



## Module 3 “The Rhythm is Gonna Get You”

### • *What This Module is About*

In the previous module, you studied the first property of sound, which is timbre. Now you will focus on **rhythm**, the beat in all musics found all over the world. You will learn about how long and short sounds and silence are organized into rhythmic patterns and how beats are organized into regular and irregular groupings. You will explore rhythms in the musics of different world cultures.

### • *What You are Expected to Learn*

At the end of this module, you should be able to:

1. identify steady and accented beats, simple and compound meters in music heard
2. recognize duple, triple and quadruple meters in musical pieces listened to
3. perform rhythmic patterns in simple and compound meters
4. recognize irregular meter, multimeter, and free meter when listening to music
5. identify syncopation when listening to music
6. exhibit an understanding of rhythmic concepts by doing simple body movements
7. create a rhythmic accompaniment to a familiar Filipino folksong
8. appreciate the rhythms found in the Philippines and other cultures of the world through playing rhythmic accompaniment to songs.

### • *How You Can Learn from This Module*

For you to benefit most from this module, you must –

1. carefully read the discussions and study illustrations, diagrams, charts, etc.
2. complete each learning activity before proceeding to the next section, and look at the Answer Key only after you have finished tests and activities
3. keep going until you finish the module
4. ask for help from your teacher-facilitator when you have questions, when an activity is difficult to do, and when you need the audio materials for the listening activities

### • *What You will Do in This Module*

You will have to do all the learning activities that are designed to help you understand and experience what rhythm is all about. Most of the activities require you to listen, to feel rhythm and move to it by clapping, patting, chanting, singing, or playing rhythmic instruments. You will listen to musical examples from the Philippines and other world cultures using **CD 3 Tracks 1-14**, so prepare a CD player.

Tests and some learning activities require you to answer questions. **Do not write anything on this module** because other students will also be using it. **Write your answers in your Music Notebook.** Write the title of the test or activity, draw a box beside it, and then write your answers below the title. Look at the **Answer Key found at the end of this module to check your work, only when you are instructed to do so and only after completing a test or activity.** Just like in the previous modules, **put a check on the box** each time you finish a test or activity.

• *What to Do Before You Begin: Pretest [ ]*

Before proceeding to your lessons, take this Pretest. It will tell you what you already know and what you still need to learn about the topics in this module.

I. Listen to the following excerpts of nationalistic songs sung by a choir (CD3, Tracks 1-5). Identify the meters of the songs by writing the letters of the correct answers. Answers may be used more than once.

- |                                               |                             |
|-----------------------------------------------|-----------------------------|
| 1. ___ Pilipinas Kong Mahal                   | a. simple duple meter       |
| 2. ___ Alerta Katipunan                       | b. simple triple meter      |
| 3. ___ Tagumpay Nating Lahat                  | c. simple quadruple meter   |
| 4. ___ Awit sa Paglilikha ng Bagong Pilipinas | d. compound duple meter     |
| 5. ___ Ako ay Pilipino                        | e. compound triple meter    |
|                                               | f. compound quadruple meter |

II. Perform the following in front of your teacher-facilitator. For each mistake, your teacher-facilitator will deduct 1 point from your score.

1. Clap the steady beats and tap the accented beats of *Pilipinas Kong Mahal* with your foot. (5 points) Clap the rhythmic pattern of the first two lines of the song. (5 points)

*“Ang bayan ko’y tanging ikaw  
Pilipinas kong mahal”*

2. Clap the steady beats and tap the accented beats of the Philippine National Anthem with your foot. (5 points) Clap the rhythmic pattern of the first two lines of the song. (5 points)

*“Bayang magiliw, perlas ng silanganan  
Alab ng puso, sa dibdib mo’y buhay”*

Check Test 1 using the **Answer Key.** Record your score in your notebook.

Perfect Score: 25

My Score: \_\_\_\_\_

## Lesson 1: “Beat It!”

**Rhythm** is found in nature and everyday life. There is rhythm in the beating of your heart. There is rhythm when you rock a baby to sleep. The sun rises in the east in the morning and sets in the west in the evening day after day. Planting and harvesting, dry and rainy seasons come and go year after year. There are many things that happen constantly, like a pattern that keeps on repeating. This is the rhythm of everyday life.

In music, rhythm is the beat that you feel when listening to music or performing it. You often find yourself tapping or clapping along. Rhythm is the invisible energy that keeps the music moving.

### Activity 1: Discovering “The Beat” [ ]

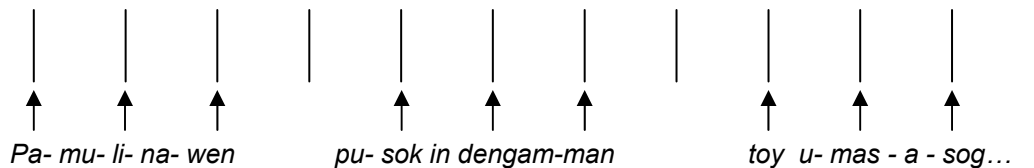
Get a watch or clock with a second hand (as distinct from the minute hand). Every time the second’s hand ticks, tap your foot. The steady, evenly spaced, and constant tapping of your foot is very much like the underlying beats you feel when listening to music.

