



Republic of the Philippines  
Department of Education  
DepEd Complex, Meralco Avenue  
Pasig City



# K to 12 Curriculum Guide

## MUSIC

(Grade 1 to Grade 10)

May 2016

## K to 12 BASIC EDUCATION CURRICULUM

### CONCEPTUAL FRAMEWORK

Both the Music and the Arts curricula focus on the learner as recipient of the knowledge, skills, and values necessary for artistic expression and cultural literacy. The design of the curricula is student-centered, based on spiral progression of processes, concepts and skills and grounded in performance-based learning. Thus, the learner is empowered, through active involvement and participation, to effectively correlate music and art to the development of his/her own cultural identity and the expansion of his/her vision of the world.

As Music and Arts are performance-based disciplines, effective learning occurs through active experience, participation, and performance, creative expression, aesthetic valuation, critical response, and interpretation. The skills that are developed include reading/analyzing, listening/observing, performing, (singing, using musical instruments, movement, acting, and playing, using different art materials, techniques and processes, responding, composing, and creating. (See Figure 1 and Figure 2)

The philosophical foundations upon which standards and competencies are based include: *A Process of Education* by Jerome Bruner, *Performance-Based Learning* by Cleve Miller, *Aesthetic Education* by Bennett Reimer, *Multiple Intelligences* by Howard Gardner, *A Structure for Music Education* by Ronald Thomas, *Gongs and Bamboo* by Jose Maceda, *Compendium on the Humanities: Musical Arts* produced by the National Research Council of the Philippines, *Cultural Dictionary for Filipinos* by Thelma Kintanar and Associates, *Creative and Mental Growth* by Viktor Lowenfeld and W. Lambert Brittain, *Discipline-Based Art Education* by Elliot Eisner, *Encyclopedia of Philippine Arts and Tuklas Sining*, both produced by the Cultural Center of the Philippines.

## **K to 12 BASIC EDUCATION CURRICULUM**

### **PHILOSOPHY AND RATIONALE FOR MUSIC EDUCATION**

Music is both an aural and a temporal art. All its elements, when interwoven in the highest artistic order, are likened into a -- tapestry moving in time. The global weavings of this tapestry in historical and cultural contexts are diverse -- having spurred a continued metamorphosis to include a full range of purposes, functions, and identities, from the utilitarian to aesthetic.

However, the basic nature of music does not change. In his book *A Structure for Music Education*, Ronald Thomas articulates that the nature of music is expressive, ongoing, and creative. Through a language and medium of its own, music conveys ideas and feelings in a way that addresses the human spirit, and has great value in its communicative process. Music, being responsive in interpreting contemporary times, is a continuing art. Aaron Copland describes this characteristic as a continuous state of becoming. Like the other arts, music is a creative avenue for man's individual quest for self-expression and fulfillment.

On these basic characteristics are founded the rationale of music study. A keen sensitivity to environmental and musical sounds needs to be developed. The student must learn to —hear, —speak, and —think in the medium of music. Simultaneously, growth and development in the skills that enable the application of the learner's knowledge should be encouraged, through active involvement in the various musical processes.

Drawing from the development of music pedagogy through the years, the K-10 Music Curriculum embodies the best practices advocated by the SPIRAL, MULTI-CULTURAL, and INTEGRATIVE approaches in music education, as well as current philosophical thought about contemporary general education.

We envision that Music in the K-10 Program will effectively nurture and refine the learner's artistic expression and cultural literacy, and celebrate his/her national heritage, while it instills, within every individual Filipino learner, pride in his/her own cultural identity.

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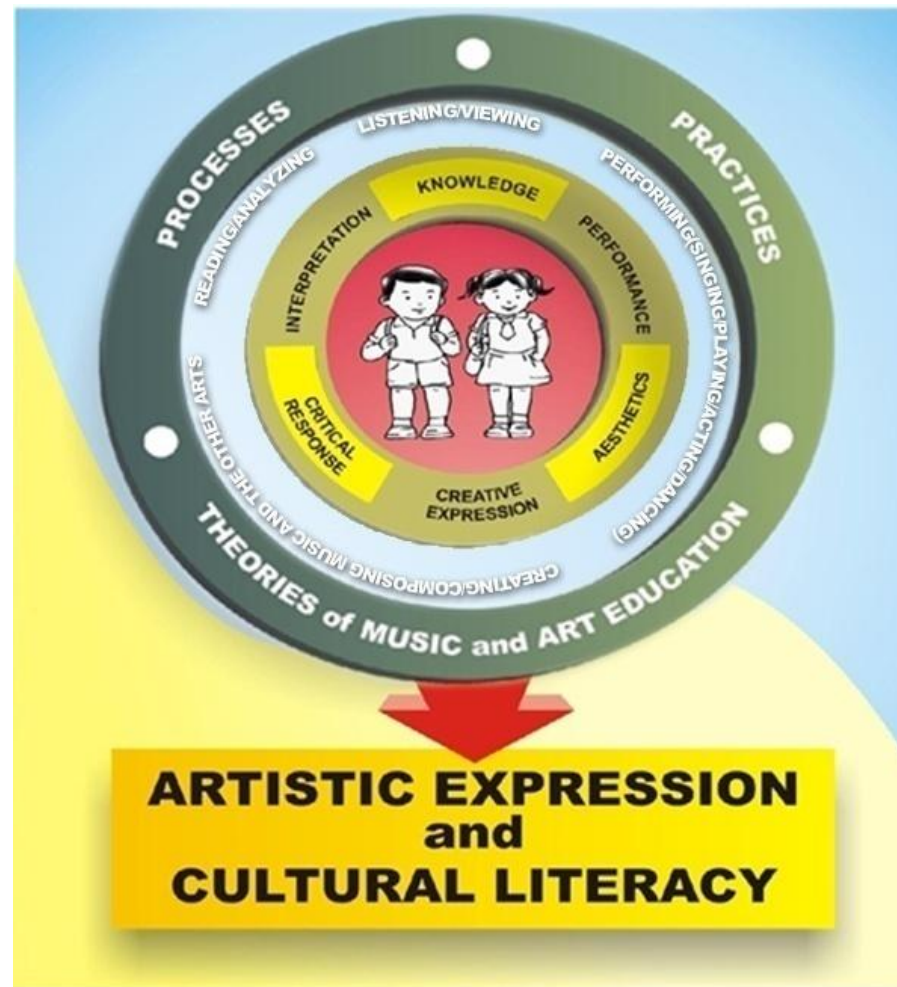


Figure 1. The Curriculum Framework of Music and Arts Education

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Figure 2. Content of Music and Arts per Grade Level

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**Table 1. Basic Reference for Music Content**

Music Elements	Music Processes
<ul style="list-style-type: none"> <li>▪ Rhythm</li> <li>▪ Melody</li> <li>▪ Form</li> <li>▪ Timbre</li> <li>▪ Dynamics</li> <li>▪ Tempo</li> <li>▪ Texture</li> <li>▪ Harmony *</li> </ul> <p>*No formal instruction in harmony from K to 3</p>	<ul style="list-style-type: none"> <li>▪ Listening</li> <li>▪ Reading</li> <li>▪ Imitating (re-creating)</li> <li>▪ Responding</li> <li>▪ Creating</li> <li>▪ Performing (including movement)</li> <li>▪ Evaluating</li> <li>▪ Analyzing critically</li> <li>▪ Applying (transference)</li> </ul>

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### LEARNING AREA STANDARD:

The learner demonstrates an understanding of basic concepts and processes in music and art through appreciation, analysis and performance for his/her self-development, celebration of his/her Filipino cultural identity and diversity, and expansion of his/her world vision.

### KEY STAGE STANDARDS:

<b>K - 3</b>	<b>4 - 6</b>	<b>7 – 10</b>
The learner demonstrates understanding of fundamental processes through performing, creating, and responding, aimed towards the development of appreciation of music and art, and acquisition of basic knowledge and skills.	The learner demonstrates understanding of basic elements and concepts through performing, creating, and responding, aimed towards the development of appreciation of music and art, and acquisition of basic knowledge and skills.	The learner demonstrates understanding of salient features of music and art of the Philippines and the world, through appreciation, analysis, and performance, for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one's world vision.

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### GRADE LEVEL STANDARDS:

Grade Level	Grade Level Standards
<b>Kindergarten</b>	The learner is exposed to the different basic music and art processes through experiential learning.
<b>Grade 1</b>	The learner demonstrates basic understanding of the fundamental processes in music and art, through performing, creating, listening and observing, and responding.
<b>Grade 2</b>	The learner demonstrates understanding of the basic and fundamental processes in music and art, through performing, creating, listening and observing, and responding.
<b>Grade 3</b>	The learner has acquired the basic and fundamental processes through performing, creating, listening and observing, and responding, towards the development of appreciation of music and art, and the acquisition of basic knowledge and skills.
<b>Grade 4</b>	Through the formal introduction of elements, the learner can identify the basic knowledge and skills in music and art, towards self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one's world vision.
<b>Grade 5</b>	Through exploration, the learner demonstrates a deeper understanding of basic knowledge and skills in music and art, towards self-development, the celebration of Filipino cultural identity and diversity, and expansion of one's world vision.
<b>Grade 6</b>	Through application, the learner demonstrates understanding of the basic concepts of and processes in music and art, towards self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one's world vision.
<b>Grade 7</b>	The learner demonstrates basic understanding of the fundamental processes in music and the arts through performing, creating, listening and observing, and responding towards appreciation of the cultural richness of the different provinces in the Philippines.
<b>Grade 8</b>	The learner demonstrates understanding of salient features of Asian music and the arts, through appreciation, analysis, and performance for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one's world vision.
<b>Grade 9</b>	The learner demonstrates understanding of salient features of Western music and the arts from different historical periods, through appreciation, analysis, and performance for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one's world vision.
<b>Grade 10</b>	The learner demonstrates understanding of salient features of contemporary music and the arts, through appreciation, analysis, and performance, for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one's world vision.



**K to 12 BASIC EDUCATION CURRICULUM**  
**GRADE 1**  
 ELEMENTS OF MUSIC

CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>FIRST QUARTER</b>					
<b>I. RHYTHM</b>  1. Distinction Between Sound and Silence 2. Steady Beats 3. Simple Rhythmic Patterns 4. Ostinato	demonstrates basic understanding of sound, silence and rhythm	responds appropriately to the pulse of the sounds heard and performs with accuracy the rhythmic patterns	1. identifies the difference between <i>sound</i> and <i>silence</i> accurately	<b>MU1RH-Ia-1</b>	Pilot School MTB-MLE
			2. relates images to sound and silence within a rhythmic pattern	<b>MU1RH-Ib-2</b>	Pilot School MTB-MLE Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.3-8
			3. performs <i>echo clapping</i>	<b>MU1RH-Ib-3</b>	Pilot School MTB-MLE
			4. maintains a steady beat when chanting, walking, tapping, clapping, and playing musical instruments	<b>MU1RH-Ic-4</b>	Pilot School MTB-MLE
			5. claps, taps, chants, walks and plays musical instruments with accurate rhythm in response to sound <ul style="list-style-type: none"> <li>o in groupings of 2s</li> <li>o in groupings of 3s</li> <li>o in groupings of 4s</li> </ul>	<b>MU1RH-Ic-5</b>	Pilot School MTB-MLE
			6. creates simple ostinato patterns in groupings of 2s, 3s, and 4s through body movements	<b>MU1RH-Id-e-6</b>	Pilot School MTB-MLE Music, Arts, Physical

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>I. RHYTHM</b>  1. Distinction Between Sound and Silence 2. Steady Beats 3. Simple Rhythmic Patterns 4. Ostinato	demonstrates basic understanding of sound, silence and rhythm	responds appropriately to the pulse of the sounds heard and performs with accuracy the rhythmic patterns			Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.25-31
			7. performs simple ostinato patterns on other sound sources including body parts	<b>MU1RH-If-g-7</b>	Pilot School MTB-MLE
			8. plays simple ostinato patterns on classroom instruments 8.1 sticks, drums, triangles, nails, coconut shells, bamboo, empty boxes, etc.	<b>MU1RH-Ih-8</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.32-33
<b>SECOND QUARTER</b>					
<b>II. MELODY</b>  1. Pitch 2. Simple Melodic Patterns	demonstrates basic understanding of pitch and simple melodic patterns	responds accurately to high and low tones through body movements, singing, and playing other sources of sounds	1. identifies the pitch of a tone as high or low	<b>MU1ME-IIa-1</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.43-45
			2. matches the correct pitch of tones with other sound sources	<b>MU1ME-IIb-2</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.47-50
			3. sings simple melodic patterns 3.1 ( so –mi, mi –so, mi – re-do)	<b>MU1ME-IIb-3</b>	Pilot School MTB-MLE
			4. matches the melody of a song with the correct pitch vocally	<b>MU1ME-IIc-4</b>	Pilot School MTB-MLE  Music, Arts, Physical

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>II. MELODY</b>  1. Pitch 1. Simple Melodic Patterns	demonstrates basic understanding of pitch and simple melodic patterns	responds accurately to high and low tones through body movements, singing, and playing other sources of sounds	4.1 greeting songs 4.2 counting songs 4.3 action songs		Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.52-55
			5. sings in pitch 5.1 rote singing 5.2 greeting songs 5.3 counting songs 5.4 echo singing	<b>MU1ME-IIc-5</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.52-55
<b>III. FORM</b>  1. Musical Lines 2. Beginnings and Endings in Music 3. Repeats in Music	demonstrates basic understanding of the concepts of musical lines, beginnings and endings in music, and repeats in music	responds with precision to changes in musical lines with body movements	6. identifies with body movements the 6.1 beginnings 6.2 endings 6.3 repeats of a recorded music example	<b>MU1FO-IIId-1</b>	Pilot School MTB-MLE
			7. identifies similar or dissimilar musical lines with the use of: 7.1 body movements 7.2 geometric shapes or objects	<b>MU1FO-IIe-2</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.72-76
			8. relates basic concepts of musical forms to geometric shapes to indicate understanding of: 8.1 same patterns 8.2 different patterns	<b>MU1FO-IIf-3</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.72-76
			9. chooses the exact geometric shapes that correspond to musical form	<b>MU1FO-IIg-h-4</b>	Pilot School MTB-MLE

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>THIRD QUARTER</b>					
<b>IV. TIMBRE</b>  1. Quality of Sound in Music 2. Distinction Between Speaking and Singing	demonstrates understanding of the basic concepts of timbre	distinguishes accurately the different sources of sounds heard and be able to produce a variety of timbres	1. identifies the source of sounds 1.1 wind, wave, swaying of the trees, animal sounds, sounds produced by machines, transportation, through body movements	<b>MU1TB-IIIa-1</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.97-102
			2. responds appropriately to differences in sounds heard through body movement	<b>MU1TB-IIIa-2</b>	Pilot School MTB-MLE
			3. replicates the sounds heard from different sources	<b>MU1TB-IIIb-3</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.103-106
			4. uses voice and other sources of sound to produce a variety of timbres	<b>MU1TB-IIIb-4</b>	Pilot School MTB-MLE
<b>V. DYNAMICS</b>  1. Volume of Sound in Music 2. Distinction Between Loudness and Softness in Music	demonstrates understanding of the basic concepts of dynamics	creatively interprets with body movements the dynamic levels to enhance poetry, chants, drama, and musical stories	5. demonstrates dynamic changes with movements	<b>MU1DY-IIIc-1</b>	Pilot School MTB-MLE
			6. uses the terms <i>loud</i> and <i>soft</i> to identify volume changes	<b>MU1DY-IIIc-2</b>	Pilot School MTB-MLE
			7. relates the concepts of dynamics to the movements of animals 7.1 elephant walk – loud 7.2 tiny steps of a mouse – soft	<b>MU1DY-IIIc-3</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.132-134
			8. interprets with body movements the dynamics of a song	<b>MU1DY-IIIe-f-4</b>	Pilot School MTB-MLE  Music, Arts, Physical

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<b>V. DYNAMICS</b>  1. Volume of Sound in Music 2. Distinction Between Loudness and Softness in Music	demonstrates understanding of the basic concepts of dynamics	creatively interprets with body movements the dynamic levels to enhance poetry, chants, drama, and musical stories	8.1 small movement – soft 8.2 big movement –loud		Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.132-134
			9. applies the concepts of dynamic levels to enhance poetry, chants, drama, and musical stories 9.1 small movement – soft 9.2 big movement – loud	<b>MU1DY-IIIg-h-5</b>	Pilot School MTB-MLE
<b>FOURTH QUARTER</b>					
<b>VI. TEMPO</b>  1. Speed of Sound In Music 2. Distinction Between Fastness and Slowness in Music	demonstrates understanding of the basic concepts of tempo	performs with accuracy varied tempi through movements or dance steps to enhance poetry, chants, drama, and musical stories	1. mimics animal movements 1.1 horse – fast 1.2 carabao – slow	<b>MU1TP-IVa-1</b>	Pilot School MTB-MLE Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.143-145
			2. demonstrates the basic concepts of tempo through movements	<b>MU1TP-IVa-2</b>	Pilot School MTB-MLE Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.137-140
			3. responds to varied tempo with movements or dance steps 3.1 slow movement with slow music 3.2 fast movement with fast music	<b>MU1TP-IVb-3</b>	Pilot School MTB-MLE Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.137-140
			4. relates tempo changes to movements	<b>MU1TP-IVb-4</b>	Pilot School MTB-MLE
			5. uses varied tempo to enhance poetry, chants, drama, and musical stories	<b>MU1TP-IVc-5</b>	Pilot School MTB-MLE

