Music
Quarter 1 – Module 2:
Music of Lowlands of Luzon:
Liturgy and Devotional Music and
Secular Music
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Published by the Department of Education
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Undersecretary: Diosdado M. San Antonio

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Printed in the Philippines by ______________________

Department of Education – Region VII, Division of Cebu Province

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Music
Quarter 1 – Module 2:
Music of Lowlands of Luzon:
Liturgy and Devotional Music and
Secular Music
Introductory Message

For the facilitator:

Welcome to the Music 7 Alternative Delivery Mode (ADM) Module on “Music of Lowlands of Luzon: Liturgy and Devotional Music and Secular Music!”

This module was collaboratively designed, developed and reviewed by educators both from public and private institutions to assist you, the teacher or facilitator in helping the learners meet the standards set by the K to 12 Curriculum while overcoming their personal, social, and economic constraints in schooling.

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

In addition to the material in the main text, you will also see this box in the body of the module:

![Notes to the Teacher]

This contains helpful tips or strategies that will help you in guiding the learners.

As a facilitator, you are expected to orient the learners on how to use this module. You also need to keep track of the learners' progress while allowing them to manage their own learning. Furthermore, you are expected to encourage and assist the learners as they do the tasks included in the module.
For the learner:

Welcome to the Music 7 Alternative Delivery Mode (ADM) Module on “Music of Lowlands of Luzon: Liturgy and Devotional Music and Secular Music!”

This module was designed to provide you with fun and meaningful opportunities for guided and independent learning at your own pace and time. You will be enabled to process the contents of the learning resource while being an active learner.

This module has the following parts and corresponding icons:

<table>
<thead>
<tr>
<th>Icon</th>
<th>What I Need to Know</th>
<th>This will give you an idea of the skills or competencies you are expected to learn in the module.</th>
</tr>
</thead>
<tbody>
<tr>
<td>🔄</td>
<td>What I Know</td>
<td>This part includes an activity that aims to check what you already know about the lesson to take. If you get all the answers correct (100%), you may decide to skip this module.</td>
</tr>
<tr>
<td>🔄</td>
<td>What’s In</td>
<td>This is a brief drill or review to help you link the current lesson with the previous one.</td>
</tr>
<tr>
<td>🔄</td>
<td>What’s New</td>
<td>In this portion, the new lesson will be introduced to you in various ways such as a story, a song, a poem, a problem opener, an activity or a situation.</td>
</tr>
<tr>
<td>🔄</td>
<td>What is It</td>
<td>This section provides a brief discussion of the lesson. This aims to help you discover and understand new concepts and skills.</td>
</tr>
<tr>
<td><strong>What’s More</strong></td>
<td>This comprises activities for independent practice to solidify your understanding and skills of the topic. You may check the answers to the exercises using the Answer Key at the end of the module.</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td><strong>What I Have Learned</strong></td>
<td>This includes questions or blank sentence/paragraph to be filled in to process what you learned from the lesson.</td>
<td></td>
</tr>
<tr>
<td><strong>What I Can Do</strong></td>
<td>This section provides an activity which will help you transfer your new knowledge or skill into real life situations or concerns.</td>
<td></td>
</tr>
<tr>
<td><strong>Assessment</strong></td>
<td>This is a task which aims to evaluate your level of mastery in achieving the learning competency.</td>
<td></td>
</tr>
<tr>
<td><strong>Additional Activities</strong></td>
<td>In this portion, another activity will be given to you to enrich your knowledge or skill of the lesson learned.</td>
<td></td>
</tr>
<tr>
<td><strong>Answer Key</strong></td>
<td>This contains answers to all activities in the module.</td>
<td></td>
</tr>
</tbody>
</table>

At the end of this module you will also find:

**References**

This is a list of all sources used in developing this module.
The following are some reminders in using this module:

1. Use the module with care. Do not put unnecessary mark/s on any part of the module. Use a separate sheet of paper in answering the exercises.
2. Don’t forget to answer What I Know before moving on to the other activities included in the module.
3. Read the instruction carefully before doing each task.
4. Observe honesty and integrity in doing the tasks and checking your answers.
5. Finish the task at hand before proceeding to the next.
6. Return this module to your teacher/facilitator once you are through with it.