#### Steady Beats

These constant, evenly-spaced, underlying beats in music are called **steady beats**. They are the heartbeat or pulse of music. Steady beats are the most basic rhythmic component of any piece of music, and all other rhythmic aspects – such as **tempo** – are derived from them. Tempo in music is determined by the speed of steady beats. The faster the steady beats, the faster the tempo. The slower the steady beats, the slower the tempo.

### Activity 2: Clapping Steady Beats [ ]

1. Study the stick notation of “*Pamulinawen*” below. Clap the steady beats as you sing the song. Each vertical stick represents a steady beat and should be clapped.



2. Choose three other familiar Filipino folksongs. Try to clap the steady beats as you sing the songs.



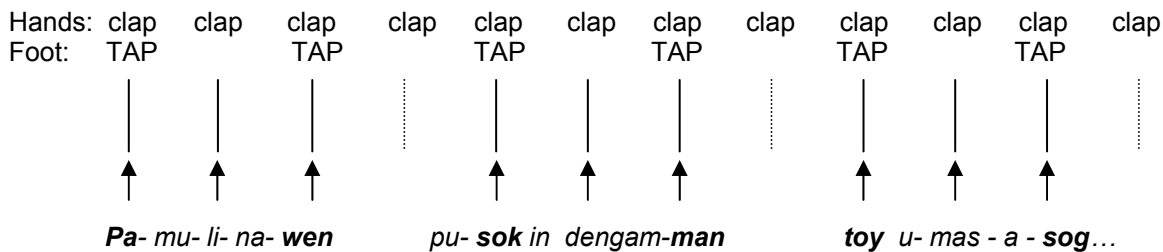
2. Chant the beats using the syllable “*tah*”. Chanting is better than clapping because you can prolong the sounds of multiplied beats using your voice. You will notice that as you chant from the top row to the bottom row, you will be chanting syllables faster and faster.
3. Have your clapping and chanting checked by your teacher-facilitator.

#### Activity 4: CD3, Track 6 [ ]

Listen to “*Kuwintas ng Sariling Himig*” by Cayetano Rodriguez, played by a rondalla. Can you feel the steady beats? Can you feel the divided beats? Clap steady beats and divided beats as you listen to the music. Can you feel and hear the changes in tempo? Can you tell when the tempo of the music is going faster and when it is slowing down?

#### Activity 5: Discovering Accents [ ]

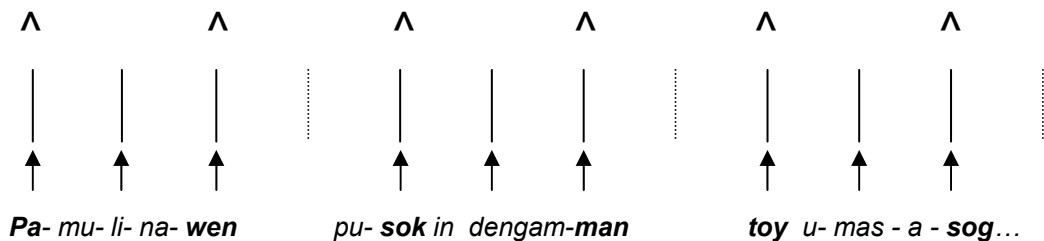
Clap steady beats as you sing “*Pamulinawen*.” Sing it again, but this time, tap your foot each time you sing a syllable in bold print. Combine tapping and clapping as you sing the song for the third time. You will notice that you are performing this pattern:



#### Accented Beats

When you did Activity 5, you may have noticed that some steady beats felt heavier or weightier than the rest. In music, these are called **accented beats**. In the stick notation below, these beats are indicated by the accent mark (^).

Figure 2: Accented Beats



## Activity 6: Marking Accents [ ]

Copy the lyrics of the folksongs below on your notebook. (Leave space in between lines.) Draw sticks on top of the words to represent the steady beats of the song. Then, put an accent mark (^) on top of the sticks above the accented syllable. (Look at Figure 2 to guide you.) Clap the steady beats and tap the accented beats with your foot as you sing or chant.

*Leron, Leron Sinta*

*Leron, Leron sinta, buko ng papaya  
Dala-dala'y buslo, sisidlan ng bunga  
Pagdating sa dulo, nabali ang sanga  
Kapus kapalaran, humanap ng iba.*

*Ati Cu Pung Singsing*

*Ati cu pung singsing, metung yang timpucan  
Ama na que iti, queng indung ibatan  
Sang can queng sininup, queng metung acaban  
Mewala ya iti, ecu ca malayan.*

## Activity 7: Moving to Music [ ]

Listen to “Kwintas ng Sariling Himig” once more (CD/Cassette 3, Track 6). This time, you will move to the music, demonstrating your understanding of rhythmic beats. Walk around your room as you listen to the music; each step should represent a steady beat. When you hear the divided beats being played, clap them. Each clap should represent a divided beat. As you continue walking to steady beats and clapping divided beats, bend your knee on accented beats. Have fun!