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>VII. TEXTURE</b>  1. Distinction Between Thinness and Thickness in Music 2. Single Melodic Line or Simultaneous Occurrence of Multiple Melodic Lines	demonstrates understanding of the basic concepts of texture	sings songs to involve oneself and experience the concept of texture	6. identify sounds alone, sounds together	<b>MU1TX-IVd-1</b>	Pilot School MTB-MLE
			7. demonstrates awareness of texture by using visual images	<b>MU1TX-IVe-2</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.154-159
			8. distinguishes accurately between single musical line and multiple musical lines which occur simultaneously in a given song	<b>MU1TX-IVf-3</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.160-162
			9. demonstrates the concept of texture by singing two-part round 9.1 Are You Sleeping, Brother John? 9.2 Row, Row, Row Your Boat	<b>MU1TX-IVg-h-4</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.160-162

**K to 12 BASIC EDUCATION CURRICULUM**  
**GRADE 2**  
**ELEMENTS OF MUSIC**

CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>FIRST QUARTER</b>					
<b>I. RHYTHM</b>  1. Distinction Between Sound and Silence 2. Steady Beats 3. Simple Rhythmic Patterns 4. Ostinato	demonstrates basic understanding of sound, silence and rhythmic patterns and develops musical awareness while performing the fundamental processes in music	responds appropriately to the pulse of sounds heard and performs with accuracy the rhythmic patterns in expressing oneself	1. distinguishes aurally and visually between sound and silence	<b>MU2RH-Ia-1</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.3-8
			2. relates visual images to sound and silence within a rhythmic pattern	<b>MU2RH-Ib-2</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.3-8
			3. replicates a simple series of rhythmic sounds (i.e. echo clapping)	<b>MU2RH-Ib-3</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.21-24
			4. maintains a steady beat when chanting, walking, tapping, clapping, and playing musical instruments	<b>MU2RH-Ic-4</b>	Pilot School MTB-MLE
			5. claps the written stick notation to show steady beats 5.1 divides the stick notations into measures of 2s, 3s and 4s to show rhythmic patterns	<b>MU2RH-Ic-5</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al,

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>I. RHYTHM</b>  1. Distinction Between Sound and Silence 2. Steady Beats 3. Simple Rhythmic Patterns 4. Ostinato	demonstrates basic understanding of sound, silence and rhythmic patterns and develops musical awareness while performing the fundamental processes in music	responds appropriately to the pulse of sounds heard and performs with accuracy the rhythmic patterns in expressing oneself	6. creates simple ostinato patterns in measures of 2s, 3s, and 4s with body movements	<b>MU2RH-Id-e-6</b>	2013 pp.25-31 Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.25-31
			7. writes stick notation on the board to represent the sound heard	<b>MU2RH-If-g-7</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.22
			8. plays simple ostinato patterns on classroom instruments 8.1 sticks, drums, triangles, nails, coconut shells, bamboo, empty boxes, etc.	<b>MU2RH-Ih-8</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.32-33
<b>SECOND QUARTER</b>					
<b>II. MELODY</b>  1. Pitch 2. Simple Melodic Patterns	demonstrates basic understanding of pitch and simple melodic patterns	performs with accuracy of pitch, the simple melodic patterns through body movements, singing or playing musical instruments	1. identifies the pitch of tones as 1.1 high 1.2 low 1.3 higher 1.4 lower	<b>MU2ME-IIa-1</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.39-42
			2. responds to ranges of pitch through body movements, singing, and playing sources of sounds	<b>MU2ME-IIa-2</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and



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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>II. MELODY</b>  1. Pitch 2. Simple Melodic Patterns	demonstrates basic understanding of pitch and simple melodic patterns	performs with accuracy of pitch, the simple melodic patterns through body movements, singing or playing musical instruments			Health 2.Illagan, Amelia M. et.al, 2013 pp.43-44
			3. demonstrates high and low pitches through singing or playing musical instruments	<b>MU2ME-IIb-3</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.42-45, 47-50
			4. sings the following songs with accurate pitch: 4.1 wrote songs 4.2 echo songs 4.3 simple children’s melodies	<b>MU2ME-IIb-4</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.52-55
			5. echoes simple melodic patterns through singing or humming	<b>MU2ME-IIc-5</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.54-55
			6. demonstrates the melodic contour with movement	<b>MU2ME-IIc-6</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.57-58
			7. demonstrates the melodic contour through 1.7 body staff 1.8 writing the melodic line “on	<b>MU2ME-IIc-7</b>	Pilot School MTB-MLE  Music, Arts, Physical

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>II. MELODY</b>  1. Pitch 2. Simple Melodic Patterns	demonstrates basic understanding of pitch and simple melodic patterns	performs with accuracy of pitch, the simple melodic patterns through body movements, singing or playing musical instruments	the air” 1.9 line notation		Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.58-62
			8. relates visual imagery to melodic patterns	<b>MU2ME-IIc-8</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.63-65
<b>III. FORM</b>  1. Musical Lines 2. Beginnings and Endings in Music 3. Repeats in Music	demonstrates understanding of the basic concepts of musical form	performs a song, chosen from among the previously learned songs that shows the basic concepts of musical lines, beginnings, endings and repeats through body movement, vocal sounds, and instrumental sounds	9. identifies the beginning and ending of a song	<b>MU2FO-IIId-1</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2.Illagan, Amelia M. et.al, 2013 pp.78-82
			10. demonstrates the beginning and ending of a song with 10.1 movements 10.2 vocal sounds 10.3 instrumental sounds	<b>MU2FO-IIId-2</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.78-82
			11. identifies musical lines as 11.1 similar 11.2 dissimilar with movements and with the use geometric shapes or objects	<b>MU2FO-IIe-3</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.72-76
			12. demonstrates repeated musical lines with movements	<b>MU2FO-IIe-4</b>	Pilot School MTB-MLE  Music, Arts, Physical

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					Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.84-88
			13. recognizes repetitions within a song	<b>MU2FO-IIIf-5</b>	Pilot School MTB-MLE
			14. creates melodic introduction and ending of songs	<b>MU2FO-IIg-h-6</b>	Pilot School MTB-MLE
			15. creates rhythmic introduction and ending of songs	<b>MU2FO-IIg-h-7</b>	Pilot School MTB-MLE
<b>THIRD QUARTER</b>					
<b>IV. TIMBRE</b>	demonstrates understanding of the basic concepts of timbre	determines accurately the sources of sounds heard, and produce sounds using voice, body, and objects, and be able to sing in accurate pitch	1. identifies the source of sounds e.g. winds, waves swaying of the trees, animals sounds, sounds produced by machines, transportation, etc.	<b>MU2TB-IIIa-1</b>	Pilot School MTB-MLE Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.97-102
1. Quality of Sound in Music					
2. Introduction to Voice Production					
3. Differentiation in Sound Quality					
4. Introduction to Musical Instruments					
			2. replicates different sources of sounds with body movements	<b>MU2TB-IIIa-2</b>	Pilot School MTB-MLE Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.103-106
			3. identifies the common musical instruments by their sounds and image	<b>MU2TB-IIIb-3</b>	Pilot School MTB-MLE Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.108-111
			4. recognizes the difference between speaking and singing	<b>MU2TB-IIIc-4</b>	Pilot School MTB-MLE Music, Arts, Physical

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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>IV. TIMBRE</b>  1. Quality of Sound in Music 2. Introduction to Voice Production 3. Differentiation in Sound Quality 4. Introduction to Musical Instruments	demonstrates understanding of the basic concepts of timbre	determines accurately the sources of sounds heard, and produce sounds using voice, body, and objects, and be able to sing in accurate pitch			Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.112-115
			5. sings songs with accurate pitch and pleasing vocal quality	<b>MU2TB-IIIc-5</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.121-122
			6. produces sounds using voice, body, and objects to enhance a given story	<b>MU2TB-IIIc-6</b>	Pilot School MTB-MLE
<b>V. DYNAMICS</b>  1. Volume of Sound in Music 2. Distinction Between Loudness and Softness in Music	demonstrates understanding of the basic concepts of dynamics	creatively applies changes in dynamics to enhance rhymes, chants, drama, and musical stories	7. interprets through body movements the dynamics of a song	<b>MU2DY-IIIc-1</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.132-139
			8. distinguishes between "loud", "louder", "soft" and "softer" in music	<b>MU2DY-IIIc-2</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.132-134
			9. relates movements of animals to dynamics E.g. elephant walking – loud dog walking – medium tiny steps of a mouse - soft	<b>MU2DY-IIIc-3</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.132-134
			10. uses the words loud, louder,	<b>MU2DY-IIIc-4</b>	Pilot School MTB-

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>V. DYNAMICS</b> 1. Volume of Sound in Music 2. Distinction Between Loudness and Softness in Music	demonstrates understanding of the basic concepts of dynamics	creatively applies changes in dynamics to enhance rhymes, chants, drama, and musical stories	soft, softer – to identify variations in volume		MLE
			11. replicates “loud,” “medium,” and “soft” with voice or with instruments	<b>MU2DY-III<sub>d,e,h</sub>-5</b>	Pilot School MTB-MLE Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.130-131
			12. sings a given song with appropriate dynamics		<b>MU2DY-III<sub>f</sub>-h-6</b>
<b>FOURTH QUARTER</b>					
<b>VI. TEMPO</b> 1. Speed of Sound In Music 2. Distinction Between Fastness and Slowness in Music	demonstrates understanding of the basic concepts of tempo	uses varied <i>tempo</i> enhance rhymes, chants, drama, and musical stories	1. mimics animal movements 1.1 horse – fast 1.2 carabao – moderate 1.3 turtle – slow	<b>MU2TP-IV<sub>a</sub>-1</b>	Pilot School MTB-MLE Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.143-145
			2. responds to the accurate tempo of a song as guided by the hand signal of the teacher E.g. <i>The teacher’s slow hand movement means “slow”, while fast hand movement means “fast”.</i>		<b>MU2TP-IV<sub>a</sub>-2</b>
			3. demonstrates changes in tempo with movements	<b>MU2TP-IV<sub>a</sub>-3</b>	
			4. responds to variations in		<b>MU2TP-IV<sub>b</sub>-4</b>

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>VI. TEMPO</b>  1. Speed of Sound In Music 2. Distinction Between Fastness and Slowness in Music	demonstrates understanding of the basic concepts of tempo	uses varied <i>tempo</i> enhance rhymes, chants, drama, and musical stories	tempo with dance steps 4.1 slow movement with slow music 4.2 s music		Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.137-140
			5. distinguishes "slow," "slower," "fast," and "faster" in recorded music with voice or with instruments	<b>MU2TP-IVb-5</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.137-140
			6. uses the terms "fast," "faster," "slow," and "slower" to identify variations in tempo	<b>MU2TP-IVb-6</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.145
			7. replicates "slow," "slower," "fast," and "faster" with voice or with instruments	<b>MU2TP-IVc-7</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.137-140
<b>VII. TEXTURE</b>  1. Single Melodic Line or Simultaneous Occurrence of Multiple Melodic Lines 2. Distinction Between Thinness and Thickness in Music	demonstrates understanding of the basic concepts of texture	distinguishes accurately between single musical line and multiple musical lines which occur simultaneously in a given song	8. identifies musical texture with recorded music  E.g. 8.1 melody with single instrument or voice 8.2 single melody with accompaniment 8.3 two or more melodies sung or played together at the	<b>MU2TX-IVd-f-1</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.151-152

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>VII. TEXTURE</b>  1. Single Melodic Line or Simultaneous Occurrence of Multiple Melodic Lines 2. Distinction Between Thinness and Thickness in Music	demonstrates understanding of the basic concepts of texture	distinguishes accurately between single musical line and multiple musical lines which occur simultaneously in a given song	same time		
			9. shows awareness of texture by relating visual images to recorded or performed music	<b>MU2TX-IVd-f-2</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.154-159
			10. distinguishes between single musical line and multiple musical lines which occur simultaneously	<b>MU2TX-IVd-f-3</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.156-161
			11. distinguishes between thinness and thickness of musical sound in recorded or performed music	<b>MU2TX-IVg-h-4</b>	Pilot School MTB-MLE  Music, Arts, Physical Education and Health 2. Illagan, Amelia M. et.al, 2013 pp.160-162

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**GRADE 3**  
 ELEMENTS OF MUSIC

CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>FIRST QUARTER</b>					
<b>I. RHYTHM</b>  1. Sound and Silence 2. Steady Beats 3. Simple Rhythmic Pattern 4. Ostinato	demonstrates understanding of the basic concepts of rhythm	1. performs simple ostinato patterns/simple rhythmic accompaniments on classroom instruments and other sound sources to a given song  2. sings songs with correct rhythm	1. relates images with sound and silence within a rhythmic pattern	<b>MU3RH-Ia-1</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtog at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.1-4  *Musika at Sining 3. Sunico, Raul M. et al, 2000 pp.3-8
			2. maintains a steady beat when chanting, walking, tapping, clapping, and playing musical instruments		
			3. claps, taps, chants, walks, and plays musical instruments in response to sound with the correct rhythm 3.1 in measures of 2s, 3s, and 4s 3.2 echo clapping 3.3 marching 3.4 dancing the waltz	<b>MU3RH-Ia-c-3</b>	Pilot School MTB-MLE
			4. claps the written stick notation on the board representing the sound heard	<b>MU3RH-Id-4</b>	Pilot School MTB-MLE
			5. plays simple ostinato patterns with classroom instruments and other sound sources	<b>MU3RH-Id-h-5</b>	Pilot School MTB-MLE



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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>I. RHYTHM</b>  1. Sound and Silence 2. Steady Beats 3. Simple Rhythmic Pattern 4. Ostinato	demonstrates understanding of the basic concepts of rhythm	1. performs simple ostinato patterns/simple rhythmic accompaniments on classroom instruments and other sound sources to a given song  2. sings songs with correct rhythm	6. creates simple ostinato patterns in measures of 2s, 3s, and 4s through body movements	<b>MU3RH-Ie-6</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtog at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.6-14  *Musika at Sining 3. Sunico, Raul M. et al, 2000 pp.14-25  *Umawit at Gumuhit 3. Valdecantos, Emelita C. 1997. pp.12-26
			7. creates ostinato patterns in different meters using combination of different sound sources	<b>MU3RH-If-7</b>	Pilot School MTB-MLE  *Musika at Sining 3. Sunico, Raul M. et al, 2000 pp.14-25
<b>SECOND QUARTER</b>					
<b>II. MELODY</b>  1. Pitch 2. Melodic Lines 3. Melodic Patterns and Contour	demonstrates understanding of the basic concepts of melody	sings the melody of a song with accurate pitch	1. identifies the pitch of a tone as: 1.1 high – higher 1.2 moderately high – higher 1.3 moderately low – lower 1.4 low – lower	<b>MU3ME-IIa-1</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtog at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.28-34  *Musika at Sining 3. Sunico, Raul M. et al, 2000 pp.52-56  *Umawit at Gumuhit 3.

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>II. MELODY</b>  1. Pitch 2. Melodic Lines 3. Melodic Patterns and Contour	demonstrates understanding of the basic concepts of melody	sings the melody of a song with accurate pitch			Valdecantos, Emelita C. 1997. pp.33-37
			2. matches the correct pitch of tones 2.1 with the voice 2.2 with an instrument	<b>MU3ME-IIa-2</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtug at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.30-31  *Musika at Sining 3. Sunico, Raul M. et al, 2000 pp.58-59
			3. relates movements with levels of pitch	<b>MU3ME-IIb-3</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtug at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.31
			4. matches the voice with the pitches of a melody	<b>MU3ME-IIb-c-4</b>	Pilot School MTB-MLE
			5. recreates simple patterns and contour of a melody	<b>MU3ME-IIb-5</b>	Pilot School MTB-MLE
			6. sings entire simple songs with accurate pitch 6.1 Favorite Children’s Songs 6.1.1 “Do – Re – Mi” 6.1.2 “What Can We Do Today” 6.2 Folksongs 6.2.1 “Manang Biday” 6.2.2 “Paruparong Bukid” 6.2.3 “Atin Cu Pung Singsing”	<b>MU3ME-IIc-6</b>	Pilot School MTB-MLE

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>III. FORM</b>  1. Musical Lines 2. Musical Beginning, Middle, and End 3. Repeats in music	demonstrates understanding of the basic concepts of musical form	sings, plays, and performs (through body movements) a chosen song showing the basic concepts of musical lines, beginnings, endings and repeats	7. identifies the beginning, middle, and ending of a song	<b>MU3FO-IIId-1</b>	Pilot School MTB-MLE
			8. identifies musical lines as 8.1 similar 8.2 same 8.3 different through movements and geometric shapes or objects	<b>MU3FO-IIId-2</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtog at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.62-68  *Musika at Sining 3. Sunico, Raul M. et al, 2000 pp.96-100
			9. recognizes repetitions within a song	<b>MU3FO-IIId-3</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtog at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.64-68  *Musika at Sining 3. Sunico, Raul M. et al, 2000 pp.102-103
			10. sings repetitions of musical lines independently	<b>MU3FO-IIId-4</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtog at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.66-68
			11. plays repetitions of musical lines	<b>MU3FO-IIIf-5</b>	Pilot School MTB-MLE
			12. renders a song confidently, giving appropriate emphasis on the beginning and on the	<b>MU3FO-IIg-h-6</b>	Pilot School MTB-MLE

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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
			ending		
<b>THIRD QUARTER</b>					
<b>IV. TIMBRE</b>  1. Voice Production Techniques 2. Variation in Sound Quality 2.1 Similar 2.2 Different 3. Introduction to Musical Instruments	demonstrates understanding of the basic concepts of timbre	applies vocal techniques in singing to produce a pleasing vocal quality: 1. using head tones 2. employing proper breathing 3. using the diaphragm	1. recognizes differences in sound quality coming from a variety of sound sources	<b>MU3TB-IIIa-1</b>	Pilot School MTB-MLE  *Musika at Sining 3. Sunico, Raul M. et al, 2000 pp.129-134. Pp.135-140
			2. responds to differences in sound quality with appropriate movement	<b>MU3TB-IIIa-2</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtug at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.58-79  *Musika at Sining 3. Sunico, Raul M. et al, 2000 pp.129-134, pp.135-140
			3. recognizes musical instruments through sound	<b>MU3TB-IIIb-3</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtug at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.74-79  *Musika at Sining 3. Sunico, Raul M. et al, 2000 pp.129-134, pp.135-140
			4. identifies and compares the voices of: 4.1 classmates as they sing or	<b>MU3TB-IIIb-4</b>	Pilot School MTB-MLE  *Tunog, Tinig,

