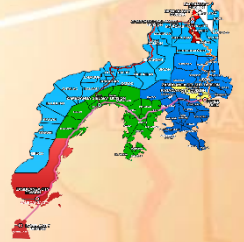




- JANUARY**
Matuguhon
- FEBRUARY**
Mahigugmaon
- MARCH**
Matinabungan
- APRIL**
Matinahuron
- MAY**
Mahapsay og Malimpyo
- JUNE**
*Maablik og Masunod sa
Dhasalng Oras*
- JULY**
Maantigo og Maabilidad
- AUGUST**
*Maginhuhunoon
para sa Uban*
- SEPTEMBER**
Madaginaton
- OCTOBER**
Matinud-anon
- NOVEMBER**
Masaligan
- DECEMBER**
Maalampon



Zest for Progress
 Zeal of Partnership

MUSIC

Quarter 3 – Module 2: (MUSIC OF SOUTH ASIA AND MIDDLE EAST)



Name of Learner: _____

Grade & Section: _____

Name of School: _____



What I Need To Know

In your previous lesson in Music Grade 8, you have learned about the vocal music and significant instruments of South Asia and Middle East Countries, particularly; India, Pakistan and Israel. In Indian Music there are two main traditions, these are Carnatic Music and Hindustani Music. While Middle Eastern Music is generally modal and harmony is not emphasized. Pakistan Music, on the other hand, is known for its two styles of vocal singing: Ghazals and Qawali. Then, Israel Music is divided into two Jewish music – Devotional and Secular.

At the end of this module, you are expected to:

1. Perform music from South Asia and Middle East with own accompaniment. (MU8WS – IIIb–h-7)
2. Analyse the musical elements of selected songs and instrumental pieces heard and performed (MU8WS-IIIc-h-4).
3. Evaluate music and music performances using guided rubrics applying knowledge of musical elements and style. (MU8WS-IIIc-h-8)



What's In

To test your previous knowledge, do the Activity 1.

ACTIVITY 1:

Directions: Name the given instruments from the Middle East and South Asia inside the box.

				
_____	_____	_____	_____	_____



What's New

Now that you have learned the vocal and instrumental music and musical instruments of South Asian and Middle East, let us proceed to the next activity to learn more on South Asia and Middle East music.

ACTIVITY 2:

Directions: Arrange the scrambled letters to form the terms of Elements of Music.

1. MEIRTB-_____	5. ROMF-_____
2. ANCIMSDY-_____	6. REUTXTE-_____
3. CTHPI-_____	7. MNOYRAH-_____
4. TMHHR-_____	8. YSETLY-_____

ACTIVITY 3:

Directions: Listen and evaluate a Carnatic Song: *Mahaganapathim* by Sudha Ragunathan.

Link: https://youtu.be/IYfxHCg6P_u4

Guide Questions:

1. How do you find the rhythm of the song?
2. How about its tempo? Is it fast or slow?
3. Does it have high or low sound?



What Is It

THE ELEMENTS OF MUSIC

You are embarking on an adventure through musical time, and this journey will be more pleasurable if you first become familiar with some basic musical concepts. Keep in mind that most new experiences require some initial adjustment and insight. The process is similar to visiting a distant country for the first time: You are instantly immersed in a different culture and surrounded by people who speak an unusual language or follow unfamiliar customs. This new experience could be either very exciting—or quite unbearable—depending on your perspective. If you were not prepared for this journey, your naive responses and actions might bring you embarrassment or instill the anger of others. Worst of all, you would get very little from a potentially rewarding experience. These new ideas will be introduced gradually, systematically and actively, so for now, focus on learning the fundamental elements of music and their related terms Listen carefully for these aspects in the music you hear, and—in time—you will attain a heightened understanding that will open your ears, mind and soul to the deeper levels of musical thought.

