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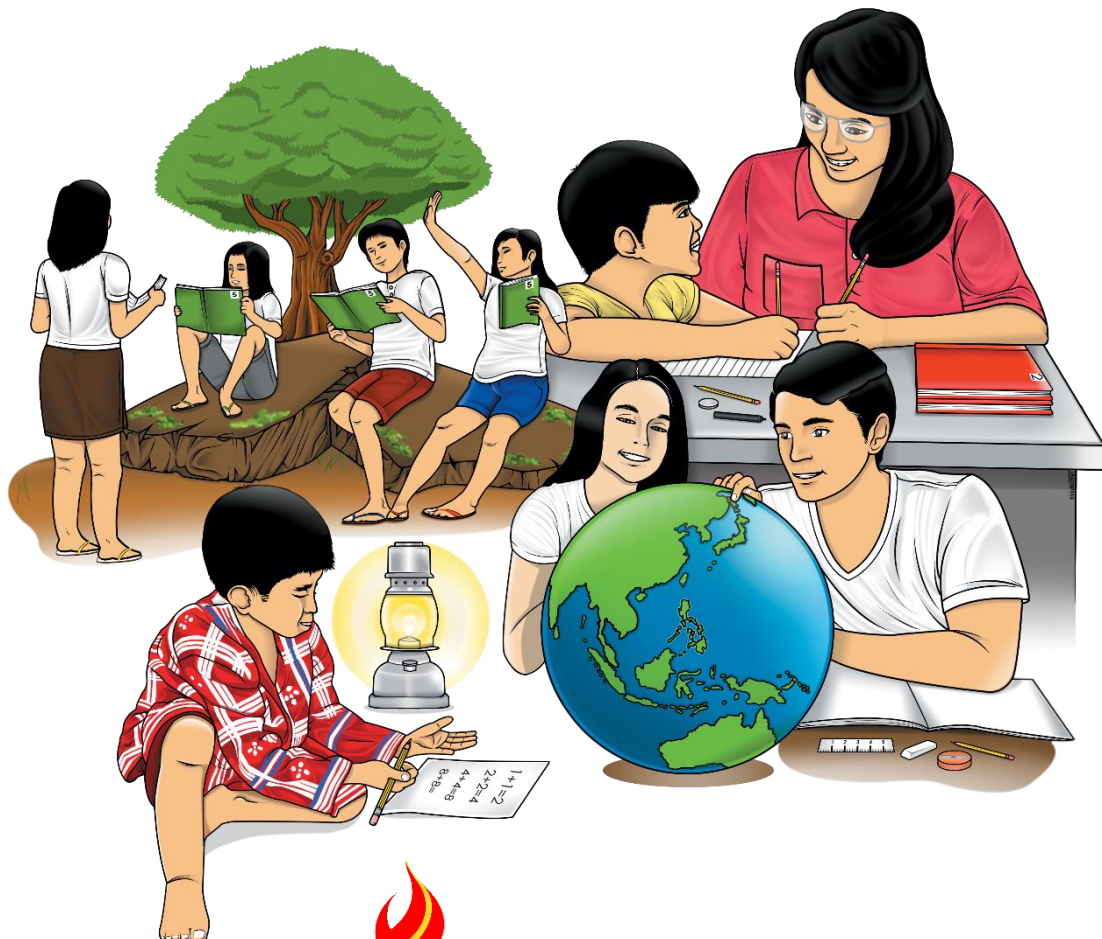
Music

Quarter 1 – Module 7:

Music of Lowlands of Luzon

(Vocal and Instrumental Music)

Art Music: Kundiman Pangkat Kawayan



Music – Grade 7
Alternative Delivery Mode
Quarter 1 – Module 7: Music of Lowlands of Luzon (Vocal and Instrumental Music)
Art Music: Kundiman Pangkat Kawayan
First Edition, 2020

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Published by the Department of Education
Secretary: Leonor Magtolis Briones
Undersecretary: Diosdado M. San Antonio

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Printed in the Philippines by _____

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Art Music: Kundiman Pangkat Kawayan

Introductory Message

For the facilitator:

The 7th module in Music 7 (Quarter 1) contains the continuation of the journey about the Secular Music from lowlands of Luzon. It focuses on the discussion about the vocal and instrumental music which involves **pangkat kawayan** and the art music: the **kundiman**.