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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>III. TIMBRE</b>  1. Voice Production Techniques 2. Variation in Sound Quality 2.1 Similar 2.2 Different 3. Introduction to Musical Instruments	demonstrates understanding of the basic concepts of timbre	applies vocal techniques in singing to produce a pleasing vocal quality: 1. using head tones 2. employing proper breathing 3. using the diaphragm	speak 4.2 selected popular singers in recordings		Tugtog at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.72-73  *Manwal ng Guro Umawit at Gumuhit 3. Valdecantos, Emelita C. 1997. pp.64-68
			5. compares the use of the voice in speaking and in singing	<b>MU3TB-IIIb-5</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtog at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.70-72  *Musika at Sining 3. Sunico, Raul M. et al, 2000 pp.125-128  *Manwal ng Guro Umawit at Gumuhit 3. Valdecantos, Emelita C. 1997. pp.64
			6. uses the voice and other sources of sound to produce a variety of timbres		<b>MU3TB-IIIc-6</b>
<b>IV. DYNAMICS</b>  1. Volume of Sound in Music 2. Conducting and	demonstrates understanding of the basic concepts of dynamics in order to respond to conducting gestures using	sings songs with proper dynamics following basic conducting gestures	7. interprets the dynamics of a song through body movements  7.1 small movement – soft 7.2 big movement – loud	<b>MU3DY-IIIId-1</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtog at Likhang

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
Dynamics	symbols indicating variances in dynamics				Sining 3. Nera, Fe C. et al, 2000. pp.82-86
			8. distinguishes "loud," "medium," and "soft" in music	<b>MU3DY-IIIId-2</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtog at Likhang Sining 3. Nera, Fe C. et al, 2000. pp.82-86
			9. relates dynamics to the movements of animals e.g. 9.1 elephant walking – loud 9.2 mice scurrying – soft	<b>MU3DY-IIIId-3</b>	Pilot School MTB-MLE
			10. uses terms "loud," "medium," and "soft" (louder, softer) to identify changes and variations in volume	<b>MU3DY-IIIE-4</b>	Pilot School MTB-MLE  *Manwal ng Guro Umawit at Gumuhit 3. Valdecantos, Emelita C. 1997. pp.73
			11. responds to conducting gestures of the teacher for "loud" and "soft"  E.g. <i>11.1 Teacher's palm down means "soft" and palm up means "loud."</i> <i>11.2 Hands moving farther from each other mean sound becomes louder.</i>	<b>MU3DY-IIIE-h-5</b>	Pilot School MTB-MLE  *Umawit at Gumuhit 3. Valdecantos, Emelita C. 1997. pp.73-75
			12. uses varied dynamics to enhance poetry, chants, drama, songs and musical stories	<b>MU3DY-IIIf-h-6</b>	Pilot School MTB-MLE

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>FOURTH QUARTER</b>					
<b>V. TEMPO</b>  1. Speed of Sound in Music 1.1 Fast 1.2 Slow 2. Conducting and Tempo	demonstrates understanding of the concepts of tempo in order to respond to conducting symbols indicating variations in tempo	enhances performance of poetry, chants, drama, musical stories, and songs by using a variety of tempo	1. mimics animal movements according to speed 1.1 horse – fast 1.2 carabao – slow 1.3 turtle – slow 1.4 rabbit - fast 1.5 dog – fast	<b>MU3TP-IVa-1</b>	Pilot School MTB-MLE
			2. sings songs with proper tempo following basic conducting gestures	<b>MU3TP-IVa-2</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtog at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.88-89  *Umawit at Gumuhit 3. Valdecantos, Emelita C. 1997. pp.75-80
			3. relates movement to changes and variations in tempo	<b>MU3TP-IVb-3</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtog at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.88-93
			4. responds with movement to tempo changes 4.1 (i.e. doing locomotor and non-locomotor movements) to a variety of tempo in recorded music	<b>MU3TP-IVb-c-4</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtog at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.90
			5. distinguishes among fast, moderate, and slow in music	<b>MU3TP-IVb-5</b>	Pilot School MTB-MLE

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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>V. TEMPO</b>  1. Speed of Sound in Music 1.1 Fast 1.2 Slow 2. Conducting and Tempo	demonstrates understanding of the concepts of tempo in order to respond to conducting symbols indicating variations in tempo	enhances performance of poetry, chants, drama, musical stories, and songs by using a variety of tempo			*Tunog, Tinig, Tugtog at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.88-93
			6. uses the terms: fast, moderate, and slow, (faster, slower etc.) to identify tempo changes and variations	<b>MU3TP-IVb-6</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtog at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.88-93  *Musika at Sining 3.Sunico, Raul M. et al, 2000. pp.111-123  *Manwal ng Guro Umawit at Gumuhit 3. Valdecantos, Emelita C. 1997. pp.75
			7. sings songs with designated tempo  E.g. 7.1 Lullaby – slow 7.2 Joyful songs – fast	<b>MU3TP-IVa-c-7</b>	Pilot School MTB-MLE  *Tunog, Tinig, Tugtog at Likhang Sining 3. Nera, Fe C. et al, 2000 pp.88-93
<b>VI. TEXTURE</b>  1. Single Melodic Line or Simultaneous Occurrence of Multiple Melodic Lines	demonstrates understanding of the basic concepts of texture	sings 1. "two-part rounds" 2. "partner songs"	8. demonstrates the concept of texture by singing "two-part rounds"  E.g. 8.1 "Are You Sleeping, Brother John?"	<b>MU3TX-IVd-f-1</b>	Pilot School MTB-MLE





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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
2. Distinction Between Thinness and Thickness in Music			8.2 "Row, Row, Row Your Boat" 8.3 "Musika Ay Di Kukupas"		
			9. demonstrates the concept of texture by singing "partner songs" E.g. 9.1 "Leron, Leron Sinta" 9.2 "Pamulinawen" 9.3 "It's A Small World" 9.4 "He's Got the Whole World in His Hands"	<b>MU3TX-IVd-f-2</b>	Pilot School MTB-MLE
			10. distinguishes between single musical line and multiple musical lines which occur simultaneously	<b>MU3TX-IVd-f-3</b>	Pilot School MTB-MLE
			11. distinguishes between thinness and thickness of musical sound	<b>MU3TX-IVg-h-4</b>	Pilot School MTB-MLE

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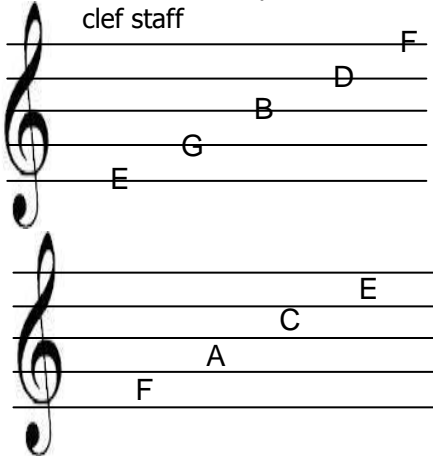
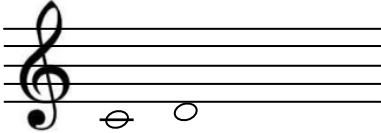

**GRADE 4**  
ELEMENTS OF MUSIC

CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS	
<b>FIRST QUARTER</b>						
<b>I. RHYTHM</b>  1. Musical Symbols and Concepts: 1.1 Notes and Rests 1.2 Meters 1.3 Rhythmic Patterns 1.4 Simple Time Signatures 1.5 Ostinato	demonstrates understanding of concepts pertaining to rhythm and musical symbols	creates rhythmic patterns in: 1. simple time signatures 2. simple one-measure ostinato pattern	1. identifies different kinds of notes and rests  	<b>MU4RH-Ia-1</b>	MISOSA4-module6,7  MISOSA5-module1  *Manwal ng Guro Umawit at Gumuhit 4. Valdecantos, Emelita C. 1999. pp.7-9	
			2. organizes notes and rests according to simple meters (grouping notes and rests into measures given simple meters)		<b>MU4RH-Ib-2</b>	MISOSA4-module8  *Umawit at Gumuhit 4. Valdecantos, Emelita C. 1999. pp.8-12
			3. states the meaning of the different rhythmic patterns		<b>MU4RH-Ic-3</b>	MISOSA4-module2,8
			4. demonstrates the meaning of rhythmic patterns by clapping in time signatures  2 3 4 4, 4, 4  		<b>MU4RH-Ic-4</b>	MISOSA4-module3,4,5  *Manwal ng Guro Umawit at Gumuhit 4. Valdecantos, Emelita C.

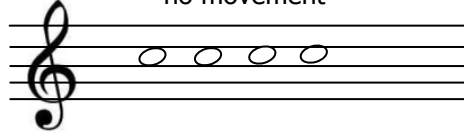
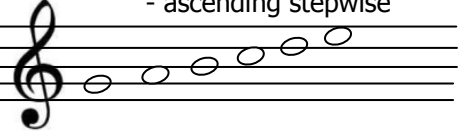
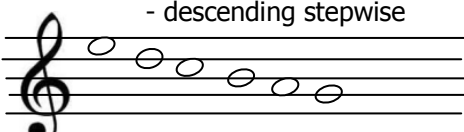
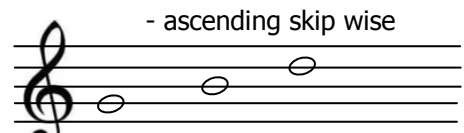
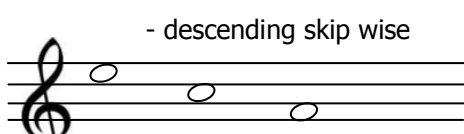
**K to 12 BASIC EDUCATION CURRICULUM**

CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>I. RHYTHM</b>  1. Musical Symbols and Concepts: 1.1 Notes and Rests 1.2 Meters 1.3 Rhythmic Patterns 1.4 Simple Time Signatures 1.5 Ostinato	demonstrates understanding of concepts pertaining to rhythm and musical symbols	creates rhythmic patterns in: 1. simple time signatures 2. simple one-measure ostinato pattern			1999. pp.7
			5. uses the bar line to indicate groupings of beats in 2 3 4 4, 4. 4	<b>MU4RH-Ic-5</b>	MISOSA4-module3,4,5
			6. identifies accented and unaccented pulses	<b>MU4RH-Id-6</b>	MISOSA4-module1
			7. places the accent (>) on the notation of recorded music	<b>MU4RH-Id-7</b>	
			8. responds to metric pulses of music heard with appropriate conducting gestures 9.	<b>MU4RH-Ie-g-8</b>	MISOSA4-module3,4  MISOSA5-module6

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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>SECOND QUARTER</b>					
<p><b>II. MELODY</b></p> <p>1. Musical Symbols and Concepts:</p> <p>1.1 Intervals</p> <p>1.2 Scales</p> <p>1.3 Melodic Contours</p> <p>1.4 Patterns of successive pitches of a C Major scale</p>	<p>recognizes the musical symbols and demonstrates understanding of concepts pertaining to melody</p>	<p>analyzes melodic movement and range and be able to create and perform simple melodies</p>	<p>1. identifies the pitch name of each line and space of the G-clef staff</p> 	<p><b>MU4ME-IIa-1</b></p>	<p>MISOSA4-module13</p>
			<p>2. identifies the pitch names of notes on the ledger lines and spaces below the G-clef staff (middle C and D)</p> 	<p><b>MU4ME-IIb-2</b></p>	<p>MISOSA4-module13,14</p>
			<p>3. recognizes the meaning and use of G- Clef</p>  <p>do re mi fa so la ti do</p>	<p><b>MU4ME-IIc-3</b></p>	<p>MISOSA4-module13</p>

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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<p><b>II. MELODY</b></p> <p>1. Musical Symbols and Concepts:</p> <p>1.1 Intervals</p> <p>1.2 Scales</p> <p>1.3 Melodic Contours</p> <p>1.4 Patterns of successive pitches of a C Major scale</p>	<p>recognizes the musical symbols and demonstrates understanding of concepts pertaining to melody</p>	<p>analyzes melodic movement and range and be able to create and perform simple melodies</p>	<p>4. identifies the movement of the melody as:</p> <p>- no movement</p>  <p>- ascending stepwise</p>  <p>- descending stepwise</p>  <p>- ascending skip wise</p>  <p>- descending skip wise</p> 	<p align="center"><b>MU4ME-IIId-4</b></p>	<p>MISOSA4-module10</p> <p>MISOSA5-module8</p> <p>*Manwal ng Guro Umawit at Gumuhit 4. Valdecantos, Emelita C. 1999. pp.28-30</p>
			<p>5. identifies the highest and lowest pitch in a given notation of a musical piece to determine its range</p>		<p align="center"><b>MU4ME-IIe-5</b></p>

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>II. MELODY</b>  1. Musical Symbols and Concepts: 1.1 Intervals 1.2 Scales 1.3 Melodic Contours 1.4 Patterns of successive pitches of a C Major scale	recognizes the musical symbols and demonstrates understanding of concepts pertaining to melody	analyzes melodic movement and range and be able to create and perform simple melodies			1999. pp.24-30
			6. sings with accurate pitch the simple intervals of a melody	<b>MU4ME-IIIf-6</b>	MISOSA4-module12  *Manwal ng Guro Umawit at Gumuhit 4. Valdecantos, Emelita C. 1999. pp.24-31
			7. performs his/her own created melody	<b>MU4ME-IIIg-h-7</b>	MISOSA4-module12  *Manwal ng Guro Umawit at Gumuhit 4. Valdecantos, Emelita C. 1999. pp.30
<b>THIRD QUARTER</b>					
<b>III. FORM</b>  1. Phrases in a Musical Piece 2. Structure of Musical Sound 2.1 Antecedent (Question) Phrase 2.2 Consequent (Answer) Phrase 2.3 Introduction 2.4 CODA (ending)Phrase	demonstrates understanding of musical phrases, and the uses and meaning of musical terms in form	performs similar and contrasting musical phrases	1. identifies aurally and visually the <i>introduction</i> and <i>coda</i> (ending) of a musical piece	<b>MU4FO-IIIa-1</b>	MISOSA4-module16,17  *Manwal ng Guro Umawit at Gumuhit 4. Valdecantos, Emelita C. 1999. pp.38-39
			2. identifies aurally and visually the <i>antecedent</i> and <i>consequent</i> in a musical piece		<b>MU4FO-IIIa-2</b>
			3. listens to similar and contrasting phrases in recorded music		<b>MU4FO-IIIa-b-3</b>

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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
			4. identifies similar and contrasting phrases in vocal and instrumental music from the previous lessons 4.1 melodic 4.2 rhythmic	<b>MU4FO-IIIc-4</b>	
			5. sings similar and contrasting phrases in music 5.1 melodic 5.2 rhythmic	<b>MU4FO-IIIId-5</b>	
<b>IV. TIMBRE</b>  1. Variations of Sound 1.1 Vocal 1.2 Instrumental	demonstrates understanding of variations of sound in music (lightness and heaviness) as applied to vocal and instrumental music	participates actively in a group performance to demonstrate different vocal and instrumental sounds	6. distinguishes vocal and instrumental sounds	<b>MU4TB-IIIE-1</b>	MISOSA4-module18  *Manwal ng Guro Umawit at Gumuhit 4. Valdecantos, Emelita C. 1999. pp.39-49
			7. identifies as vocal or instrumental, a recording of the following: 7.1 solo 7.2 duet 7.3 trio 7.4 ensemble	<b>MU4TB-IIIE-2</b>	MISOSA4-module19
			8. identifies aurally and visually different instruments	<b>MU4TB-IIIf-3</b>	MISOSA4-module19  *Manwal ng Guro Umawit at Gumuhit 4. Valdecantos, Emelita C. 1999. pp.45-49

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>IV. TIMBRE</b>  1. Variations of Sound 1.1 Vocal 1.2 Instrumental	demonstrates understanding of variations of sound in music (lightness and heaviness) as applied to vocal and instrumental music	participates actively in a group performance to demonstrate different vocal and instrumental sounds	9. classifies the various musical instruments as: 9.1 string 9.2 woodwind 9.3 brass wind 9.4 percussion	<b>MU4TB-IIIIf-h-4</b>	MISOSA4-module19  *Manwal ng Guro Umawit at Gumuhit 4. Valdecantos, Emelita C. 1999. pp.45-49
<b>V. DYNAMICS</b>  1. Volume of Sound in Music	recognizes the musical symbols and demonstrates understanding of concepts pertaining to volume in music	applies <i>forte</i> and <i>piano</i> to designate loudness and softness in a musical example 1. singing 2. playing instrument	10. recognizes the use of the symbol <i>p</i> (piano) and <i>f</i> (forte) in a musical score	<b>MU4DY-IIIIf-1</b>	MISOSA4-module20  *Manwal ng Guro Umawit at Gumuhit 4. Valdecantos, Emelita C. 1999. pp.52-54
			11. uses appropriate musical terminology to indicate simple dynamics 11.1 forte 11.2 piano	<b>MU4DY-IIIIf-h-2</b>	MISOSA4-module20  *Manwal ng Guro Umawit at Gumuhit 4. Valdecantos, Emelita C. 1999. pp.52-54
<b>FOURTH QUARTER</b>					
<b>VI. TEMPO</b>  1. Speed / Flow of Music	demonstrates understanding of concepts pertaining to speed/flow of music demonstrates understanding of concepts	creates and performs body movements appropriate to a given tempo creates and performs body movements	1. relates body movements to the tempo of a musical example	<b>MU4TP-IVa-1</b>	MISOSA4-module21  *Manwal ng Guro Umawit at Gumuhit 4.



