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

| CONTENT | CONTENT STANDARDS | PERFORMANCE STANDARDS | LEARNING COMPETENCY | CODE | LEARNING MATERIALS |
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| **FIRST QUARTER** | | | | | |
| **I. RHYTHM**<br><br>Musical Symbols and Concepts:<br>1. Notes and Rests<br>2. Meters<br>3. Rhythmic Patterns<br>4. Time Signatures<br>5. Conducting | demonstrates understanding of the concept of rhythm by applying notes and rests, rhythmic patterns, and time signatures | responds to beats in music heard with appropriate conducting patterns of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and $\frac{6}{8}$ | 1. identifies the notes / rests used in a particular song $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ | **MU6RH-Ia-1** | MISOSA4-Module6<br><br>MISOSA5-module1<br><br>*Musika at Sining 6. Sunico, Raul M. et al, 2000. pp.8-10<br><br>*Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.5-16, pp.25-26 |
| | | | 2. differentiates among $\frac{6}{8}$ and time signatures | **MU6RH-Ib-e-2** | MISOSA5-module6<br><br>*Musika at Sining 6. Sunico, Raul M. et al, 2000. pp.8-10<br><br>*Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.5-20 |

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

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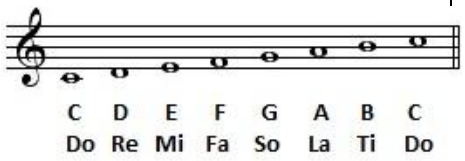
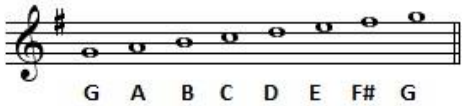
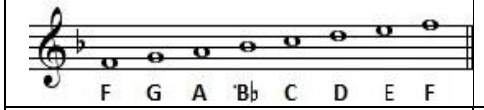
| **SECOND QUARTER** | | | | | |
| **II. MELODY**<br><br>1. Intervals<br>2. Major Scales<br>3. Minor Scales | demonstrates the concept of melody by using intervals in major scales and in the minor scales | applies learned concepts of melody and other elements to composition and performance | 1. demonstrates the ability to sing, read, and write simple musical notations in the:<br><br>1.1 Key of C Major<br>  <br><br>1.2 Key of G Major<br>  <br><br>1.3 Key of F Major<br>  <br> | **MU6ME-IIa-1** | MISOSA4-modules13,14<br>MISOSA6-module5 Tonong La, module6 Melodiya |
| | | | 2. analyzes the melodic patterns of songs in C Major, G major, and F Major keys | **MU6ME-IIa-2** | MISOSA4-module14<br><br>MISOSA6-module1,2,3,4 |
| | | | 3. sings and plays solo or with group, melodies/songs in C Major, G Major, and F Major | **MU6ME-IIa-3** | MISOSA6-module3 F Mayor, module4 G Mayor, module6 Melodiya |

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

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| **III. FORM**<br><br>1. Structure of Musical Forms<br>1.1 binary (AB)<br>1.2 ternary (ABA)<br>1.3 rondo (ABACA)<br>2. Repeat Marks<br>2.1 Da Capo (D.C.)<br>2.2 Dal Segno (D.S.)<br>2.3 Al Fine (up to the end)<br>2.4 D.C. al Fine (repeat from the beginning until the word Fine)<br>2.5 ‖: :‖<br>2.6 ┌──┐ ┌──┐<br>2.7 1 2<br>(ending 1, ending 2) | demonstrates understanding of the concept of musical forms and musical symbols (repeat marks) indicated | performs accurately the design or structure of a given musical piece | | | Musika I. Abejo, Mary Placid. 1994. pp.304-306 |
| | | | 2. analyzes the musical forms of the following songs:<br>2.1 *Leron,Leron,Sinta*; *Sitsiritsit*<br>2.2 Silent Night<br>2.3 Happy Birthday<br>2.4 Joy to the World<br>2.5*Bahay Kubo*<br>2.6*Ili-iliTulogAnay*<br>2.7*ParuparongBukid*<br>2.8*Ang Bayan Ko*<br>2.9*Pamulinawen*<br>2.10*Tinikling*<br>2.11*LupangHinirang* | **MU6FO-IIIa-b-2** | MISOSA4-module23 |
| | | | 3. uses the different repeat marks that are related to form:<br>3.1 Da Capo (D.C.)<br>3.2 Dal Segno (D.S.)<br>3.3 Al Fine (up to the end)<br>3.4 D.C. al Fine (repeat from the beginning until the word Fine)<br>3.5 ‖: :‖<br>3.6 ┌──┐ ┌──┐<br>1 2<br>(ending 1, ending 2) | **MU6FO-IIIc-3** | MISOSA4-module17<br><br>*Manwal ng Guro Umawit at Gumuhit 5. Valdecantos, Emelita C. 1999. pp.39<br><br>*Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.38-40 |