This module was patterned on Blooms' Taxonomy Instructional Design which integrates in its parts the Bloom's Taxonomy Model of Learning. Performance task is included in the last part of the module to enhance the creativity of learners.

The facilitator needs to strengthen the learners' understanding about the elements of music. An activity which uses a piano application for smart phones is included so that learners could compare the sounds of a minor chord and a major chord, including minor and major scales. Learners need to know the musical form of kundiman which involves the said chords and scales. The facilitator is expected to assist learners in downloading the said mobile application. If cellphones are not available, the facilitator may guide the learners in looking into you tube video tutorials about major and minor chords/scales.

Learners should be guided in discovering the western style and elements of music that influenced the secular music of Luzon. The facilitator should guide the learner in the listening activities which involve the music analyses and performances. Remind the learners to use separate sheets in answering the pretest, self-check exercises, and posttest.

For the learner:

The 7th module in Music 7 (Quarter 1) will guide you in understanding other examples of Secular Music from the lowlands of Luzon which involves vocal and instrumental music, the kundiman and pangkat kawayan. Before accomplishing the activities, you need to review and enhance your knowledge about the elements of music. These elements will be used during listening activities and other activities which involves music analyses. If you have a smart phone, please download any piano application. You will use this app in understanding the differences between a major chord and a minor chord. Please accomplish all the activities, especially the listening activities to fully understand the lesson.

This module has the following parts and corresponding icons:



What I Need to Know

This will give you an idea of the skills or competencies you are expected to learn in the module.



What I Know

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.



What's In

This is a brief drill or review to help you link the current lesson with the previous one.



What's New

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.



What is It

This section provides a brief discussion of the lesson. This aims to help you discover and understand new concepts and skills.



What's More

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.



What I Have Learned

This includes questions or blank sentence/paragraph to be filled in to process what you learned from the lesson.



What I Can Do

This section provides an activity which will help you transfer your new knowledge or skill into real life situations or concerns.



Assessment

This is a task which aims to evaluate your level of mastery in achieving the learning competency.



Additional Activities

In this portion, another activity will be given to you to enrich your knowledge or skill of the lesson learned. This also tends retention of learned concepts.



Answer Key

This contains answers to all activities in the module.

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!

Lesson

1

Music of Lowlands of Luzon (Vocal and Instrumental Music) Art Music: Kundiman Pangkat Kawayan

Learning Competencies

The learner:

1. explores ways of producing sounds on a variety of sources that is similar to the instruments being studied (MU7LU-Ib-f-4)
2. improvises simple rhythmic accompaniments to selected music from
3. evaluates music and music performances applying knowledge of musical elements and styles (MU7LU-Ic-h-10)



What I Need to Know

Before we explore the art music and famous bamboo ensemble from the lowlands of Luzon, let us first recall the secular music and instrumental music that have been discussed in the previous modules.

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

Harana is a serenade traditionally sung by a man to express his love to a lady, sung with emotion and usually accompanied by a guitar.

Kumintang which originated from Balayan Batangas, is sung in triple meter with themes of love and courtship.

Polka originated from a Bohemian dance that became popular in Europe and America in the early 19th century.

Balitaw is a dialogue or courtship song in triple meter, mostly in 2 and 3 part forms and arranged with counter melodies.

Let's Check It Out

Let's see how much have you learned from these topics from the previous module by matching each type of music to its specific example. Write the letter of the correct answer in the blank provided before the number.

- | A | B |
|--------------|-----------------------|
| 1. Harana | a. Anugon Anugon |
| 2. Kumintang | b. Polka Sa Nayon |
| 3. Polka | c. Dungawin Mo Hirang |
| 4. Balitaw | d. Lahing Kayumanggi |

Did you get a perfect score?