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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
	pertaining to speed/flow of music	appropriate to a given tempo			Valdecantos, Emelita C. 1999. pp.57
			2. uses appropriate musical terminology to indicate variations in tempo <i>2.1 largo</i> <i>2.2 presto</i>	<b>MU4TP-IVb-2</b>	MISOSA4-module21  *Manwal ng Guro Umawit at Gumuhit 4. Valdecantos, Emelita C. 1999. pp.56
<b>VII. TEXTURE</b>  1. Simultaneous Occurrence of Multiple Melodic Lines 2. Distinction Between Thinness and Thickness in Music	demonstrates understanding of concepts pertaining to texture in music	sings two-part rounds and partner songs with others	3. identifies aurally the texture of a music example	<b>MU4TX-IVc-1</b>	
			4. identifies aurally and visually an <i>ostinato</i> or <i>descant</i> in a musical example	<b>MU4TX-IVd-2</b>	
			5. recognizes aurally and visually, examples of 2-part vocal or instrumental music	<b>MU4TX-IVe-3</b>	*Manwal ng Guro Umawit at Gumuhit 4. Valdecantos, Emelita C. 1999. pp.59-63
<b>VIII. HARMONY</b>  1. Simultaneous Sounding of Two Tones / Pitches	demonstrates understanding of harmonic intervals	performs examples of harmonic interval with others	6. identifies harmonic interval (2 pitches) in a musical example	<b>MU4HA-IVf-1</b>	*Manwal ng Guro Umawit at Gumuhit 4. Valdecantos, Emelita C. 1999. pp.59-63
			7. recognizes aurally and visually, examples of harmonic intervals	<b>MU4HA-IVg-2</b>	*Manwal ng Guro Umawit at Gumuhit 4. Valdecantos, Emelita C. 1999. pp.59-63

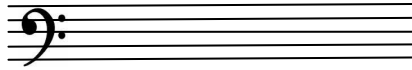
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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
			8. creates examples of harmonic interval (2 pitches) with others	<b>MU4HA-IVh-3</b>	*Manwal ng Guro Umawit at Gumuhit 4. Valdecantos, Emelita C. 1999. pp.59-63

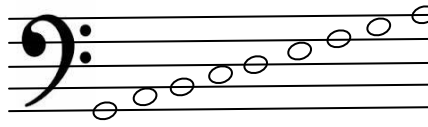
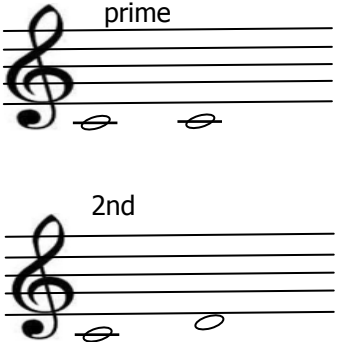
**GRADE 5**  
ELEMENTS OF MUSIC

CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>FIRST QUARTER</b>					
<b>I. RHYTHM</b>  Musical Symbols and Concepts 1. Notes and Rests 2. Meters 3. Rhythmic Patterns 4. Simple Time Signatures	recognizes the musical symbols and demonstrates understanding of concepts pertaining to rhythm	performs with a conductor, a speech chorus in simple time signatures 1. choral 2. instrumental	1. identifies visually and aurally the kinds of notes and rests in a song	<b>MU5RH-Ia-b-1</b>	MISOSA5-module1,2  *Musika at Sining 5. Sunico, Raul M. et al, 2000. pp.8
			2. recognizes rhythmic patterns using quarter note, half note, dotted half note, and eighth note in simple time signatures	<b>MU5RH-Ia-b-2</b>	MISOSA5-module7,2
			3. identifies accurately the duration of notes and rests in 2 3 4 4, 4, 4  time signatures	<b>MU5RH-Ic-e-3</b>	MISOSA5-module3,4,5  *Musika at Sining 5. Sunico, Raul M. et al, 2000. pp.8-10

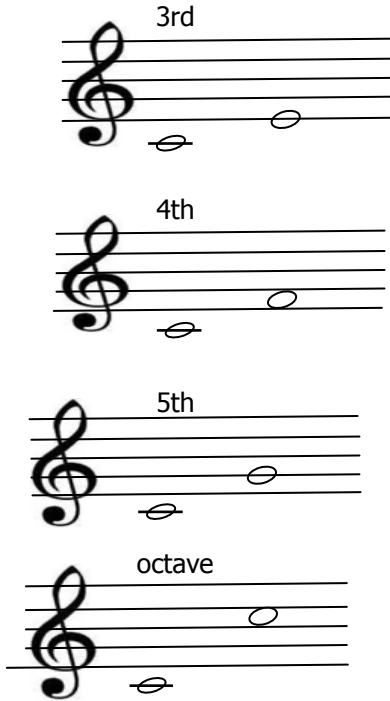
**K to 12 BASIC EDUCATION CURRICULUM**

CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>I. RHYTHM</b>  Musical Symbols and Concepts 3. Notes and Rests 4. Meters 5. Rhythmic Patterns 6. Simple Time Signatures	recognizes the musical symbols and demonstrates understanding of concepts pertaining to rhythm	performs with a conductor, a speech chorus in simple time signatures 1. choral 2. instrumental	4. creates different rhythmic patterns using notes and rests in time signatures as:  2 3 4 4, 4, 4	<b>MU5RH-If-g-4</b>	MISOSA5-module7  MISOSA4-module8  *Musika at Sining 5. Sunico, Raul M. et al, 2000. pp.8-10  *Manwal ng Guro Umawit at Gumuhit 3. Valdecantos, Emelita C. 1999. pp.4-9
			5. responds to metric pulses of music heard with appropriate conducting gestures	<b>MU5RH-Ih-5</b>	MISOSA5-module6,7  *Musika at Sining 5. Sunico, Raul M. et al, 2000. pp.4-6  *Manwal ng Guro Umawit at Gumuhit 3. Valdecantos, Emelita C. 1999. pp.4-6
<b>SECOND QUARTER</b>					
<b>II. MELODY</b>  Musical Symbols and Concepts 1. Accidentals 2. F-Clef	recognizes the musical symbols and demonstrates understanding of concepts pertaining to melody	accurate performance of songs following the musical symbols pertaining to melody indicated in the piece	1. recognizes the meaning and uses of F-Clef on the staff  	<b>MU5ME-IIa-1</b>	

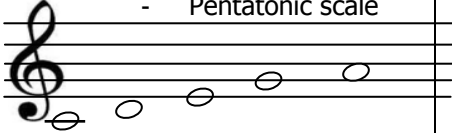
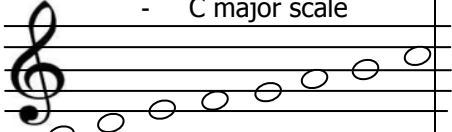
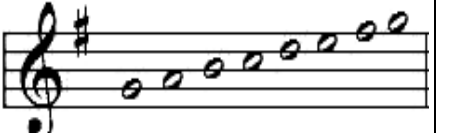
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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<p><b>II. MELODY</b></p> <p>Musical Symbols and Concepts</p> <ol style="list-style-type: none"> <li>Accidentals</li> <li>F-Clef</li> <li>IntervalsScales</li> <li>Scales (Pentatonic, C major, G major)</li> <li>Melodic Contours</li> </ol>	<p>recognizes the musical symbols and demonstrates understanding of concepts pertaining to melody</p>	<p>accurate performance of songs following the musical symbols pertaining to melody indicated in the piece</p>	<ol style="list-style-type: none"> <li>identifies the pitch names of each line and space on the F-Clef staff</li> </ol>  <p>G A B C D E F G A sol la ti do re mi fa sol la</p>	<p><b>MU5ME-IIa-2</b></p>	
			<ol style="list-style-type: none"> <li>identifies the symbols: sharp (#), flat (b), and natural (natural symbol)</li> </ol>	<p><b>MU5ME-IIb-3</b></p>	<p>MISOSA4-module15</p> <p>*Musika at Sining 5. Sunico, Raul M. et al, 2000. pp.21-25</p>
			<ol style="list-style-type: none"> <li>recognizes aurally and visually, examples of melodic interval</li> </ol>	<p><b>MU5ME-IIc-4</b></p>	<p>MISOSA5-module10</p> <p>*Manwal ng Guro Umawit at Gumuhit 5. Valdecantos, Emelita C. 1999. pp.18-19</p>
			<ol style="list-style-type: none"> <li>identifies the notes of the intervals in the C major scale</li> </ol> 	<p><b>MU5ME-IIc-5</b></p>	<p>MISOSA5-modules 9,10,11,12</p> <p>*Manwal ng Guro Umawit at Gumuhit 5. Valdecantos, Emelita C. 1999. pp.18</p>

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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<p><b>III. MELODY</b></p> <p>Musical Symbols and Concepts</p> <ol style="list-style-type: none"> <li>1. Accidentals</li> <li>2. F-Clef</li> <li>3. Intervals</li> <li>4. Scales (Pentatonic, C major, G major)</li> <li>5. Melodic Contours</li> </ol>	<p>recognizes the musical symbols and demonstrates understanding of concepts pertaining to melody</p>	<p>accurate performance of songs following the musical symbols pertaining to melody indicated in the piece</p>			
			<p>6. identifies successive sounding of two pitches</p>	<p><b>MU5ME-IIId-6</b></p>	
			<p>7. identifies the beginning melodic contour of a musical example</p>	<p><b>MU5ME-IIId-7</b></p>	
			<p>8. determines the range of a musical example</p> <p>8.1 wide</p> <p>8.2 narrow</p>	<p><b>MU5ME-IIe-8</b></p>	



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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<p><b>III. MELODY</b></p> <p>Musical Symbols and Concepts</p> <ol style="list-style-type: none"> <li>1. Accidentals</li> <li>2. F-Clef</li> <li>3. Intervals</li> <li>4. Scales (Pentatonic, C major, G major)</li> <li>5. Melodic Contours</li> </ol>	<p>recognizes the musical symbols and demonstrates understanding of concepts pertaining to melody</p>	<p>accurate performance of songs following the musical symbols pertaining to melody indicated in the piece</p>	<p>9. reads / sings notes in different scales</p> <ul style="list-style-type: none"> <li>- Pentatonic scale</li> </ul>  <ul style="list-style-type: none"> <li>- C major scale</li> </ul>  <ul style="list-style-type: none"> <li>- G major scale</li> </ul> 	<p><b>MU5ME-IIIf-9</b></p>	<p>MISOSA4-modules 12,14,15</p> <p>MISOSA5-module6</p> <p>*Manwal ng Guro Umawit at Gumuhit 5. Valdecantos, Emelita C. 1999. pp.23-31</p>
			<p>10. creates simple melodies</p>	<p><b>MU5ME-IIg-10</b></p>	<p>*Manwal ng Guro Umawit at Gumuhit 5. Valdecantos, Emelita C. 1999. pp.30-33</p>
			<p>11. performs his/her own created melody</p>	<p><b>MU5ME-IIh-11</b></p>	<p>*Manwal ng Guro Umawit at Gumuhit 5. Valdecantos, Emelita C. 1999. pp.30-33</p>
<b>THIRD QUARTER</b>					
<p><b>IV. FORM</b></p> <p>Structure of Musical Sound</p> <ol style="list-style-type: none"> <li>1. Strophic</li> <li>2. Unitary</li> </ol>	<p>demonstrates understanding of the uses and meaning of musical terms in Form</p>	<p>performs the created song with appropriate musicality</p>	<p>1. recognizes the design or structure of simple musical forms:</p> <ol style="list-style-type: none"> <li>1.1 unitary(one section)</li> <li>1.2 strophic(same tune with 2 or more sections and 2 or more verses)</li> </ol>	<p><b>MU5FO-IIIa-1</b></p>	

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
			2. creates a 4- line unitary song	<b>MU5FO-IIIb-2</b>	
			3. creates a 4 –line strophic song with 2 sections and 2 verses	<b>MU5FO-IIIc-d-3</b>	
<b>V. TIMBRE</b>  Vocal and Instrumental Sounds	demonstrates understanding of variations of sound density in music (lightness and heaviness) as applied to vocal and instrumental music	participates in a group performance to demonstrate different vocal and instrumental sounds	4. describes the characteristics of each type of voice	<b>MU5TB-IIIe-1</b>	*Musika at Sining 5. Sunico, Raul M. et al, 2000. pp.44-46  *Manwal ng Guro Umawit at Gumuhit 5. Valdecantos, Emelita C. 1999. pp.44-45
			5. identifies the following vocal timbres: 5.1 soprano 5.2 alto 5.3 tenor 5.4 bass	<b>MU5TB-IIIe-2</b>	MISOSA4- module18  *Musika at Sining 5. Sunico, Raul M. et al, 2000. pp.44-46  *Manwal ng Guro Umawit at Gumuhit 5. Valdecantos, Emelita C. 1999. pp.44-45
			6. identifies aurally and visually different instruments in: 6.1 rondalla 6.2 drum and lyre band 6.3 bamboo group/ensemble ( <i>Pangkat Kawayan</i> )	<b>MU5TB-IIIe-3</b>	*Musika at Sining 5. Sunico, Raul M. et al, 2000. pp.47-50  *Manwal ng Guro Umawit at Gumuhit 5. Valdecantos,

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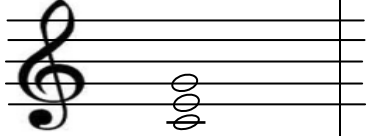
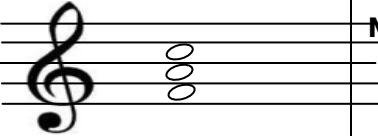
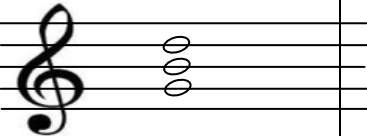
<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>V. TIMBRE</b>  Vocal and Instrumental Sounds	demonstrates understanding of variations of sound density in music (lightness and heaviness) as applied to vocal and instrumental music	participates in a group performance to demonstrate different vocal and instrumental sounds	6.4 other local indigenous ensembles		Emelita C. 1999. pp.46-47
			7. participates actively in musical ensemble 7.1 choral 7.2 instrumental	<b>MU5TB-IIIg-4</b>	
			8. creates a variety of sounds emanating from the environment using available sound sources	<b>MU5TB-IIIg-h-5</b>	
<b>FOURTH QUARTER</b>					
<b>VI. DYNAMICS</b>  Variations of Volume in Musical Sound	demonstrates understanding of concepts pertaining to volume in music	applies dynamics to musical selections	1. identifies the different dynamic levels used in a song heard	<b>MU5DY-IVa-b-1</b>	*Manwal ng Guro Umawit at Gumuhit 5. Valdecantos, Emelita C. 1999. pp.49-50
			2. uses appropriate musical terminology to indicate variations in dynamics, specifically: 2.1 piano ( <i>p</i> ) 2.2 mezzo piano ( <i>mp</i> ) 2.3 forte ( <i>f</i> ) 2.4 mezzo forte ( <i>mf</i> ) 2.5 crescendo  2.6 decrescendo 	<b>MU5DY-IVa-b-2</b>	MISOSA4-module20  *Musika at Sining 5. Sunico, Raul M. et al, 2000. pp.54-55
<b>VII. TEMPO</b>  Variations of Speed in Musical Sound	recognizes the musical symbols and demonstrates understanding of concepts pertaining to speed in music recognizes the musical	applies appropriately, various tempo to vocal and instrumental performances applies appropriately,	3. identifies the various tempo used in a song heard	<b>MU5TP-IVc-1</b>	MISOSA4-module21  *Musika at Sining 5. Sunico, Raul M. et al, 2000. pp.62



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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>VII. TEMPO</b>  Variations of Speed in Musical Sound	symbols and demonstrates understanding of concepts pertaining to speed in music	various tempo to vocal and instrumental performances			*Manwal ng Guro Umawit at Gumuhit 5. Valdecantos, Emelita C. 1999. pp.54-56
			4. uses appropriate musical terminology to indicate variations in tempo: 4.1 largo 4.2 presto 4.3 allegro 4.4 moderato 4.5 andante 4.6 vivace 4.7 ritardando 4.8 accelerando	<b>MU5TP-IVc-d-2</b>	*Musika at Sining 5. Sunico, Raul M. et al, 2000. pp.62  *Manwal ng Guro Umawit at Gumuhit 5. Valdecantos, Emelita C. 1999. pp.54-58
<b>VIII. TEXTURE</b>  Densities of Musical Sound	demonstrates understanding of concepts pertaining to texture in music	recognizes examples of horizontal 3-part vocal or instrumental texture, aurally and visually	5. identifies aurally the texture of a musical piece	<b>MU5TX-IVe-1</b>	*Musika at Sining 5. Sunico, Raul M. et al, 2000. pp.65  *Manwal ng Guro Umawit at Gumuhit 5. Valdecantos, Emelita C. 1999. pp.60-61
			6. performs 3-part rounds and partner songs	<b>MU5TX-IVe-2</b>	*Musika at Sining 5. Sunico, Raul M. et al, 2000. pp.68  *Manwal ng Guro Umawit at Gumuhit 5. Valdecantos, Emelita C. 1999. pp.59

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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<p><b>VIII. HARMONY</b></p> <p>Introduction to Major Triad</p>	<p>recognizes the musical symbols and demonstrates understanding of harmonic intervals</p>	<p>performs a vocal or instrumental ensemble using the following major triads( I, IV, V )</p>	<p>7. identifies the intervals of the following major triads:</p> <p>7.1 tonic (I)</p>  <p>7.2 subdominant (IV)</p>  <p>7.3 dominant (V)</p> 	<p><b>MU5HA-IVf-g-1</b></p>	<p>*Musika at Sining 5. Sunico, Raul M. et al, 2000. pp.71-74</p> <p>*Manwal ng Guro Umawit at Gumuhit 5. Valdecantos, Emelita C. 1999. pp.64-69</p>
			<p>8. uses the major triad as accompaniment to simple songs</p>	<p><b>MU5HA-IVh-2</b></p>	<p>*Musika at Sining 5. Sunico, Raul M. et al, 2000. pp.71</p>



