



Module 4 “Name That Tune”

- *What This Module is About*

Often, songs and instrumental music that appeal to people in general are those that have memorable melodies. This module is all about **melody**, that basic element of music made up of rhythmic sounds of various pitches that are meaningfully organized in a given scale or key. You will also explore the different characteristics of melodies around the world – movement, direction, contour, and range – and various Western and non-Western scales.

- *What You are Expected to Learn*

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

1. explain what “melody” is and how it is organized
2. describe the movement, direction, contour, and range of a given melody
3. identify whether a melody is in a pentatonic, diatonic major or minor scale or key when listening to it or looking at a musical piece
4. tell the difference between the chromatic, twelve-tone, and whole-tone scales
5. identify the tonal center (home tone) of a melody in a given key when listening to it or looking at a musical piece
6. create a melody to a given text in simple meter, in a pentatonic or diatonic major key
7. appreciate melodies from various regions of the Philippines and other world cultures through listening and singing

- *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*

Most of the activities in this module on melody require you to listen carefully to various musical examples from **CD 3 Tracks 15-28**, so you must have a CD ready. You will also be asked to sing, play a musical instrument, and compose melodies. It would be good if you have a keyboard or another melodic instrument like a guitar or flute. If you do not have any musical instrument around or don't know how to play one, ask help from a friend who does.

Tests and some learning activities require you to answer questions. **Remember: do not write anything on this module. Write your answers in your Music Notebook.** Don't forget to write the following for every test or activity: the **Lesson number**, the **Activity or Test number**, and **the box to be checked after you have finished the test or activity.** 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.**

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

I. Match the items by writing the letters of the correct answers.

- | | |
|-------------------------------|--|
| _____ 1. Melody | a. scales of ancient and medieval Western music |
| _____ 2. Contour | b. made up of 5 tones |
| _____ 3. Range | c. major or minor scale made up of 7 tones |
| _____ 4. Scales | d. made up of tones separated by whole steps |
| _____ 5. Modes | e. pattern of steps is 1-1-½ -1-1-1 |
| _____ 6. Diatonic scale | f. pattern of steps is 1-½ -1-1-½ -1½ -½ |
| _____ 7. Major scale | g. Indonesian pentatonic scale |
| _____ 8. Harmonic Minor scale | h. Indian scale-melody |
| _____ 9. Pentatonic scale | i. Arabic scale |
| _____ 10. Chromatic scale | j. transferring an entire musical piece to another key |
| _____ 11. Twelve-tone scale | k. changing to another key within a musical piece |
| _____ 12. Whole-tone scale | l. a series of tones from which melodies are derived |
| _____ 13. Key | m. the tune in music |
| _____ 14. Key signature | n. from the lowest to the highest pitch in a melody |
| _____ 15. Keynote | o. defined by the keynote |
| _____ 16. Transposition | p. the flow or shape of a melody |
| _____ 17. Modulation | q. the tonal center or home tone |
| _____ 18. <i>Raga</i> | r. group of sharps/flats at the leftmost end of a staff |
| _____ 19. <i>Maqam</i> | s. made up of 12 tones, without a keynote |
| _____ 20. <i>Slendro</i> | t. made up of 12 tones separated by half steps, having a keynote |

II. Listen to a rondalla performance of “*Pobreng Alindahaw*” (CD4, Track 1) and tell whether the following statements are True or False.

- | | |
|---|-------|
| 1. The music is in a diatonic scale. | _____ |
| 2. There is modulation in the music. | _____ |
| 3. The first section is in a minor key. | _____ |
| 4. The second section is in a major key. | _____ |
| 5. The climax is achieved through pitch and tempo change. | _____ |

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

Perfect Score: 25

My Score: _____

Lesson 1: “Sounds that Sing”

Perhaps the most recognizable element of any music you are likely to appreciate is its melody. You will recognize it easily in songs people sing with or without instrumental accompaniment. Even when one or more instruments play a musical piece, you will find yourself listening for a singable tune. That's why **melody** is also known as the tune in music.

Activity 1: CD4, Track 2 []

George Bernard Green arranged a special piece for the orchestra. He put together some favorite folk tunes from various regions in the Philippines. Listen to the piece as performed by the Philippine Philharmonic Orchestra. Can you name at least three of the seven folk tunes in the piece? Write the titles of these tunes in your notebook.

Melody goes way, way back into man's history. It is said to be as old as the human voice. If you think about it, the rise and fall of the human voice when a person speaks closely resembles melody in actual music. Singing is just one step away! This is why for thousands of years, music was just a melody that was sung solo or accompanied by musical instruments that imitate the voice. This is still true today in many parts of the world.

Activity 2: CD4, Tracks 3-4 []

Listen to the following examples of melodies. Observe whether or not the instruments closely resemble the melody being sung.