Good work! I can see that you are now ready to take part in this new module. Welcome to a taste of the vocal and instrumental music of the lowlands of Luzon particularly the *kundiman* and the *pangkat kawayan*.

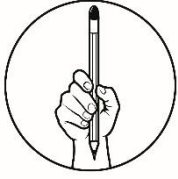
Filipinos are known to be music lovers. They tend to express the intensity of the emotions through the art of playing or singing music.

How do you show your love for the country through music? Are you the classic or modern type of musician? In what way do you appreciate music the most? Is it through singing, playing or listening to it?

Learning Objectives

In this module, you will be able to:

- A. identify ways of producing sounds on other sources similar to Pangkat Kawayan;
- B. differentiate kundiman from folk song;
- C. perform a simple rhythmic accompaniment to your chosen kundiman; and
- D. assess the musical characteristics of kundiman through its tempo, rhythm and dynamics



What I Know

Let's check on your background knowledge about the topic. Don't worry. This activity is not graded.

A. Identification: Analyze the questions below and do this in your activity paper.

- _____ 1. It came from the phrase "*kung hindi man.*"
- _____ 2. It is popularly known as the "Singing Bamboos of the Philippines."
- _____ 3. These *pangkat kawayan* instruments are bamboo-rattle tubes attached to a bamboo frame.
- _____ 4. It is a wind instrument that produces a hollow gong- like sound.
- _____ 5. These are small pieces of bamboo in graduated small tubes that have been put together by a string.
- _____ 6. He is the composer of "*Nasaan Ka Irog.*"
- _____ 7. In musical context, kundiman usually starts in a minor key then goes to the and in triple meter.
- _____ 8. "*Pakiusap*" is composed by .
- _____ 9. It is a bamboo piece with ridges, and it serves as a percussion instrument played by rubbing a rattan stick on its ridges.
- _____ 10. It is an ensemble of stringed instruments played with the plectrum or pick and generally known as plectrum instruments.

B. Modified True or False. Write True if the statement is correct. If the statement is false, write the word/s that make/s it incorrect.

- _____ 1. Oftentimes, a faster tempo signifies a lively music while a slower one implies a darker mood or simply a sad or emotional music.
- _____ 2. The tempo is the softness and loudness of music.
- _____ 3. A *kundiman* usually starts with a minor key then goes to the major key and in triple meter.
- _____ 4. A major key uses a minor scale.
- _____ 5. Rondalla is popularly known as the "Singing Bamboos of the Philippines."



What's New

Before we proceed with our lesson, let us see how much you've learned about kumintang and polka. As to recall, kumintang originated from Balayan Batangas and is sung in triple meter with themes of love and courtship while Polka originated from Bohemian dance and is in duple meter. Let's try how far you can engage in kumintang and polka with the following activity.

Listening Activity

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

<https://www.youtube.com/watch?v=Uhle17JJJ9M>

Based on the music that you have listened to, fill out the table with your answer.

Music (Title)	Tempo	Time Signature	Theme	Dynamics	Melody	Mood

As you proceed with the activity, let me ask you these things:

1. How were you able to distinguish kumintang from polka? Was it easy for you? Why? Why not?
2. As of this time, what remains unclear to you with regard to kumintang and polka?

From these types of music, let us proceed to the art music itself, kundiman. This one is another example of vocal music from the lowlands of Luzon. But unlike the first two songs, kundiman offers a different taste of music for it 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. But how does it differ from folk songs? Let us dig deeper through this activity.

Categorize each song inside the first box according to the type of music to which it belongs. Write your answer in the second box provided below.

Pakiusap	Nasaan Ka Irog
Leron Leron Sinta	Pamulinawen
Jocelynang Baliwag	Sa Sariling Bayan
Anak Dalita	Iyo Kailanpaman
Magtanim ay Di Biro	Sarung Banggi

KUNDIMAN	FOLK SONGS

Examine the table that you have accomplished, and answer the following questions.

1. Were you able to categorize all the songs? What were your bases?
2. Was it easy for you to categorize the songs? Why? Why not?
3. What can you say about the characteristics of kundiman and folk songs?