## Self-Test I [ ]

I. Write the letters of the correct answers in your notebook.

- |                           |                                               |
|---------------------------|-----------------------------------------------|
| 1. _____ Steady beats     | a. depends on the speed of steady beats       |
| 2. _____ Multiplied beats | b. fall exactly in between steady beats       |
| 3. _____ Divided beats    | c. constant, even, underlying beats in music  |
| 4. _____ Accented beats   | d. feel heavier or weightier than other beats |
| 5. _____ Tempo            | e. longer than one steady beat                |

II. Tap the accents with your foot and clap steady beats of a familiar folksong to your teacher-facilitator. Tap at least five accented beats correctly in order to earn 5 points.

Check Test I using the **Answer Key**. Record your score in your notebook.

Perfect Score: 10

My Score: \_\_\_\_\_

## Lesson 2: "Meter Mania"

### Activity 1: Discovering Meter [ ]

Look at Figure 2 again. Sing "Pamulinawen" again as you tap-clap the accented and steady beats. Do you see and feel a pattern in the accented beats?

#### Simple Meter

If you were tap-clapping "Pamulinawen" correctly just now, you would have observed a pattern. The steady beats are grouped into 2's, with the accented beat acting like the "leader" of the group. In music, this grouping of steady beats is called **meter**. Most familiar songs and musical compositions have **simple meter**.

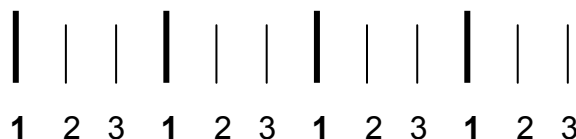
When the steady beats of a musical piece are grouped into 2's, it is said to be in **duple meter** (e.g. *Magtanim ay Di Biro*). Music pieces in simple duple meter usually have the following **time signatures**:

When steady beats are grouped into 3's, a piece is in **triple meter** (e.g. *Bahay Kubo*). Many Filipino folksongs, art songs, and anthems are in duple or triple meter. Music pieces in simple triple meter usually have the following time signatures:

Figure 3: Simple Duple Meter

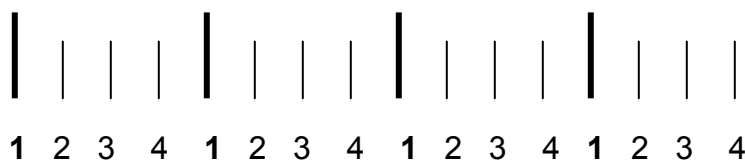


Figure 4: Simple Triple Meter



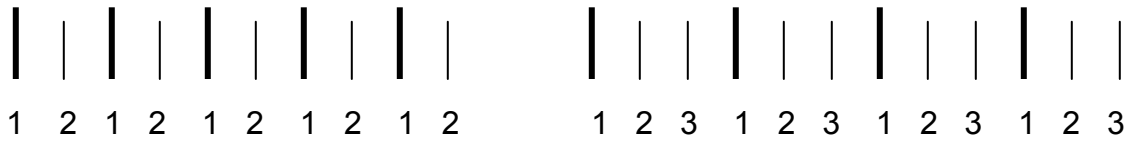
A musical piece whose steady beats are grouped into 4's is in **quadruple meter** (e.g. *Salidumay* of the Bontok). Examples of popular songs in this meter are Freddie Aguilar's "Anak," Dodjie Simon's "Ikaw Lamang," and "Minsan Lang Kita Ibigin," popularized by Ariel Rivera. Music pieces in simple quadruple meter usually have the following time signatures:

Figure 5: Simple Quadruple Meter



## Activity 2: Tap-Clapping Simple Meters [ ]

Study the diagram of simple meters and their examples shown below. Tall, thick sticks represent accented beats that mark the beginning of groupings of steady beats. The numbers help you count. Tap accents with your foot and clap steady beats as you sing the given songs.



Duple: *Leron Leron Sinta*

Triple: *Ati Cu Pung Singsing*



Quadruple: *Kung Ikaw ay Masaya*

## Activity 3: Identifying Meter [ ]

Identify the meter of the following Filipino songs. You will have to sing each song and tap-clap the beats in order to identify the meter. As you sing, start tap-clapping on the underlined syllable. Check your answers using the **Answer Key**.