If you encounter any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator. Always bear in mind that you are not alone.

We hope that through this material, you will experience meaningful learning and gain deep understanding of the relevant competencies. You can do it!
What I Need to Know

This module was designed and written with you in mind. It is here to help you master the Music of Lowlands of Luzon: Liturgy and Devotional Music and Secular Music. The scope of this module permits it to be used in many different learning situations. The language used recognizes the diverse vocabulary level of students. The lessons are arranged to follow the standard sequence of the course. But the order in which you read them can be changed to correspond with the textbook you are now using.

The module contains two lessons, namely:

- Liturgy and Devotional Music
- Secular Music

After going through this module, you are expected to:

1. recall concepts of the basic musical elements and processes;
2. analyze the musical elements of selected lowland vocal and instrumental music selections;
3. analyze examples of Philippine liturgical and devotional, and secular music from Luzon and describe how the musical elements are used through a cluster map or differentiated activities;
4. demonstrate understanding of the musical elements among culturally diverse community in our country; and
5. display harmony in the different musical elements
What I Know

A. GUESSING ACTIVITY
The following are the different musical elements. Read the definition given in each item and arrange the jumbled letters to form the correct word. Write your answers on your answer sheet.

1. It is the horizontal succession of notes written or performed in a recognizable shape.
   YLOMED - _________________

2. Elements of music that refers to loudness and softness of sound
   CISYNDAM - _________________

3. The quality of musical sound or voice
   REITMB - _________________

4. It is the highness or lowness of tone.
   ITCPH - _________________

5. The speed at which music is played, often indicated on written compositions by a descriptive or metronome mark
   MPEOT - _________________

6. This is the overall structure of a musical composition.
   OFMR - _________________

7. Vertical arrangement and simultaneous sound production of notes that blend into a chord
   NAYMOHR - _________________
B. WORD CLASSIFICATION

Group the following songs according to different Philippine music styles. Write your answers on your answer sheet.

- Dungawin Mo Hirang
- Mutya ng Pasig
- O Ilaw
- Nasaan Ka Irog
- Pasyon
- Dios Te Salve
- Sarung Banggi
- Alay
- Atin Cu Pung Singsing

<table>
<thead>
<tr>
<th>Folk Song</th>
<th>Harana</th>
<th>Kundiman</th>
<th>Devotional</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>
Liturgy or Devotional Music and Secular Music

The music of the lowlands of Luzon is composed of Vocal and Instrumental music, which varies in every province of Luzon.

The lowland folks are composed mostly of farmers, fishermen, artisans, vendors, and traders, and common people. They have a deep faith in God, whom they serve with faith and devotion. His/her key celebrations are fiestas or festivals for thanksgiving of good harvest, and to honor Jesus Christ, Santo Niño, Virgin Mary, and patron saints in the Roman Catholic Church.

This lesson is an overview on the music of the Lowlands of Luzon, particularly on the Liturgy and Devotional Music, and Secular Music. Through the lesson, one will discover how the people of the Lowlands of Luzon express their feelings towards each other and the environment, their history, and their religious beliefs through the medium of voice and musical instruments. You will be asked to participate in a series of activities provided in this module.

What’s In

Have you heard or read any of the following terms?

<table>
<thead>
<tr>
<th>Kyrie</th>
<th>Gloria</th>
<th>Credo</th>
<th>Sanctus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regina Coeli</td>
<td>Alay</td>
<td>Adios</td>
<td></td>
</tr>
<tr>
<td>Pater Noster (Our Father)</td>
<td>Ave Maria</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dios Te Salve (Hail Mary)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Those terms listed on the previous page are in the Latin and English language and refers to the parts and songs of the Catholic Mass. Choose one song from the list, and do the following:

