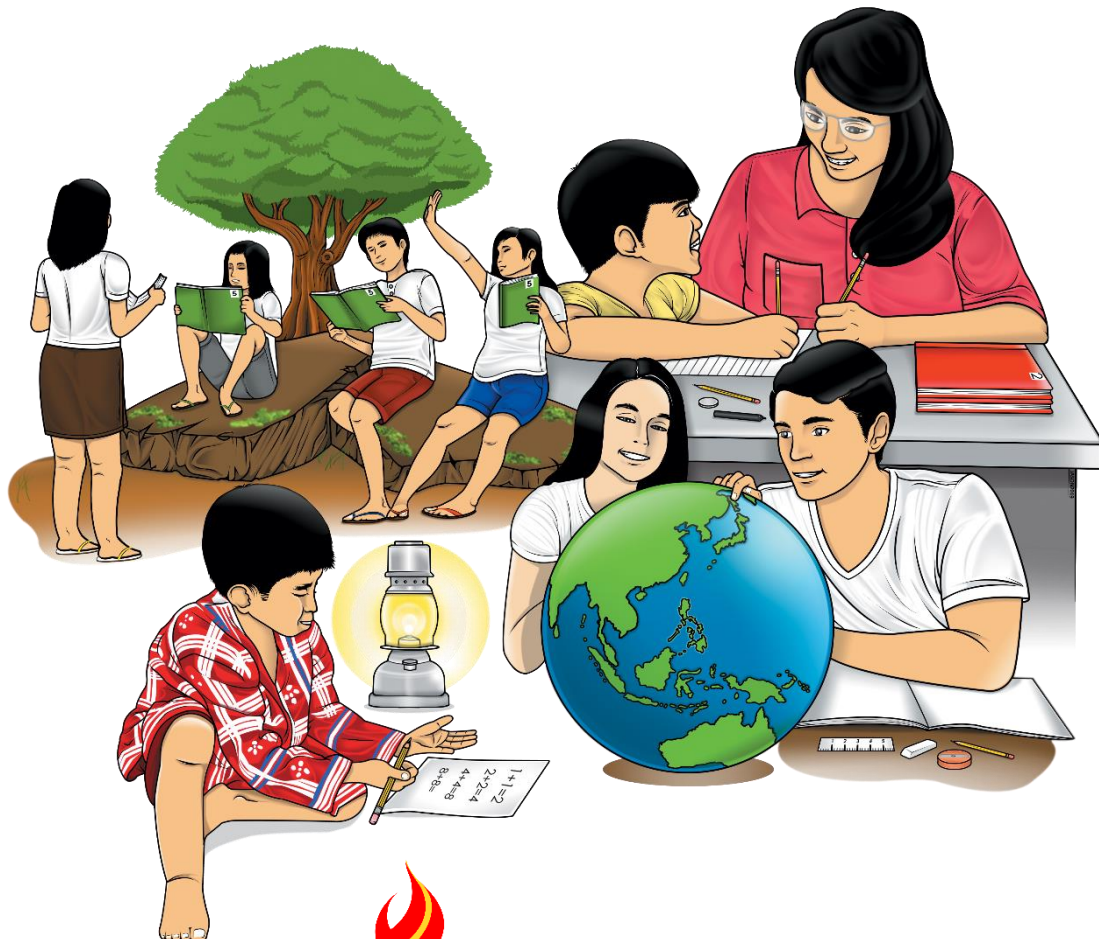


Music

Quarter 1 – Module 6:

Secular Music

Elements of Polka and Kumintang



Music – Grade 7

Alternative Delivery Mode

Quarter 1 – Module 6: Secular Music (Elements of Polka and Kumintang)

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:	Emmanuel C. Alveyra
Content Editor:	Emmanuel C. Alveyra
Language Editors:	Cherrie Rose L. Desaliza, Gladys F. Cantos, Gazel V. Castillo
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
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

Music

Quarter 1 – Module 6:

Secular Music

Elements of Polka and Kumintang

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

Secular Music

“Ala eh, kantahan at yugyugan na! Kumintang o Polka?”