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

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

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

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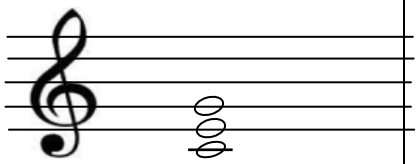
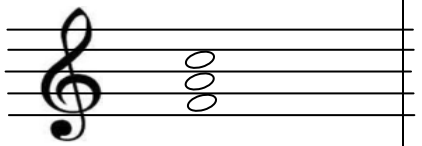
| **VII. TEXTURE**<br><br>Variations in Texture<br>1. Monophony<br>2. Homophony<br>3. Polyphony | demonstrates the concept of texture as:<br>*1. monophonic* (one voice)<br>*2. homophonic* (voice and accompaniment)<br>*3. polyphonic* (many voices) | performs accurately a given song with monophonic, homophonic,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

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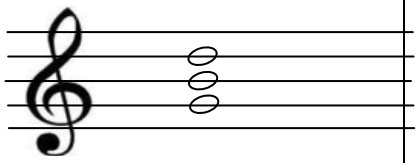
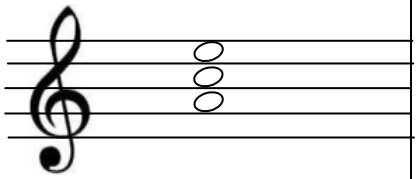
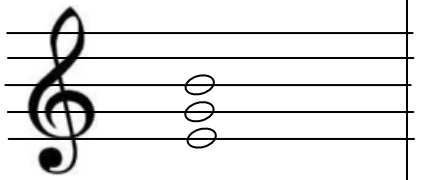
| **VIII. HARMONY**<br><br>1. Primary Chords<br>2. Harmony in Group Performances | demonstrates understanding of the concepts of harmony through the intervals that constitute the primary chords of major and minor scales in music | demonstrates harmony in group performances<br>1. choir<br>2. rondalla<br>3. lyre band | subdominant ( IV )<br>  <br>dominant ( V ) | | |
| | | | 9. identifies the primary chords of its relative minor scales<br>9.1 A minor (Am)<br>9.2 D minor (Dm)<br>9.3 E minor (Em)<br>  <br>A minor<br>  <br>E minor | **MU6HA-IVf-2** | |

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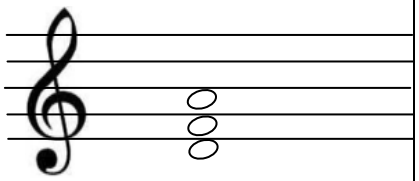
| | | |  D minor | | |
| | | | 10. distinguishes the sound of a major chord from a minor chord | **MU6HA-IVe-f-3** | *Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.64-65 |
| | | | 11. uses the major triad as accompaniment to simple songs | **MU6HA-IVg-h-4** | *Manwal ng Guro Umawit at Gumuhit 6. Valdecantos, Emelita C. 1999. pp.67 |

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

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

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

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

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

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

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

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

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

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

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

**K to 12 BASIC EDUCATION CURRICULUM**
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