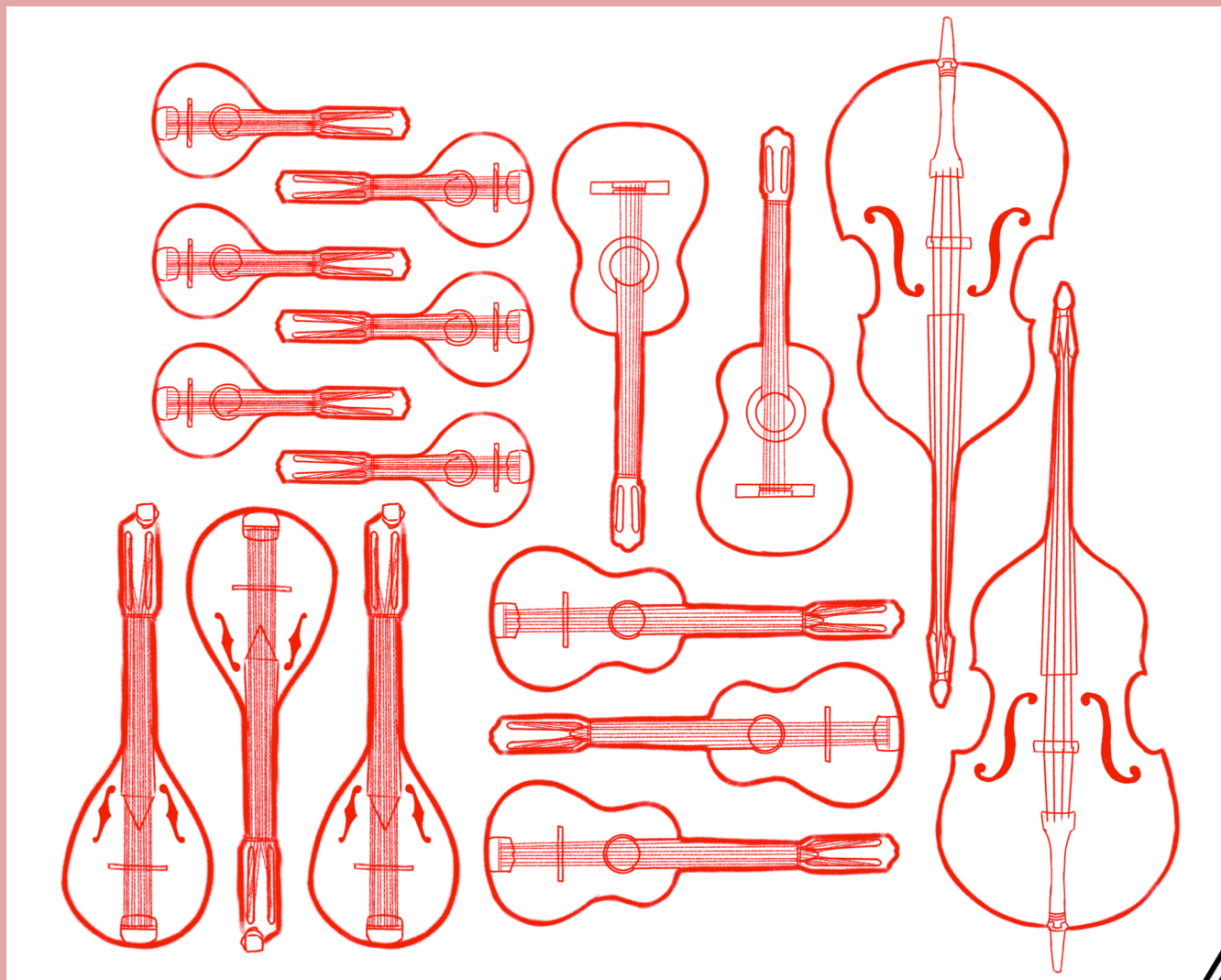


# LEARNING RESOURCE

## SPA-MUSIC



## TRAINING FOR RONDALLA

### GRADE 8- QUARTER 3

the  
**PerfLab**  
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# LEARNING RESOURCE for MUSIC

## TRAINING MODULE FOR RONDALLA GRADE 8, QUARTER 3

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## FOREWORD

Welcome to this Learning Resource for Music

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

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

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

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

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

## **INTRODUCTION and OBJECTIVES**

Dear Readers,

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

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

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

1. distinguish and perform the different dynamics, expressions and accent markings given in the musical piece;
2. perform articulation and expression pieces;
3. develop playing techniques through daily lesson study exercises;
4. learn and perform pieces with “staccato” markings;
5. learn and perform pieces with syncopation techniques;
6. study and perform Technical Study exercises;
7. play the given required piece at the end of this module.