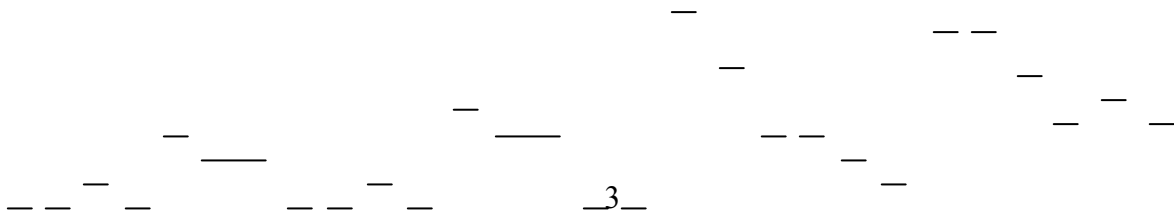
1. Rondeau from *Jeu de Robin et de Marion* by Adam de la Halle, (medieval Europe)
2. Bagobo song accompanied by lute and zither (Southern Philippines), still sung today

Melodic Direction and Movement

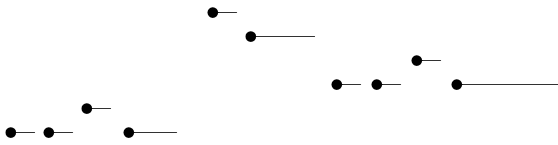
Melody is a product of rhythm and pitch. If you recall what you have learned from the previous modules, rhythmic patterns are produced when long and short sounds are put together one after another and organized into beat groupings called meter. Pitch is the highness or lowness of those sounds.

Activity 3: Moving to Music []

Look at this diagram of "Happy Birthday." It shows the pitches that make up the melody of the song. Move your right hand up and down in front of you to imitate the high and low pitches as you sing the song.



Copy the diagram in Activity 3 in your notebook. Connect the lines of pitches as shown in the example below.



Melodic Contour, Range, and Climax

The shape of a melody is a result of sounds that are repeated or sounds that move up and down in steps, skips, and leaps. This is called **contour**. Some melodies have even, smooth and flowing contour, while others have uneven, jagged contour.

Look at these pictures of two natural wonders of the world. Which one shows a smooth, even, and regular contour? Which one shows a jagged, uneven, and irregular contour?



Himalayan Mts. (Nepal)

Chocolate Hills (Bohol, Phils.)



Look at the diagram you copied in your notebook in Activity 5. Find the lowest pitch and the highest pitch in the melody. The distance from the lowest point to the highest point in a melody is called **range**. There are songs and instrumental pieces with a limited range of pitches, but there are those with a very wide range.

Usually, the highest point in a melody is also its **climax**, but in some cases, the climax is determined by other elements like volume (the loudest part), texture (the thickest part), or tempo (slowing down, speeding up, or holding a note).

Activity 6: Analyzing a Melody []

Sing the Visayan love song you learned in Module 1 titled “*Usahay*.” As you sing, listen attentively to the melody. Answer the following questions about it.

1. Is the melody even or uneven? Smooth and flowing or jagged? Is the melodic contour the same from beginning to the end?
2. Does the melody have a wide range? Which part is the lowest point? Which is the highest point?
3. Is the highest point also the climax of the song? Why or why not?

Self-Test I []

Fill in the blanks with the correct answers.

1. The tune in music, which is a product of rhythm and pitch, is called _____.
2. Melody in music is said to be as old as the _____ and closely resembles speech.
3. _____ patterns are produced when long and short sounds are put together one after another and organized into beat groupings.
4. The highness or lowness of sounds is called _____.
5. Pitches in a melody can either move in an ascending or descending direction, or they can simply be _____.
6. Ascending and descending pitches can move in steps, skips, or _____.
7. The flow or shape of melody is called _____.
8. All the pitches from the lowest to the highest points in a melody are part of its _____.
9. _____ is the highest point in a melody.
10. The highest point in a melody can also be determined by volume or _____.

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

Perfect Score: 10

My Score: _____

Lesson 2: "Step-by-Step"

Now that you are familiar with what melody is, let us study how it is put together. Where do the pitches that make up a melody come from? Long ago, people sang or played melodies that they themselves invented and passed on orally from generation to generation. The pitches that were most often sung or played, and the pitches that filled in any gaps in between, were put together to develop what we now know as "scales". Today, it is the other way around; melodies are composed based on scales.

Scales

A **scale** can be thought of as a musical ladder. It is a succession of pitches arranged in ascending and descending tonal steps. There are many kinds of scales found in various parts of the world. From these scales, melodies are derived. This is why the musics of various cultures sound different from one another. In the Philippines alone, there are many different scales used in the traditional musics of various cultural minority groups. However, majority of Filipinos are used to listening to and performing music in the diatonic scales,

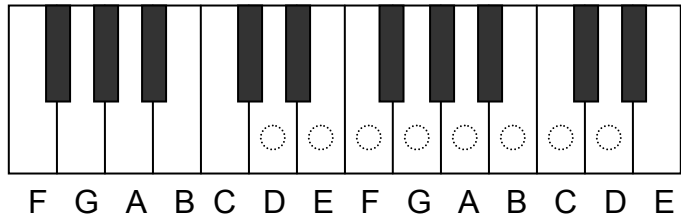
because the country has been influenced for a long time by Western culture. Let us study diatonic scales more closely.