ELEMENT OF MUSIC	Basic Related Terms
Rhythm	beat, meter, tempo, syncopation
Dynamics	forte, piano, [etc.], crescendo, decrescendo
Melody	pitch, theme, conjunct, disjunct
Harmony	chord, progression, consonance, dissonance, key, tonality, atonality
Tone color	register, range, instrumentation
Texture	monophonic, homophonic, polyphonic, imitation, counterpoint
Form	binary, ternary, strophic, through-composed

RHYTHM

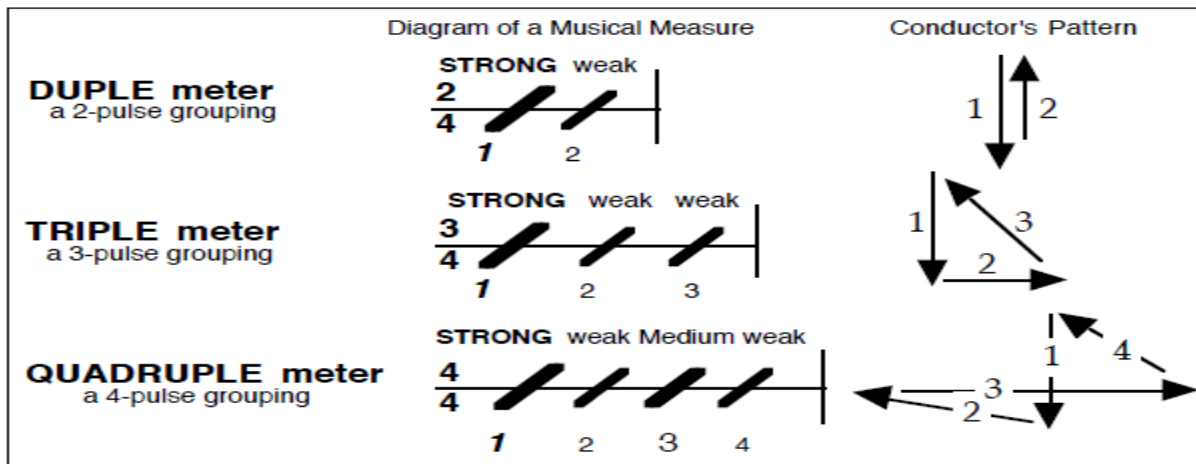
Rhythm is the element of "TIME" in music. When you tap your foot to the music, you are "keeping the beat" or following the structural rhythmic pulse of the music. There are several important aspects of rhythm:

- **DURATION:** how long a sound (or silence) lasts.
- **TEMPO:** the speed of the BEAT.

(Note: Tempo indications are often designated by Italian terms): Largo = "large" or labored (slow)
 Adagio = slow Andante = steady "walking" tempo Moderato = moderate Allegro = fast ("happy")
 Presto = very fast)

	← SLOWER			FASTER →		
	<i>Largo</i>	<i>Adagio</i>	<i>Andante</i>	<i>Moderato</i>	<i>Allegro</i>	<i>Presto</i>
Beats per minute	40-65	66-75	76-107	108-119	120-167	168-208
NOTE: These tempos are not specific—but RELATIVE to each other.						

- **METER:** Beats organized into recognizable/recurring accent patterns. Meter can be seen/felt through the standard patterns used by conductors.



Other basic terms relating to Rhythm are:

Syncopation: an "off-the-beat" accent (between the counted numbers)

Ritardando: gradually SLOWING DOWN the tempo

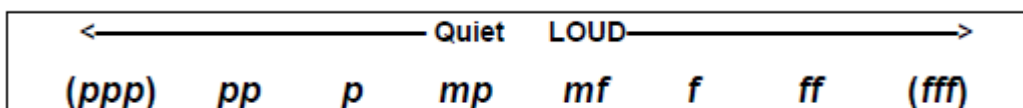
Accelerando: gradually SPEEDING UP the tempo

Rubato: freely and expressively making subtle changes in the tempo. (a technique commonly encountered in music of the Romantic era)

DYNAMICS All musical aspects relating to the relative loudness (or quietness) of music fall under the general element of DYNAMICS.