- |                                                                     |              |
|---------------------------------------------------------------------|--------------|
| 1. ____ Bah <u>ay</u> kubo, kahit munti...                          | a. Duple     |
| 2. ____ Sitsiritsit alibangbang...                                  | b. Triple    |
| 3. ____ A <u>ko</u> ay Pilipino, ako ay Pilipino...                 | c. Quadruple |
| 4. ____ Pen Pen di sarapen...                                       |              |
| 5. ____ Sama-s <u>ama</u> nating abutin, pinakamatayog na bituin... |              |

## Activity 4: CD3, Tracks 7-8 [ ]

Some simple meters are characteristic of certain musical forms. Listen to a **balitaw** composed by Constancio de Guzman titled "*Pamaypay ng Maynila*" and to our very own National Anthem which was originally composed by Julian Felipe, Jr. as a **march**. Tap-clap accents and steady beats as you listen. Can you tell which one is in duple meter and which one is in triple meter? Check out the **Answer Key** to see if you are correct.

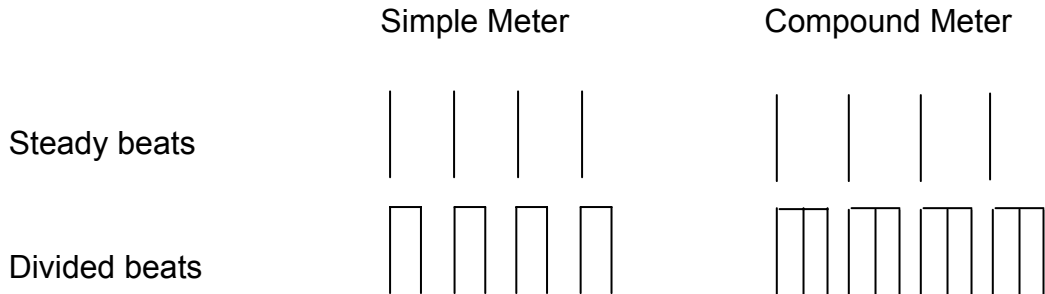
1. "*Pamaypay ng Maynila*" \_\_\_\_\_
2. Philippine National Anthem \_\_\_\_\_



## Compound Meter

So far, you have just studied simple meters that are common to most songs and instrumental music you usually encounter. In **simple meters**, beats are divided into two. However, there are meters in which beats are divided into three rather than two. These are called **compound meters**. Look at Figure 6 below. Compare the beats and their divisions. Can you clap them?

Figure 6: Beats in Simple and Compound Meters



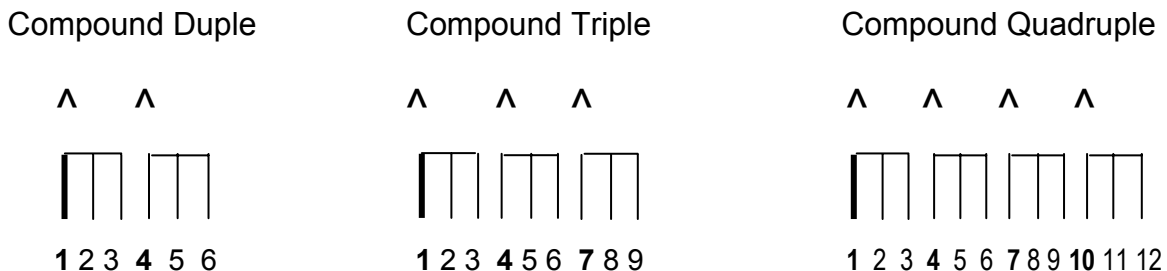
**Compound duple meter** may be thought of as two main beats, each subdivided into three. Thus, there are six beats per group. Beats are counted as **1-2-3-4-5-6**, with accents falling on beat #1 and #4. The time signature may be \_\_\_\_\_ or \_\_\_\_\_

**Compound triple meter** may be thought of as three main beats, each subdivided into three (nine beats per group). Beats are counted as **1-2-3-4-5-6-7-8-9**, with accents falling on beat #1, #4, and #7. The time signature may be \_\_\_\_\_ or \_\_\_\_\_

In like manner, **compound quadruple meter** has four main beats, each subdivided into three (twelve beats per group). Beats are counted as **1-2-3-4-5-6-7-8-9-10-11-12**, with accents falling on beat #1, #4, #7, and #10. The time signature may be \_\_\_\_\_ or \_\_\_\_\_

### Activity 5: Moving to Compound Meters [ ]

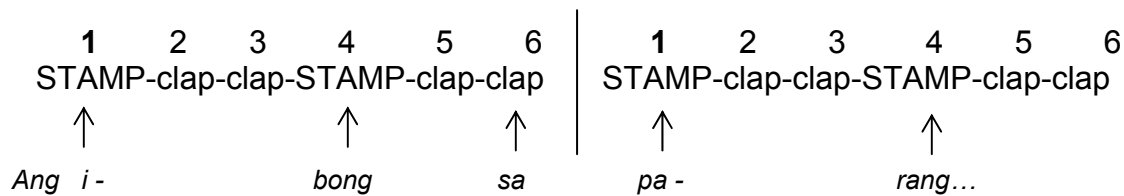
- Study the diagram below. Accents show the strong beats in each group. The first beats represented by thick sticks are stronger than the other accented beats.