Diatonic Scales

Western music melodies are largely based on **diatonic scales**. A diatonic scale is a series of seven (7) pitches that are arranged successively according to a tonal pattern of whole steps and half steps. These scales developed from the **modes** of the ancient and medieval musics of Europe. There were several kinds of modes in use back then, but only two are still commonly used today. The Ionian mode is now better known as the **Major Scale**, and the Aeolian mode is now better known as the **Minor Scale**.

Activity 1: Exploring a Mode []

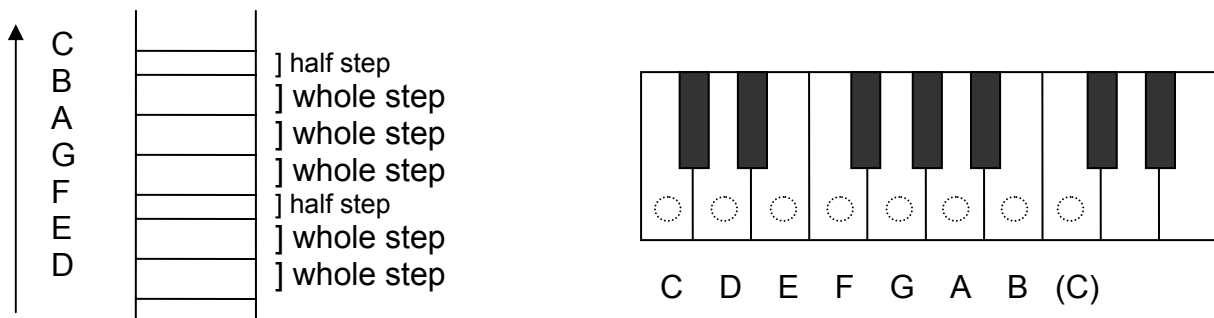
There were several modes used in ancient and medieval Western music. If these modes are played on the piano, only the white keys would be used. Find a keyboard or piano and play a modal scale in D. Play white keys from D to the next D. You would be playing a total of eight keys. Do you like the sound of that scale?



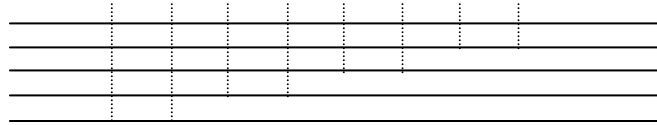
Study carefully the examples of diatonic major and minor scales in the following page. Each diagram shows the pitches of the scale as notated on a staff and where these notes are found on the musical ladder and on the keyboard. Take note of the steps on the musical ladder. Don't they look strange? The steps are uneven because the distances from one pitch to another are sometimes whole steps and sometimes half steps.

Can you tell the difference between the major scale and the minor scale just by looking at the notes on the staff? Memorize the pattern of whole and half steps for the major scale and the minor scale as shown below.

Figure 2: **The C Major Scale**



C



Pattern of Steps: 1 1 1/2 1 1 1 1/2

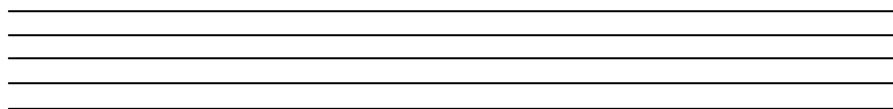
Figure 3: *The A Minor Scale (Harmonic)*

Pattern of Steps: 1 1/2 1 1 1/2 1 1/2

Activity 2: Solfeggio []

Solfeggio is the musical skill of singing pitches written on a music sheet while saying their syllable names (do, re, mi, fa, sol, la, ti). Learn how to do very basic *solfeggio* by following the procedure on the next page.

1. Play the C major scale shown below on a keyboard or guitar. (Figure 2 shows where these notes are on a keyboard.) Sing each note as you play it, saying the correct syllable names. Play and sing the scale at least 5 times, ascending and descending. Memorize the pitch of each note. After several repetitions, try to sing each note of the scale (ascending and descending) without playing the keyboard or guitar, saying the correct syllable names.



do re mi fa sol la ti do

2. Play C or “do” on your instrument. Point to any note on the scale and sing its pitch using C or “do” as your reference pitch. Play the note on your instrument to see if you sang the correct pitch. Repeat this procedure five times on five different notes of the scale.
3. Sing the following notes, saying the correct syllable names for each, without using a keyboard or guitar. Do it slowly on your first few attempts. Perform this *solfeccio* in front of your teacher-facilitator before taking Self-Test II.

There are several major scales and minor scales in Western music, depending on which pitch you start the scale with. But even if there are several major and minor scales, they all follow the fixed patterns of steps from one pitch to the next, as you have seen in the previous examples.