The terms used to describe dynamic levels are often in Italian:

pianissimo [pp] = (very quiet) piano [p] = (quiet) mezzo-piano [mp] = (moderately quiet) mezzo-forte [mf] = (moderately loud) forte [f] = (loud) fortissimo [ff] = (very loud)

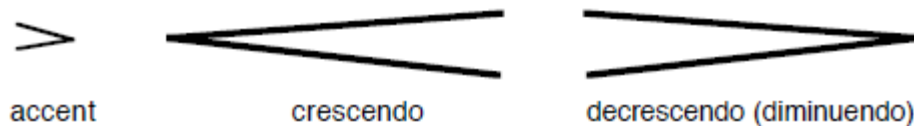


Other basic terms relating to Dynamics are:

Crescendo: gradually getting LOUDER

Diminuendo (or decrescendo) : gradually getting QUIETER

Accent: "punching" or "leaning into" a note harder to temporarily emphasize it.



MELODY

Melody is the LINEAR/HORIZONTAL presentation of pitch (the word used to describe the highness or lowness of a musical sound). Many famous musical compositions have a memorable melody or theme.

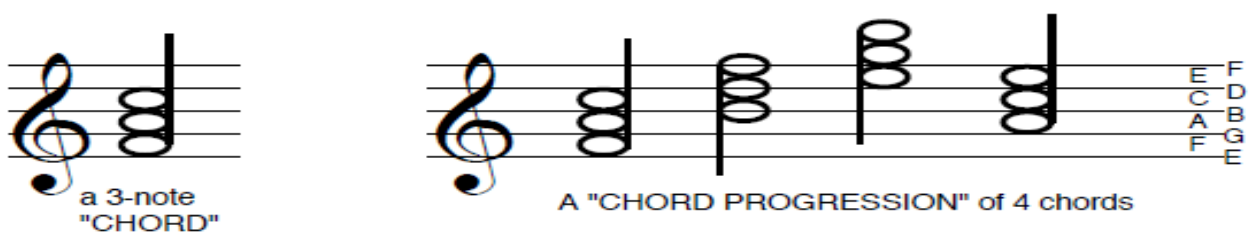
THEME: a melody that is the basis for an extended musical work

Melodies can be derived from various scales (families of pitches) such as the traditional major and minor scales of tonal music, to more unusual ones such as the old church modes (of the Medieval and Renaissance periods: c. 500–1600), the chromatic scale and the whole tone scale (both used in popular and art-music styles of the late 19th and 20th-century periods), or unique scale systems devised in other cultures around the world.

Melodies can be described as: • CONJUNCT (smooth; easy to sing or play) • DISJUNCT (disjointedly ragged or jumpy; difficult to sing or play).

HARMONY

Harmony is the VERTICALIZATION of pitch. Often, harmony is thought of as the art of combining pitches into chords (several notes played simultaneously as a "block"). These chords are usually arranged into sentence-like patterns called chord progressions.



Harmony is often described in terms of its relative HARSHNESS:

- **DISSONANCE:** a harsh-sounding harmonic combination
- **CONSONANCE:** a smooth-sounding harmonic combination

Dissonant chords produce musical "tension" which is often "released" by resolving to consonant chords. Since we all have different opinions about consonance and dissonance, these terms are somewhat subjective.

Other basic terms relating to Harmony are:

Modality: harmony created out of the ancient Medieval/Renaissance modes. **Tonality:** harmony that focuses on a "home" key center. **Atonality:** modern harmony that AVOIDS any sense of a "home" key center.

TONE COLOR (or TIMBRE -pronounced "TAM-BER")

If you play a "C" on the piano and then sing that "C", you and the piano have obviously produced the same pitch; however, your voice has a different sound quality than the piano. Although the scientific principles of musical acoustics are beyond the scope of this course, it is safe to say that each musical instrument or voice produces its own characteristic pattern of "overtones," which gives it a unique "tone color" or timbre. Composers use timbre much like painters use colors to evoke certain effects on a canvas. For example, the upper register (portion of the range or compass) of a clarinet produces tones that are brilliant and piercing, while its lower register gives a rich and dark timbre. A variety of timbres can also be created by combining instruments and/or voices.

EXAMPLE of ORCHESTRAL TONE COLORS

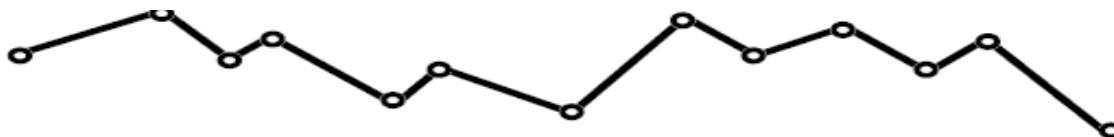
BRITTEN: *The Young Persons' Guide to the Orchestra*
See MUSIC GUIDE 1 (page 8)

TEXTURE

Texture refers to the number of individual musical lines (melodies) and the relationship these lines have to one another.