Let’s Explore the Elements of Polka and Kumintang

Learning Competencies:

The learner

1. improvises simple rhythmic/melodic accompaniments to selected music from the lowlands of Luzon (MU7LU-Ic-f-5)
2. evaluates music and music performances applying knowledge of musical elements and styles. (MU7LU-Ic-h10)



What I Need to Know

Good day my friend! Like the City of New York in America, learning never sleeps. Shall we continue your lesson? Let’s begin!

In the previous module, you obtained the knowledge and skills in discovering the aesthetic qualities of *harana* and *balitaw*. You also learned that knowing the musical elements is essential in uncovering the historical and cultural background of these musics.

Remember that each musical element builds the artistic craftsmanship and uniqueness of a certain music. Who would have thought that the basic rhythm of *harana* was derived from the basic rhythm of Spanish Tango and Habanera? That clearly shows the effect of Spanish colonization. But by making its tempo slow, We, Filipinos created a new version of romantic expression in *harana*.

Who would have thought that *balitaw* could also be compared to *balagtasan* since performers fluidly exchange verses? However, the conversations are sung in triple meter and deal mostly with love and courtship. These analyses would lead you to appreciate the importance of musical elements embedded in every music.

Today, we will strengthen your knowledge on how to use these elements in analyzing *kumintang* and *polka*. Discovering the elements would also increase your skills in performing these musics since you will uncover every criterion that would guide your performance.

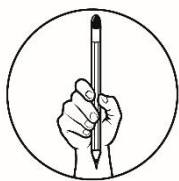
Aside from knowledge and skills in music, please be reminded that this module will guide you in enhancing your critical thinking skills which you will also use in other learning areas. Please answer all the questions diligently. Like music, learning takes times, patience, and practice.

Are you ready to proceed to the next activity? Let's practice!

Learning Objectives

In this module, you will be able to:

1. differentiate the characteristics of *kumintang* and *polka*;
2. create simple rhythmic/melodic accompaniments to selected *kumintang* or *polka*; and
3. evaluate the music and music performances of *kumintang* or *polka* by using the musical elements/styles.



What I Know

This pre-test will help you think about your prior knowledge on the lesson. Read each statement carefully. Identify what is being described in each statement and write your answers on your activity notebook. You may choose your answers from the choices inside the box.

2/4	Bass and Snare Drum	Harmony	Kumintang
Leron leron Sinta	Melody	Polka	Quezon Polka
Rhythm	Sileledaang	Tempo	Time Signature

1. This secular music originated in Bohemia and became popular in lowlands of Luzon.
2. This musical symbol has to be looked into to know the beat of a certain music.
3. It is a musical element that suggests the mood of a song while playing the scale of the pitches. A major scale often sounded as happy mood while a minor scale is gloomy, sad or melancholic.
4. This secular music is a combination of song and dance performed by men and women in pairs. Dancers pass a glass of coconut wine or *tuba* as they sing.
5. This musical symbol is looked into to determine the difference between *kumintang* and *polka* in terms of beat.
6. *Polka* is usually arranged in duple meter while *balitaw* is arranged in triple meter. This is the time signature of polka music.
7. It is a circular hand and wrist movement also known as the *kunday*.
8. This polka is executed by having sets of four pairs in square formation.
9. The artist sung the precise tunes in all lines of the song. This element of music is being evaluated in this kind of indicator.
10. Appropriate speed was executed; however, 3 irregularities were noted. In this kind of indicator, this element of music is being evaluated.
11. Basic rhythmic patterns were played accurately. In this kind of indicator, this element of music is being evaluated.
12. Among the folk songs, Bahay Kubo, Leron Leron Sinta, and Atin Cu Pung Singsing, which folk song can be played by using polka beat.
13. It is a courtship dance from Ilocos Norte wherein dancers exhibit their fondness by dancing basic polka steps.
14. Appropriate chords were performed accurately. In this kind of indicator, this element of music is being evaluated.
15. These percussion instruments can be used to perform the basic rhythmic patterns of polka.



