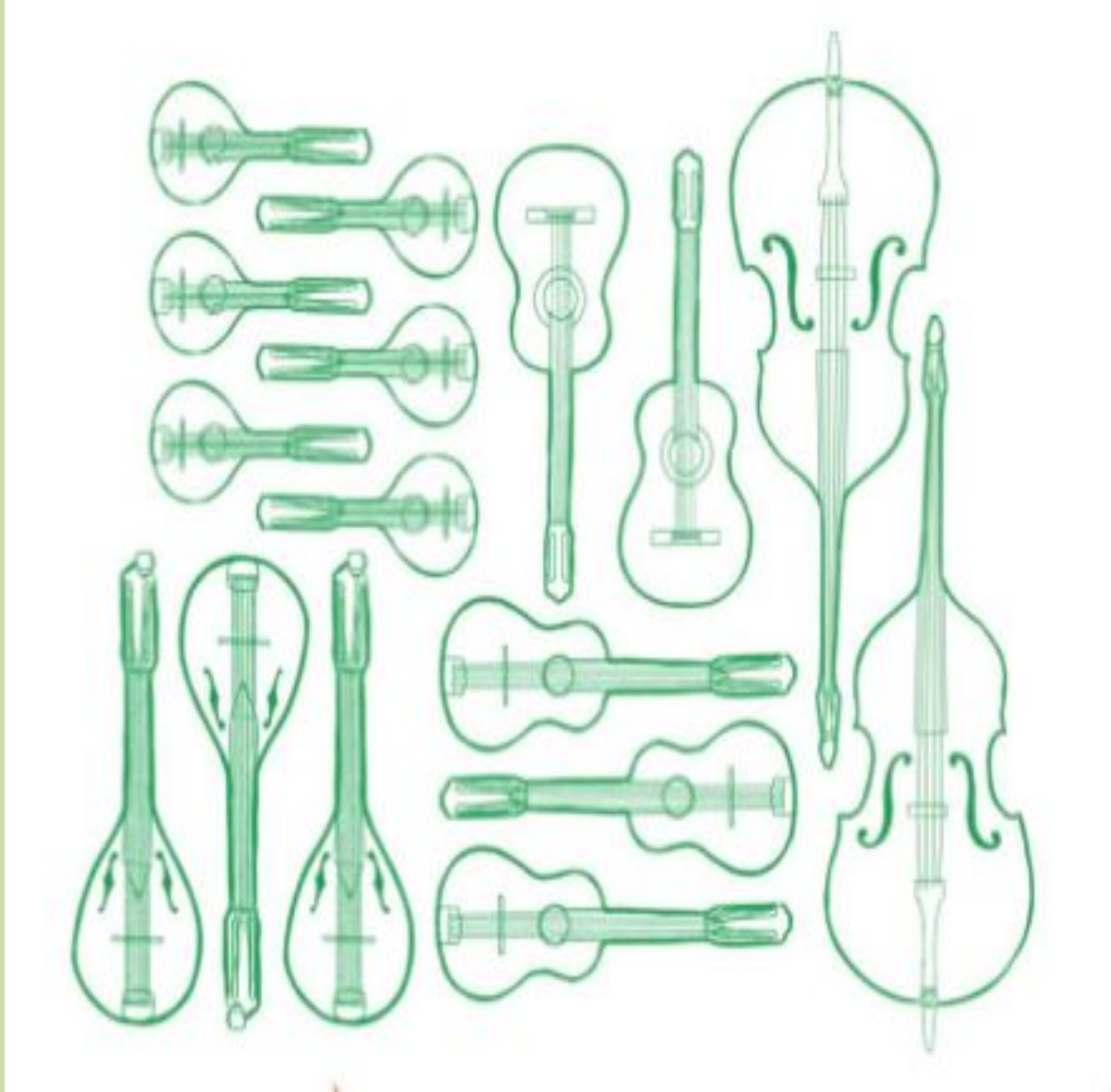


LEARNING RESOURCE

SPA-MUSIC



TRAINING FOR RONDALLA

GRADE 7- QUARTER 2

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LEARNING RESOURCE for MUSIC

TRAINING MODULE FOR RONDALLA GRADE 7, QUARTER 2

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Development Team of the Learning Resource

Writer: Engr. Anthony Ryan T. Cruz

Editor: Jose S. Soliman, Jr.