After answering these questions, you will be able to:

- A. identify the musical elements present in the song;
- B. analyze the theme of each song category depending on the lyrics; and
- C. cite the difference between folk song and kundiman

In this activity, you would be able to see the difference between a folk song and a kundiman in terms of musical elements, characteristics and inspiration of the music.

Listening Activity

https://youtu.be/KPJJ_dzPaqg
<https://youtu.be/j398PnJqomM>

After listening to each example of music, fill out the table below and answer the questions that follow.

Songs	Tempo	Rhythm	Theme/ Inspiration	Time Signature
<i>Magtanim Ay Di Biro</i>				
<i>Anak Dalita</i>				

1. What is the difference between the tempos of the two songs you have listened to?
2. What do you think is the theme/inspiration of each song? How do you say so?



What is It

Kundiman came from the phrase “*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, a child, a spiritual figure, or the mother land. To emphasize these characteristics, it requires an application of the musical elements intended for a certain purpose.

Listening Activity

<https://www.youtube.com/watch?v=j398PnJqomM>

Listen to this particular kundiman and observe the softness and loudness of the music. See how it affects the theme and the mood of the song.

The dynamics or the softness and loudness of music adds more dramatic effects for a kundiman. It intensifies the attitude and the emotions of the song. On the other hand, the tempo signifies the mood of a certain music. Oftentimes, a faster tempo signifies a lively music while a slower one implies a darker mood or simply a sad or emotional music.

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:

"Pakiusap" by Francisco Santiago

"Nasaan Ka Irog" by Nicanor Abelardo

"Jocelynang Baliwag" by an unknown composer inspired by the revolutionaries in Bulacan during the 1896 revolution

"Sa Sariling Bayan" by V. Tolentino

"Iyo Kailan Pa Man" by Angel Pena

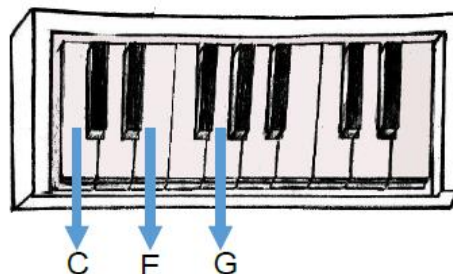
Major and minor keys are defined by their tonic note (their starting or base note) and their scale being major or minor.

A major key uses a major scale and a minor key uses a minor scale. The difference between major and minor chords and scales boils down to a difference of one essential note- the third (illustration of the third degree) The third is what gives major-sounding scales and chords their brighter, cheerer sound and what gives minor scales and chords their darker, sadder sound. A major chord consists of a 1st, 3rd and 5th degree of a major scale while minor chord is made from the 1st, flatted 3rd, and 5th degrees of a major scale. In short, the only difference is the third degree. (illustration)

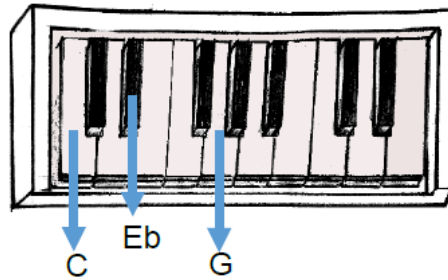
Activity: Try to install a piano application to your cellular phone. Identify the pitch names of each note in a scale of C. (C-D-E-F-G-A-B-C) – all white keys. (illustration with labels) The first one was done for you.

Options: Piano App or YouTube videos <https://youtu.be/it43JQy1361>

Key of C



From C to Cm, just flatten the third degree (1st- flatted 3rd,-5th)



Try pressing the assigned pitches from the illustration. By doing so, you will be able to answer the following questions:

1. What was the difference of the sound between a major and a minor chord in terms of:
 - a. Theme
 - b. Mood
 - c. Harmony
2. What does a brighter sound imply? How about the darker sound? How did you say so?
3. What type of music comes into your mind when you hear a major or minor key? Why?
4. How will you describe the message, theme and mood of a kundiman song based on the sound of major and minor keys?