What's New

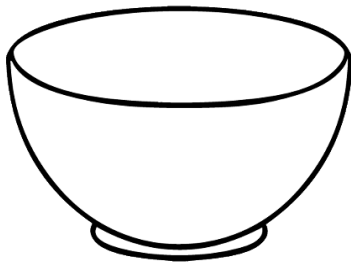
Let's Get Started

Batangas Lomi: Hungryyy????

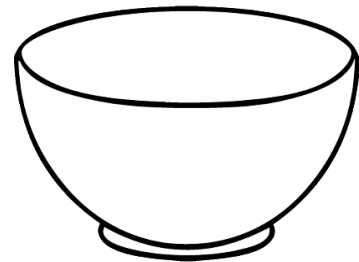
Hello, fellow musician! They say that musicians love to eat. Do you agree? *"Ala, eh tsibog na dine! Parine na!"* Before we start your music lesson, make sure to eat first your favorite merienda, *"lomi"*. Do you know how to cook *Batangas lomi*? Don't worry, I will not instruct you to cook. Imagine you are taking the work in your *"banggerahan"* or kitchen to cook your favorite *lomi*.

What are the ingredients that you need to prepare in cooking delicious *Batangas lomi*? Categorize your answers according to the following: *main ingredients* or *seasonings*. Write your answers on the boxes.

Main ingredients:



Seasonings:



Splendid! You are good, not only in music subject but in Home Economics as well. Before we explore more secular music, let's talk about Batangas Lomi.

1. What made you name those ingredients easily? How were you able to identify those ingredients? What were your considerations?
2. Among the ingredients that you have listed, which is the most important one? Why?
3. If you will be instructed to remove 3 ingredients due to limited supply, which ingredients are you going to remove? Why?
4. Is it necessary to remove 2 or more ingredients in cooking *Batangas lomi*? Why or why not?

Lomi is a popular egg noodle Filipino dish which originated in Batangas. It became popular since the said dish was adapted and became a delicacy also in other places. Once you order for a bowl of *lomi* in a certain place, it has its own version of taste and presentation.

Now pay attention! Imagine that you will put up your own restaurant or eatery business where *lomi* is one of your specialties, try to answer this question:

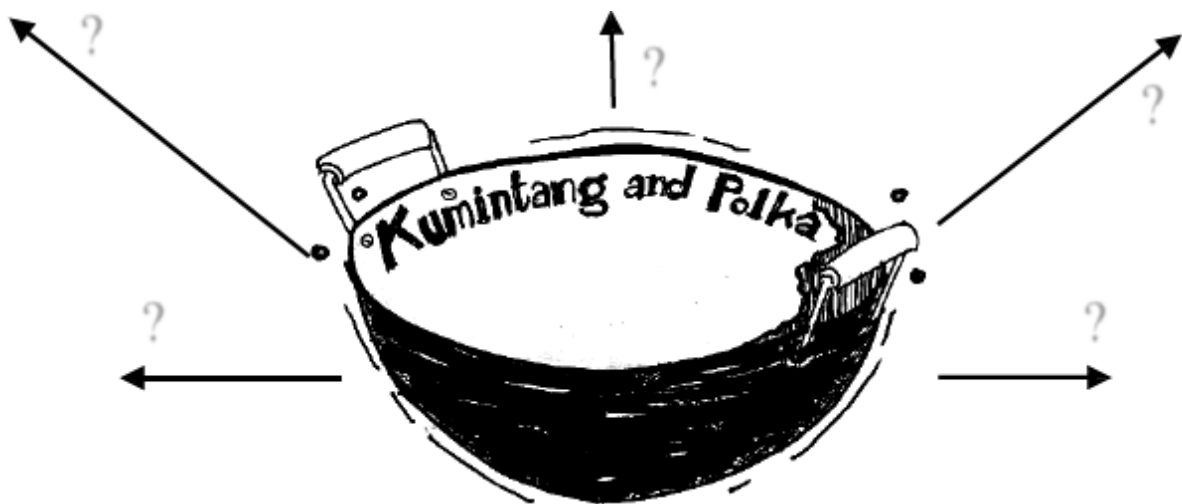
How will you cook your own version of delicious *lomi* to make it different and distinct from other places?

Let's Ponder!