2. Stamp both of your feet on beat #1 and just your right foot on beat #4. For the rest of the beats represented by sticks, clap your hands. For the compound duple pattern, you should be doing this: stamp feet-clap-clap-stamp feet-clap-clap. Follow the same procedure for the compound triple and compound quadruple patterns. Remember to stamp just your right foot on beat #7 and #10. You will feel lilting, dance-like rhythms.

### Activity 6: CD3, Track 9 [ ]

Listen to a well-known Filipino art song, “*Ang Maya*” (music composed by Jose A. Estrella). The first part is in compound duple meter. Listen again to the first part and move to the music following this pattern:

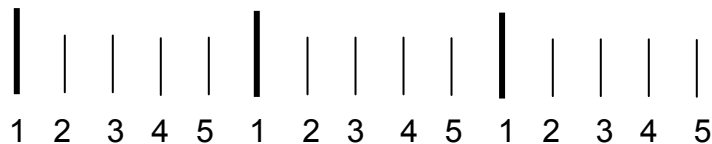


### Unusual Meters

On rare occasions, you will encounter music with **irregular meter**. The steady beats of these unusual musical compositions are grouped into 5's, 7's, or even 11's. The number of steady beats per group is often a combination of two or more simple meters. The combinations depend upon which beat the accents fall on. (For example, steady beats grouped in 7's could be sub-grouped into 4 + 3.) This is why these types of meters are also called **composite meter**.

### Activity 7: CD3, Track 10 [ ]

Listen to an excerpt of the theme from *Mission: Impossible* (the movie starring Hollywood actor Tom Cruise). The introduction has irregular meter; the steady beats are grouped into 5's. The rest of the music is in simple quadruple meter. Look at the stick notation below. Tap-clap accents and steady beats as you listen to the introduction. Feel the irregular meter.



By now you might be thinking that irregular or composite meters are already complicated. Still there are some musical compositions that have even more complicated rhythms. We will mention them here briefly. Some musical compositions have **multimeter**, that is, two or more meters are used in one song. “*Ang Maya*” by J. Estrella has two meters.

The first part is in 6/8 (compound duple meter), and the rest of the song is in 3/4 (simple triple meter).

### Free Meter

Finally, you need to know that there are musical compositions that are free-flowing or non-metric. The music is said to be in **free meter**. Its steady beats are not felt, and the music is not bound by bar lines and measures.

### Activity 8: CD3, Track 11 [ ]

Listen to the music of Pinikpikan. Their composition titled “*Kahimanawari*” has an introductory section that is non-metric. Follow the chart below as you listen to the music. Pay attention to the introduction and compare it with the other sections that are metric.

Intro	Section1	Section 2	Section 3	Section 4	Ending
Solo voice with instruments	Instruments: chordophones, electrophones, drums	Voice with instruments: repetitive “kahimanawari”	Instrumental: drums only	Voice with instruments: repetitive “kahimanawari” (like Section 2)	Voice with instruments (meter change)

### Self-Test II [ ]

Write the letters of the correct answers. Answers may be used more than once.

- |                                  |                                      |
|----------------------------------|--------------------------------------|
| 1. ____ Simple duple meter       | a. four beats per group              |
| 2. ____ Simple triple meter      | b. six beats per group               |
| 3. ____ Simple quadruple meter   | c. two beats per group               |
| 4. ____ Compound duple meter     | d. twelve beats per group            |
| 5. ____ Compound triple meter    | e. three beats per group             |
| 6. ____ Compound quadruple meter | f. nine beats per group              |
| 7. ____ Irregular meter          | g. five or seven beats per group     |
| 8. ____ Free meter               | h. no meter                          |
| 9. ____ Multimeter               | i. one meter used by 2 melodic lines |
| 10. ____ Composite meter         | j. two or more meters in 1 melody    |

Check your work using the **Answer Key**. Record your score in your notebook.

Perfect Score:   10  

My Score: \_\_\_\_\_

### Lesson 3: "A Matter of Patterns"

#### Activity 1: Exploring Patterns [ ]

Sing or chant aloud the Filipino folksong "Sitsiritsit." Clap all the syllables as you sing or chant the song. Try clapping the syllables of two more folksongs in the same way.

What you just clapped or played are **rhythmic patterns** found in the songs. Rhythmic patterns are made up of sounds (sometimes including silence) of different duration that are put together one after another. These patterns are organized in time with underlying steady beats.

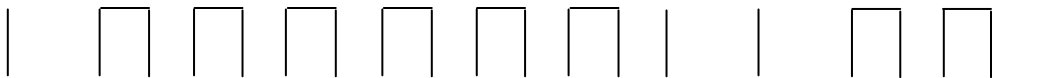
#### Activity 2: Discovering Rhythmic Patterns [ ]

Look at this diagram of "Pen Pen Di Sarapen". Clap steady beats first. Next, clap the rhythmic patterns of the song. You can also chant the patterns using the syllable "tah."