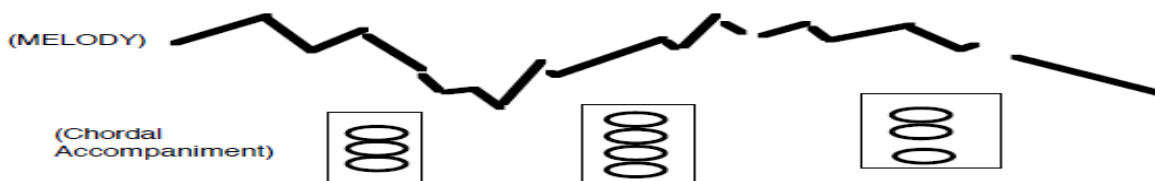
NOTE: Be careful not to confuse the number of musical lines with the number of performers producing the musical lines.

Monophonic (single-note) texture: Music with only one note sounding at a time (having no harmony or accompaniment).



Homophonic texture:

Music with two or more notes sounding at a the same time, but generally featuring a prominent melody in the upper part, supported by a less intricate harmonic accompaniment underneath (often based on homogenous chords—BLOCKS of sound).



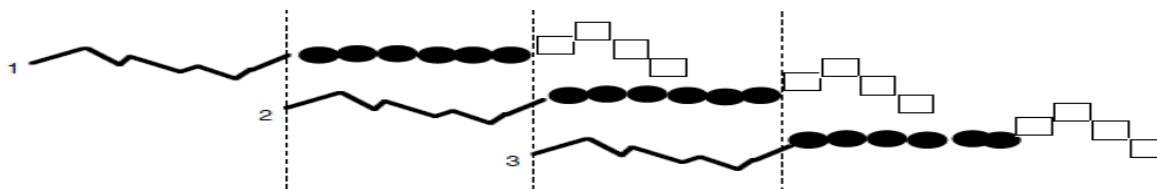
Polyphonic texture:

Music with two or more independent melodies sounding at the same time. The most intricate types of polyphonic texture—canon and fugue—may introduce three, four, five or more independent melodies simultaneously! This manner of writing is called COUNTERPOINT.



Imitative texture:

Imitation is a special type of polyphonic texture produced whenever a musical idea is ECHOED from "voice" to "voice". Although imitation can be used in monophonic styles, it is more prevalent in polyphonic art-music— especially from the Renaissance and Baroque periods.



MUSICAL FORM

The large-scale form of a musical composition can be projected via any combination of the musical elements previously studied. Traditionally, however, musical form in Western music has been primarily associated with the order of melodic, harmonic and rhythmic events (or the text) in a piece. Letters (i.e., A, B, C) are used to designate musical divisions brought about by the repetition of melodic material or the presentation of new, contrasting material. Some of the most common musical forms are described below:

BASIC FORMS (more sophisticated forms will be covered later in this book)

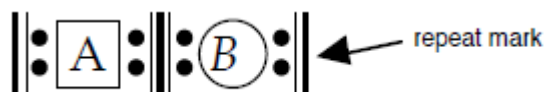
Strophic Form: a design in VOCAL music, in which the same music is used for several different verses (strophes) of words. [Example: "Deck the Halls" has many verses of words sung to the same music.]

Verse 1 . . . Verse 2 . . . Verse 3 (etc.)

Through-composed a structure in which there is no repeat or return of any large-scale musical section. [Example: Schubert's "Erlkönig".]

A B C D E . . .

Binary Form a two-part form in which both main sections are repeated (as indicated in the diagram by "repeat marks"). The basic premise of this form is CONTRAST:



Ternary Form a three-part form featuring a return of the initial music after a contrasting section. Symmetry and balance are achieved through this return of material:





What's More

ACTIVITY 4.