Like food, every music has its own ingredients that would describe its savors and flavors. These ingredients are like the musical elements in which aesthetic and unique characteristics of music are formed. In this module, you are going to discover the unique elements present in *kumintang* and *polka*.

Work on this!

You need to be curious first and formulate your own questions if you want to discover the basics of *kumintang* and *polka*. Based on your learning experiences in the previous modules, what are the questions that need to be answered in discovering the aesthetic and unique characteristics of *kumintang* and *polka*. Write your questions on the spaces provided below:



Now, look and analyze the questions that you have formulated. Will those questions lead you to the analyses of *kumintang* and *polka* using the elements of music?



What is It

Secular Music: Kumintang and Polka

Polka

How did polka emerge in the Philippines? In the previous module, it was discussed that our music was greatly influenced by Spanish Colonization. Aside from Spain, other Western and European countries contributed to the evolution of music in the Philippines. This resulted to the introduction of polka music and dance to our country by the early European immigrants and by Filipinos who had been to Europe. Polka became popular in the Philippine fusion of Polka, folk music and dances. Polka came from Bohemia (Czechoslovakia) and usually performed as a ballroom dance in social gatherings.¹

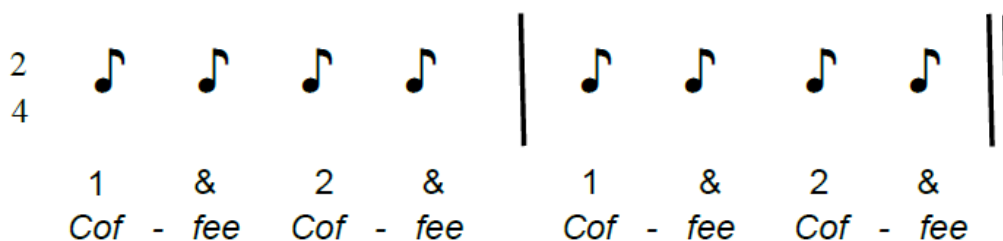
What is the basic step of polka? Basic steps are performed in accordance with a duple meter or time signature, with a step-close-step pattern or with a combination of heel and toe pattern but dancers should know first the basic rhythmic patterns of polka.



Step-Close-Step Pattern

Are you ready to learn the beats? Follow the clapping exercises below:

Count and clap the rhythmic pattern. You may also recite the word written below the notes to gain the precise clapping.



¹ University of the Philippines Alumni and Friends Rondalla. Music and Dance. c1995-2020. University of the Philippines and Friends Rondalla. Philippines. Accessed August 20, 2020. <https://www.upafrondalla.org/musicdance.html>

Now, while chanting/counting, play the “cof” by stomping your feet, followed by “fee” by clapping your hands.



Stomping of Feet (“Cof”)



Clapping of Hands (“fee”)

Did you notice the differences of sound produced by stomping your feet and clapping your hands? Which sound has the low pitch or thick sound? Of course, the sound produced by stomping of the feet has the lower pitch or thicker sound than the sound produced by the clapping of the hands. In this pattern, imagine that you are playing a bass drum every time you stomp your feet followed by the playing of a snare drum every time you clap your hands. This is the basic rhythmic pattern for polka. Since Filipinos easily appreciated and learned Polka, the said secular music became part of our culture. There are several versions of Polka in some parts of Luzon. One of which is the Quezon Polka with sets of four pairs in square formation. In Batangas, the dance was called *Polka sa Nayon*. In Ilocos Norte, a courtship dance called *sileledaang*, which means laden with sorrow has emerged. The dancers exhibit their fondness using the basic polka steps.