Cover Illustration: William Matawaran

Layout Artist: Arvin Manuel R. Villalon

Management Team: Marichu Tellano and Henrietta Kangleon (NCCA),
Tanya P. Lopez (PerfLab)

For inquiries or feedback, please write or call:

NATIONAL COMMISSION FOR CULTURE AND THE ARTS

633 General Luna Street, Intramuros, Manila

E-mail: info@ncca.gov.ph

Trunkline: (02) 85272192 8527-2202 8527-2210 8527-2195 to 97 8527-2217 to 18

FOREWORD

Welcome to this Learning Resource for Music

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21st Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop *Higher Order Thinking Skills* of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

INTRODUCTION and OBJECTIVES

Dear Readers,

In this Learning Resource we will explore the world of rondalla and the different instruments that we use to form a rondalla group.

This Learning Resource is also a training module that will help instrumental music students develop further their skills in playing the various instruments use in a rondalla group. It also discusses different music fundamentals and explains the different musical symbols found in our music sheets.

At the end of this Learning Resource, you will be able to:

1. distinguish and classify the different kinds of notes and rests;
2. determine the different time signatures used in a musical piece;
3. practice and perform Technical Study exercises;
4. learn and perform dotted quarter notes and eighth notes;
5. play the given required piece at the end of this module.

The Learning Resource may be used for, and is applicable to the following DepEd Codes:

- SPA_MLCE 7-IIe-5
- SPA_MIM7 - Iii9
- SPA_MIM7 - II j -10

So, let start and further explore the world of Rondalla!

TRAINING MODULE FOR RONDALLA INSTRUMENTS GRADE 7, QUARTER 2



Name	Note	Rest	Length
Whole Note			4 beats
Half Note			2 beats
Quarter Note			1 beat
Eighth Note			1/2 beat
Sixteenth Note			1/4 beat

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Note: This is true if you are using Duple, Triple and Quadruple meter

Whole Notes and Whole Rests



Staff Measure Treble Clef $\frac{4}{4}$ time Whole Note Whole Rest

(4 Counts to a measure.
Quarter note gets one count.)

SIMPLE TIME

	Duple Time: Two beats in each measure	Triple Time: Three beats in each measure	Quadruple Time: Four beats in each measure
The Quarter Note = 1 beat/count	$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$
The Half Note = 1 beat/count	$\frac{2}{2}$	$\frac{3}{2}$	$\frac{4}{2}$
The Eighth Note = 1 beat/count	$\frac{2}{8}$	$\frac{3}{8}$	$\frac{4}{8}$

Created by Kim Maloney 2011

Week 1: Different kinds of notes and rests using simple meters

C major scale is a scale based on the note Do, with the notes Do, Re, Mi, Fa, Sol, La, and Ti/Si. It has no flats and no sharps. Its relative minor is A and its parallel minor is C.

Watch this YouTube link (instructional video for addition information on C major scale):

https://youtu.be/fBIYR_EKlvU

C major scale

The image shows a musical staff in treble clef with a 4/4 time signature. The notes of the C major scale are written on the staff: C (first space), D (second space), E (third space), F (first space), G (second space), A (third space), B (fourth space), and C (first space). Blue lines connect the notes to labels below the staff indicating the intervals: 'Whole' between C and D, 'Whole' between D and E, 'Half' between E and F, 'Whole' between F and G, 'Whole' between G and A, 'Whole' between A and B, and 'Half' between B and C.

Lesson no. 1

Musical notation for Lesson no. 1, measures 1-15. The piece is in 3/4 time and G major. The first staff contains measures 1-7. The second staff, starting at measure 8, contains measures 8-14. The third staff, starting at measure 15, contains measures 15-18. The final measure (18) features a pink note on the first line (F) and a purple note on the second line (G).