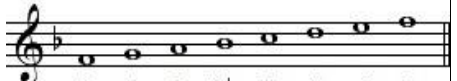
**K to 12 BASIC EDUCATION CURRICULUM**  
**GRADE 6**  
 ELEMENTS OF MUSIC

CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>FIRST QUARTER</b>					
<b>I. RHYTHM</b>  Musical Symbols and Concepts: 1. Notes and Rests 2. Meters 3. Rhythmic Patterns 4. Time Signatures 5. Conducting	demonstrates understanding of the concept of rhythm by applying notes and rests, rhythmic patterns, and time signatures	responds to beats in music heard with appropriate conducting patterns of and $\begin{matrix} 2 & 3 & 4 & 6 \\ 4. & 4. & 4 & 8 \end{matrix}$	1. identifies the notes / rests used in a particular song $\begin{matrix} 2 & 3 & 4 \\ 4, & 4, & 4 \end{matrix}$	<b>MU6RH-Ia-1</b>	MISOSA4-Module6  MISOSA5-module1  *Musika at Sining 6. Sunico, Raul M. et al, 2000. pp.8-10  *Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.5-16, pp.25-26
			2. differentiates among $\begin{matrix} 6 \\ \text{and } 8 \end{matrix}$ time signatures		<b>MU6RH-Ib-e-2</b>

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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<p><b>I. RHYTHM</b></p> <p>Musical Symbols and Concepts:</p> <p>1. Notes and Rests</p> <p>2. Meters</p> <p>3. Rhythmic Patterns</p> <p>4. Time Signatures</p> <p>5. Conducting</p>	<p>demonstrates understanding of the concept of rhythm by applying notes and rests, rhythmic patterns, and time signatures</p>	<p>responds to beats in music heard with appropriate conducting patterns of</p> <p>2 3 4 6 4, 4, 4 8</p>	<p>3. demonstrates the conducting gestures of 2 3 4 4, 4, 4 and <math>\frac{6}{8}</math> time signatures</p>	<p><b>MU6RH-Ib-e-3</b></p>	<p>MISOSA5-module6</p> <p>MISOSA6-module7 Ritmo2-2, module 8 Ritmo 2-4, 3-4, 4-4</p> <p>*Musika at Sining 6. Sunico, Raul M. et al, 2000. pp.8-10</p> <p>*Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.5-20</p>
			<p>4. identifies through conducting the relationship of the <i>first</i> and <i>last</i> measure in an incomplete measure</p>	<p><b>MU6RH-If-4</b></p>	
			<p>5. creates rhythmic patterns in 2 3 4 and 6 4, 4, 4 8 time signatures</p>	<p><b>MU6RH-Ig-h-5</b></p>	<p>MISOSA5-module3 F Mayor, module4 G Mayor, module5 tonong La</p> <p>*Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.5-20</p>

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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>SECOND QUARTER</b>					
<p><b>II. MELODY</b></p> <ol style="list-style-type: none"> <li>1. Intervals</li> <li>2. Major Scales</li> <li>3. Minor Scales</li> </ol>	<p>demonstrates the concept of melody by using intervals in major scales and in the minor scales</p>	<p>applies learned concepts of melody and other elements to composition and performance</p>	<ol style="list-style-type: none"> <li>1. demonstrates the ability to sing, read, and write simple musical notations in the:               <ol style="list-style-type: none"> <li>1.1 Key of C Major</li> </ol>  <p>C D E F G A B C Do Re Mi Fa So La Ti Do</p> <li>1.2 Key of G Major</li> </li></ol>  <p>G A B C D E F# G</p> <ol style="list-style-type: none"> <li>1.3 Key of F Major</li> </ol>  <p>F G A B<sup>b</sup> C D E F</p> <li>2. analyzes the melodic patterns of songs in C Major, G major, and F Major keys</li> <li>3. sings and plays solo or with group, melodies/songs in C Major, G Major, and F Major</li>	<p><b>MU6ME-IIa-1</b></p> <p><b>MU6ME-IIa-2</b></p> <p><b>MU6ME-IIa-3</b></p>	<p>MISOSA4-modules13,14 MISOSA6-module5 Tonong La, module6 Melodiya</p> <p>MISOSA4-module14 MISOSA6-module1,2,3,4</p> <p>MISOSA6-module3 F Mayor, module4 G Mayor, module6 Melodiya</p>

**K to 12 BASIC EDUCATION CURRICULUM**

<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>II. MELODY</b>  1. Intervals 2. Major Scales 3. Minor Scales	demonstrates the concept of melody by using intervals in major scales and in the minor scales	applies learned concepts of melody and other elements to composition and performance	4. creates simple melodies in: 4.1 C Major, 4.2 G Major, and 4.3 F Major scales	<b>MU6ME-IIa-4</b>	MISOSA5-module12  MISOSA6-module3 F Mayor, module4 G Mayor, module6 Melodiya
			5. sings self-composed melodies in C Major, G major, and F Major keys	<b>MU6ME-IIa-5</b>	MISOSA6-module3 F Mayor, module4 G Mayor, module6 Melodiya
<b>THIRD QUARTER</b>					
<b>III. FORM</b>  1. Structure of Musical Forms 1.1 binary (AB) 1.2 ternary (ABA) 1.3 rondo (ABACA) 2. Repeat Marks 2.1 Da Capo (D.C.) 2.2 Dal Segno (D.S.) 2.3 Al Fine (up to the end) 2.4 D.C. al Fine (repeat from the beginning until the word Fine) 2.5 $\parallel : : \parallel$ 2.6 $\overbrace{\quad\quad\quad} \quad \overbrace{\quad\quad\quad}$ 2.7 1 2 (ending 1, ending 2)	demonstrates understanding of the concept of musical forms and musical symbols (repeat marks) indicated	performs accurately the design or structure of a given musical piece	1. identifies simple musical forms 1.1 binary (AB) -has 2 contrasting sections (AB) 1.2 ternary (ABA)-has 3 sections, the third section similar to the first; (ABC) – has 3 sections 1.3 rondo (ABACA) -has contrasting sections in between repetitions of the A section (ABACA)	<b>MU6FO-IIIa-b-1</b>	MISOSA4-module17  *Manwal ng Guro Umawit at Gumuhit 5. Valdecantos, Emelita C. 1999. pp.34-38  *Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.37-40  Edukasyong Pangkatawan, Kalusugan at

**K to 12 BASIC EDUCATION CURRICULUM**


CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<p><b>III. FORM</b></p> <p>1. Structure of Musical Forms</p> <p>1.1 binary (AB)</p> <p>1.2 ternary (ABA)</p> <p>1.3 rondo (ABACA)</p> <p>2. Repeat Marks</p> <p>2.1 Da Capo (D.C.)</p> <p>2.2 Dal Segno (D.S.)</p> <p>2.3 Al Fine (up to the end)</p> <p>2.4 D.C. al Fine (repeat from the beginning until the word Fine)</p> <p>2.5 <math>\parallel : \parallel</math></p> <p>2.6 <math>\overbrace{\quad\quad} \quad \overbrace{\quad\quad}</math></p> <p>2.7 <math>\begin{matrix} 1 &amp; 2 \\ \overbrace{\quad\quad} &amp; \overbrace{\quad\quad} \end{matrix}</math> (ending 1, ending 2)</p>	<p>demonstrates understanding of the concept of musical forms and musical symbols (repeat marks) indicated</p>	<p>performs accurately the design or structure of a given musical piece</p>			<p>Musika I. Abejo, Mary Placid. 1994. pp.304-306</p>
			<p>2. analyzes the musical forms of the following songs:</p> <p>2.1 <i>Leron, Leron, Sinta; Sitsiritsit</i></p> <p>2.2 Silent Night</p> <p>2.3 Happy Birthday</p> <p>2.4 Joy to the World</p> <p>2.5 <i>Bahay Kubo</i></p> <p>2.6 <i>Ili-ili Tulog Anay</i></p> <p>2.7 <i>Paruparong Bukid</i></p> <p>2.8 <i>Ang Bayan Ko</i></p> <p>2.9 <i>Pamulinawen</i></p> <p>2.10 <i>Tinikling</i></p> <p>2.11 <i>Lupang Hinirang</i></p>	<p><b>MU6FO-IIIa-b-2</b></p>	<p>MISOSA4-module23</p>
			<p>3. uses the different repeat marks that are related to form:</p> <p>3.1 Da Capo (D.C.)</p> <p>3.2 Dal Segno (D.S.)</p> <p>3.3 Al Fine (up to the end)</p> <p>3.4 D.C. al Fine (repeat from the beginning until the word Fine)</p> <p>3.5 <math>\parallel : \parallel</math></p> <p>3.6 <math>\begin{matrix} 1 &amp; 2 \\ \overbrace{\quad\quad} &amp; \overbrace{\quad\quad} \end{matrix}</math> (ending 1, ending 2)</p>	<p><b>MU6FO-IIIc-3</b></p>	<p>MISOSA4-module17</p> <p>*Manwal ng Guro Umawit at Gumuhit 5. Valdecantos, Emelita C. 1999. pp.39</p> <p>*Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.38-40</p>

**K to 12 BASIC EDUCATION CURRICULUM**

<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>IV. TIMBRE</b>  Introduction of Musical Instruments	demonstrates understanding of the concept of timbre through recognizing musical instruments aurally and visually	aurally determines the sound of a single instrument in any section of the orchestra	4. identifies visually and aurally the instrumental sections of the Western orchestra	<b>MU6TB-IIIId-1</b>	*Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.47-48
			5. distinguishes aurally the sound of each section of the Western orchestra	<b>MU6TB-IIIId-e-2</b>	*Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.47-48
			6. identifies the characteristics of each instrument in each section of the orchestra	<b>MU6TB-IIIId-3</b>	*Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.47-48
			7. describes the distinct sound quality of the different instruments of the orchestra	<b>MU6TB-IIIId-e-4</b>	*Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.47-48
<b>V. DYNAMICS</b>  Variations in Dynamics	demonstrates understanding of the concept of dynamic through a wide variety of dynamic levels	applies the appropriate dynamic levels in vocal and instrumental music	8. distinguishes varied dynamic levels in a music heard 8.1 piano ( <i>p</i> ) 8.2 mezzo piano ( <i>mp</i> ) 8.3 pianissimo ( <i>pp</i> ) 8.4 forte ( <i>f</i> ) 8.5 mezzo forte ( <i>mf</i> )	<b>MU6DY-IIIIf-g-1</b>	MISOSA5-module16  *Musika at Sining 6. Sunico, Raul M. et al, 2000. pp.51-57



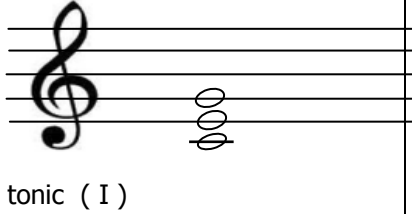
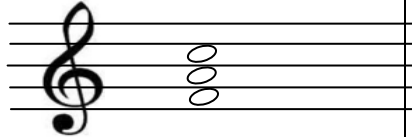
**K to 12 BASIC EDUCATION CURRICULUM**

<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>V. DYNAMICS</b>  Variations in Dynamics	demonstrates understanding of the concept of dynamics through a wide variety of dynamic levels	applies the appropriate dynamic levels in vocal and instrumental music	8.6 fortissimo ( <i>ff</i> ) 8.7 crescendo 8.8 decrescendo 		*Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.48-52
			9. uses varied dynamic levels in a song	<b>MU6DY-IIIh-2</b>	*Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.48-52
<b>FOURTH QUARTER</b>					
<b>VI. TEMPO</b>  Variations of Tempo	demonstrates understanding of the various <i>tempo</i>	performs a given song, using tempo marks appropriately	1. identifies the different tempo in a given song or music: -allegro -andante -ritardando -accelerando -largo -presto -vivace	<b>MU6TX-IVa-b-1</b>	*Musika at Sining 6. Sunico, Raul M. et al, 2000. pp.59-61  *Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.53-54
			2. distinguishes between <i>ritardando</i> and <i>accelerando</i> as used in a song	<b>MU6TX-IVa-b-2</b>	*Musika at Sining 6. Sunico, Raul M. et al, 2000. pp.61  *Manwal ng Guro Umawit at Gumuhit 6.

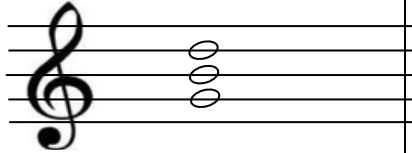
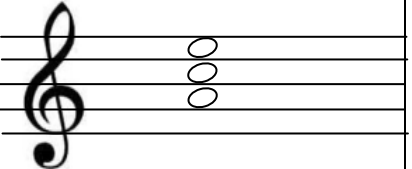
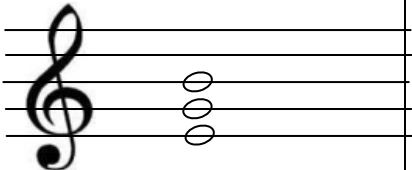
**K to 12 BASIC EDUCATION CURRICULUM**

CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
			3. demonstrates the different kinds of tempo by following tempo marks in a familiar song Ex: " <i>Pandanguhan</i> "	<b>MU6TX-IVa-b-3</b>	Valdecantos, Emelita C. 1999. pp.53-57  *Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.54-55
<b>VII. TEXTURE</b>  Variations in Texture 1. Monophony 2. Homophony 3. Polyphony	demonstrates the concept of texture as: 1. <i>monophonic</i> (one voice) 2. <i>homophonic</i> (voice and accompaniment) 3. <i>polyphonic</i> (many voices)	performs accurately a given song with monophonic, homophonic, and polyphonic textures	4. identifies aurally the texture of musical pieces 4.1 monophonic 4.2 homophonic 4.3 polyphonic	<b>MU6TX-IVc-d-1</b>	EASE MUSIC-module6  Edukasyong Pangkatawan, Kalusugan at Musika I. Abejo, Mary Placid.1994. pp.224-229  *Musika at Sining 6. Sunico, Raul M. et al, 2000. pp.70-72  *Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.61

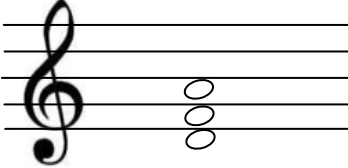
**K to 12 BASIC EDUCATION CURRICULUM**

<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>VII. TEXTURE</b>  Variations in Texture 1. Monophony 2. Homophony 3. Polyphony	demonstrates the concept of texture as: 1. <i>monophonic</i> (one voice) 2. <i>homophonic</i> (voice and accompaniment) 3. <i>polyphonic</i> (many voices)	performs accurately a given song with monophonic, homophonic, and polyphonic textures	5. Identifies different textures 5.1 Vocal 5.1.1 solo voice 5.1.2 solo voice with accompaniment 5.1.3 duet, partner songs, round songs 5.2 Instrumental 5.2.1 solo 5.2.2 ensemble	<b>MU6TX-IVc-d-2</b>	OHSP MUSIC  *Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.59-62
			6. distinguishes monophonic, homophonic, and polyphonic textures	<b>MU6TX-IVc-d-3</b>	EASE MUSIC-module6
			7. applies primary chords (I, IV, V) as accompaniment to simple songs	<b>MU6TX-IVc-d-4</b>	*Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.63-65
<b>VIII. HARMONY</b>  1. Primary Chords 2. Harmony in Group Performances	demonstrates understanding of the concepts of harmony through the intervals that constitute the primary chords of major and minor scales in music	demonstrates harmony in group performances 1. choir 2. rondalla 3. lyre band	8. identifies the intervals of the following major triads:    	<b>MU6HA-IVe-1</b>	*Musika at Sining 6. Sunico, Raul M. et al, 2000. pp.78-81  *Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.63-65

**K to 12 BASIC EDUCATION CURRICULUM**

CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<p><b>VIII. HARMONY</b></p> <p>1. Primary Chords 2. Harmony in Group Performances</p>	<p>demonstrates understanding of the concepts of harmony through the intervals that constitute the primary chords of major and minor scales in music</p>	<p>demonstrates harmony in group performances</p> <ol style="list-style-type: none"> <li>1. choir</li> <li>2. rondalla</li> <li>3. lyre band</li> </ol>	<p>subdominant ( IV )</p>  <p>dominant ( V )</p>		
			<p>9. identifies the primary chords of its relative minor scales</p> <ol style="list-style-type: none"> <li>9.1 A minor (Am)</li> <li>9.2 D minor (Dm)</li> <li>9.3 E minor (Em)</li> </ol>  <p>A minor</p>  <p>E minor</p>	<p><b>MU6HA-IVf-2</b></p>	

**K to 12 BASIC EDUCATION CURRICULUM**

CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
			 <p align="center">D minor</p>		
			10. distinguishes the sound of a major chord from a minor chord	<b>MU6HA-IVe-f-3</b>	*Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.64-65
			11. uses the major triad as accompaniment to simple songs	<b>MU6HA-IVg-h-4</b>	*Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.67

**K to 12 BASIC EDUCATION CURRICULUM**  
**GRADE 7**  
MUSIC OF THE PHILIPPINES

CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>FIRST QUARTER</b>					
<b>Music of Luzon ( Lowlands)</b>  Geographical and Cultural Background  <b>1. Vocal Music</b> a) Performance practice; b) Folk songs; c) Sacred (Liturgical and Devotional) music: <i>Mass, Pastores, Senakulo, Pasyon, Salubong, Flores de Mayo, Santacruzari</i> ; d) Secular music: <i>Harana, Balitaw, Kumintang, Polka</i> ; e) Art music: <i>Kundiman</i> .  <b>2. Instrumental Music</b> a) <i>Rondalla</i> ; b) Brass Band; c) <i>Musikong Bumbong</i> d) Bamboo organ; e) <i>Angklung</i> ensemble; f) <i>Himig Pangkat Kawayan</i> .	<i>The Learner...</i>  demonstrates understanding of the musical characteristics of representative music from the lowlands of Luzon	<i>The Learner...</i>  performs music of the lowlands with appropriate pitch, rhythm, expression and style	<i>The learner . . .</i> 1. identifies the musical characteristics of representative music selections from the lowlands of Luzon after listening;	<b>MU7LU-Ia-1</b>	EASE-module2  OHSP Music Module Q1  *Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. et al, 1999. pp.248-250
			2. analyzes the musical elements of some Lowland vocal and instrumental music selections;		<b>MU7LU-Ia-2</b>
			3. explains the distinguishing characteristics of representative Philippine music selections from Luzon in relation to its culture and geography;	<b>MU7LU-Ib-3</b>	EASE-module1  *Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. et al, 1999. pp.236-248