Music has essentially two sides of the same coin. It will never be complete without the other side as the world has to live in balance. Even the human body itself is symmetrical. Music has its own take on that. It also has its vocal and instrumental type. Examples were given in the previous modules. Speaking of instrumental music, let us go back to rondalla instruments which you have learned in Module 2.

A rondalla is an ensemble of stringed instruments played with the plectrum or pick and generally known as plectrum instruments. The rondalla instruments are the banduria, the laud, the octavina, the guitar and the bass guitar (bajo de unas). Rondalla musicians provide music for Philippine folk songs. Another instrumental music which we will highlight for this module is the Pangkat Kawayan.



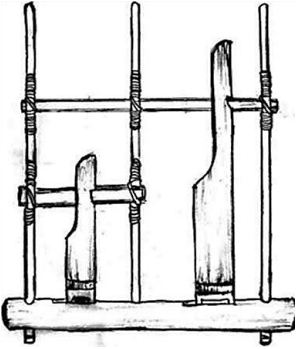

You have enjoyed listening to kundiman a while ago. You learned to express yourself through singing. Not only you can express the mood, theme and intensity of the music vocally but you can also try the instrumental music particularly the Pangkat Kawayan.

From appreciating kundiman, let us try to explore Pangkat Kawayan too. I am sure this will be fun!



Pangkat Kawayan popularly known as the “Singing Bamboos of the Philippines,” is an orchestra that plays music using non-traditional bamboo instruments. Founded in 1966, it has always been composed of young students who are selected from Quezon City and Manila schools.

The group’s musical instruments, numbering more than a hundred are made of six kinds of the versatile bamboo in various sizes, shapes and designs. It includes:

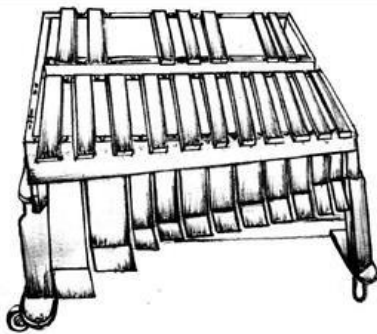
<p>Angklung</p> 	<p>It has bamboo-rattle tubes attached to a bamboo frame. Tubes are carved to have a resonant pitch when struck, each angklung represents a note and is tuned to octaves. It plays the counterpoint to the melody. It is played by shaking the lower part with one hand while the upper end holding it with the other hand steady.</p>
<p>Bumbong (Bamboo tube)</p> 	<p>It is made of hollow pieces of bamboo that has been put together and serve as the orchestra’s wind section. It is divided into bass (lower) and horn (higher) sections. Each bumbong represents one note; to produce the sound it has to be blown through a mouthpiece.</p>

Kalatok (bamboo knocker)



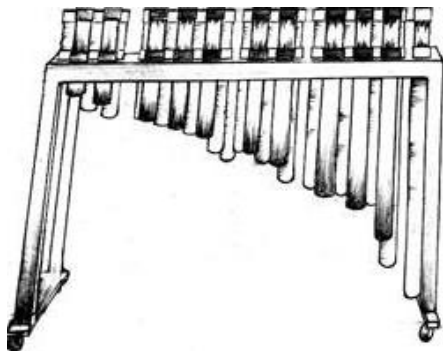
It is a percussion instrument made of pieces of bamboos that are strung together with pieces of bamboo with varying tones when struck by a rubber mallet.

Talunggating (bamboo marimba)



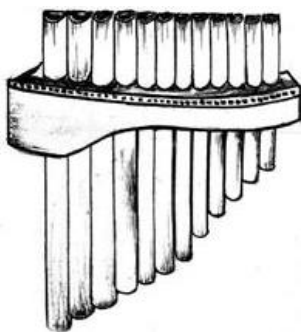
It is made from bamboo that follows the musical scale and style of the typical xylophone. It plays the melody. Mallets made out of rattan and rubber are used to play the instrument.