The pattern of steps that you memorized for the minor scale is that of the **harmonic minor scale**. In this scale, the seventh pitch is raised a half step using a sharp sign (#). There are two other kinds of minor scales that are also used in Western music – the **melodic minor scale** and the **natural minor scale**.

Activity 3: CD4, Tracks 5-8 []

Listen to the following scales three times. Can you tell the difference between major and minor scales just by listening?

1. C Major Scale
2. A Minor Scale (harmonic)
3. G Major Scale
4. G Minor Scale (harmonic)

Activity 4: CD4, Track 9 []

Many vocal and instrumental compositions use both the major and minor scales in one piece. Listen to a well-loved nationalistic song, “*Bayan Ko*,” played on the guitar by Michael Dadap. Guess which part uses the major scale and which part uses the minor scale.

1. Part 1 _____
“*Ang bayan kong Pilipinas...*”
2. Part 2 _____
“*Ibon mang may layang lumipad...*”

Melodies in major and minor scales are often described by the feelings they stir up in the listener. You may have noticed that in “*Bayan Ko*,” the first section whose melody is in a minor scale sounded sad and more sentimental. The second section whose melody is in a

major scale sounded brighter and happier because it talked about freedom. For some reason, the arrangement of pitches on these scales oftentimes produces these feelings.

Activity 5: Famous Folk Melodies []

Sing these familiar Filipino folk melodies to yourself and tell whether they are based on the major or minor scales.

- | | |
|--|----------|
| 1. _____ Ili-Ili Tulog Anay | a. major |
| 2. _____ Paru-Parong Bukid | b. minor |
| 3. _____ Manang Biday | |
| 4. _____ Sarung Bangui (first part only) | |
| 5. _____ Sitsiritsit | |

Activity 6: Make-a-Melody []

Using the pitches of the C major scale and the A minor scale (harmonic), compose a song in simple duple meter for this poem. Study the sections of the poem to know which scales you will base your melodies on. Accented beats fall on the underlined syllables, so these should mark the beginning of each measure of music.

Write your composition in your notebook using notes or letter names and present it to your teacher-facilitator, or record your composition and ask your teacher-facilitator to help you notate it.

*“Pag-ibig”
by Melissa Cumpio*

*Bago pa man nakilala
Ang irog ko't sinisinta
Tila baga laging luha
Ang hatid n'yaring tadhana.*

*Subalit ngayo'y ligaya
Ang lagi kong nadarama
Kapiling ko s'ya sa t'wina
O, pag-ibig na kay saya!*

Self-Test II []

Write T if the statement is true and F if the statement is false.

1. _____ A scale is a succession of pitches arranged in ascending and descending steps, from which melodies are derived.
2. _____ The diatonic scales we know today developed from the modes of ancient and medieval Europe.
3. _____ Diatonic scales are made up of more than seven pitches.
4. _____ The Ionian mode is better known to us as the Major Scale.
5. _____ The Lydian mode is better known to us as the Minor Scale.
6. _____ The C major scale and D major scale have two different patterns of whole steps and half steps.
7. _____ The major scale step pattern is 1-1- $\frac{1}{2}$ -1-1- $\frac{1}{2}$ -1.
8. _____ The harmonic minor scale step pattern is 1- $\frac{1}{2}$ -1-1- $\frac{1}{2}$ -1- $\frac{1}{2}$ -1.
9. _____ The natural minor and melodic minor scales are not used in Western music.
10. _____ The Philippine National Anthem is based on a harmonic minor scale.

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

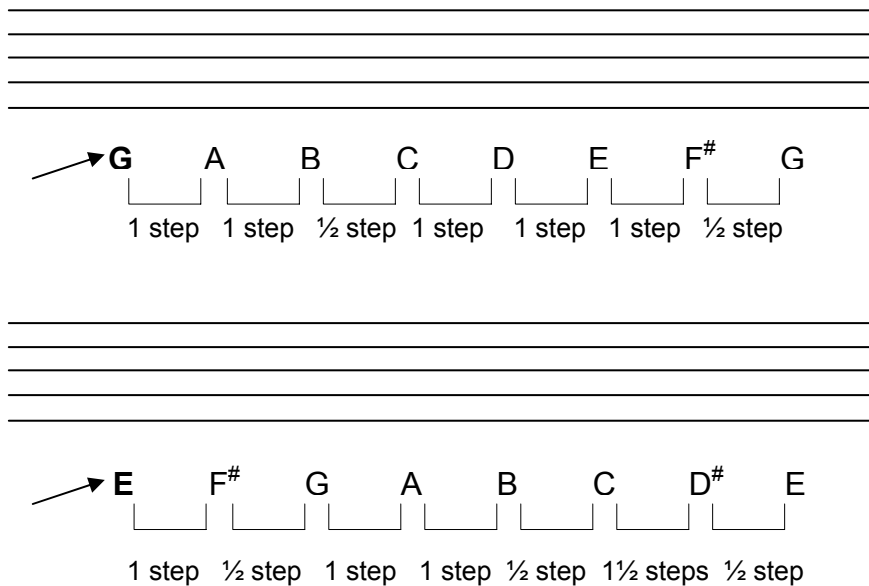
Lesson 3: "House Keys"

