

MUSIC LEARNING MODULES 5-6:

COMPOSED INSTRUMENTAL MUSIC

I TARGET GRADE LEVEL: Grade 7

II MODULES 5-6: Representative Instrumental Music Composed by Filipino Composers

III TIME ALLOTMENT: 2 Hours

IV OVERVIEW OF THE MODULE

The lesson is an introduction to **Instrumental Music Composed by Filipino Composers** and the search for a Filipino identity through Music. Four representative compositions complete the musical journey of this particular module: *Malikmata*, (Antonio Molina) *Mindanao Sketches* (Antonino Buenaventura), *Dularaman* (Lucrecia Kasilag) and *Udlot-Udlot* (Jose Maceda). Performance of a group composition inspired by these four compositions culminates the educational experience.

V PERFORMANCE STANDARD

- Analyzes musical elements and processes of Philippine music.
- Correlates Philippine music to the Philippine culture.
- Recognize the contributions of the prime exponents of Philippine music
- Give value to Philippine culture as a vehicle towards national identity and unity

VI COMPETENCIES/OBJECTIVES

- Describes how a specific idea or story is communicated through Philippine Traditional Musical Forms.
- Illustrates how the different elements of music are combined in creating Philippine Traditional Musical Forms.
- Creates / improvises appropriate sound, music, gesture, movements, and costume for a rendition of particular Philippine Traditional Musical Forms.
- Researches and analyzes the lives, works, and influences of early Filipino composers
- Performs examples of early Philippine music, alone and with others.

VII CONTENT/TOPIC

Instrumental Music Composed by Representative Filipino Composers

- Instrumental Music – Solo, Orchestral, Large work, Opera
- Cultural Context (History and Traditions) – Contemporary Music as a Vehicle to Find and Express National Identity, How a National Artist is Proclaimed
- Composition – Malikmata (Molina), Mindanao Sketches(Buenventura,) Dularawan (Kasilag) , Udlot-udlot (Maceda)
- Social Functions – Awareness and Quest for a a National Identity (League of Filipino Composers), Artistry in the Society
- Performance Styles / Techniques – New Music in Southeast Asia

VIII RESOURCES

Readings:

Belleza, M.G. and Maceda, J. (1977). *Udlot-udlot – Isang Bagong Musika na Maituturo sa High School*. from *Musika Journal* (vol 1). Quezon City: Kagawaran ng Pananaliksik sa Musika Dalubhasaan sa Musika Pamantasan ng Pilipinas.

Defeo, Ruben. (2004). *Jose Maceda's lifelong quest for traditional Filipino music*.
. <http://www.philstar.com/Article.aspx?articleId=249534>

Features: Lucrecia Roces Kasilag. <http://www.himig.com.ph/features/32-lucrecia-r-kasilag>

Maceda, Jose. (1977). *Ang mga Kaisipan sa Musika sa Timog-Silangang Asya* from from *Musika Journal* (vol 1). Quezon City: Kagawaran ng Pananaliksik sa Musika Dalubhasaan sa Musika Pamantasan ng Pilipinas.

Music – National Commission for Culture and Arts: Antonino Buenaventura. http://www.ncca.gov.ph/about-ncca/org-awards/music/antonino_buenaventura.php

Music – National Commission for Culture and Arts: Antonio Molina. http://www.ncca.gov.ph/about-ncca/org-awards/music/antonio_molina.php.

THE NATIONAL ARTISTS OF THE PHILIPPINES. <http://www.ncca.gov.ph/about-ncca/org-awards/org-awards-national-artist-list.php>.

THE NATIONAL ARTISTS OF THE PHILIPPINES GUIDELINES.

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Santos, Ramon P. (1977). *Bagong Kamalayan sa Kontemporaryong Musika sa Pilipinas* from *Musika Jornal* (vol 1). Quezon City: Kagawaran ng Pananaliksik sa Musika Dalubhasaan sa Musika Pamantasan ng Pilipinas.

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Tiongson, Nicanor (Ed.). (1994). *CCP Encyclopedia of Philippine Art* (Vol. 6: Philippine music). Manila: Cultural Center of the Philippines.

Yan, Carrie B. (2011). *Lucrecia Kasilag: First Lady of Philippine Music*.
<http://www.globalpinoy.com/gp.topics.v1/viewtopic.php?postid=4d22ca80b77ec&channelName=4d22ca80b77ec>.

Recordings:

- Use <http://www.onlinevideodownloader.com> for youtube videos
- Go to <http://www.himig.com.ph/cart> and follow instructions on getting tracks from CDs.