Music Analysis (Zum Gali Gali)

Directions: Let the students listen to the Zum Gali Gali Music of Israel and let them describe the elements of music by putting a (/) mark on the checklist provided below.

<https://youtu.be/NUzY76tELj8>



It's singing time! Below is a simple but beautiful Israeli folk song. Listen and follow the musical score of the song **Zum Gali Gali**. Try to sing the song on your own.

ZUM GALI GALI

The musical score consists of three systems of music. Each system has a treble clef staff and a bass clef staff. The lyrics are written below the treble clef staff.

System 1:
 Treble: Zum ga-li ga-li ga-li | zum ga-li ga-li. | He-cha-lutz le'
 Bass: (no lyrics)

System 2:
 Treble: maan a-vo-dah, | a-vo-dah le' | maan he-cha-lutz | Zum ga-li ga-li ga-li
 Bass: (no lyrics)

System 3:
 Treble: zum ga-li ga-li, | zum ga-li ga-li ga-li | zum ga-li ga-li | zum!
 Bass: (no lyrics)

Checklist for Music Analysis.

Time Signature	Dynamics	timbre	Pitch	Form
___ $\frac{2}{4}$	C. Dynamics ___ soft ___ moderate	___ light	___ high	___ strophic
___ $\frac{3}{4}$	___ loud D. tempo ___ fast (allegro)	___ bright	___ low	___ binary
___ $\frac{4}{4}$	___ moderate (moderato) ___ slow (lento)	___ dark	___ neutral	___ Ternary ___ Rondo

ACTIVITY 5. Music Analysis

Directions: Let the students listen to the song *Maha Gapanathim* Music of India and let them describe the elements of music by putting a check (✓) mark on the checklist provided below.

https://youtu.be/IYfxHCg6P_u4

Get More Free Sheet Music at <http://www.SheetMusicFox.com>

Mahaganapathim - Naattai

Kriti

Mutthuswamy Dikshitar
arr. Ananth

Eka Thalam
Naattai (36nd Mela Janyam) s r g m p d n s - s n p m r s

Murchana

sa ri ga ma pa dha ni sa sa ni pa ma ri sa

Pallavi

ma haa ga na pa thim ma na saa sma raa mi

3

ma haa ga na pa thim ma na saa sma raa mi

5

ma haa ga na pa thim ma na saa sma raa mi

7

ma haa ga na pa thim ma na saa sma raa mi

9

va shi shta vaa ma de vaa di san nu ta

Mahaganapathim(sangathi D)...

S.Charanam

ma haa de va su tam gu ru gu ha vi nu tam

3

ma haa de va su tam gu ru gu ha vi nu tam

5

maa ra ko ti pra kaa sham shan tam

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Checklist from Music Analysis.

Time Signature	Dynamics	timbre	Pitch	Form
2 — 4	C. Dynamics ___ soft ___ moderate	___ light	___ high	___ strophic
3 — 4	___ loud	___ bright	___ low	___ binary
4 — 4	D. tempo ___ fast (allegro) ___ moderate (moderato) ___ slow (lento)	___ dark	___ neutral	___ Ternary ___ Rondo

Activity 6: Music Analysis

Directions: Let the students listen to the Music of Pakistan **Kivian Mukhre Toon Nazran Hatawan (1981)** and let them describe the elements of music by putting a check mark (/) on the checklist provided below.

<https://youtu.be/Hy5dso9rNII>

Dasht-E-Tanhai
Lead Sheet

Transcribed by Bollypiano

Free Tempo (Slow)

Transcription Copyright © 2018 Bollypiano
Original Song Copyright © 2007 Culture Machine Music (on behalf of EMI Pakistan);
EMI (Pakistan) Ltd. Publishing

Checklist for Music Analysis

Time Signature	Dynamics	timbre	Pitch	Form
<input type="checkbox"/> 2 <input type="checkbox"/> 4	C. Dynamics <input type="checkbox"/> soft <input type="checkbox"/> moderate <input type="checkbox"/> loud	<input type="checkbox"/> light <input type="checkbox"/> bright <input type="checkbox"/> dark	<input type="checkbox"/> high <input type="checkbox"/> low <input type="checkbox"/> neutral	<input type="checkbox"/> strophic <input type="checkbox"/> binary <input type="checkbox"/> Ternary <input type="checkbox"/> Rondo
<input type="checkbox"/> 3 <input type="checkbox"/> 4	D. tempo <input type="checkbox"/> fast (allegro) <input type="checkbox"/> moderate (moderato) <input type="checkbox"/> slow (lento)			
<input type="checkbox"/> 4 <input type="checkbox"/> 4				



What I Have Learned

ACTIVITY 7. REFLECTION.