You have just learned about the diatonic major and minor scales. Most of the melodies you normally hear are based on either one of them. You have also learned that each scale follows a fixed pattern of tonal steps. For **major scales**, the pattern of whole and half steps is this: 1-1-1½-1-1-1½. For **harmonic minor scales**, the pattern is this: 1-½-1-1-½-1½-½. All major and harmonic minor scales follow these patterns of whole steps and half steps.

Keys

Major and minor scales are built on a central tone. This tonal center is called the **keynote** or home tone. It is the first and final note in a diatonic major or minor scale. The keynote defines what key a melody is in. In the examples below, the keynote of the G major scale is G. The keynote of the E minor scale (harmonic) is E. Melodies that are derived from a major or minor scale may or may not begin with the keynote; but in most cases, they will end on the keynote. This gives the melody a feeling of being "finally home."

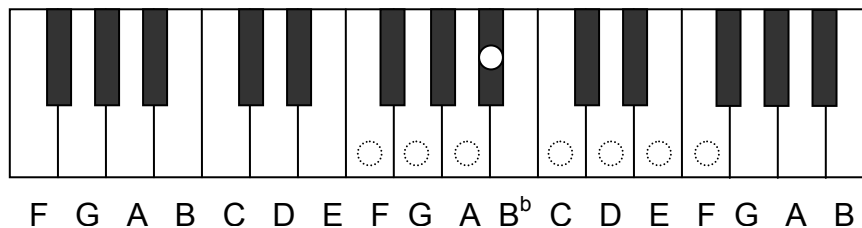
Figure 4: Keynotes



From the keynote as starting point, all the other tones of a particular scale are built, following the fixed pattern of tonal steps you have already studied. **Accidentals** that raise a pitch a half step (sharps) or lower a pitch a half step (flats) may have to be applied on certain pitches, in order for a scale to conform to a particular pattern of tonal steps. These sharps or flats written at the leftmost end of a musical staff are together called the **key signature**. This symbol tells you what key the music is in.

Activity 1: Keynote Experiment []

1. Sing "Twinkle Twinkle, Little Star." When you get to the last note, hum it and try to remember the pitch. Find this pitch on your instrument. That is the keynote or home tone of the melody. You may have also noticed that the song also began with the keynote.
2. This time, sing the same song in two other keys. Follow this procedure:
 - a. Hum the first note of the song in a slightly higher range.
 - b. Find that pitch on your instrument.
 - c. Sing and play an ascending and descending major scale, using that pitch as your starting note.
 - d. Sing the song by starting on your keynote. Remember, you should end the song on this same note.
 - e. Repeat the same procedure using a new keynote in a lower range.



For example, if you chose F as your keynote or starting pitch, your major scale will be composed of F, G, A, B^b, C, D, E, and F (as marked on the keyboard above). You will begin to sing and end on F.

Key Changes

So, how did your experiment go? What you just did is called **transposition**. You sang the same melody in different keys. Transposition is transferring an entire musical piece from one key to another. In doing so, you had three different tonal centers.

There is another way to shift from one key to another. It is called **modulation**. If in transposition, you transfer the entire song to another key, in modulation you transfer to another key in the middle of a musical piece. In a given piece, modulation can happen more than once.

Activity 2: CD4, Track 10 []

Modulation is often used to add contrast to different sections of a musical piece or to develop the material used by a composer in his work. Listen to “*Isang Dugo, Isang Lahi at Musika*,” a popular nationalistic song composed by Dodjie Simon, arranged by Robert Delgado, and performed by the Philippine Madrigal Singers. Watch out for modulations. They happen twice in the song. Can you tell at which parts of the song they take place? Did the modulations add more interest and emotional appeal to the music?

Self-Test III []

Fill in the blanks with the correct answers.

1. The _____ is a group of sharps or flats written at the leftmost end of the staff to show what key a piece of music is in.
2. The central tone or home tone of a key is called the _____.
3. If a melody is derived from the F major scale, the keynote is _____.
4. Transferring an entire musical piece from one key to another is called _____.
5. Transferring from one key to another in the middle of a song is called _____.

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

Perfect Score: 5

My Score: _____

Lesson 4: “Unfamiliar Steps”

So far, you have studied the different kinds of diatonic scales from which most melodies in Western music are derived. There are still other kinds of scales found in different parts of the world and other kinds of scales that Western music composers have developed in the last two centuries or so. Let us look at some of them.