Steady Beats



Rhythmic Patterns



Pen Pen di sa - ra-pen di kut-sil- yo di al- ma-sen haw - haw di ca- ra- bao...

#### Activity 3: Guess-the-Pattern [ ]

Clap the rhythmic patterns below one by one. (The broken lines should not be clapped; they should just be felt.) Write the letters of the correct answers. Check your work using the **Answer Key**.

A.



B.



C.



1. Which is the rhythmic pattern of the beginning of "Bahay Kubo"? \_\_\_\_\_
2. Which is the rhythmic pattern of the beginning of "Magtanim ay Di Biro"? \_\_\_\_\_

#### Activity 4: Create-a-Pattern [ ]

Make up three rhythmic patterns to accompany “Bahay Kubo” by clapping or playing a rhythm instrument. Use stick notation as shown throughout this module. Write them on your music notebook. It is important to remember that your rhythmic accompaniment should not be the same as the rhythmic pattern of the melody. Choose the best pattern and perform it to your teacher-facilitator as you sing the song.

#### Self-Test III [ ]

Clap the rhythmic patterns of the first two lines of the following patriotic songs. Perform the patterns in front of your teacher-facilitator. Each song is worth 5 points. Your teacher-facilitator will deduct 1 point for every mistake. Record your score in your notebook.

1. *Pilipinas Kong Mahal*

*Ang bayan ko’y tanging ikaw  
Pilipinas kong mahal...*

2. *Bayan Ko*

*Ang bayan kong Pilipinas  
Lupain ng ginto’t bulaklak...*

Perfect Score: 10

My Score: \_\_\_\_\_

### Lesson 4: “In Sync”

#### Activity 1: CD 3, Track 12 [ ]

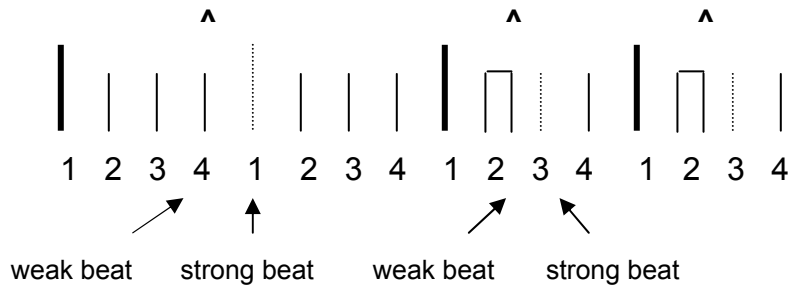
Listen to “Madapaka,” a song by the Filipino group *Parokya ni Edgar*. Pay attention to the **hand clapping** that accompanies the singing. Try to join the hand clapping.

Did you find the music interesting? How different is its rhythm from the rhythms you have encountered in this module so far? Did you get an “off-beat” feeling when listening to the hand clapping?

Music composers, especially in the recent past century, make use of special rhythmic devices in order to add interest and variety to their compositions. They shift accents from the normal strong beats to “off-beats” or weak beats. To the listening ear, the accents sound like they are “misplaced.” This rhythmic device is called **syncopation**. In the song “Madapaka,” the hand clapping syncopates the song. Claps occur on weak beats in between strong beats.

Syncopation is often done by accenting a weak beat and prolonging that sound over a strong beat. Sometimes a rest is placed on a strong beat before sounding notes on a weak beat. Study Figure 7 carefully. Observe how accents have been shifted to weak beats.

Figure 7: Syncopation



**Activity 2: Misplaced Accents [ ]**

Clap the beats of the syncopated pattern in Figure 7. All sticks except the broken lines should be clapped. Tap your foot each time you get to a beat marked with an accent. Start with a slow tempo. When you are confident that you are already clapping correctly, tap-clap the rhythmic pattern faster. You should be able to feel the syncopation this way.

**Activity 3: CD 3, Track 12**

*“Madapaka”  
by Parokya ni Edgar*

Listen to “Madapaka” again for at least three times. This time, pay attention to the **vocal part**. Underline the lyrics where syncopation takes place in the first four lines of the song.

*Kalimutan muna ang problema,  
Kalimutan muna ang iba  
Sayang lang ang panahon at luha  
Sayang lang ang yong pagluluksa.*

**Activity 4: Syncopation Innovation [ ]**

1. Copy the stick notation below in your notebook. Put accent marks (^) on top of three weak beats of your choice. Weak beats are beat numbers 2 and 4, as well as the beats in between 1, 2, 3, and 4.



2. Write the new syncopated pattern in your notebook. Remember to prolong the accented sound over the strong beat that follows. Clap the syncopated pattern.

3. Make up syncopated rhythmic patterns for this short cheer. Clap and chant your composition repeatedly, and then try to write it in your notebook using stick notation.