1. Sing the song softly by yourself.

2. Analyze the song by describing its elements of music. Use a separate sheet for your answers.

   Melody : ____________________________________
   Rhythm : ____________________________________
   Tempo : _____________________________________
   Harmony : ___________________________________
   Dynamics : __________________________________

Notes to the Teacher

This activity will help you link the previous lesson to the current one. It will also help you assess learner’s understanding about the previous lesson.
I. Vocal Music

LITURGY AND DEVOTIONAL MUSIC

Religious music of the lowlands of Luzon reveals the impact of Spanish colonization to the Philippines which lasted for almost three centuries. With the introduction of Christianity came the different Western forms of music that are used for religious rites. Some of these were adapted by Filipino musicians to suit Philippine culture and traditions (i.e. Music used for Salubong, Senakulo, Santacruzan, Flores de Mayo.) At the same time, some indigenous Philippine musical forms were incorporated to Christian practices (i.e. Obando Fertility Rites and Pasyon chant.)

Pasyon is a Philippine narrative of the Passion, Death, and Resurrection of Jesus Christ in a form of song with a dramatic theme. It is a book of stanzas of five lines of eight syllables. The whole text is chanted and known as “Pabasa” and is recited during Holy Week (Semana Santa).
Salubong is a religious ritual that re-enacts the meeting of the Risen Christ with His mother on the dawn of Easter Sunday. It is performed under a prepared arch where the veiled image of the Virgin Mary has been placed.

A child dressed as an angel is lowered by ropes from a high platform to lift the mourning veil of the grieving Mother while other children dressed in angel costumes sing the “Regina Coeli Laetare” meaning “Queen of Heaven.” The church bells are rung to signify the end of Virgin Mary’s mourning for Jesus Christ’s resurrection from the dead.

<table>
<thead>
<tr>
<th>REGINA COELI</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Translation</td>
</tr>
<tr>
<td>Queen of Heaven, rejoice, alleluia. The Son whom you merited to bear, alleluia. Has risen, as He said, alleluia. Pray for us to God, alleluia. V. Rejoice and be glad, O Virgin Mary, alleluia. R. For the Lord has truly risen, alleluia.</td>
</tr>
<tr>
<td>Let us pray. O God, who through the resurrection of your Son Jesus Christ gave rejoicing to the world, grant, we pray, that through his Mother, the Virgin Mary, we may obtain the joy of everlasting life. Through Christ our Lord, Amen.</td>
</tr>
</tbody>
</table>
Flores de Mayo or “Flowers of May” is a Catholic festival held on the month of May. It is one of devotions to the Blessed Virgin Mary or “Alay” (offering). The celebration is held inside the church wherein children bring flowers to offer to the image of the Virgin Mary at the altar while they sing the “Alay ng Bulaklak kay Maria”.

<table>
<thead>
<tr>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>We offer these flowers,</td>
</tr>
<tr>
<td>Which coming from our love,</td>
</tr>
<tr>
<td>Change it into joy of heaven</td>
</tr>
<tr>
<td>Oh our beloved Virgin (2x)</td>
</tr>
</tbody>
</table>
**Santacruzan** is a religious-historical event that dramatizes the finding of the Holy Cross by Queen Helena and her son, Constantine the Great. It is held throughout the Philippines during the month of May. As the *sagalas* and escorts parade the streets of the community, the *musiko* (brass band) accompanies the procession with the music “Dios Te Salve Maria”.

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**Dios Te Salve (Hail Mary)**

Transcribed by: LGRoosberg

---

**English Translation (Traditional)**

Hail Mary  
Full of grace  
The Lord is with you  
Blessed are you among women  
And blessed is the fruit of your womb Jesus  
Holy Mary, mother of God  
Pray for us sinners  
Now and at the hour of our death.  
Amen.
What is It

In this lesson, you will learn the colonially-influenced secular music in Luzon.

SECULAR MUSIC refers to any music that is not religious in nature.