Activity 1: Remember Sakura? []

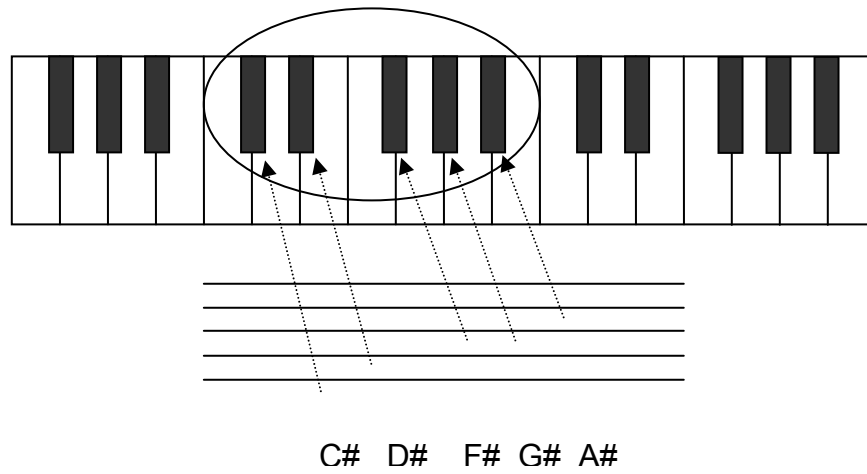
Do you remember the Japanese folksong you learned in Module 1? Sing the song again. Try to count how many different pitches make up its melody.

Pentatonic Scales

This song you just sang is a melody that is based on a scale of five pitches (D, F, G, B, and C). This kind of scale composed of just five pitches is called **pentatonic scale**. It is commonly found in the musics of Africa, China, Indonesia, and many other countries. The arrangement of the five pitches varies from culture to culture.

Activity 2: Exploring a Pentatonic Scale []

On a keyboard, play the five black keys one by one, from left to right, then from right to left. These five black keys make up a pentatonic scale. The scale is marked on the keyboard and notated on the staff below.



Activity 3: Playing an Indonesian Melody []

The Indonesian pentatonic scale is called **slendro**. As you have learned in Module 1, Indonesian music notation uses numbers instead of notes. The pitches of the slendro scale are numbered 1, 2, 3, 5, 6 according to the Western diatonic scales, but they are not exactly alike.

To play the piece “*Ladrang Pankur*” on a keyboard or any melodic instrument, follow the table below. Play the scale first (ascending and descending) and then the melody, humming the pitches as you play. Refer to the keyboard in Lesson 3, Activity 1 if you need help in playing the notes.

Ladrang Pankur

3 2 3 1 3 2 1 6 1 6 3 2 5 3 2 1
3 5 3 2 6 5 3 2 5 3 2 1 3 2 1(6)

Slendro	1	2	3	5	6
Western	C	D	E	G	A

Activity 4: Make-a-Melody []

Using the five pitches of the pentatonic scale in Activity 18, compose a short melody in simple duple meter for this poem. Accented beats fall on the underlined syllables, so these should mark the beginning of each measure of music.

“Joy”
by Melissa Cumpio

Joy in the morning
When the sun gives light
Joy in the evening
When the stars shine bright

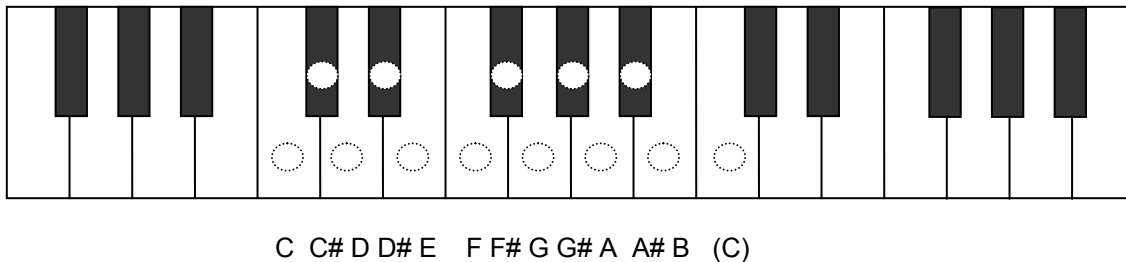
Write your composition in your notebook using stick notation and letter names and present it to your teacher-facilitator, or record your composition and ask your teacher-facilitator to help you notate it.

Chromatic Scales

Remember the patterns of whole steps and half steps of the diatonic major and minor scales? (Refer to Figures 2 and 3.) If you add all the steps of each scale, they will add up to six (6) whole steps or twelve (12) half steps. Those twelve half steps (also known as semitones), beginning with a keynote, make up what is called the **chromatic scale**. Melodies derived from the chromatic scale need plenty of accidentals.

Activity 5: Exploring the Chromatic Scale []

Play a chromatic scale in C on your instrument. Start with the note C, then move up and down the scale by playing 1 half step at a time. On the keyboard, you will have to play both white and black keys. (Look at the keys marked on the following page.) Do this repeatedly until you become familiar with the sound.