*Go, go, do your best! Be the best among the rest!*

## Lesson 5: “Rhythms of Races”

The rhythmic symbols, terms, and ideas you have been learning in this module are mostly descriptive of Western music. In other cultures of the world, rhythm is described, organized, and performed very differently.

There are cultures in which musical sounds are not at all written down as notes with bar lines and time signatures; instead, they are organized into various patterns that are memorized by musicians and passed on orally to other musicians. They know which patterns they are supposed to play for a particular piece for a particular occasion. In this last lesson for the module, we will look at three examples of non-Western rhythms.

### African Rhythms

In Africa, people from different regions each have their own special songs and rhythms for dancing. These rhythms are not written down. They are passed on orally from generation to the next. The rhythmic patterns are often complicated. People clap and stamp their feet while musicians play rhythmic patterns on drums, rattles, and bells.

### Activity 1: CD 3, Track 13 [ ]

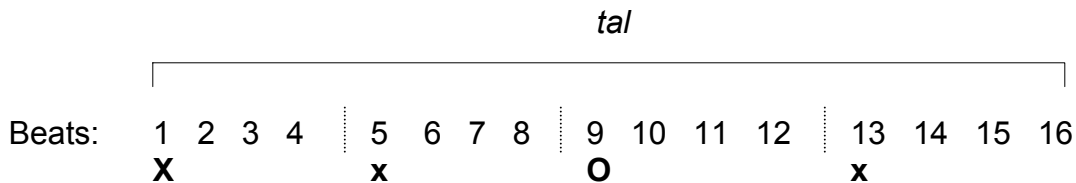
In Module 2, you listened to an African drum ensemble. Listen to that musical example again. Describe the rhythm of their music. Compare this with Western rhythms that you are used to hearing.

### Indian Rhythm Cycles

In Western music, rhythms are organized in terms of meters. In Indian music rhythms are organized in terms of cycles. Rhythm cycles are called *tala*. A *tal* (singular) consists of a fixed number of beats. Musicians do not play a particular *tal* in the same way each time; instead, they improvise on it. There are literally hundreds of cycles that musicians use, and each of these cycles have different names. One example of a *tal* is called the “*tintal*.” It has 16 beats.

## Activity 2: Playing in *Tintal*

Make up your own rhythmic pattern to fit into the *tintal* cycle. It may help to think of the 16-beat cycle as four measures with four beats each (simple quadruple meter). Try to play your rhythmic composition on a rhythm instrument, like a drum, tambourine, or one of the improvised instruments you made in Module 2. The four-beat sections that have been marked with an “X” should be played strongly, while the four-beat section that has been marked “O” should be played softly. Perform your composition before your family, friends, or teacher-facilitator. Give a brief explanation of the Indian rhythm cycle you used.



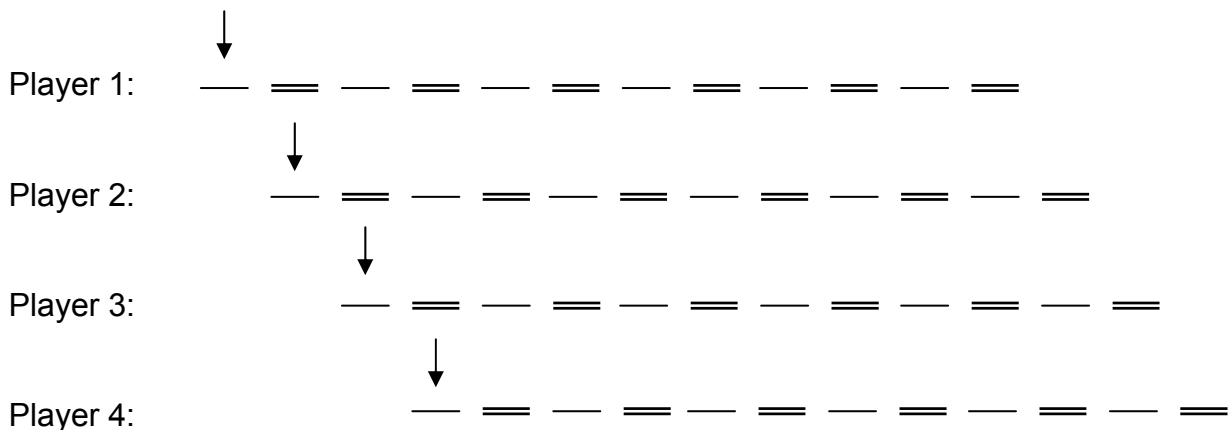
### *Kalinga* Interlocking Patterns

Many indigenous groups view and perform rhythm in a very different way. The *Kalinga* people in Northern Luzon do not group beats into measures, patterns, or cycles when they play their ensemble instruments. Instead, the players produce a unified “group rhythm” as they play repetitive parts that are equally important to the music as a whole.