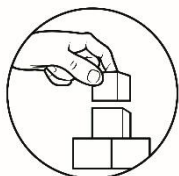
Do you still remember our activity about Batangas Lomi? Like the said dish, Polka music and dances spread in different parts of Luzon. Now, here is my question to you: What are the aspects that you have to look into to identify the distinct characteristics of Polka in a certain place? List at least 5 aspects that come to your mind:

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

<https://www.youtube.com/watch?v=H7dgXgX7Cfs&t=48s> (for listening: Polka sa Nayon)

Kumintang

Kumintang is a combination of song and dance performed by men and women in pairs. Like the *balitaw*, this secular music also deals with love and courtship. It became popular in the province of Batangas where dancers pass a glass of coconut wine or tuba from hand to hand as they sing. Since coconut trees are abundant in the said province, locals are good in making wine from coconut. Most of *kumintang* songs are arranged in $\frac{4}{4}$ time signature and played in a moderate tempo or at a walking pace. Melodies often use the major scale, however, minor scales are also used depending on the mood or theme of the music. Francisca Reyes-Aquino used *kumintang* to name a certain folk dance step. It is a circular hand and wrist movement also known as the *kunday*.



What's More

This time, you will be the one to assess the sample performances of *kumintang* and *polka* by applying your knowledge of the musical elements. But first, you have to formulate your own rubrics which you will use in evaluating the performance.

Mechanics in formulating the rubrics:

1. Identify first the criteria. Make sure that the musical elements are present in the criteria.

Criteria	1	2	3
a.			
b.			
c.			

2. Formulate the indicators in each criterion. The indicators should guide you in evaluating the performances of the artists according to each criterion. The said indicators should be placed on the corresponding points based on the level of performance.

Example: (The questions will guide you in formulating your own indicators)

Criteria	1	2	3
Melody	What performance level should the artist exhibit? Example: The artist sung the precise tunes in all lines of the song	What factors will affect the quality of performance? Example: The artist sung the melody but 2 lines were out of tune.	What factors will affect the quality of performance? Example: The artist sung the melody but 3 lines were out of tune.

Are you ready to formulate your own rubrics? Use the template below:

Criteria	1	2	3
	Indicator:	Indicator:	Indicator:

Are you finished? Now, evaluate the sample music using the rubrics that you have created. Write your specific remarks about the score that you have given.

<https://www.youtube.com/watch?v=q6t1u2q9AC0>
<https://www.youtube.com/watch?v=jWvsdtPjZHw&t=43s>

Polka sa Nayon
 Kumintang

Criteria Based on the rubrics that you have created	Points Given (please check)	Remarks (State the reasons why those performers obtained such score.)
Criterion 1	3	
	2	
	1	
Criterion 2	3	
	2	
	1	
Criterion 3	3	
	2	
	1	

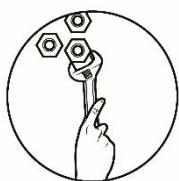
Now, reflect on your evaluation, and answer the following questions:

1. What are the top 3 musical elements that you considered in formulating the criteria? Why did you choose those elements?
2. Among the musical elements that you have listed, which is the most important? Why?
3. If you will perform your own version of kumintang or polka, will you change its basic elements? Why yes and why no? If not, what will you do to make it unique in your place?



What I Have Learned

My Reflections



What I Can Do

Bring It On

It's time to showcase your skills!

Performance Guidelines and Mechanics:

1. Practice singing the folk song “*Magtanim ay Di Biro*”
2. Create your own rhythmic accompaniment that uses the musical elements of polka.
3. After playing your rhythmic accompaniment along with the singing of the piece, play the mp3 music of *Magtanim ay Di Biro* and perform your basic polka dance movements
4. Record your performances using your cellphone or other media devices and submit it to your facilitator through messenger, e-mail or other media platforms.

For Rhythmic Accompaniment

Criteria	4	3	2	1
Rhythm	Basic rhythmic patterns	Basic rhythmic patterns including the	5-6 irregularities were noted	Execution of the patterns did not

Criteria	4	3	2	1
	including the creation and improvisation of rhythmic ostinatos were performed accurately	creation and improvisation of rhythmic ostinatos were performed, however, 3-4 irregularities were noted	during the performance	interlock with the beat in most of the performance More than 6 irregularities were noted
Tempo	Appropriate tempo was consistently done.	Appropriate tempo was executed, however, 3-4 irregularities were noted	5-6 irregularities were noted during the execution of the tempo	-Inappropriate tempo was used -Irregularities in Tempo were noted in most of the performance More than 6 irregularities were noted
Expression	Most of the expressions were aligned with the theme of the music. Appropriate expressions are evident in every line of the piece	Most of the expressions were aligned with the theme of the music, however, 3-4 inappropriate expressions were noted in some of the lines of the piece	5-6 inappropriate expressions were noted	Expressions were not aligned with the theme of the music More than 6 inappropriate expressions were noted
Dance movements	Basic Polka dance movements were exhibited accurately in all parts of the music	Basic Polka dance movements were exhibited, however, 3-4 unsynchronized steps were noted	Basic Polka dance movements were exhibited, however, 5-6 unsynchronized steps were noted	Basic Polka dance movements were not evident. More than 6 unsynchronized rhythm were noted