2010 Udlot-udlot Senri Expo Park 1. <http://www.youtube.com/watch?v=OBkZy5DAgSY>

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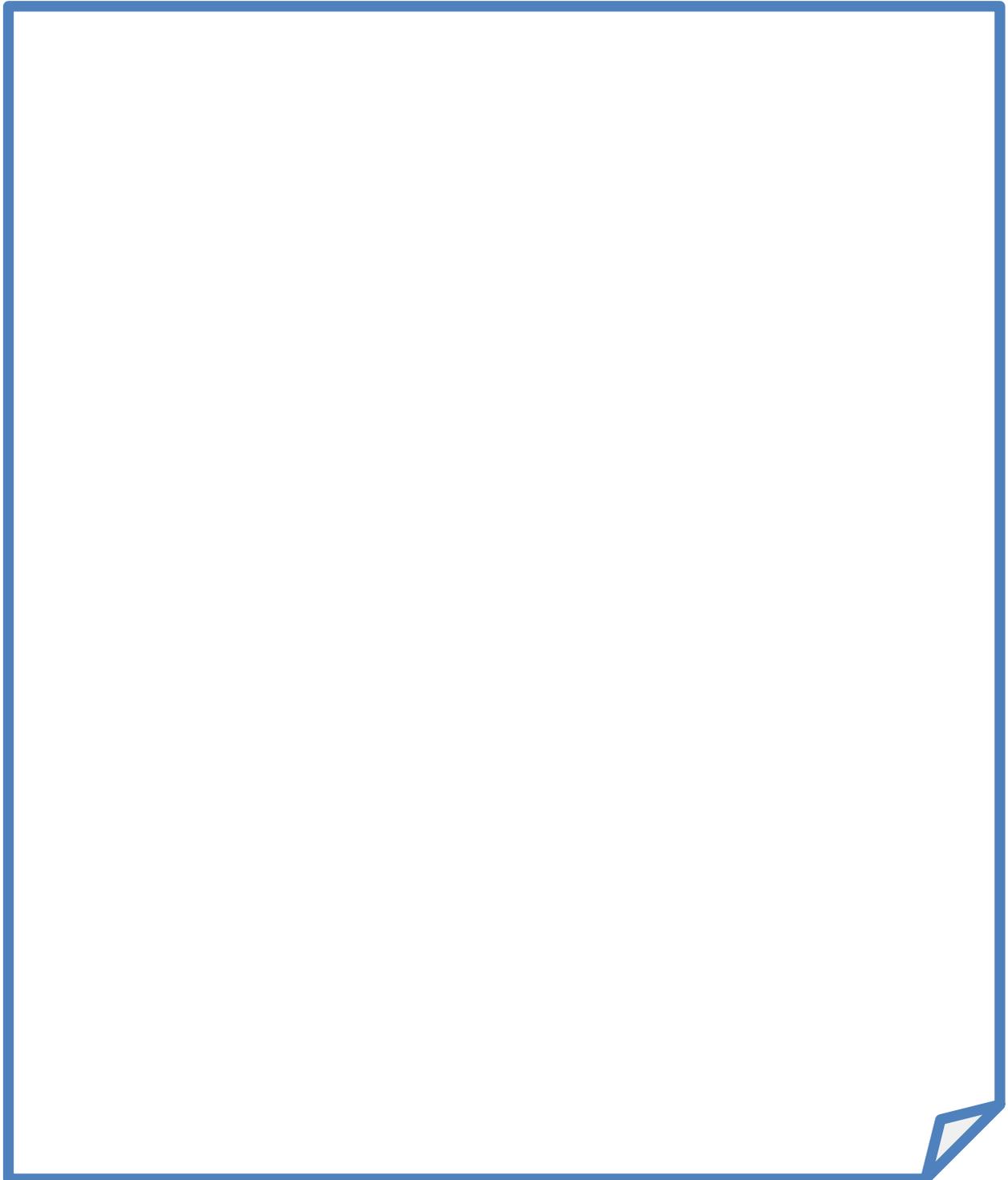
Mindanao Sketches.wmv. <http://www.youtube.com/watch?v=Sqbz7cd-z08>

Mindanao Sketches.(1983). From *The Best of Philippine Classics* [CD].