HARANA

Harana is a serenade traditionally sung by a man to express his love to a lady. It is sung with emotion and usually accompanied by a guitar. Such popular Filipino harana songs are “Ang Tangi Kong Pag-ibig,” “O Ilaw,” and “Dungawin Mo Hirang.” Harana is in duple or quadruple meter in danza menor or habanera tempo.
**KUMINTANG**

*Kumintang* is originated from Balayan, Batangas. This song is in triple meter with themes of love and courtship.

In 1926, when Pasig became the venue of carnival performances, Nicanor Abelardo was inspired to compose the “*Mutya ng Pasig*” in *kumintang* tempo. In this song, the *mutya* expresses her feelings under the light of the moon. She is mourning the loss of her love, which symbolizes the country’s loss of freedom.

---

**English Translation**

When at night the moon
In the sky looks over,
As if the South wind awakens it as it sleeps on the water.
A vision of immaculate (pure) whiteness,
With hair let loose like flowing water,
This is the Muse of Pasig,
This is the Muse of Pasig.

As she moves
In the white foam of bubbles.
With a song, with poetry.
With a song, with poetry
I was once a muse,
In the kingdom of love,
When love died,
The kingdom vanished.

My strength was put (shifted) into,
The hearts of all,
If you wish me to live,
Give (my) love away!
**PANDANGGO**

*Pandanggo* is a dance form that can be found in the different islands of Luzon such as Batanes, Ilocos, Tarlac, and parts of the Visayas. It is a variation of a Spanish word “fandango.” It became popular in the 19th century among the elite of Manila and was later adapted among the local communities. A form of entertainment in the Tagalog region called *Pandangguhan* is performed during social celebrations.

*Pandanggo* is a courtship dance but it can also refer to a type of song to entertain the farmers in the rice field. The singers of this folk song are called *pandanggeros* and *pandanggeras*.

**POLKA**

Polka is originated from a Bohemian dance that became popular in Europe and America in the early 19th century. In the Philippines, it was performed in elegant evening gatherings at the height of its popularity during the Spanish colonial period.

The tempo is in quick duple meter while the melody is supported by the chords/harmonies of tonic (I), dominant (V), and sub-dominant (IV). There are some Philippine folk songs that are in polka rhythm like *Pamulinawen* (“Stone-hearted”), *Magtanim Ay Di Biro* (“Planting Rice Is Never Fun”) and *Leron, Leron Sinta* (“Leron the Beloved”).

![Leron Leron Sinta](image)

**BALITAW**

*Balitaw* is a dialogue or courtship song in triple meter, mostly in 2 and 3 part forms and arranged with counter melodies. Some of the examples are:

- “Sa Libis ng Nayon” and “Bakya Mo Neneng” composed by Santiago Suarez
- “Arimunding-munding” composed by Severino Reyes
**KUNDIMAN (Art Song)**

*Kundiman* came from the words “*kung hindi man.*” Through its melody, lyrics, and expressive singing, the kundiman conveys a selfless and spiritual attitude, intense love, longing, caring, devotion, and oneness not only with a romantic partner, but also with a parent, child, a spiritual figure, or the motherland.

Some famous Filipino *kundiman* composers are Francisco Santiago, Nicanor Abelardo, Bonifacio Abdon, Francisco Buencamino, and Angel Peña.

Among the famous *kundiman* performers in the early 1900's are Atang de la Rama, Jovita Fuentes, Conching Rosal, and Ruben Tagalog.

In musical context, *kundiman* usually starts in a minor key then goes to the major key and in triple meter. Some examples of the *kundiman* are:

- “*Pilipinas Kong Mahal*” by Francisco Santiago
- “*Nasaan Ka Irog*” and “*Huling Awit*” by Nicanor Abelardo
- “*Jocelynang Baliwag*” by an unknown composer inspired the revolutionaries in Bulacan during the 1896 revolution
- “*Sa Sariling Bayan*” by V. Tolentino
- “*Iyo Kailan Pa Man*” by Angel Peña
Music of lowland Luzon may be divided into: Music for Liturgy and devotional music; Secular music with Spanish Influences and the music during the American Regime and Japanese Occupations.

Vocal Music is any type of music that is sung orally or without a musical accompaniment. It is also called \textit{a capella}, a vocal composition where singers performed by means of the human voice.