Assessment

This assessment will help you think about the lesson that you have learned. Read each statement carefully. Identify what is being described in each statement and write your answers on your activity notebook. You may choose your answers from the selections inside the box.

2/4	Bass and Snare Drum	Harmony	Kumintang
Leron leron Sinta	Melody	Polka	Quezon Polka
Rhythm	Sileledaang	Tempo	Time Signature

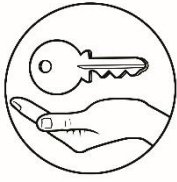
1. This secular music originated in Bohemia and became popular in lowlands of Luzon.
2. This musical symbol has to be looked into to know the beat of a certain music.
3. It is a musical element that suggests the mood of a song while playing the scale of the pitches. A major scale often sounded as happy mood while a minor scale is gloomy, sad or melancholic.
4. This secular music is a combination of song and dance performed by men and women in pairs. Dancers pass a glass of coconut wine or *tuba* as they sing.
5. This musical symbol is looked into to determine the difference between *kumintang* and *polka* in terms of beat.
6. *Polka* is usually arranged in duple meter while *balitaw* is arranged in triple meter. This is the time signature of polka music.
7. It is a circular hand and wrist movement also known as the kunday.
8. This polka is executed by having sets of four pairs in square formation.
9. The artist sung the precise tunes in all lines of the song. This element of music is being evaluated in this kind of indicator.
10. Appropriate speed was executed; however, 3 irregularities were noted. In this kind of indicator, this element of music is being evaluated.
11. Basic rhythmic patterns were played accurately. In this kind of indicator, this element of music is being evaluated.
12. Among the folk songs, Bahay Kubo, Leron Leron Sinta, and Atin Cu Pung Singsing, which folk song can be played by using polka beat.
13. It is a courtship dance from Ilocos Norte wherein dancers exhibit their fondness by dancing basic polka steps.
14. Appropriate chords were performed accurately. In this kind of indicator, this element of music is being evaluated.
15. These percussion instruments can be used to perform the basic rhythmic patterns of polka.



Additional Activities

Hello there! This is the time for you to wrap-up the ideas and concepts that you have learned in module 5 and 6. I have prepared a chart for you to work out with. Your task is to fill-out the chart with information that you have learned from the 2 modules. Good luck my friend! Enjoy learning!

Secular Music from Luzon	Elements of Music Found	Performance Practice (How will you perform the musical elements and other music styles of the given secular music?)
Kumintang		
Polka		
Harana		
Balitaw		



Answer Key

What I Know/ Assessment

1. Polka
2. Rhythm
3. Melody
4. Kumintang
5. Time Signature
6. 2/4
7. Kumintang
8. Quezon Polka
9. Melody
10. Tempo
11. Rhythm
12. Leron Leron Sinta
13. Silledaang
14. Harmony
15. Bass and Snare Drum

References

Yudkin, Jeremy. Understanding Music 7th Edition. New Jersey. Pearson Education Inc. 2013

De leon, Felipe Mendoza. The Diversity of Philippine Music Cultures. Filipinas Heritage Library. c2018. Filipinas Heritage Library. Makati City, Philippines. Accessed August 20, 2019.
<https://www.filipinaslibrary.org.ph/uncategorized/the-diversity-of-philippine-music-cultures/>

University of the Philippines Alumni and Friends Rondalla. Music and Dance. c1995-2020. University of the Philippines and Friends Rondalla. Philippines. Accessed August 20, 2019. <https://www.upafrondalla.org/musicdance.html>

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