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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<p><b>Music of Luzon ( Lowlands)</b></p> <p>Geographical and Cultural Background</p> <p><b>1. Vocal Music</b></p> <p>a) Performance practice;</p> <p>b) Folk songs;</p> <p>c) Sacred (Liturgical and Devotional) music: <i>Mass, Pastores, Senakulo, Pasyon, Salubong, Flores de Mayo, Santacruzán</i>;</p> <p>d) Secular music: <i>Harana, Balitaw, Kumintang</i>, Polka;</p> <p>e) Art music: <i>Kundiman</i>.</p> <p><b>2. Instrumental Music</b></p> <p>a) <i>Rondalla</i>;</p> <p>b) Brass Band;</p> <p>c) <i>Musikong Bumbong</i></p> <p>d) Bamboo organ;</p> <p>e) <i>Angklung</i> ensemble; Himig <i>Pangkat Kawayan</i>.</p>	<p>demonstrates understanding of the musical characteristics of representative music from the lowlands of Luzon</p>	<p>performs music of the lowlands with appropriate pitch, rhythm, expression and style</p>	<p>4. explores ways of producing sounds on a variety of sources that is similar to the instruments being studied;</p>	<p><b>MU7LU-Ib-f-4</b></p>	<p>EASE-module1</p> <p>*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. et al, 1999. pp.251</p>
			<p>5. improvises simple rhythmic/melodic accompaniments to selected music from the Lowlands of Luzon;</p>	<p><b>MU7LU-Ic-f-5</b></p>	
			<p>6. performs instruments/improvised instruments from Luzon lowlands;</p>	<p><b>MU7LU-Ig-h-6</b></p>	
			<p>7. sings folksongs from the lowlands of Luzon;</p>	<p><b>MU7LU-Ia-h-7</b></p>	<p>*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. et al, 1999. pp.236-248</p>
			<p>8. creates appropriate movements or gestures to accompany the music selections of the Lowlands of Luzon;</p>	<p><b>MU7LU-Ia-h-8</b></p>	
			<p>9. provides harmonic accompaniments to selected music of the Lowlands of Luzon;</p>	<p><b>MU7LU-Id-9</b></p>	
			<p>10. evaluates music and music performances applying knowledge of musical elements and styles.</p>	<p><b>MU7LU-Ic-h-10</b></p>	

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>SECOND QUARTER</b>					
<p><b>Music of Cordillera, Mindoro, Palawan, and the Visayas</b></p> <p><b>A. Cordillera</b></p> <p>Geographical, cultural, and historical background</p> <ol style="list-style-type: none"> <li>1. Vocal Music;               <ol style="list-style-type: none"> <li>a) Performance practice;</li> <li>b) Representative songs/genre (<i>salidummay, oggayam, ba-div</i>).</li> </ol> </li> <li>2. Instrumental Music               <ol style="list-style-type: none"> <li>a) <i>Gangsa</i> ensemble;</li> <li>b) Bamboo solo/ensemble.</li> </ol> </li> </ol> <p><b>B. Mindoro and Palawan</b></p> <ol style="list-style-type: none"> <li>1. Vocal Music;               <ol style="list-style-type: none"> <li>a) Performance practice;</li> <li>b) Representative songs/genre (Vocal chants -<i>Ambahan, Igway</i>).</li> </ol> </li> <li>2. Instrumental Music               <ol style="list-style-type: none"> <li>a) Instrumental ensembles: Bamboo / Gong ensemble ;</li> <li>b) Solo instruments.</li> </ol> </li> </ol> <p><b>C. Visayas</b></p>	<p>The Learner...</p> <p>demonstrates understanding of the musical characteristics of representative music from the highlands of Luzon, Mindoro, Palawan, and the Visayas</p>	<p>The Learner...</p> <p>performs selected vocal and instrumental music of Cordillera, Mindoro, Palawan and the Visayas in appropriate style</p>	<p>The Learner...</p> <ol style="list-style-type: none"> <li>1. identifies the musical characteristics of representative selections of Cordillera, Mindoro, Palawan and of the Visayas after listening;</li> </ol>	<b>MU7LV-IIa-f-1</b>	*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. et al, 1999. pp.248-256, pp.265
			<ol style="list-style-type: none"> <li>2. analyzes the musical elements of some vocal and instrumental selections from Cordillera, Mindoro, Palawan and of the Visayas after listening;</li> </ol>	<b>MU7LV-IIa-f-2</b>	*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. et al, 1999. pp.265
			<ol style="list-style-type: none"> <li>3. explains the distinguishing characteristics of representative music from Cordillera, Mindoro, Palawan and of the Visayas in relation to its culture and geography;</li> </ol>	<b>MU7LV-IIb-f-3</b>	*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. et al, 1999. pp.248-259
			<ol style="list-style-type: none"> <li>4. explores ways of producing sounds on a variety of sources similar to instruments being studied;</li> </ol>	<b>MU7LV-IIb-g-4</b>	*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. et al, 1999. pp.257-258
			<ol style="list-style-type: none"> <li>5. improvises simple rhythmic/melodic accompaniments to selected music from the Cordillera, Mindoro, Palawan and of the Visayas;</li> </ol>	<b>MU7LV-IIb-g-5</b>	*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. et al, 1999.



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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
1. Vocal Music a) Performance practice; b) Representative songs/genre: <i>Balitao</i> -Visayan, <i>Pastores</i> -Christmas, <i>Kanta</i> -Folksong, Ballad, Lullaby, Courtship, and Composo - Ilonggo narrative song.  2. Instrumental Music a) Instrumental ensembles: <i>Rondalla</i> , <i>Tultogan</i> , Harp, Band, "Bird Dance" <i>Binanog</i> (Panay, Bukidnon)	demonstrates understanding of the musical characteristics of representative music from the highlands of Luzon, Mindoro, Palawan, and the Visayas	performs selected vocal and instrumental music of Cordillera, Mindoro, Palawan and the Visayas in appropriate style			pp.252-265
			6. performs instruments/improvised instruments from Cordillera, Mindoro, Palawan and of the Visayas, alone and/or with others'	<b>MU7LV-IIb-g-6</b>	*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. et al, 1999. pp.258
			7. provides accompaniment to selected music of the Cordillera, Mindoro, Palawan and of the Visayas;	<b>MU7LV-IIb-g-7</b>	
			8. sing songs from the Cordillera, Mindoro, Palawan and of the Visayas;	<b>MU7LV-IIa-f-8</b>	*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. et al, 1999. pp.252-265
			9. creates appropriate movements to accompany music from the Cordillera, Mindoro, Palawan and of the Visayas;	<b>MU7LV-IIc-h-9</b>	
			10. evaluates music and music performances applying knowledge of musical elements and style.	<b>MU7LV-IIc-h-10</b>	
<b>THIRD QUARTER</b>					
<b>Music of Mindanao</b>	<i>The Learner...</i>	<i>The Learner...</i>	The Learner...		
<b>A. Islamic Music</b>	demonstrates understanding of the musical characteristics of	performs music of Mindanao with appropriate expression and style	1. identifies the musical characteristics of representative music selections from Mindanao after listening;	<b>MU7MN-IIIa-g-1</b>	*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. et al, 1999.
1. Vocal music: a) chants;					

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
b) lullaby.  2. Instrumental Ensemble: a) <i>Kulintang</i> ensemble ; b) bamboo ensemble ; c) solo instruments.  3. Non-Islamic a) Christian; b) <i>Lumad</i> : (Folk songs of Zamboanga, Butuan and Tausug).	representative music from Mindanao				pp.252-253
			2. analyzes the musical elements of some Mindanao vocal and instrumental music;	<b>MU7MN-IIIa-g-2</b>	*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. et al, 1999. pp.252-253
			3. explains the distinguishing characteristics of representative music selections of Mindanao in relation to its culture and geography;	<b>MU7MN-IIIa-g-3</b>	*Musika at Sining I. Padro, Alicia N. et al, 1998. pp.2-3
			4. explores ways of producing sounds on a variety of sources that is similar to the instruments being studied;	<b>MU7MN-IIIb-h-4</b>	*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. et al, 1999. pp.253-254
			5. improvises simple rhythmic/melodic accompaniments to selected music from Mindanao;	<b>MU7LV-IIIc-h-5</b>	
			6. perform instruments/improvised instruments from Mindanao, alone and/or with others;	<b>MU7LV-IIIc-h-6</b>	
			7. sing songs from Mindanao;	<b>MU7LV-IIIId-h-7</b>	
			8. creates appropriate movements or gestures to accompany the music	<b>MU7LV-IIIc-8</b>	

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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
	demonstrates understanding of the musical characteristics of representative music from Mindanao	performs music of Mindanao with appropriate expression and style	selections of Mindanao;  9. provides accompaniment to selected music of Mindanao;  10. evaluates music selections and music performances applying knowledge of musical elements and style.	  <b>MU7LV-IIIc-h-9</b>  <b>MU7LV-IIIb-h-10</b>	
<b>FOURTH QUARTER</b>					
<b>Philippine Festivals</b>  a) Aklan – Ati-atihan b) Davao - Kadayawan c) Marinduque – Moriones d) Cebu – Sinulog e) Bicol – Ibalon f) Batangas – Sublian  <b>Theatrical Forms</b>  a) Komedy/Moro-moro/Arakyo b) Sarsuela c) Bodabil	<i>The Learner...</i>  1. demonstrates understanding and application of musical skills related to selected Philippine Festivals  2. demonstrates understanding and application of musical skills related to theater	<i>The Learner...</i>  1. performs excerpts/selections from Philippine musical theater  2. performs songs and dances from selected Philippine festivals	The Learner... 1. identifies musical characteristics of selected Philippine festivals and theatrical forms through video or live performances;  2. narrate the origins and cultural background of selected Philippine festival/s;  3. creates movements to music of a particular Philippine festival;  4. describes how the music contributes to the performance of the musical production;  5. explains the distinguishing characteristics of representative Philippine festivals and theatrical	  <b>MU7FT-IVa-g-1</b>  <b>MU7FT-IVa-d-2</b>  <b>MU7FT-IVa-d-3</b>  <b>MU7FT-IVe-h-4</b>  <b>MU7FT-IVa-h-5</b>	  *Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. et al, 1999. pp.260  *Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. et al, 1999. pp.260  EASE-module1

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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
			forms;		
			6. describes how a specific idea or story is communicated through music in a particular Philippine musical theater;	<b>MU7FT-IVe-h-6</b>	EASE-module1
			7. sing selection/s from chosen Philippine musical theater;	<b>MU7FT-IVe-h-7</b>	

**K to 12 BASIC EDUCATION CURRICULUM**  
**GRADE 8**  
MUSIC OF ASIA

CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>FIRST QUARTER</b>					
<b>MUSIC OF SOUTHEAST ASIA</b>  Geographical, historical and cultural background  1. Indonesia-Gamelan a. Javanese; b. Balinese.  2. Thailand- <i>Piphat</i>  3. Cambodia- <i>Pinpeat</i>  4. Myanmar- <i>Saung Gauk</i>	<i>The Learner...</i>  demonstrates understanding of common musical characteristics of the region as well as unique characteristics of a particular Southeast Asian country.	<i>The Learner...</i>  performs Southeast Asian songs with appropriate pitch, rhythm, expression and style.	The Learner... 1. explains how the music of a Southeast Asian country relates to its geography and culture;	<b>MU8SE-Ia-h-1</b>	OHSP Q2  *Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. Et al, 1999. pp.299-308
			2. listens perceptively to music of Southeast Asia;	<b>MU8SE-Ia-h-2</b>	OHSP Q2
			3. sings songs of Southeast Asia;	<b>MU8SE-Ic-h-3</b>	OHSP Q2
			4. analyzes musical elements of selected songs and instrumental pieces heard and performed;	<b>MU8SE-Ib-h-4</b>	OHSP Q2  *Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. Et al, 1999. pp.299-305, pp.308-312
			5. explores ways of producing sounds on a variety of sources that would simulate instruments being studied;	<b>MU8SE-Ic-h-5</b>	OHSP Q2  *Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. Et al, 1999. pp.305-308,

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>MUSIC OF SOUTHEAST ASIA</b>  Geographical, historical and cultural background  1. Indonesia-Gamelan a. Javanese; b. Balinese.  2. Thailand- <i>Piphat</i>  3. Cambodia- <i>Pinpea</i>  4. Myanmar- <i>Saung Gauk</i>	demonstrates understanding of common musical characteristics of the region as well as unique characteristics of a particular Southeast Asian country.	performs Southeast Asian songs with appropriate pitch, rhythm, expression and style.			pp.312-313
			6. improvises simple accompaniment to selected Southeast Asian music;	<b>MU8SE-Ic-h-6</b>	OHSP Q2
			7. performs on available instruments from Southeast Asia;	<b>MU8SE-Ic-h-7</b>	OHSP Q2
			8. evaluates music and music performances applying knowledge of musical elements and style.	<b>MU8SE-Ic-h-8</b>	OHSP Q2
<b>SECOND QUARTER</b>					
<b>Music of East Asia</b>  1. China 2. Japan 3. Korea  a) Geographical, historical and cultural background b) Traditional instruments (idiophones, aerophones, membranophones, and chordophones) c) Instrumental pieces (solo and ensemble) d) Folksongs and ritual music e) K-Pop and J-Pop	<i>The Learner...</i>  demonstrates understanding of common and distinct musical characteristics of East Asian countries	<i>The Learner...</i>  performs East Asian music with appropriate pitch, rhythm, expression and style	The Learner... 1. explains how East Asian music relates to its geography and culture;	<b>MU8SE-IIa-g-1</b>	OHSP Q2  *Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. Et al, 1999. pp.267, 274, 282
					2. listens perceptively to music of East Asia;

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<p><b>Music of East Asia</b></p> <ol style="list-style-type: none"> <li>1. China</li> <li>2. Japan</li> <li>3. Korea</li> </ol> <ol style="list-style-type: none"> <li>a) Geographical, historical and cultural background</li> <li>b) Traditional instruments (idiophones, aerophones, membranophones, and chordophones)</li> <li>c) Instrumental pieces (solo and ensemble)</li> <li>d) Folksongs and ritual music</li> <li>e) K-Pop and J-Pop</li> </ol>	<p>demonstrates understanding of common and distinct musical characteristics of East Asian countries</p>	<p>performs East Asian music with appropriate pitch, rhythm, expression and style</p>	<p>3. sings songs of East Asia;</p>	<p><b>MU8SE-IIc-h-3</b></p>	<p>OHSP Q2</p> <p>*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. Et al, 1999. pp.268-270, 278-279, 284-286,</p>
			<p>4. analyzes musical elements of selected songs and instrumental pieces heard and performed;</p>	<p><b>MU8SE-IIc-h-4</b></p>	<p>OHSP Q2</p> <p>*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. Et al, 1999. pp.267-270, 274-280, 283-286</p>
			<p>5. explores ways of producing sounds on a variety of sources that would simulate instruments being studied;</p>	<p><b>MU8SE-IIb-h-5</b></p>	<p>OHSP Q2</p> <p>*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. Et al, 1999. pp.271-272, 280-282, 286-289</p>
			<p>6. improvises simple accompaniment to selected East Asian music;</p>	<p><b>MU8SE-IIc-h-6</b></p>	<p>OHSP Q2</p>
			<p>7. performs on available instruments from East Asia;</p>	<p><b>MU8SE-IIb-h-7</b></p>	<p>OHSP Q2</p>

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<p><b>Music of East Asia</b></p> <ol style="list-style-type: none"> <li>1. China</li> <li>2. Japan</li> <li>3. Korea</li> </ol> <ol style="list-style-type: none"> <li>a) Geographical, historical and cultural background</li> <li>b) Traditional instruments (idiophones, aerophones, membranophones, and chordophones)</li> <li>c) Instrumental pieces (solo and ensemble)</li> <li>d) Folksongs and ritual music</li> <li>e) K-Pop and J-Pop</li> </ol>	demonstrates understanding of common and distinct musical characteristics of East Asian countries	performs East Asian music with appropriate pitch, rhythm, expression and style	8. evaluates music and music performances applying knowledge of musical elements and style.	<b>MU8SE-IIb-h-8</b>	OHSP Q2  *Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. Et al, 1999. pp.267-287
<b>THIRD QUARTER</b>					
<p><b>Music of South Asia and Middle East</b></p> <ol style="list-style-type: none"> <li>4. India</li> <li>5. Israel</li> </ol> <ol style="list-style-type: none"> <li>a) Geographical, historical and cultural background;</li> <li>b) Traditional instruments (idiophones, aerophones, membranophones, and chordophones) ;</li> <li>c) Instrumental pieces (solo and ensemble);</li> <li>d) Folksongs and ritual music</li> </ol>	<i>The Learner...</i>  demonstrates an understanding of common and distinct musical characteristics of South Asia and the Middle East.	<i>The Learner...</i>  performs South Asia and the Middle East music with appropriate pitch, rhythm, expression and style.	The Learner... 1. explains how music of a South Asian and the Middle East country relate to its geography and culture;	<b>MU8WS-IIIa-g-1</b>	*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. Et al, 1999. pp.291
			2. listens perceptively to music of South Asia and the Middle East;	<b>MU8WS-IIIa-h-2</b>	*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. Et al, 1999. pp.297
			3. sings songs of South Asia and the Middle East;	<b>MU8WS-IIIc-g-3</b>	
			4. analyzes musical elements of selected songs and	<b>MU8WS-IIIc-h-4</b>	*Edukasyong Pangkatawan,



