

A. IDENTIFICATION

Read each statement carefully. Identify what is being described in each statement and write your answers in your notebook.

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



Additional Activities

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

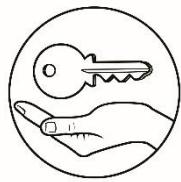
<https://youtu.be/avQVOliu2G8> - Dungawin Mo Hirang –Ruben Tagalog

Dungawin Mo Hirang

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

After doing the activity, answer the following questions:

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



Answer Key

What I Know / Assessment

B.

- 10. I
- 9. H
- 8. G
- 7. J
- 6. E
- 5. F
- 4. A
- 3. D
- 2. C
- 1. B

A.

- 5. Dynamics
- 4. Folk Songs
- 3. Secular
- 2. Vocal Music
- 1. Phonation

References

Siobal, Lourdes R., Ma. Honeylet A. Capulong, Ledda G. Rosenberger, Jeff Foreene M. Santos, Jenny C. Mendoza, Cherry Joy P. Samoy, Rabboni C. Roxas, and Johanna Samantha T. Aldeguer-Roxas. 2017. "Music and Arts Learner's Material." In Music and Arts Learner's Material, by Lourdes R. Siobal, 43. Pasig City. Department of Education.

Milladas, Jo Anne Buenafe. Folksongs of the Luzon Lowlands.c 2018. July 31, 2018. Accessed November 11, 2019.

<https://www.slideshare.net/mobile/joannebuenafemilladas/folksongs-of-the-luzon-lowlands>

Cachero, Brenda E. Vocal Music, Secular Music.c 2018. July 22, 2018. Accessed October 7, 2019. <https://www.slideshare.net/mobile/brendaescabal/lesson-3-secular-music>

Ruaya, Rhobie Alburo. Discovering Culture by Listening To Traditional Music. c 2018. April 26, 2019. Cebu Daily News Inquirer. Cebu City. Accessed October 11, 2019. [https://cebdailynews.inquirer.net/302944/discovering-culture-by-listening-to-traditional-music/amp](https://cebudailynews.inquirer.net/302944/discovering-culture-by-listening-to-traditional-music/amp)

For inquiries or feedback, please write or call:

Department of Education - Bureau of Learning Resources (DepEd-BLR)

Ground Floor, Bonifacio Bldg., DepEd Complex
Meralco Avenue, Pasig City, Philippines 1600

Telefax: (632) 8634-1072; 8634-1054; 8631-4985

Email Address: blr.lrqad@deped.gov.ph * blr.lrpd@deped.gov.ph