Instrumental Music – type of music that is sung with accompaniment

Philippine Music – is a product of unique blending of the Eastern and Western music. Early Filipinos, even before the colonial era was innately musical in nature.

Categories of Philippine Music:

A. Indigenous or Ethnic Music is diverse in nature. It can either be vocal or instrumental. It is rhythmic in nature rather than melodic.

B. Spanish-colonial music – liturgical and religious music.

The Spaniards discovered that the Filipinos were singing people who proved to be adept and enthusiastic in learning the plainsong, flute, harp and the guitar. And the very first sound of Christian church music that the “natives” heard was the Gregorian Chant or plain chant, an austere, unaccompanied monophony.

The following are examples of religious music:

1. \textit{Ave Maria} – This music is for tenor solo with piano or harmonium accompaniment
2. \textit{Flores de Maria} – This is intended for three voices with organ or harmonium accompaniment
3. \textit{O Salutaris Hostia} – This is a grand mass for full orchestra (eight voices)

C. American-colonial music – was a period of cultural and musical growth in the Philippines. R & B and Rock and Roll became part of the school curriculum. During the 1960’s, the song of the Beatles became popular.

D. Contemporary Music – Refers to the song of the 21st century known as \textit{Pinoy Music} or Original Pilipino Music (OPM)” which are written in Tagalog, Taglish and English language. This is also the period where Filipino artists and song writers became popular like Freddie Aguilar and different Pinoy bands like \textit{Parokya ni Edgar}, Rivermaya, Sandwich, Cueshe, and other Pinoy rock bands.
Ready, Set, DESCRIBE!

Write in the cluster map the Categories of Philippine Music and describe each. Use a separate sheet for your answers.
The music for **liturgy and devotional music** of the lowlands of Luzon reflects the impact of Spanish colonization which lasted for almost three centuries, and how the Christianity affected the religious practices of the ethno-linguistic groups. Unfortunately, these are on the limit of extinction due to modernization and diversity of religion. However, efforts from the youth and education sector are joining forces in reviving long lost traditions, if not through the traditional means, through the surviving remnants of the Hispanic-influenced music which are undergoing a transformation into present day versions.

**Secular music** of the lowlands of Luzon bears influences of Spanish culture and serves as reflections of that era, as seen in the messages of the songs. These songs, mostly about love of a man for a woman, have a deeper meaning for the Filipinos at that time. The man’s longing for the love of a woman is transformed into the country’s love and longing for a free Philippines, as embodied in the woman.
LET’S CREATE!

Pasig River is used to be a major waterway lined with beautiful houses and breathtaking scenery. It inspired many artists to create remarkable literature and artworks. However, industrial development has led to its decline.

How can you help create awareness on the environmental rehabilitation of Pasig River?

Choose one (1) of the activities below:

A. Compose a song that applies the different elements of music. (Write your own song on a long bond paper. You can record a video of yourself singing the song using a cellphone or camera if you have.)

B. Illustrate your concepts and thoughts on a cartolina or 1/8 sized illustration board.

C. On a long bond paper, make a collage using recycled photos, newspaper clippings, or magazines. Write an explanation below the collage.