Directions: Give your insights on the questions given inside the box.

Can you relate Philippine Music with the music of Central Asia, South Asia and West Asia? How are they similar or different from one another?



What I Can Do

ACTIVITY 8

Directions: Choose a song to perform from South Asian or Middle East Countries using the improvised instrument you have made in Module 1.

CRITERIA	10 Very Good	5 Good	3 Poor	RATING
Mastery	Sung the song with utmost confidence	Sung the song with some inconsistencies.	Unable to perform the whole song.	
Vocal	Performed the song with correct melody and pitch throughout the performance	Performed the song with some inconsistencies in terms melody and pitch throughout the performance.	Performed the song with very poor pitch accuracy and melody	
Rhythm	Performed the song with consistent rhythmic pattern.	Performed the song with inconsistencies in term of rhythmic pattern	Performed the song with very poor rhythmic ability	
Total				



Assessment

POST TEST

Performance Task. Music Analysis

Directions: Perform the song Zum Gali Gali Music of Israel with emphasis on the different elements of music.

CRITERIA	10 Very Good	5 Good	3 Poor	RATING
Mastery	Sung the song with utmost confidence	Sung the song with some inconsistencies.	Unable to perform the whole song.	
Vocal	Performed the song with correct melody and pitch throughout the performance	Performed the song with some inconsistencies in terms melody and pitch throughout the performance.	Performed the song with very poor pitch accuracy and melody	
Rhythm	Performed the song with consistent rhythmic pattern.	Performed the song with inconsistencies in term of rhythmic pattern	Performed the song with very poor rhythmic ability	
Total				

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<https://www.sheetmusicfox.com/song/54569/Maha-Ganapathim-Muttusv%81mi-D%C4%ABk%E1B9%A3ita>

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Region IX: Zamboanga Peninsula Hymn – Our Eden Land

Here the trees and flowers bloom
Here the breezes gently Blow,
Here the birds sing Merrily,
The liberty forever Stays,

Gallant men And Ladies fair
Linger with love and care
Golden beams of sunrise and sunset
Are visions you'll never forget
Oh! That's Region IX

Cebuanos, Ilocanos, Subanons, Boholanos, Ilongos,
All of them are proud and true
Region IX our Eden Land

Here the Badjaos roam the seas
Here the Samals live in peace
Here the Tausogs thrive so free
With the Yakans in unity

Hardworking people Abound,
Every valleys and Dale
Zamboangueños, Tagalogs, Bicolanos,

Region IX
Our..
Eden...
Land...

My Final Farewell

Farewell, dear Fatherland, clime of the sun caress'd
Pearl of the Orient seas, our Eden lost!,
Gladly now I go to give thee this faded life's best,
And were it brighter, fresher, or more blest
Still would I give it thee, nor count the cost.

On the field of battle, 'mid the frenzy of fight,
Others have given their lives, without doubt or heed;
The place matters not-cypress or laurel or lily white,
Scaffold or open plain, combat or martyrdom's plight,
T is ever the same, to serve our home and country's need.

I die just when I see the dawn break,
Through the gloom of night, to herald the day;
And if color is lacking my blood thou shalt take,
Pour'd out at need for thy dear sake
To dye with its crimson the waking ray.

My dreams, when life first opened to me,
My dreams, when the hopes of youth beat high,
Were to see thy lov'd face, O gem of the Orient sea
From gloom and grief, from care and sorrow free;
No blush on thy brow, no tear in thine eye.

Dream of my life, my living and burning desire,
All hail ! cries the soul that is now to take flight;
All hail ! And sweet it is for thee to expire ;
To die for thy sake, that thou mayst aspire;
And sleep in thy bosom eternity's long night.