Activity 6: CD4, Track 11 []

Listen to “Für Elise,” a familiar piano piece composed by Ludwig Van Beethoven. It makes use of a chromatic scale just before the last section is played. Study the chart below and look at it as you listen to the music.

Section 1	Section 2	Section 3	Section 4	Section 5
Main thematic material introduced and repeated	New, faster musical material different from Section 1	Repetition of thematic material from Section 1	Another new and fast musical material ending with a very fast descending <i>chromatic scale</i>	Repetition of thematic material from Section 1

Twelve-Tone Scale

When you work on the modules for Music IV three years from now, you will encounter the **twelve-tone scale** developed and used by some 20th century composers. This scale

also consists of the twelve semitones of the diatonic scale. Yet unlike the chromatic scale, the twelve-tone scale does not have a keynote or central tone. (Music without a tonal center is called **atonal music**.) All the notes in a twelve-tone scale are equally important.

Whole-Tone Scale

The last kind of scale you will learn about is the **whole-tone scale**. This scale is made up of itches arranged in a pattern of purely whole steps.

Activity 7: CD4, Track 12 []

Sing the Pampango folksong “*Atin Cu Pung Singsing*.” Afterwards, listen to this whole-tone version played on a keyboard. How do you like the sound of whole-tone music?

Self-Test IV []

Match the items on the left column with the items on the right column. Write the letters of the correct answers in your notebook.

Column A

1. Pentatonic
2. Chromatic
3. Whole-tone
4. Twelve-tone
5. Diatonic

Column B

- a. scale made up of whole steps only
- b. scale of five pitches
- c. scale of seven pitches with a fixed pattern of whole steps and half steps
- d. scale of twelve pitches, each a half step apart
- e. scale of twelve pitches, each a half step apart, without a keynote
- f. music without a keynote or central tone

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

Perfect Score: 5

My Score: _____

Lesson 5: “Melodies Miles Away”

Activity 1: CD4, Track 13 []

In many parts of the world, people sing and play “melodies” based on musical rules that are very different from the ones you have studied in this module. Listen to this example of

instrumental music from India. Can you hear a “singable” melody? What scale do you think the music is based on?

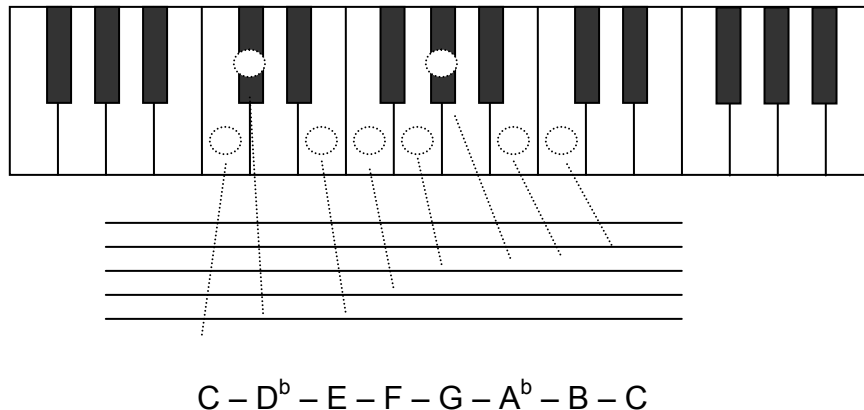
Indian *Ragas*

In this module, you learned that Western music is based on modes and different kinds of scales. In India, music is based on a ***raga***, a cross between a scale and a melody. There are hundreds of different *ragas* (plural), yet each one expresses a particular mood and is supposed to be played at a certain time of the day.

Musicians improvise on a raga. They make up music as they go along, so the music they make is different each time even if the same raga is used. This does not mean that they can do whatever they want with a raga. Musicians also follow some strict rules.

Activity 2: Make-a-Melody []

This is an example of an Indian raga. It is called *Bhairav Raga*. Play the raga on your instrument (ascending and descending). Experiment with possible melodies using the notes below. Use free meter (no time signatures or bar lines.) Write your best composition on your notebook or record it on a CD or cassette tape and submit it to your teacher-facilitator.



Arabic *Maqamat*

The music of Arab peoples is also quite different. They call their scales ***maqam*** (singular). The pitches in many *maqamat* are one or three quarter-tones apart. (A ***quarter-tone*** is $\frac{1}{4}$ of a whole step. It is $\frac{1}{2}$ smaller than a semitone or half step.) This makes Arabic music sound so different from Western music wherein the smallest distance between pitches is a half step.

Resultant Melodies in *Kalinga* Music

Remember the music of the Kalinga people? You learned about the interlocking rhythmic patterns in their music in Module 3. Rhythm is not the only by-product of the

unique way they played instruments as a group. The repetitive alternation and overlapping of sounds performed by several players also produces **resultant melodies**.

Activity 3: CD4, Track 14 []

In Module 2, you listened to a group playing on some *sageypo*, Kalinga bamboo pipes. Listen to this music again, and this time, pay attention to the melody resulting from the interlocking of rhythmic sounds. Can you hear it? Try to hum along!