Rubric: (Song Composition)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>4</th>
<th>3</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elements in Music</td>
<td>Student is able to apply musical elements, styles, and supports opinions about the theme.</td>
<td>Student applies some musical elements, styles and supports his/her opinions.</td>
<td>Student applies few of the musical elements, styles in the song, and unable to support it with valid criteria.</td>
</tr>
<tr>
<td>Purpose of Music</td>
<td>Student identifies all purposes of music to culture/history.</td>
<td>Student identifies several purposes of music related to culture/history.</td>
<td>Student is unable to define the purpose of music related to culture/history.</td>
</tr>
</tbody>
</table>
### Rubric: (Illustration)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Drawing</strong></td>
<td>Drawing is expressive and detailed. Shapes, patterns, shading, and/or texture are used to add interest to the painting. Student has great control and is able to experiment a little.</td>
<td>Drawing is expressive and somewhat detailed. Little use has been made of patterns, shading, or texture. Student has basics, but had not “branched” out.</td>
<td>Drawing has few details. It is primarily representational with very little use of pattern, shading, or texture. Student needs to improve control.</td>
<td>The drawing lacks almost all detail or it is unclear what the drawing is intended to be. Student needs to work on control.</td>
</tr>
<tr>
<td><strong>Design/Composition</strong></td>
<td>Student applies design principles (such as unity, contrast, balance, movement, direction, emphasis, and center of interest) with great skill.</td>
<td>Student applies design principles (such as unity, contrast, balance, movement, direction, emphasis, and center of interest) with fair skill.</td>
<td>Student applies design principles (such as unity, contrast, balance, movement, direction, emphasis, and center of interest) but the overall result is not pleasing.</td>
<td>The student does not appear to be able to apply most design principles to his/her own work.</td>
</tr>
<tr>
<td><strong>Creativity</strong></td>
<td>Student has taken the technique being studied and applied it in a way that is totally his/her own. The student’s personality/voice comes through.</td>
<td>Student has taken the technique being studied and has used source material as a starting place. The student’s personality comes through in parts of painting.</td>
<td>Student has copied some painting from the source material. There is little evidence of creativity, but the student has done the assignment.</td>
<td>Student has not made much attempt to meet the requirements of the assignment.</td>
</tr>
<tr>
<td>CATEGORY</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
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<td>------------------------</td>
<td>------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Attention to Theme</td>
<td>The student gives a reasonable explanation of how every item in the collage is related to the assigned theme. For most items, the relationship is clear without explanation.</td>
<td>The student gives a reasonable explanation of how most items in the collage are related to the assigned theme. For many of the items, the relationship is clear without explanation.</td>
<td>The student gives a fairly reasonable explanation of how most items in the collage are related to the assigned theme.</td>
<td>The student's explanations are weak and illustrate difficulty understanding how to relate items to the assigned theme.</td>
</tr>
<tr>
<td>Creativity</td>
<td>Several of the graphics or objects used in the collage reflect an exceptional degree of student creativity in his/her creation and/or display.</td>
<td>One or two of the graphics or objects used in the collage reflect student creativity in his/her creation and/or display.</td>
<td>One or two graphics or objects were made or customized by the students, but the ideas were typical rather than creative (e.g., apply emboss filter to a drawing in Photoshop).</td>
<td>The student did not make or customize any of the items on the collage.</td>
</tr>
<tr>
<td>Quality of Construction</td>
<td>The collage shows considerable attention to construction. The items are neatly trimmed. All items are carefully and securely attached to the backing. There are no stray marks, smudges or glue stains. Nothing is hanging over the edges.</td>
<td>The collage shows attention to construction. The items are neatly trimmed. All items are carefully and securely attached to the backing. A few barely noticeable stray marks, smudges or glue stains are present. Nothing is hanging over the edges.</td>
<td>The collage shows some attention to construction. Most items are neatly trimmed. All items are carefully and securely attached to the backing. A few barely noticeable stray marks, smudges or glue stains are present. Nothing is hanging over the edges.</td>
<td>The collage was put together sloppily. Items appear to be just “slapped on.” Pieces may be loose or hanging over the edges. Smudges, stains, rips, uneven edges, and/or stray marks are evident.</td>
</tr>
</tbody>
</table>
Assessment

Directions: Read the following music samples. What part of the people’s lives is it commonly used? What message does the music convey to people? Write your answers on your answer sheet. An example is given for you.

Alay
Pandanggo
Magtanim Ay Di Biro
Pilipinas Kong Mahal

Nasaan Ka Irog
Pasyon

Regina Coeli
Dios Te Salve
O Ilaw
Mutya ng Pasig

<table>
<thead>
<tr>
<th>MUSIC TITLE</th>
<th>SPECIAL FUNCTION</th>
<th>MESSAGE OF THE SONG</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example: Ang Tangi Kong Pag-ibig</td>
<td>Secular Music</td>
<td>The song is sung by a man to express affection to a woman.</td>
</tr>
</tbody>
</table>


“Bayan Ko” is one of the examples of secular music. Sing or listen to the song, and describe its elements of music.