Kalagong

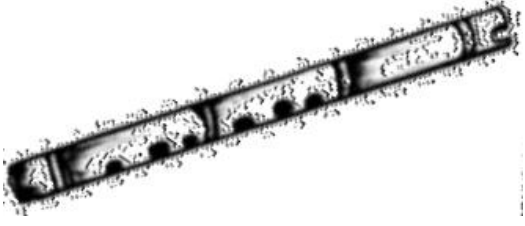
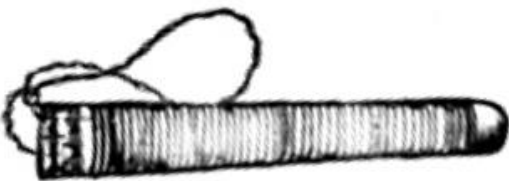


It is a wind instrument that produces a hollow gong-like sound. It is played by tapping the top holes of the bamboos by two flat and flexible surface tapper. It serves as the bass of the group.

Pan Pipes



It has small pieces of bamboo in graduated small tubes that have been put together by a string. It has the sound and styling of the wind instruments found in Northern Philippines. Each pipe represents a note and is blown to produce the sound.

<p>Tulali (bamboo flute)</p> 	<p>It is made of baga (one of the smallest bamboo varieties). A bamboo opening encircled by a banana leafing to a pentatonic scale played on four holes, one found below and three on top of the bamboo tube.</p>
<p>Kiskis</p> 	<p>A bamboo piece with ridges and serves as a percussion instrument. Kiskis is a Filipino word which means “to scratch” or “to rub against something”. It is played by rubbing a rattan stick on its ridges.</p>

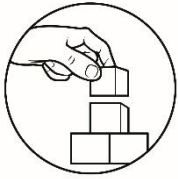
Rondalla and Pangkat Kawayan are both instrumental music of the lowlands of Luzon. But that is the only commonality between the two. Each music possesses different qualities when it comes to sound, texture, especially the manner of playing the instruments, and the materials used in producing the instruments.

Listening Activity

<https://www.youtube.com/watch?v=kxi55bMAOPA>
https://www.youtube.com/watch?v=t_scmvPAzlc
<https://www.youtube.com/watch?v=FlfwbH8b5Ro>

After watching the videos and listening to the music, try to answer the following questions:

1. What difference/s did you notice between rondalla and pangkat kawayan?
2. How is each instrument being played?
3. How does each instrument sound?
4. Was it easier for you to differentiate Rondalla and Pangkat Kawayan now? Why? Why not?
5. Based on what you have listened to, which musical instruments/ ensemble is more applicable to be used as accompaniment for kundiman? Justify your answer.



What's More

In this activity, you will try to analyze the sound produced in the given instruments. You are going to identify the manner of playing for each instrument.

Manner of playing the instrument (producing sound)

Shaking

Blowing

Striking

Tapping

Rubbing

Angklung - _____ Kiskis - _____

Tulali - _____ Pan Pipes - _____

Kalagong - _____ Kalatok - _____

Bumbong - _____ Talunggating - _____



What I Have Learned

1. What is the connection of sound production to the manner of playing the instruments? Justify your answer.
2. How does the manner of playing affect the sound being produced?
3. What is/are the significance of the elements of music with regard to the sound production?

My Reflections



Assessment

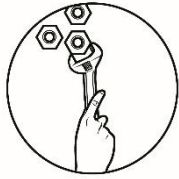
Let's check on your background knowledge about the topic. Don't worry. This activity is not graded.

A. Identification: Analyze the questions below and do this in your activity paper.

- _____ 1. It came from the phrase "*kung hindi man.*"
- _____ 2. It is popularly known as the "Singing Bamboos of the Philippines."
- _____ 3. These *pangkat kawayan* instruments are bamboo-rattle tubes attached to a bamboo frame.
- _____ 4. It is a wind instrument that produces a hollow gong- like sound.
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- _____ 6. He is the composer of "*Nasaan Ka Irog.*"
- _____ 7. In musical context, kundiman usually starts in a minor key then goes to the and in triple meter.
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- _____ 9. It is a bamboo piece with ridges, and it serves as a percussion instrument played by rubbing a rattan stick on its ridges.
- _____ 10. It is an ensemble of stringed instruments played with the plectrum or pick and generally known as plectrum instruments.