Use downward picking when starting with the lessons. As you progress through the training module, start developing downward and upward picking.

Lesson no. 2

Musical notation for Lesson no. 2, measures 1-14. The piece is in 3/4 time and G major. The first staff contains measures 1-6, with yellow pick marks above the first three notes. The second staff, starting at measure 7, contains measures 7-13. The third staff, starting at measure 14, contains measures 14-17.

Lesson No. 3

Dotted half note

Dotted half note

9

18

26



ITEM	NOTE	REST	VALUE (number of beats)
Dotted half note/rest			3
Dotted quarter note/rest			1 1/2
Dotted eighth note/rest			3/4

Lesson No.4

5

16

24

Week 2: Different kinds of Notes and Rests using Simple Meters



F major (or the key of F) is a major scale based on the note Fa, with the notes Fa, Sol, La, Ti flat, Do, Re and Mi. It has 1 flat. Its relative minor is D and its parallel minor is F.

Watch this YouTube link (instructional video for additional information on F major scale):

https://youtu.be/3usxrm_e-P4

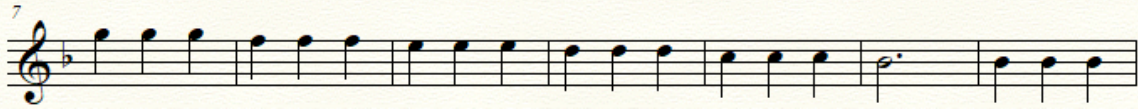
F major scale



Lesson No. 5

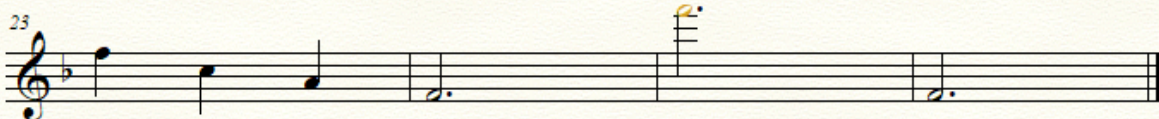
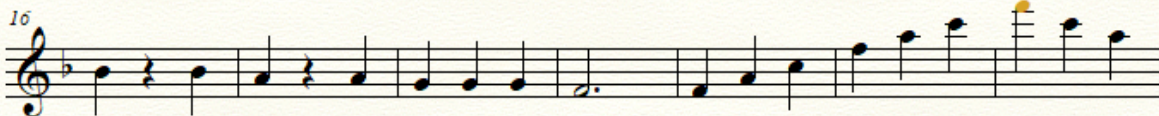
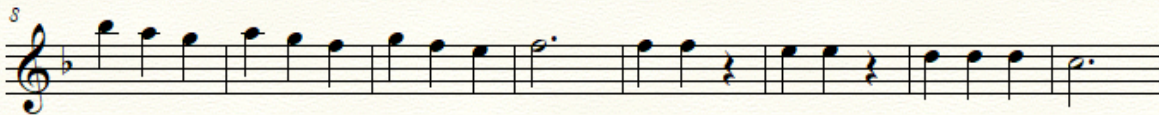
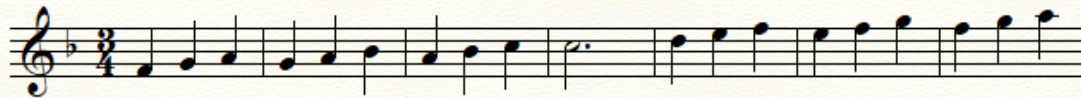