**Bayan Ko (1929)**
Lyrics: Jose Corazon de Jesus

<table>
<thead>
<tr>
<th>English</th>
<th>Tagalog</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philippines, my country, my homeland</td>
<td>Ang bayan kong Pilipinas</td>
</tr>
<tr>
<td>Gold and flowers in her heart abound</td>
<td>Lupain ng ginto’t bulaklak</td>
</tr>
<tr>
<td>Blessings on her fate did love bestow</td>
<td>Pag-ibig ang sa kanyang palad</td>
</tr>
<tr>
<td>Sweet beauty’s grace and splendor’s glow.</td>
<td>Nag-alay ng ganda’t dilag</td>
</tr>
</tbody>
</table>

**My Country (1986)**
Translation: Edgar B. Maranan

<table>
<thead>
<tr>
<th>English</th>
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</tr>
</thead>
<tbody>
<tr>
<td>How her charms so kind and tender</td>
<td>At sa kanyang yumi at ganda</td>
</tr>
<tr>
<td>Drove the stranger to desire her...</td>
<td>Dayuhan ay nahalina</td>
</tr>
<tr>
<td>Land of mine, in fetters kept,</td>
<td>Bayan ko, binhag ka,</td>
</tr>
<tr>
<td>You suffered as we wept.</td>
<td>Nasidlak sa dusa.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>English</th>
<th>Tagalog</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birds that freely claim the skies to fly</td>
<td>Ibong mang may layang lumipad</td>
</tr>
<tr>
<td>When imprisoned mourn, protest and cry!</td>
<td>Kulungin mo at umiyak</td>
</tr>
<tr>
<td>How more deeply will a land most fair</td>
<td>Bayan pa kayang sakdal dilag</td>
</tr>
<tr>
<td>Yearn to break the chains of sad despair.</td>
<td>Ang di magnasang makaalpas!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>English</th>
<th>Tagalog</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philippines, my life’s sole burning fire,</td>
<td>Pilipinas kong minumutya</td>
</tr>
<tr>
<td>Cradle of my tears, my misery...</td>
<td>Pugad ng luha ko ‘t dalita...</td>
</tr>
<tr>
<td>All that I desire</td>
<td>Aking adhika</td>
</tr>
<tr>
<td>To see you rise, forever free!</td>
<td>Makita kang sakdal laya!</td>
</tr>
</tbody>
</table>

1. Melody: 
2. Pitch: 
3. Timbre: 
4. Dynamics: 
5. Tempo:
Answer Key

1. Mix up the words: secular—a song about love
   secular—sorrowful song to express a
   sorrowful heart.
   - Secular: Klawon
   - Sorrowful

2. Naseem Ha Iqqa
   - Ha Iqqa: True
   - Naseem: Dream

3. Ay \n   - Ay: I

4. Dasu Se \n   - Dasu: The
   - Se: Love

5. Payson: Development

6. Hormone:
   - Hormone: A chemical produced by
   - Chemical: A substance that interacts with
   - Produced: Created

7. Quran: The development of a song about the
   - Development: Progress
   - Song: Melody

8. Dios Te Scribe
   - Dios: God
   - Scribe: Writer

9. O Love—Secular—Sorrowful song to express a
   - Love: A
   - Secular: Song
   - Sorrowful: Sad

10. Mix up the words: secular—sorrowful
    - Secular: A song about love
    - Sorrowful: A song about love

A What I Know

1. Harmony
2. Form
3. Texture
4. Pitch
5. Timbre
6. Dynamics
7. Melody

B What I Know

1. Form
2. Texture
3. Pitch
4. Timbre
5. Dynamics
6. Melody
7. Harmony

Current assessment

- Religion: Knowledge
- Secular: The love of
- Love: Is never in

In the next period
- Secular: To sustain the listeners
- Sustain: Maintain
- Listeners: Persons
References

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