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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>Music of South Asia and Middle East</b>  4. India 5. Israel  a) Geographical, historical and cultural background; b) Traditional instruments (idiophones, aerophones, membranophones, and chordophones) ; c) Instrumental pieces (solo and ensemble); d) Folksongs and ritual music	demonstrates an understanding of common and distinct musical characteristics of South Asia and the Middle East.	performs South Asia and the Middle East music with appropriate pitch, rhythm, expression and style.	instrumental pieces heard and performed;		Kalusugan at Musika III. Adriano, Celia T. Et al, 1999. pp.291-295
			5. explores ways of producing sounds on a variety of sources that would simulate instruments being studied;	<b>MU8WS-IIIc-h-5</b>	*Edukasyong Pangkatawan, Kalusugan at Musika III. Adriano, Celia T. Et al, 1999. pp.296-297
			6. improvises simple accompaniment to selected South Asia and the Middle East music;	<b>MU8WS-IIIb-h-6</b>	
			7. performs on available instruments from South Asia and Middle East;	<b>MU8WS-IIIb-h-7</b>	
			8. evaluates music and music performances applying knowledge of musical elements and style.	<b>MU8WS-IIIc-h-8</b>	
<b>FOURTH QUARTER</b>					
Traditional Asian Theater Music 1. <i>Wayang Kulit</i> ; 2. Kabuki; 3. Peking Opera.	<i>The Learner...</i>  demonstrates understanding and application of musical skills related to selected traditional Asian theater	<i>The Learner...</i>  performs excerpts from traditional Asian theater with appropriate pitch, rhythm, expression, and style	The Learner...		
			1. identifies musical characteristics of selected Asian musical theater through video films or live performances;	<b>MU8TH-IVa-g-1</b>	
			2. sing selection/s from chosen Asian musical theater;	<b>MU8TH-IVa-g-2</b>	

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
Traditional Asian Theater Music 1. <i>Wayang Kulit</i> ; 2. Kabuki; 3. Peking Opera.	demonstrates understanding and application of musical skills related to selected traditional Asian theater	performs excerpts from traditional Asian theater with appropriate pitch, rhythm, expression, and style	3. describe how the musical elements contribute to the performance of the musical production;	<b>MU8TH-IVb-h-3</b>	
			4. identifies the instruments that accompany Kabuki, <i>Wayang Kulit</i> , Peking Opera;	<b>MU8TH-IVa-g-4</b>	
			5. explains the distinguishing characteristics of representative Asian musical theater;	<b>MU8TH-IVa-g-5</b>	
			6. describe how a specific idea or story is communicated through music in a particular Asian musical theater;	<b>MU8TH-IVa-g-6</b>	
			7. creates/improvises appropriate sound, music, gesture, movements, props and costume for performance of a chosen Asian traditional musical and theatrical form;	<b>MU8TH-IVb-h-7</b>	
			8. evaluates music and music performances applying knowledge of musical elements and style.	<b>MU8TH-IVc-h-8</b>	

**K to 12 BASIC EDUCATION CURRICULUM**  
**GRADE 9**  
HISTORY OF WESTERN MUSIC

CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>FIRST QUARTER</b>					
<p><b>1. MUSIC OF THE MEDIEVAL PERIOD (700-1400)</b></p> <p>a) Historical and cultural background;  b) Gregorian chants;  c) Troubadour music;  d) Composer - Adam de la Halle.</p> <p><b>2. RENAISSANCE PERIOD (1400-1600)</b></p> <p>a) Historical and cultural background;  b) Mass;  c) Madrigal;  d) Composers - Giovanni da Palestrina and Thomas Morley.</p> <p><b>3. MUSIC OF THE BAROQUE PERIOD (1685-1750)</b></p> <p>a) Historical and cultural background;  b) Concerto <i>Grosso</i>,  <i>Fugue</i></p>	<p><i>The Learner...</i></p> <p>demonstrates understanding of characteristic features of the Medieval, Renaissance and Baroque period music</p>	<p><i>The Learner...</i></p> <p>performs selected songs from Medieval, renaissance and baroque periods</p> <p>a) Chants;  b) Madrigals;  c) excerpts from oratorio;  d) chorales;  e) <i>troubadour</i>.</p>	<p>The Learner...</p> <p>1. listens perceptively to selected vocal and instrumental music of Medieval, Renaissance and Baroque music;</p>	<b>MU9MRB-Ia-h-1</b>	
			<p>2. explains the performance practice (setting, composition, role of composers/performers, and audience) during Medieval, Renaissance and Baroque periods;</p>	<b>MU9MRB -Ia-h-2</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Saccalan, Guinevere I. Et al, 1999. pp.274-286
			<p>3. relates Medieval, Renaissance and Baroque music to its historical and cultural background through dramatization;</p>	<b>MU9MRB -Ic-f-3</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Saccalan, Guinevere I. Et al, 1999. pp.274-283
			<p>4. sings Medieval chant, troubadour song, madrigal, chorale and selections from oratorio with correct pitch, rhythm, expression and style;</p>	<b>MU9MRB -Ib-h-4</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Saccalan, Guinevere I. Et al, 1999. pp.274-277, 284

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
c) Oratorio and chorale d) Composers: Johann Sebastian Bach and George Friedrich Handel	demonstrates understanding of characteristic features of the Medieval, Renaissance and Baroque period music	performs selected songs from Medieval, renaissance and baroque periods  a) Chants; b) Madrigals; c) excerpts from oratorio; d) chorales; e) <i>troubadour</i> .	5. describes musical elements of given Medieval, Renaissance and Baroque music;	<b>MU9MRB -Ib-f-5</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Sacdalan, Guinevere I. Et al, 1999. pp.274-283
			6. explores other arts and media that portray Medieval, Renaissance and Baroque elements;	<b>MU9MRB -Ib-f-6</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Sacdalan, Guinevere I. Et al, 1999. pp.274-286
			7. improvises appropriate accompaniment to given Medieval and Renaissance songs;	<b>MU9MRB -Ib-d-7</b>	
			8. create and or perform songs in Gregorian and troubadour styles;	<b>MU9MRB-Ib-h-8</b>	
			9. play simple melodies of a chorale and provide accompaniment.	<b>MU9MRB-Ib-h-9</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Sacdalan, Guinevere I. Et al, 1999. pp.275
<b>SECOND QUARTER</b>					
<b>MUSIC OF THE CLASSICAL PERIOD (1750-1820)</b>	<i>The Learner...</i>  demonstrates understanding of	<i>The Learner...</i>  sings and performs themes of symphonies and other	The Learner... 1. narrates the life and works of classical composers after video and movie showing;	<b>MU9CL-IIa-f-1</b>	

**K to 12 BASIC EDUCATION CURRICULUM**

<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
a) Historical and cultural background; b) Sonata, sonata allegro form, concerto, symphony; c) Composers: Franz Josef Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.	characteristic features of Classical period music  demonstrates understanding of characteristic features of Classical period music	instrumental forms  sings and performs themes of symphonies and other instrumental forms	2. relates Classical music to its historical and cultural background;	<b>MU9CL-IIa-f-2</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Sacdalan, Guinevere I. Et al, 1999. pp.261
			3. explains the performance practice (setting, composition, role of composers/performers, and audience) during Classical period;	<b>MU9CL-IIa-f-3</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Sacdalan, Guinevere I. Et al, 1999. pp.261-272
			4. listens perceptively to selected Classical period music;	<b>MU9CL-IIb-g-4</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Sacdalan, Guinevere I. Et al, 1999. pp.263-264
			5. describes musical elements of given Classical period pieces;	<b>MU9CL-IIb-g-5</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Sacdalan, Guinevere I. Et al, 1999. pp.261-272
			6. analyzes sonata allegro form;	<b>MU9CL-IIe-h-6</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Sacdalan, Guinevere I. Et

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>MUSIC OF THE CLASSICAL PERIOD (1750-1820)</b>  a) Historical and cultural background; b) Sonata, sonata allegro form, concerto, symphony; c) Composers: Franz Josef Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.	demonstrates understanding of characteristic features of Classical period music	sings and performs themes of symphonies and other instrumental forms			al, 1999. pp.262-263
			7. sings themes or melodic fragments of given Classical period pieces;	<b>MU9CL-IIb-h-7</b>	
			8. explores other arts and media that portrays Classical elements;	<b>MU9CL-IIb-h-8</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Saccalan, Guinevere I. Et al, 1999. pp.268-269
			9. improvises appropriate accompaniment to given short and simple Classical pieces.	<b>MU9CL-IIe-9</b>	
<b>THIRD QUARTER</b>					
<b>INSTRUMENTAL MUSIC OF THE ROMANTIC PERIOD (1820-1900)</b>  a) Historical and cultural background; b) Program music; c) Piano music; d) Composers: Frederic Chopin, Peter Illych Tchaikovsky, Franz Liszt, and Camille Saint-Saens.	<i>The Learner...</i>  demonstrates understanding of characteristic features of instrumental Romantic music	<i>The Learner...</i>  sings and performs themes of selected instrumental pieces	The Learner...	<b>MU9RO-IIIa-h-1</b>	
			1. narrates the life and works of romantic composers after video and movie showing;	<b>MU9RO-IIIa-2</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Saccalan, Guinevere I. Et al, 1999. pp.222
			2. relates Romantic period music to its historical and cultural background;		
3. explains the performance practice (setting, composition, role of composers/performers, and audience) during the Romantic period;	<b>MU9RO-IIIb-h-3</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Saccalan, Guinevere I. Et al, 1999. pp.222-			

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<p><b>INSTRUMENTAL MUSIC OF THE ROMANTIC PERIOD (1820-1900)</b></p> <p>a) Historical and cultural background;                      b) Program music;                      c) Piano music;                      d) Composers: Frederic Chopin, Peter Illych Tchaikovsky, Franz Liszt, and Camille Saint-Saens.</p>	demonstrates understanding of characteristic features of instrumental Romantic music	sings and performs themes of selected instrumental pieces			229
			4. listens perceptively to selected Romantic period music ;	<b>MU9RO-IIIb-h-4</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Saccalan, Guinevere I. Et al, 1999. pp.226
			5. describes musical elements of given Romantic period pieces;	<b>MU9RO-IIIb-h-5</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Saccalan, Guinevere I. Et al, 1999. pp.222-229, 234-242
			6. sings themes or melodic fragments of given Romantic period pieces;	<b>MU9RO-IIIe-h-6</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Saccalan, Guinevere I. Et al, 1999. pp.228
			7. explores other arts and media that portray Romantic period elements;	<b>MU9RO-IIIc-h-7</b>	*Edukasyong Pangkatawan, Kalusugan at Musika IV. Saccalan, Guinevere I. Et al, 1999. pp.229-233
			8. improvises appropriate accompaniment to given short and simple Romantic period pieces.	<b>MU9RO-IIIc-h-8</b>	

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<b>FOURTH QUARTER</b>					
<b>Vocal Music of the Romantic Period</b>  a) Art song b) Opera c) Composers: Franz Schubert, Guiseppe Verdi, Giacomo Puccini, and Richard Wagner	<i>The Learner...</i>  demonstrates understanding of characteristic features of vocal music of the Romantic period	<i>The Learner...</i>  sings and performs themes of selected songs	The Learner... 1. narrates the plot, musical and theatrical elements of an opera after video and movie showing;	<b>MU9OP-IVa-g-1</b>	
			2. listens perceptively to selected art songs and excerpts of opera ;	<b>MU9OP-IVa-g-2</b>	
			3. sings themes or melodic fragments of given selected songs;	<b>MU9OP-IVb-h-3</b>	
			4. explores other arts and media that portray Romantic period elements;	<b>MU9OP-IVb-h-4</b>	
			5. creates / improvises appropriate sounds, music, gestures, movements, and costumes for a chosen opera.	<b>MU9OP-IVb-h-5</b>	



## K to 12 BASIC EDUCATION CURRICULUM

### MUSIC - GRADE 10 MUSIC OF THE 20<sup>TH</sup> CENTURY

CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<b>FIRST QUARTER</b>					
<p><b>A. Impressionism</b></p> <p>a) Historical and cultural background</p> <p>b) Composers: Claude Debussy, and Maurice Ravel</p> <p><b>B. Expressionism</b></p> <p>a) Historical and cultural background</p> <p>b) Composer: Schoenberg</p> <p><b>C. Others</b></p> <p>a) Electronic music</p> <p>b) Chance music</p>	<p><i>The Learner...</i></p> <p>demonstrates understanding of 20<sup>th</sup> century music styles and characteristic features.</p>	<p><i>The Learner...</i></p> <p>creates musical pieces using particular style/s of the 20<sup>th</sup> Century.</p>	<p>The Learner...</p> <p>1. listens perceptively to selected 20<sup>th</sup> century music;</p>	<b>MU10TC-Ia-h-1</b>	<p>*Edukasyong Pangkatawan, Kalusugan at Musika. Sacdalan, Guinevere IV. et al, 1999. pp.182, 203-208</p>
			<p>2. describes distinctive musical elements of given pieces in 20<sup>th</sup> century styles;</p>	<b>MU10TC-Ia-h-2</b>	<p>*Edukasyong Pangkatawan, Kalusugan at Musika. Sacdalan, Guinevere IV. et al, 1999. pp. 203-208</p>
			<p>3. relates 20<sup>th</sup> century music to its historical and cultural background;</p>	<b>MU10TC-Ia-g-3</b>	<p>*Edukasyong Pangkatawan, Kalusugan at Musika. Sacdalan, Guinevere IV. et al, 1999. pp. 203-208</p>
			<p>4. explains the performance practice (setting, composition, role of composers/performers, and audience) of 20<sup>th</sup> century music;</p>	<b>MU10TC-Ib-g-4</b>	<p>*Edukasyong Pangkatawan, Kalusugan at Musika. Sacdalan, Guinevere IV. et al, 1999. pp. 203-208</p>
			<p>5. sings melodic fragments of given Impressionism period pieces;</p>	<b>MU10TC-Ib-5</b>	

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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
<p><b>A. Impressionism</b></p> <p>a) Historical and cultural background</p> <p>b) Composers: Claude Debussy, and Maurice Ravel</p> <p><b>B. Expressionism</b></p> <p>a) Historical and cultural background</p> <p>b) Composer: Schoenberg</p> <p><b>C. Others</b></p> <p>a) Electronic music</p> <p>b) Chance music</p>	<p>demonstrates understanding of 20<sup>th</sup> century music styles and characteristic features.</p>	<p>creates musical pieces using particular style/s of the 20<sup>th</sup> Century.</p>	<p>6. explores other arts and media that portray 20<sup>th</sup> century elements through video films or live performances;</p> <p>7. create short electronic and chance music pieces using knowledge of 20<sup>th</sup> century styles.</p>	<p><b>MU10TC-Ic-h-6</b></p> <p><b>MU10TC-Ic-h-7</b></p>	
<b>SECOND QUARTER</b>					
<p><b>AFRO-LATIN AND POPULAR MUSIC</b></p> <p>1. Historical and (cultural background of African and Latin American music</p> <p>2. Background of Popular music</p> <p>3. African music</p> <p>a. Rhythms: <i>Maracatu</i></p> <p>b. Vocal forms: blues, soul, spiritual, call</p>	<p><i>The Learner...</i></p> <p>demonstrates understanding of characteristic features of Afro-Latin American music and Popular music</p>	<p><i>The Learner...</i></p> <p>performs vocal and dance forms of Afro-Latin American music and selections of Popular music</p>	<p>The Learner...</p> <p>1. observes dance styles, instruments, and rhythms of Afro Latin American and popular music through video, movies and live performances;</p> <p>2. describes the historical and cultural background of Afro-Latin American and popular music;</p>	<p><b>MU10AP-IIa-g-1</b></p> <p><b>MU10AP-IIa-g-2</b></p>	

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>			
and response 4. Latin American music a. Instruments b. Vocal and Dance form: Cumbia, tango, cha-cha. Rumba, bossanova, reggae, foxtrot, pasa doble 5. Jazz a. Instrumental forms: ragtime, big band, bebop, jazz rock 6. Popular music a. Ballad, standard, rock and roll, alternative music, disco	demonstrates understanding of characteristic features of Afro-Latin American music and Popular music	performs vocal and dance forms of Afro-Latin American music and selections of Popular music	3. listens perceptively to Afro-Latin American and popular music ;	<b>MU10AP-IIa-h-3</b>				
			4. dances to different selected styles of Afro-Latin American and popular music;	<b>MU10AP-IIa-h-4</b>				
			5. analyzes musical characteristics of Afro-Latin American and popular music;	<b>MU10AP-IIa-h-5</b>				
			6. sings selections of Afro-Latin American and popular music in appropriate pitch, rhythm, style, and expression;	<b>MU10AP-IIa-h-6</b>				
			7. explores ways of creating sounds on a variety of sources suitable to chosen vocal and instrumental selections;	<b>MU10AP-IIa-7</b>				
			8. improvises simple vocal/instrumental accompaniments to selected songs;	<b>MU10AP-IIe-f-8</b>				
			9. choreographs a chosen dance music;	<b>MU10AP-IIb-d-9</b>				
			10. evaluates music and music performances using knowledge of musical elements and style.	<b>MU10AP-IIa-h-10</b>				
			<b>THIRD QUARTER</b>					
			<b>CONTEMPORARY PHILIPPINE MUSIC</b> (Minimum of 4 composers for each)	<i>The Learner...</i> demonstrates understanding of characteristic features of	<i>The Learner...</i> sings contemporary songs	The Learner... 1. listens perceptively to excerpts of major Contemporary works;	<b>MU10CM-IIIa-h-1</b>	