Lesson No. 6



Patalon talon na palaka

Music by: Anthony Ryan Cruz



Lesson No.8



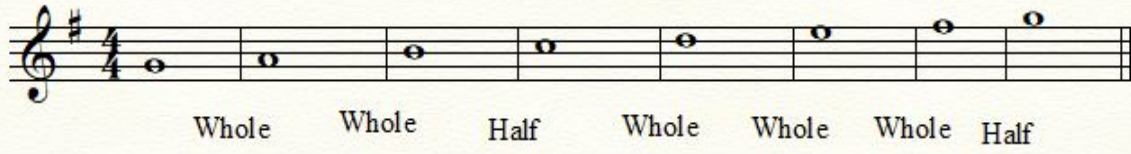
Week 3: Different kinds of Notes and Rests using Simple Meters

G major (or the key of G) is a scale based on the note Sol, with the notes Sol, La, Ti, Do, Re, Mi and Fa sharp. It has 1 sharp which is Fa#. Its relative minor is E and its parallel minor is G.

Watch this YouTube link (instructional video for additional information on G major scale):

<https://youtu.be/817R0me2uls>

G major scale



The image shows the G major scale written on a single staff in 4/4 time. The key signature has one sharp (F#). The notes are G, A, B, C, D, E, F#, and G. The durations are indicated by the notes: a whole note for G, A, and B; a half note for C; and whole notes for D, E, F#, and G. The final G is a half note.

Whole Whole Half Whole Whole Whole Half

Lesson No. 9

Slow



Musical notation for Lesson No. 9, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff starts at measure 11 and continues with quarter notes: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1.

Ang kalangitan

Slow

Music by: Anthony Ryan Cruz



Musical notation for 'Ang kalangitan', consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff starts at measure 5 and continues with quarter notes: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. The third staff starts at measure 16 and continues with quarter notes: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. The fourth staff starts at measure 24 and continues with quarter notes: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1.

A tie is a curved line connecting the heads of two notes of the **same pitch**. It means that they are to be played as one note with a value equal to the sum of the individual notes.

Taglamig

Music by: Anthony Ryan Cruz

Musical score for 'Taglamig' in G major, 4/4 time. The score consists of four staves. The first staff contains the first five measures. The second staff starts at measure 6 and includes a 'tie' annotation above the final note. The third staff starts at measure 12 and includes a 'tie' annotation above the final note. The fourth staff starts at measure 18 and ends with a double bar line.

Lesson No. 12

Moderate

Musical score for 'Lesson No. 12' in G major, 4/4 time. The score consists of four staves. The first staff contains the first five measures. The second staff starts at measure 6. The third staff starts at measure 12. The fourth staff starts at measure 18 and ends with a double bar line.

Week 4: Eighth Notes in different Scales and Time Signature

Eighth Notes

Rhythmic patterns to be practiced. Repeat each several times.

The image shows nine rhythmic patterns labeled a through i, each on a single treble clef staff. Each pattern consists of a sequence of eighth notes and rests, followed by a repeat sign. Fingerings are indicated by numbers 1-4 and 'and' for accents. Patterns a, b, and c are in 4/4 time, while d through i are in 3/4 time.

- a**: 1 2 and 3 4
- b**: 1 2 3 4 and
- c**: 1 2 3 and 4
- d**: 1 and 2 and 3 4
- e**: 1 2 and 3 4 and
- f**: 1 2 and 3 and 4 and
- g**: 1 2 3 and 4 and
- h**: 1 (2) 3 and 4 and
- i**: (1) 2 and 3 4

Lesson No. 13

Slow

The image shows the first 12 measures of Lesson No. 13 in 4/4 time, marked 'Slow'. The melody is written on a treble clef staff. Measures 1-4 are quarter notes, measures 5-8 are eighth notes, and measures 9-12 are quarter notes. Measure numbers 6, 12, and 18 are indicated at the start of their respective lines.

Note to the Student: When practicing a new piece or a new exercise, **PRACTICE IT SLOWLY AT FIRST THEN GRADUALLY GOING FASTER UNTIL YOU BECOME COMFORTABLE WITH YOUR SPEED OR YOU HAVE REACHED THE INDICATED SPEED IN THE PIECE.....**

Lesson No. 14

Slow

6

12

Detailed description: This block contains the musical notation for Lesson No. 14. It consists of three staves of music in 4/4 time, marked 'Slow'. The first staff contains measures 1 through 5. The second staff contains measures 6 through 10. The third staff contains measures 11 through 15, ending with a double bar line. The melody is primarily eighth-note based with some quarter notes and rests.