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

SPA\_MU8-III-a-7

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

# TRAINING MODULE FOR RONDALLA

## GRADE 8, QUARTER 3

**Warm ups** are important parts of a daily routine for students of instrumental music. Individual and group warm ups can serve multiple functions that can help in the physical, mental, and technical preparation for rehearsal. The time allotted before, and at the beginning of the rehearsal, should be viewed as invested time, not time wasted, when practicing warm ups. Students and teachers can save hours of practice and rehearsal time by creating carefully planned and executed warm up activities.

The **chromatic scale** or **twelve-tone scale** is a musical scale with twelve pitches each a semitone above or below its adjacent pitches. As a result, in 12-tone equal temperament (the most common temperament in Western music), the chromatic scale covers all 12 of the available pitches. Thus, there is only one chromatic scale.

**DIRECTION:** Using your banduria, octavina, or laud (bol), play the required warmup exercises given in this module.

**Notes:**

- Whole notes and half notes should be played in tremolo while quarter notes are played using downward picking.
- Maintain proper sitting position.
- Hold the instrument with the right and the left hand in proper position.
- Whole note receives 4 beats, half note receives 2 beats, and a quarter note receives 1 beat.
- We recommend using a **METRONOME APP** in practicing. Start with a slow pace then gradually making it faster as you master your piece.
- Always check the **TUNING** of your instrument. You can download a free **TUNING APP** from Google play store as your guide in checking the tuning.
- **Memorize all the warm up pieces and play them every time you start practicing.**

## DAILY TRACKING PRACTICE CARD

[illegible]

## Week 1: G Major Studies

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

Please watch this Youtube instructional video for addition information on G major scale:

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

Lesson No. 1

Moderato

The musical score for Lesson No. 1 is written in G major (one sharp, F#) and 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Moderato' and the dynamic is 'mf'. The melody is written in eighth notes with red slurs. The second staff continues the melody, starting with a fermata on the final note.

## Lesson No. 2

Moderato

Lesson No. 2 is a piece in G major, 4/4 time, marked Moderato. The score consists of five staves of music. The first staff contains measures 1 through 5. The second staff contains measures 6 through 10. The third staff contains measures 11 through 15. The fourth staff contains measures 16 through 20. The fifth staff contains measures 21 through 24. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Red slurs and ties are used to indicate phrasing and connections between notes across measures.

## Lesson No. 3

Lesson No. 3 is a piece in G major, 3/4 time. The score consists of two staves of music. The first staff contains measures 1 through 8. The second staff contains measures 9 through 16. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Red slurs and ties are used to indicate phrasing and connections between notes across measures.

## Week 2: F Major Studies

### Lesson No. 4



### Lesson No. 5



## Hagdanan sa baryo



## Week 3: Bb Major Studies

### Bituin sa langit



## Lesson No. 8

*Andante*

*mf*

4

This musical score for Lesson No. 8 is written in G minor (three flats) and 4/4 time. It consists of two staves. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The tempo is marked 'Andante' and the dynamic is 'mf'. Red slurs are placed over groups of notes in measures 1, 2, 3, 4, 5, 6, 7, and 8. The piece concludes with a double bar line at the end of measure 8.