Self-Test V []

Match the items by writing the letters of the correct answers in your notebook. Answers may be used more than once.

- | | |
|---|------------------|
| 1. ____ interlocking patterns | a. Western music |
| 2. ____ based on <i>maqam</i> | b. Indian music |
| 3. ____ based on <i>ragas</i> | c. Arabic music |
| 4. ____ resultant melodies | d. Kalinga music |
| 5. ____ based on scales of whole and half steps | |

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

Perfect Score: 5

Your Score: _____

• *Let's Summarize!*

You are almost done with this module! Before you take the Posttest that will measure and evaluate what you have learned, let us review briefly.

In this module, you learned that the tune in music is called melody, which is a combination of rhythm and pitch. Melodies can also be described by their contour, range, and climax. You learned that pitches in a given melody may be repeated, or they may move in ascending or descending steps, skips, or leaps.) You also learned that melodies all over the world are based on patterns and systems called scales, which may be pentatonic, diatonic major or minor, chromatic, twelve-tone, whole-tone, ragas or maqam, etc.

Once again, it is time to evaluate what you have learned in this module. Take the Posttest on the following page. See if you will score higher than your Pretest score.

• *Posttest* []

I. Match the items by writing the letters of the correct answers.

- | | |
|-------------------------------|--|
| _____ 1. Melody | a. scales of ancient and medieval Western music |
| _____ 2. Range | b. made up of 5 tones |
| _____ 3. Contour | c. major or minor scale made up of 7 tones |
| _____ 4. Modes | d. made up of tones separated by whole steps |
| _____ 5. Scales | e. pattern of steps is 1- $\frac{1}{2}$ -1-1- $\frac{1}{2}$ -1 $\frac{1}{2}$ - $\frac{1}{2}$ |
| _____ 6. Major scale | f. pattern of steps is 1-1- $\frac{1}{2}$ -1-1-1- $\frac{1}{2}$ |
| _____ 7. Harmonic Minor scale | g. Indonesian pentatonic scale |
| _____ 8. Diatonic scale | h. Indian scale-melody |
| _____ 9. Pentatonic scale | i. Arabic scale |
| _____ 10. Chromatic scale | j. transferring an entire musical piece to another key |
| _____ 11. Whole-tone scale | k. changing to another key within a musical piece |
| _____ 12. Twelve-tone scale | l. a series of tones from which melodies are derived |
| _____ 13. Keynote | m. the tune in music |
| _____ 14. Key signature | n. from the lowest to the highest pitch in a melody |
| _____ 15. Key | o. defined by the keynote |
| _____ 16. Transposition | p. the flow or shape of a melody |
| _____ 17. Modulation | q. the tonal center or home tone |
| _____ 18. <i>Slendro</i> | r. group of sharps/flats at the leftmost end of a staff |
| _____ 19. <i>Maqam</i> | s. made up of 12 tones, without a keynote |
| _____ 20. <i>Raga</i> | t. made up of 12 tones separated by half steps, having a keynote |

II. Listen to a rondalla performance of “*Pobreng Alindahaw*” (CD4, Track 1) and tell whether the following statements are True or False.

- | | |
|---|-------|
| 1. The music is in a pentatonic scale. | _____ |
| 2. There is no modulation in the music. | _____ |
| 3. The first section is in a major key. | _____ |
| 4. The second section is in a minor key. | _____ |
| 5. The climax is achieved through pitch and tempo change. | _____ |

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

Perfect Score: 25

Your Score: _____

CONGRATULATIONS FOR FINISHING ANOTHER MODULE! YOU MAY NOW PROCEED TO MODULE 5.

Module 4: Answer Key

Pretest:

Part I:

1. m
2. p
3. n
4. l
5. a
6. c
7. e
8. f
9. b
10. t
11. s
12. d
13. o
14. r
15. q
16. j
17. k
18. h
19. i
20. g

Part II:

1. true
2. true
3. false
4. false
5. true

Lesson 1, Activity 4:

1. c
2. b
3. a

Self-Test 1:

1. melody
2. (human) voice
3. Rhythmic
4. pitch
5. repeated
6. leaps
7. contour
8. range
9. Climax
10. texture (or tempo)

Lesson 2, Activity 4:

1. minor scale
2. major scale

Lesson 2, Activity 5:

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

Self-Test II:

1. T
2. T
3. F
4. T
5. F
6. F
7. F
8. T
9. F
10. F

Self-Test III:

1. key signature
2. keynote

3. F
4. transposition
5. modulation

Self-Test IV:

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

Self-Test V:

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

Posttest:

Part I:

1. m
2. n
3. p
4. a

5. l
6. f
7. e
8. c
9. b
10. t
11. d
12. s
13. q
14. r
15. o
16. j
17. k
18. g
19. i
20. h

Part II:

1. false
2. false
3. true
4. true
5. true

Module 4: References

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