Lesson No. 15

Moderate

7

14

Detailed description: This block contains the musical notation for Lesson No. 15. It consists of three staves of music in 3/4 time, marked 'Moderate'. The first staff contains measures 1 through 6. The second staff contains measures 7 through 13. The third staff contains measure 14, ending with a double bar line. The melody is primarily quarter-note based with some eighth-note pairs and rests.

Lesson No. 16



Lesson No. 16 is a musical exercise in 3/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody starts on a middle C and moves through various intervals, including eighth and sixteenth notes. The second staff begins at measure 7 and continues the melody with similar rhythmic patterns. The third staff begins at measure 14 and concludes the exercise with a final note on a middle C.

Week 5: Technical Exercises

Technical Exercise for Eighth Notes

Slow



Technical Exercise for Eighth Notes is a musical exercise in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on a middle C and moves through various intervals, including eighth and sixteenth notes. The second staff begins at measure 5 and continues the melody with similar rhythmic patterns. The third staff begins at measure 10 and continues the melody with similar rhythmic patterns. The fourth staff begins at measure 15 and concludes the exercise with a final note on a middle C.

Week 6: Technical Exercises

Technical Exercise for Eighth Notes

A musical score for a technical exercise for eighth notes, consisting of five staves of music in 4/4 time. The key signature has one flat (B-flat). The exercise is divided into five measures, with measure numbers 5, 9, 13, and 17 indicated at the start of their respective staves. The notes are: Staff 1: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Staff 2: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Staff 3: C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. Staff 4: C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0. Staff 5: C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0.

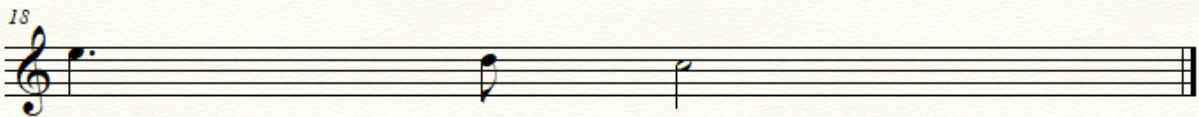
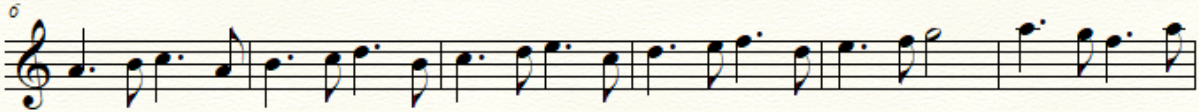
Week 7: Dotted quarter and eighth notes

Dotted Quarter Notes

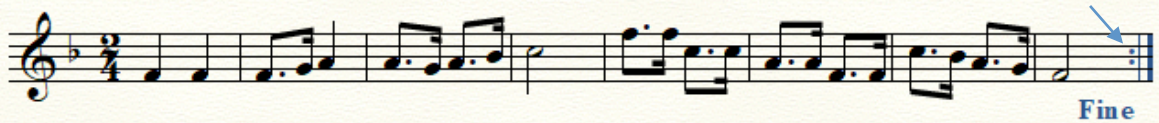
Rhythmic patterns to be practiced. Repeat each several times.

A musical score for rhythmic patterns to be practiced, consisting of a single staff of music in 4/4 time. The key signature has one sharp (F#). The score shows three measures of music, each followed by a double bar line and repeat sign. The notes are: Measure 1: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Measure 2: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Measure 3: C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The notes are grouped into four groups, each labeled with a number: 1, 2, and 3, 4. The first group is a quarter note, the second is a dotted quarter note, the third is an eighth note, and the fourth is a quarter note.

Lesson No. 19



Row your boat



In *music*, a *repeat* sign means a section should be *repeated*. If the piece has one *repeat* sign alone, then it means that you *repeat* it from the beginning.