B. Modified True or False. Write True if the statement is correct. If the statement is false, write the word/s that make/s it incorrect.

- _____ 1. Oftentimes, a faster tempo signifies a lively music while a slower one implies a darker mood or simply a sad or emotional music.
- _____ 2. The tempo is the softness and loudness of music.
- _____ 3. A kundiman usually starts with a minor key then goes to the major key and in triple meter.
- _____ 4. A major key uses a minor scale.
- _____ 5. Rondalla is popularly known as the "Singing Bamboos of the Philippines."



What I Can Do

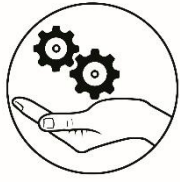
Congratulations for making this far! I have believed that you can keep up and learn all these things we have for you.

As you continue exploring this kind of music, here's one last challenge for you. Record your performances using your cellphone or other media devices and submit it to your facilitator through messenger, e-mail or other media platforms.

1. Perform a simple rhythmic accompaniment for your chosen kundiman.
2. Evaluate your own performance using the rubrics below and your knowledge of elements of music.

Performance Rubric

CRITERIA	4	3	2	1
Rhythm	It followed the triple meter and was on point	It followed the triple meter but is not consistent in the first stanza.	The rhythm is not consistent in the stanza and chorus part of the kundiman.	It is not in triple time Signature.
Dynamics	Softness and loudness are evident in the whole accompaniment	Softness and loudness are slightly evident in the first stanza and chorus.	Only the soft/ loud part was evident in the 1st stanza of the song.	There is no dynamics at all.
Mastery	The rhythmic accompaniment flawlessly performed.	The rhythmic accompaniment memorized but there are 2 evident mistakes in its execution.	The rhythmic accompaniment slightly memorized but there are 3-4 evident mistakes in its execution.	The rhythmic accompaniment was memorized at all.



Additional Activities

Applying the skills you have learned from this module, choose one from the harana songs discussed here. You may opt to record a video of your performance for you to be able to rate it.

Suggested Video: Ruben Tagalog – O Ilaw <https://youtu.be/DiOGLiPBfik>

You might want to download an instrumental of *O Ilaw* or if you can play guitar, you can use it as an accompaniment for your chosen song.

Criteria	4	3	2	1
Timing	The singer is on cue and at the right tempo in the whole song.	The singer missed the first two lines of the song.	The singer found it hard to be in the right timing for the first stanza of the song.	The singer is inconsistent in the proper tempo, cuing and timing of the whole song.
Dynamics	Softness and loudness are evident in the whole song.	Softness and loudness are slightly evident in the first stanza and chorus	Only the soft/loud part was evident in the first stanza of the song.	There is no dynamics at all.
Mastery	The lyrics is flawlessly performed.	The lyrics is memorized but there are 2 evident mistakes in its execution.	The lyrics is memorized but there are 3-4 evident mistakes in its execution.	The lyrics is not memorized at all.
Facial Expression	Emotions are clearly evident in the singer's face in the whole duration of the song.	Emotions are slightly inconsistent in the first stanza but the singer is able to express in the chorus part.	Emotions are only evident in the first two lines of the song.	The singer is singing in a poker face.

After doing this activity, answer the following:

1. What rate did you get? Was it high or low? Why do you think so?
2. How much do you appreciate harana now? Are you still in favor of it as a way of courting? Why? Why not?



Answer Key

<p>What I Know/ Assesment</p> <p>B.</p> <ol style="list-style-type: none">1. True2. False -Dynamics3. True4. False - Major5. False - Pangkat <p>Kawayan</p>	<p>What I Know/ Assesment</p> <p>A.</p> <ol style="list-style-type: none">1. Kundiman2. PangkatKawayan3. Angklung4. Kalagong5. Pan Pipes6. Nicanor Abelardo7. Major Key8. Francisco9. Kiskis10. Rondalla	<p>What I Need to Know Let's Check It Out</p> <ol style="list-style-type: none">1. C2. D3. B4. A
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