If over my grave some day thou seest grow,
In the grassy sod, a humble flower,
Draw it to thy lips and kiss my soul so,
While I may feel on my brow in the cold tomb below
The touch of thy tenderness, thy breath's warm power.

Let the moon beam over me soft and serene,
Let the dawn shed over me its radiant flashes,
Let the wind with sad lament over me keen ;
And if on my cross a bird should be seen,
Let it trill there its hymn of peace to my ashes.

Let the sun draw the vapors up to the sky,
And heavenward in purity bear my tardy protest
Let some kind soul o'er my untimely fate sigh,
And in the still evening a prayer be lifted on high
From thee, O my country, that in God I may rest.

Pray for all those that hapless have died,
For all who have suffered the unmeasur'd pain;
For our mothers that bitterly their woes have cried,
For widows and orphans, for captives by torture tried
And then for thyself that redemption thou mayst gain

And when the dark night wraps the graveyard around
With only the dead in their vigil to see
Break not my repose or the mystery profound
And perchance thou mayst hear a sad hymn resound
'T is I, O my country, raising a song unto thee.

And even my grave is remembered no more
Unmark'd by never a cross nor a stone
Let the plow sweep through it, the spade turn it o'er
That my ashes may carpet earthly floor,
Before into nothingness at last they are blown.

Then will oblivion bring to me no care
As over thy vales and plains I sweep;
Throbbing and cleansed in thy space and air
With color and light, with song and lament I fare,
Ever repeating the faith that I keep.

My Fatherland ador'd, that sadness to my sorrow lends
Beloved Filipinas, hear now my last good-by!
I give thee all: parents and kindred and friends
For I go where no slave before the oppressor bends,
Where faith can never kill, and God reigns e'er on high!

Farewell to you all, from my soul torn away,
Friends of my childhood in the home dispossessed!
Give thanks that I rest from the wearisome day!
Farewell to thee, too, sweet friend that lightened my way;
Beloved creatures all, farewell! In death there is rest!

I Am a Filipino, by Carlos P. Romulo

I am a Filipino—inheritor of a glorious past, hostage to the uncertain future. As such I must prove equal to a two-fold task—the task of meeting my responsibility to the past, and the task of performing my obligation to the future.

I sprung from a hardy race, child many generations removed of ancient Malayan pioneers. Across the centuries the memory comes rushing back to me: of brown-skinned men putting out to sea in ships that were as frail as their hearts were stout. Over the sea I see them come, borne upon the billowing wave and the whistling wind, carried upon the mighty swell of hope—hope in the free abundance of new land that was to be their home and their children's forever.

I am a Filipino. In my blood runs the immortal seed of heroes—seed that flowered down the centuries in deeds of courage and defiance. In my veins yet pulses the same hot blood that sent Lapulapu to battle against the first invader of this land, that nerved Lakandula in the combat against the alien foe, that drove Diego Silang and Dagohoy into rebellion against the foreign oppressor.

The seed I bear within me is an immortal seed. It is the mark of my manhood, the symbol of dignity as a human being. Like the seeds that were once buried in the tomb of Tutankhamen many thousand years ago, it shall grow and flower and bear fruit again. It is the insignia of my race, and my generation is but a stage in the unending search of my people for freedom and happiness.

I am a Filipino, child of the marriage of the East and the West. The East, with its languor and mysticism, its passivity and endurance, was my mother, and my sire was the West that came thundering across the seas with the Cross and Sword and the Machine. I am of the East, an eager participant in its spirit, and in its struggles for liberation from the imperialist yoke. But I also know that the East must awake from its centuried sleep, shake off the lethargy that has bound his limbs, and start moving where destiny awaits.

I am a Filipino, and this is my inheritance. What pledge shall I give that I may prove worthy of my inheritance? I shall give the pledge that has come ringing down the corridors of the centuries, and it shall be compounded of the joyous cries of my Malayan forebears when first they saw the contours of this land loom before their eyes, of the battle cries that have resounded in every field of combat from Mactan to Tirad Pass, of the voices of my people when they sing:

“I am a Filipino born to freedom, and I shall not rest until freedom shall have been added unto my inheritance—for myself and my children and my children's children—forever.”