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<b>CONTENT</b>	<b>CONTENT STANDARDS</b>	<b>PERFORMANCE STANDARDS</b>	<b>LEARNING COMPETENCY</b>	<b>CODE</b>	<b>LEARNING MATERIALS</b>
<p><b>1. Traditional Composers</b></p> <p>a. Lucio San Pedro b. Antonino Buenaventura c. Antonio Molina d. Alfredo Buenaventura e. Rodolfo Cornejo f. Bernardino Custodio g. Antonio Buencamino h. Hilarion Rubio i. Rosendo Santos j. Ryan Cayabyab</p> <p><b>2. New Music</b></p> <p>a. Chino Toledo b. Ramon Santos c. Jose Maceda d. Manuel Maramba e. Lucrecia Kasilag f. Francisco Feliciano g. Jerry Dadap h. Jonas Baes</p> <p><b>3. Song Composer</b></p> <p>a. Constancio de Guzman b. Mike Velarde c. Ernani Cuenco d. Restie Umali e. George Canseco f. Levi Celerio g. Angel Pena</p>	<p>contemporary music demonstrates understanding of characteristic features of contemporary music</p>	<p>sings contemporary songs</p>			
			2. describes characteristics of traditional and new music;	<b>MU10CM-IIIa-h-2</b>	
			3. gives a brief biography of selected Contemporary Philippine composer/s ;	<b>MU10CM-IIIc-g-3</b>	*Edukasyong Pangkatawan, Kalusugan at Musika. Sacdalan, Guinevere IV. et al, 1999. pp.209-220, 247-259
			4. sings selections of Contemporary music with appropriate pitch, rhythm, style, and expression;	<b>MU10CM-IIIb-h-4</b>	
			5. explores ways of creating sounds on a variety of sources;	<b>MU10CM-IIIId-e-5</b>	
			6. improvises simple vocal/instrumental accompaniments to selected songs;	<b>MU10CM-IIIId-e-5</b>	
			7. create a musical on the life of a selected contemporary Philippine composer;	<b>MU10CM-IIIg-h-7</b>	
			8. evaluates music and music performances using knowledge of musical elements and style.	<b>MU10CM-IIIh-8</b>	

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CONTENT	CONTENT STANDARDS	PERFORMANCE STANDARDS	LEARNING COMPETENCY	CODE	LEARNING MATERIALS
h. Leopoldo Silos i. Santiago Suarez					
<b>FOURTH QUARTER</b>					
<p><b>20<sup>th</sup> and 21<sup>st</sup> century MULTIMEDIA FORMS</b></p> <p><b>1. OPERA</b></p> <p>a) <i>La Loba Negra</i>                      b) <i>Noli Me Tangere</i>                      c) <i>El Filibusterismo</i></p> <p><b>2. BALLET</b></p> <p>a) <i>Lola Basyang</i>                      b) <i>Rama Hari</i></p> <p><b>3. MUSICAL PLAY</b></p> <p>a) Andres Bonifacio                      b) Atang                      c) Katy                      d) Florante at Laura                      e) <i>Daragang Magayon</i>                      f) <i>Noli Me Tangere</i>                      g) <i>El Filibusterismo</i>                      h) Magsimula ka</p>	<p><i>The Learner...</i></p> <p>1. demonstrates understanding of characteristic features of 20<sup>th</sup> and 21<sup>st</sup> century opera musical play, ballet and other multimedia forms.</p> <p>2. demonstrates understanding of the relationship among music, technology, and media.</p>	<p><i>The Learner...</i></p> <p>1. performs selections from musical plays, ballet, opera in a satisfactory level of performance.</p> <p>2. creates a musical work using media &amp; technology.</p>	<p>The Learner...</p> <p>1. describes how an idea or story in a musical play is presented in a live performance or video;</p> <p>2. explains how theatrical elements in a selected part of a musical play are combined with music and media to achieve certain effects;</p> <p>3. sings selections from musical plays and opera expressively;</p> <p>4. creates / improvises appropriate sounds, music, gestures, movements, and costume using media and technology for a selected part of a musical play;</p> <p>5. present an excerpt from a 20<sup>th</sup> or 21<sup>st</sup> century Philippine musical and highlight its similarities and differences to other western musical play.</p>	<p><b>MU10MM-IIIa-h-1</b></p> <p><b>MU10MM-IIIa-h-2</b></p> <p><b>MU10MM-IIIc-h-3</b></p> <p><b>MU10MM-IIIc-h-4</b></p> <p><b>MU10MM-IIIg-h-5</b></p>	

## K to 12 BASIC EDUCATION CURRICULUM

### GLOSSARY

<b>Accent</b>	emphasis/stress on a note, making it louder than the other notes
<b>Accelerando</b>	becoming faster
<b>Aerophone</b>	Any musical instrument that produces sound primarily by causing a body of air to vibrate, without the use of strings or membrane.
<b>Allegro</b>	fast
<b>Alto</b>	female voice of low range
<b>Alternative music</b>	A type of rock music that originated from the 1980s.
<b>Andante</b>	moderately slow, walking pace
<b>Angklung</b>	An instrument, originally from Indonesia, made of two bamboo tubes attached to a bamboo frame.
<b>Art song</b>	A vocal musical composition usually written for one voice with piano accompaniment.
<b>Ballad</b>	A slow or sentimental romantic song.
<b>Ballet</b>	An artistic dance form performed to music, using precise and highly formalized set steps and gestures.
<b>Barline</b>	a vertical line that divides the staff into measures
<b>Bass</b>	male voice of low range
<b>Beat</b>	regular, recurrent pulsation that divides music into equal units of time
<b>Bebop</b>	Jazz music with complex harmony and rhythms
<b>Big band</b>	A large group of musicians playing jazz or dance music with improvised solos by lead players.
<b>Binary Form</b>	a song or composition with two basic parts or ideas
<b>Blues</b>	A musical style originating from African-Americans and is typically in a twelve-bar sequence; expresses sadness or depression.
<b>Bodabil</b>	A genre of various entertainment composed of song, dance, comedy routines, magic acts, and chorus girls.
<b>Bossa Nova</b>	A style of Brazilian music derived from samba but placing more emphasis on melody and less on percussion.
<b>Cha-cha</b>	A ballroom dance with small steps and swaying hip movements, performed to a Latin American rhythm.
<b>Chance music</b>	Music created by chance and its realization is left to the performer.

## K to 12 BASIC EDUCATION CURRICULUM

### GLOSSARY

<b>Chord</b>	combination of three or more tones sounded together
<b>Chordophone</b>	Any musical instrument that produces sound primarily by vibrating strings.
<b>Clef</b>	symbol placed at the beginning of the staff to show the exact pitch of each line and space
<b><i>Concerto</i></b>	Musical composition for a solo instrument accompanied by an orchestra.
<b><i>Concerto Grosso</i></b>	Musical composition for a group of solo instruments accompanied by an orchestra.
<b>Crescendo</b>	gradually getting louder
<b>Cumbia</b>	Dance music similar to salsa.
<b>Da Capo</b>	repeat from the beginning; an indication usually meaning that the opening section of a piece is to be repeated after the middle section
<b>Decrescendo</b>	gradually softer
<b>Descant</b>	an independent treble melody or counterpoint usually sung or played above a basic melody
<b>Disco</b>	Dance music typically soul-influenced and melodic with a regular bass beat popularized in the late 1970s.
<b>Dynamics</b>	degrees of loudness and softness in music
<b>Electronic music</b>	Music that employs electronic musical instruments and technology in production.
<b>Expressionism</b>	A style which the maker seeks to express the inner world of emotion rather than external reality.
<b>Flat Sign (b)</b>	a symbol that notates the pitch of a note a half step lower
<b>Folksongs</b>	songs handed down from generation to generation
<b>Form</b>	organization of musical ideas in time; structure of a musical composition
<b>Forte (f)</b>	loud
<b>Fortissimo (ff)</b>	very loud
<b>Foxtrot</b>	A ballroom dance with uneven rhythm of alternating slow and quick steps.
<b>Fugue</b>	A contrapuntal composition in which a short melody or phrase is introduced by one part and successively taken up by others; developed by the interweaving of the various parts.

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### GLOSSARY

<b><i>Gamelan</i></b>	Indonesian musical ensemble featuring a variety of metallophones (instruments made of metal and played by hitting or striking).
<b><i>Gangsa Ensemble</i></b>	An instrumental ensemble that uses metallophones
<b>Grand Staff</b>	combination of the treble and bass staves, used to encompass the wide range of pitches
<b>Harmony</b>	the pleasing sound produced when three or more tones are blended simultaneously
<b>Homophonic Texture</b>	refers to a melody sung or played with chord accompaniment e.g. guitar or piano
<b>Idiophones</b>	A musical instrument that creates sound through its own vibration, without the use of any strings or membrane.
<b>Impressionism</b>	A style or movement that depicts the visual impression of the moment, especially in terms of the shifting effect of light and color.
<b>Interval</b>	distance in pitch between two tones
<b>J-Pop</b>	Japanese popular music.
<b>Jazz</b>	Music originated from African-American people characterized by improvisation, syncopation, and usually a regular or forceful rhythm.
<b>K-Pop</b>	Korean popular music.
<b><i>Kabuki</i></b>	Traditional Japanese theater performance.
<b>Key Signature</b>	sharp or flat signs immediately following the clef sign at the beginning of a piece of music, indicating the key in which the music is to be played
<b>Key (tonality)</b>	central note, scale and chord within a piece, in relationship to which all other tones in the composition are heard
<b>Keynote</b>	central tone of a melody or piece of music e.g. when a piece is in the Key of C Major, C is the keynote
<b><i>Kulintang</i></b>	A set of gongs usually played by ensembles in Mindanao.
<b>Largo</b>	very slow
<b>Ledger Lines</b>	short, horizontal lines above or below the staff, used to indicate a pitch that falls above or below the range indicated by the staff
<b>Liturgical music</b>	Music composed for and played during liturgical celebrations and worship.
<b><i>Lumad</i></b>	Means “native” or “indigenous”.
<b>Madrigal</b>	Music for several voices with elaborate counterpoint; was popular during the Renaissance Period.
<b><i>Maracatu</i></b>	A musical style from Brazil.




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### GLOSSARY

<b>Measure</b>	the space between two barlines, containing a fixed number of beats
<b>Medieval</b>	Term that refers to the “Middle Ages”.
<b>Melody</b>	the line of music that moves up and down in succession; series of single tones that add up to a recognizable whole
<b>Melodic Contour</b>	the upward and downward direction of the notes
<b>Melodic Pattern</b>	the combination of repeated, similar and contrasting figures, motives and phrases
<b>Melodic Ostinato</b>	group of tones used to accompany a tone or a melody
<b>Membranophone</b>	Any musical instrument that produces sound primarily by a vibrating stretched membrane.
<b>Meter</b>	organization of beats into regular groups
<b>Mezzo piano (<i>mp</i>)</b>	moderately soft
<b>Mezzo forte (<i>mf</i>)</b>	moderately loud
<b>Moderato</b>	moderate tempo
<b>Monophonic Texture</b>	single melodic line without accompaniment
<b>Motive</b>	fragment of a theme, or short musical idea which is developed within a composition; refers to a short melody sung or played which can identify a musical composition
<b>Musical Texture</b>	refers to the relationship of melodic and harmonic elements in music which produces qualities of thickness and thinness, heaviness or lightness of a melody or sound produced
<b><i>Musikong Bumbong</i></b>	An instrumental marching band that uses bamboo instruments.
<b>Natural Sign</b>	symbol used to cancel a previous sharp or flat sign
<b>Notation</b>	system of writing down music so that specific pitches and rhythms can be conveyed
<b>Note</b>	symbol used to indicate pitch
<b>Opera</b>	A dramatic work in one or more acts set to music for singers and instrumentalists.
<b><i>Oratorio</i></b>	A large-scale musical work for orchestra and voices, usually narrative and typically on a sacred theme.
<b>Ostinato</b>	motive or phrase that is repeated persistently at the same pitch

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### GLOSSARY

<b><i>Pangkat Kawayan</i></b>	An instrumental ensemble that uses different kinds of bamboo instruments.
<b><i>Pasa doble</i></b>	A fast-paced ballroom dance based on the Latin American style of marching.
<b>Peking Opera</b>	Traditional Chinese theater performance.
<b>Pentatonic Scale</b>	a five-tone scale, used in folk music and music of the Far East
<b>Phrase</b>	musical statements that express meaning or ideas
<b>Piano (<i>p</i>)</b>	soft
<b>Pianissimo (<i>pp</i>)</b>	very soft; as softly as possible
<b><i>Pinpeat</i></b>	A Cambodian instrumental ensemble.
<b><i>Piphat</i></b>	A Thai instrumental ensemble which features wind and percussion instruments.
<b>Pitch</b>	relative highness or lowness of a sound
<b>Pitch Range</b>	distance between the highest and lowest tones that a given voice or instrument can produce
<b>Polyphonic Texture</b>	refers to a musical composition with two or more independent melodies sung or played to create a harmonious effect
<b>Program music</b>	Music that is intended to evoke images or to convey the impression of events.
<b>Ragtime</b>	A kind of music which evolved with syncopated melodic line and regularly accented accompaniment.
<b>Reggae</b>	A style of music originally from Jamaica and popularized in the 1960s.
<b>Renaissance</b>	Term that refers to the revival of European art under the influence of Classical Models.
<b>Rest</b> 	a symbol that indicates the duration of silence in music
<b>Rhythm</b>	ordered flow of music through time; the pattern of durations of notes and silences in music
<b>Rhythmic Pattern</b>	combinations of long and short sounds, notes and rests
<b>Ritardando</b>	becoming slower
<b>Rock and roll</b>	Popular dance music from the 1950s characterized by heavy beats and simple melodies.
<b><i>Rondalla</i></b>	An instrumental ensemble that usually consists of musicians playing banduria, octavina, laud, guitar and double bass.

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<b>Round</b>	form of music wherein a melody change from a single-voiced texture to a many-voiced texture; each voice enters in succession; the effect is that of weaving a new and richer rhythmic and harmonic texture
<b>Rumba</b>	A rhythmic dance with Spanish and African elements originally from Cuba.
<b>Sacred music</b>	Music that promotes devotion and faith.
<b><i>Sarsuela</i></b>	A musical stage performance popularized in the Philippines during the Spanish colonization.
<b><i>Saung gauk</i></b>	An arched harp used in Myanmar.
<b>Scale</b>	series of pitches arranged in ascending or descending order
<b>Secular music</b>	Music for non-religious purposes.
<b>Sharp Sign</b>	symbol that notates the pitch of a note a half step higher
<b>Sonata</b>	A composition for an instrumental soloist, often with a piano accompaniment, typically in several movements with one or more in sonata form.
<b>Sonata-allegro form</b>	A large-scale musical structure popularly used during the middle of the 18 <sup>th</sup> century.
<b>Soprano</b>	female voice of high range
<b>Soul</b>	Musical style that incorporates rhythm and blues and gospel music popularized by African-American people.
<b>Sound</b>	vibrations which are transmitted, usually through air, to the eardrum, which sends impulses to the brain
<b>Staff</b>	a set of five lines and four spaces where notes are positioned or placed
<b>Symphony</b>	An elaborate musical composition for full orchestra, typically in four movements, at least one of which is in sonata form.
<b>Tango</b>	A ballroom dance originating from Buenos Aires, characterized by marked rhythms and postures and abrupt pauses.
<b>Tempo</b>	rate of speed in music
<b>Tenor</b>	male voice of high range
<b>Timbre</b>	quality of sound that distinguishes one instrument or one voice from another
<b>Time Signature</b>	two numbers, one above the other, appearing at the beginning of a staff or the start of a piece, indicating the meter of a piece; the number above refers to the number of beats per measure and the number below represents the kind of note getting one beat.
<b>Tone</b>	sound that has a definite pitch or frequency

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### GLOSSARY

<b>Triad</b>	the most basic type of chord, consisting of three alternate tones of the scale e.g. <i>do, mi, so</i>
<b><i>Troubadour</i></b>	Street musicians singing of love during the Medieval Period.
<b>Unison</b>	performance of a single melodic line by more than one instrument or voice at the same pitch
<b><i>Wayang Kulit</i></b>	Indonesian puppet shadow theater.

**K to 12 BASIC EDUCATION CURRICULUM  
CODE BOOK LEGEND**

**Sample: MU7FT-IVe-h-6**

LEGEND		SAMPLE	
<b>First Entry</b>	Learning Area and Strand/ Subject or Specialization	Music	<b>MU7</b>
	Grade Level	Grade 7	
<b>Uppercase Letter/s</b>	Domain/Content/ Component/ Topic	Theatrical Forms	<b>FT</b>
			<b>-</b>
<b>Roman Numeral</b> <i>*Zero if no specific quarter</i>	Quarter	Fourth Quarter	<b>IV</b>
<b>Lowercase Letter/s</b> <i>*Put a hyphen (-) in between letters to indicate more than a specific week</i>	Week	Week five to eight	<b>e-h</b>
<b>Arabic Number</b>	Competency	Describes how a specific idea or story is communicated through music in a particular Philippine musical theater	<b>6</b>

DOMAIN/ COMPONENT	CODE
Rhythm	RH
Melody	ME
Form	FO
Timbre	TB
Dynamics	DY
Tempo	TP
Texture	TX
Harmony	HA
Music of Luzon	LU
Music of Cordillera, Mindoro, Palawan, and the Visayas	LV
Music of Mindanao	MN
Theatrical Forms	FT
Music of southeast asia	SE
Music of South Asia and Middle East	WS
Traditional Asian Theater Music	TH
Music of the medieval period	MRB
Music of the classical period	CL
Instrumental music of the romantic period	RO
Vocal Music of the Romantic Period	OP
20 <sup>th</sup> Century	TC
Afro-latin and popular music	AP
Contemporary Philippine music	CM
Multimedia forms	MM

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