## Ang Akorde

CHORDS

10

18

27

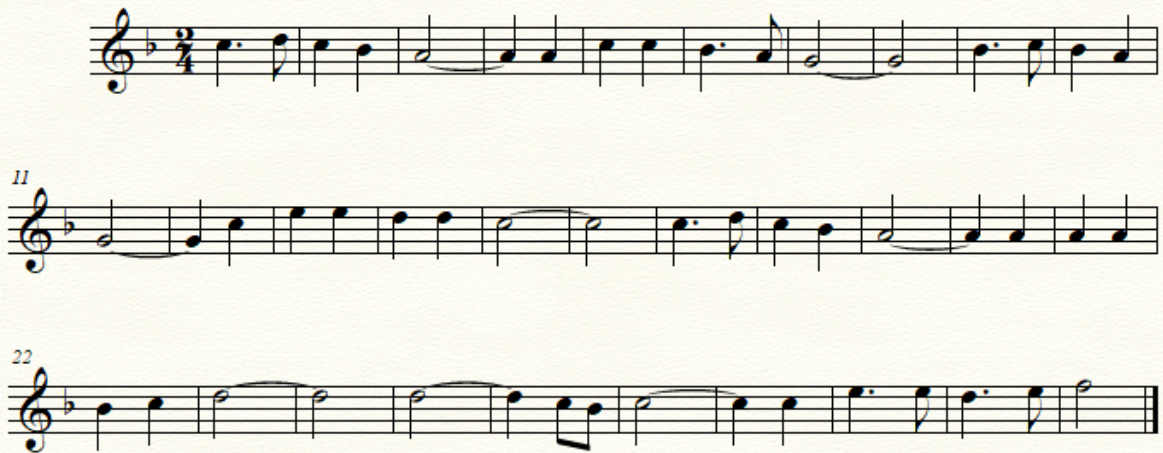
This musical score for 'Ang Akorde' is written in G minor (three flats) and 3/4 time. It consists of four staves. The first staff contains measures 1 through 9, the second staff contains measures 10 through 17, the third staff contains measures 18 through 26, and the fourth staff contains measures 27 through 33. The word 'CHORDS' is written above the first staff. Measure numbers 10, 18, and 27 are indicated at the start of their respective staves. The piece concludes with a double bar line at the end of measure 33.

## Week 4: Dotted Eighth notes

### Dotted Eighth Note Studies



### Pamulinawen



### Masaya Magalak



## Lesson No. 12



## Week 5: 16<sup>th</sup> Notes Study

### D Major scale study



## Eb Major scale study



## Bb Major scale study



## Week 6: Triplets

### Triplet Studies

1



### MELODY IN 6/8 AND 2/4

2

Moderato



### Lesson No. 16



## Lesson No. 17



## Week 7: Syncopation Studies

## Lesson No. 18



## Lesson No. 19



## Lesson No. 20



## Week 8: Studying a Musical Piece

Banduria 1

### Sa Lumang Simbahan

arr. by: Marco Polo C. Ignacio

**Intro**

**f**

**8**

**A**

**mf**

**16**

**24**

**B**

**f**

**32**

**40**

**C**

**f**

**48**

**55**

**1.**

**2.**

**f**

**f**

**p**

**f**

Banduria 2

# Sa Lumang Simbahan

arr. by: Marco Polo C. Ignacio

**Intro**

*f*

**A**

*mf*

**B**

*f* *ff*

**C**

*ff*

1. *ff* 2. *ff* *p* *ff*

Octavina 1

# Sa Lumang Simbahan

arr. by: Marco Polo C. Ignacio

**Intro**

*f*

*ff*

*mf*

*ff* *ff* *mf*

*ff* *ff* *p* *ff*

Octavina 2

# Sa Lumang Simbahan

arr. by: Marco Polo C. Ignacio

**Intro**

*f*

**A**

*ff*

**B**

*mf*

**C**

*ff ff mf*

*ff ff p < ff*

Guitar

# Sa Lumang Simbahan

arr. by: Marco Polo C. Ignacio

**Intro** A F# Bm G D A

*f*

8 D A D **A** D D A A A7 A7

*mf*

16 D D D D G G D A7

24 D A D **B** D D A A A7 A7

*f* *mf*

32 D D D D G G D A7

40 D A D **C** A A D B Em A

*ff* *mf*

48 D D A F# Bm G D

55 1. A D A D 2. A D D

*ff* *p* *ff*

String Bass

# Sa Lumang Simbahan

arr. by: Marco Polo C. Ignacio

## Intro

The musical score is written for String Bass in G major (one sharp) and 4/4 time. It consists of 58 measures. The score includes dynamic markings (*f*, *mf*, *ff*, *p*) and articulation marks (accents, slurs). The piece is divided into sections labeled A, B, and C. Section A starts at measure 8, Section B at measure 23, and Section C at measure 39. The score concludes with a double bar line at measure 58.

8 *f* **A** *mf*

15

23 *f* **B** *mf*

31

39 *ff* **C** *mf*

46

52 1.

58 2. *ff* *p* *ff*

Percussion

# Sa Lumang Simbahan

arr. by: Marco Polo C. Ignacio

## Intro

PERCUSSION DYNAMICS:

soft to medium loudness

5

A

suspended cymbals

suspended cymbals

tambourine

14

chimes

22

B

suspended cymbals

tambourine

30

36

chimes

suspended cymbals

C

tambourine

chimes (at 2nd time)

48

chimes (at 2nd time)

54

1.

suspended cymbals

58

2.

suspended cymbals

chimes

suspended cymbals

chimes

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Skornicka, J.E. (1989). *Rubank Elementary Method*. Chicago: Rubank, Inc.