Papuntang kabukiran

Music by: Anthony Ryan Cruz



Week 8: Studying a musical piece

Banduria 1 and 2

Paru-Parung Bukid

arr. by: Marco Polo C. Ignacio

Musical score for Paru-Parung Bukid, Banduria 1 and 2, arranged by Marco Polo C. Ignacio. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five staves of music. The first staff starts with a box labeled 'A' above it. The second staff starts with a box labeled 'B' above it. The third staff starts with a box labeled 'C' above it. The fourth staff starts with a box labeled 'D' above it. The fifth staff contains a first ending (marked '1.') and a second ending (marked '2.'). The piece concludes with a final cadence.

Laud and
Octavina

Paru-Parung Bukid

arr. by: Marco Polo C. Ignacio

The musical score is written for a single melodic instrument in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The piece consists of five staves of music. The first staff begins with a repeat sign and is marked with a box labeled 'A'. The second staff is marked with a box labeled 'B'. The third staff starts at measure 16 and is marked with a box labeled 'C'. The fourth staff starts at measure 24 and is marked with a box labeled 'D'. The fifth staff contains two first endings, labeled '1.' and '2.', which lead to the final cadence of the piece. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like accents.

Guitar

Paru-Parung Bukid

arr. by: Marco Polo C. Ignacio

The sheet music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five staves of music. Above each staff, guitar chords are indicated by letters in boxes: A, B, C, and D. The chords are: C, G, D, G, G D, G, G, D (Staff 1); D, D, D, G, G, G, G, C, C (Staff 2); G, D, G, G D, D, D, G, G, D (Staff 3); D, G, G, D, D, G, C, G, D (Staff 4); and G, G (Staff 5). The rhythmic notation includes quarter notes, eighth notes, and rests, with some notes beamed together. A double bar line with repeat dots appears at the end of the first staff. A first ending bracket labeled '1.' spans the first two measures of the fifth staff, and a second ending bracket labeled '2.' spans the next two measures. The piece concludes with a final chord G and a fermata over a whole note G.

Bass

Paru-Parung Bukid

arr. by: Marco Polo C. Ignacio

The sheet music is written for bass in 3/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first staff is labeled 'A' and contains 8 measures. The second staff is labeled 'B' and contains 8 measures. The third staff is labeled 'C' and contains 8 measures. The fourth staff is labeled 'D' and contains 8 measures. The fifth staff contains two first endings (labeled '1.' and '2.') and a final measure with a fermata and an accent (>).

Snare Drum
Bass Drum

Paru-Parung Bukid

arr. by: Marco Polo C. Ignacio

The musical score is written for Snare Drum and Bass Drum in 3/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The notation uses stems with flags to indicate specific drum sounds. The score is divided into sections labeled A, B, C, and D. Section A is the first measure of the first staff. Section B is the first measure of the second staff. Section C is the first measure of the third staff. Section D is the first measure of the fourth staff. The fifth staff contains two first endings, labeled 1. and 2., which lead to the final measures of the piece. The final measure of the fifth staff features a double bar line and a fermata over a note.

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Print:

Espejo, Celso (2014). *Espejo Rondalla Method*. Manila: National Commission for Culture and the Arts

Hovey, Nilo W. (1935). *Rubank Elementary Method*. Chicago: Rubank, Inc.

Ignacio, Marco Polo (2020). *Rondalla Musical Arrangements* (Unpublished works).

Internet Resources:

“Rhythm - Eighth Notes // Music Theory Tutorial - How To Read Eighth Notes” Youtube instructional video by **Five Minute Mozart** Source:
<https://www.youtube.com/watch?v=RmVq2J3IkPE>

“Dotted half note diagram” by <http://www.piano-play-it.com/dotted-notes.html>

Youtube instructional video by Region 3 SPA Music teacher **Ms. Loreal Angelique Vinculado** of San Miguel National Highschool San Miguel, Bulacan Source:
<https://www.youtube.com/watch?v=817R0me2uls>