For instance, when a group of players perform music for the *tongatong* (bamboo stamping tubes), they do not start playing at the same time. The first player begins to stamp his bamboo tube, alternating closed and open sounds. The second player begins in a short while, stamping his tube with an open sound together with the first player stamping his tube with a closed sound (and vice versa). The third player enters in the same manner, the fourth player follows, and so on until all the players are stamping their tubes in alternating closed and open sounds. The result is a repetitive ***interlocking*** of rhythmic sounds.

Figure 9 shows how interlocking rhythm patterns may be visualized. The arrows show the entrances of the players. Study the diagram from left to right, then from top to bottom.

Figure 9: Interlock





### Activity 3: CD3, Track 14 [ ]

Listen to *tongatong* music. Take note of the entrances of the different players. Can you hear the interlocking of rhythmic sounds?

#### Self-Test IV

Fill in the blanks with the correct answers.

1. When composers shift accents from strong beats to weak beats or off-beats, they are using a rhythmic device called \_\_\_\_\_.
2. In many cultures like those in Africa, rhythms are not written down but are passed \_\_\_\_\_ from generation to generation.
3. Indian rhythm cycles are called \_\_\_\_\_.
4. The Indian rhythm cycle with a total of 16 beats is called the \_\_\_\_\_.
5. When *Kalinga* musicians play a *tongatong* set, the result is a repetitive \_\_\_\_\_ of rhythmic sounds.

Check your work using the **Answer Key**. Record your score in your notebook.

Perfect Score:   5  

My Score: \_\_\_\_\_

#### • *Let's Summarize!*

You began this module by studying basic rhythmic concepts such as the steady beat, multiplied beats, and divided beats. You learned about accented beats and how they tell us what the meter of a particular music is. You encountered simple and compound meters – duple, triple, and quadruple – and irregular or composite meters. You also discovered that there are musics that are non-metric. Then you studied how long and short sounds are organized to create rhythmic patterns. You also learned about syncopation, briefly touching on how accents are placed on weak beats rather than on strong beats. Finally, you saw and heard how different non-Western rhythms are. They are organized and performed in very different ways.

It is now time to measure and evaluate whether or not you have learned what you are expected to learn from this module. Take the Posttest on the following page. Hopefully, your Posttest score should be higher than your Pretest score.

• *Posttest* [ ]

I. Listen to the following excerpts of nationalistic songs sung by a choir (CD3, Tracks 1-5). Identify the meters of the songs by writing the letters of the correct answers. Answers may be used more than once.

- |                                               |                             |
|-----------------------------------------------|-----------------------------|
| 1. ___ Pilipinas Kong Mahal                   | a. simple duple meter       |
| 2. ___ Alerta Katipunan                       | b. compound duple meter     |
| 3. ___ Tagumpay Nating Lahat                  | c. simple triple meter      |
| 4. ___ Awit sa Paglilikha ng Bagong Pilipinas | d. compound triple meter    |
| 5. ___ Ako ay Pilipino                        | e. simple quadruple meter   |
|                                               | f. compound quadruple meter |

II. Perform the following in front of your teacher-facilitator. For each mistake, your teacher-facilitator will deduct 1 point from your score.

1. Clap the steady beats and tap the accented beats of *Pilipinas Kong Mahal* with your foot. (5 points) Clap the rhythmic pattern of the first two lines of the song. (5 points)

*“Ang bayan ko’y tanging ikaw  
Pilipinas kong mahal”*

2. Clap the steady beats and tap the accented beats of the Philippine National Anthem with your foot. (5 points) Clap the rhythmic pattern of the first two lines of the song. (5 points)

*“Bayang magiliw, perlas ng silanganan  
Alab ng puso, sa dibdib mo’y buhay”*

Check Test 1 using the **Answer Key**. Record your score in your notebook.

Perfect Score:   25  

My Score: \_\_\_\_\_

**CONGRATULATIONS!** YOU HAVE FINISHED THIS MODULE. YOU MAY NOW PROCEED TO MODULE 4.

## Module 3: Answer Key

Pretest:

Part I

1. b
2. a
3. c
4. c
5. b

Part II

(under the discretion of the teacher-facilitator; clapping of steady beats should be clearly distinguished from rhythmic patterns)

Self-Test 1:

1. c
2. e
3. b
4. d
5. a

Lesson 2, Activity 3:

1. b
2. a
3. b
4. a
5. c

Lesson 2, Activity 4:

1. triple meter
2. duple meter

Self-Test II:

1. c
2. e
3. a
4. b
5. f

6. d
7. g
8. h
9. j
10. g

Lesson 3, Activity 3:

1. B
2. A

Lesson 4, Activity 3:

*Kalimutan muna ang problema,  
Kalimutan muna ang iba  
Sayang lang ang panahon at luha  
Sayang lang ang yong pagluluksa.*

Self-Test IV:

1. syncopation
2. orally
3. tala
4. tintal
5. interlocking

Posttest:

Part I

1. c
2. a
3. e
4. e
5. c

Part II

(under the discretion of the teacher-facilitator; clapping of steady beats should be clearly distinguished from rhythmic patterns)

## Module 3: References

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