IX ACTIVITIES

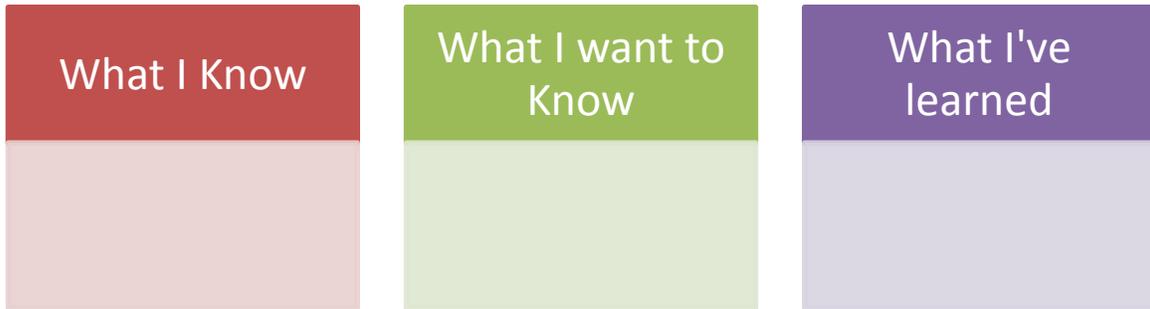
What is *Philippine Instrumental Music* to you?

How does a Filipino today view Philippine Music, especially if there are no words to define it? How do you distinguish it from another nationality's music? Does our music have an identity?

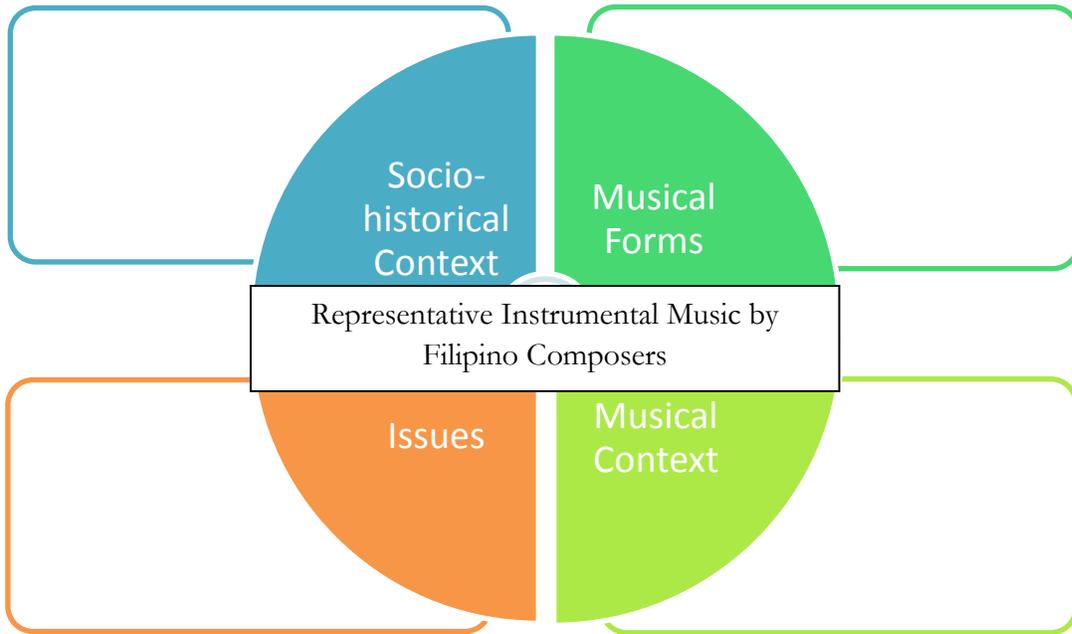


K-W-L Chart: Write what you currently know about Representative Instrumental Music by Filipino Composers under column 1 and what you want to know about Representative Instrumental Music by Filipino Composers under column 2.

Instrumental Music by Representative Filipino Composers



Concept Map: With the help of the readings and links given above, complete the concept map by writing details regarding Representative Instrumental Music by Filipino Composers.



Listening Chart

With the help of the suggested readings, fill in the chart below with information about the composition assigned to your group. As for the musical elements, listen first to the songs before filling in the chart..

Composer	
5 facts about the composer	1. 2. 3. 4. 5.
Title	
Year of Composition	
Solo? Orchestral? Large Work?	
Timbre/ Color	
Draw the Melodic Contour	
Rhythm: Time Signature	
Rhythm: Tempo	
Harmony: Key Signature	
Musical Form (Draw or describe)	

**Lyrics (feelings,
story, images, etc)**

Guide Questions for Music Listening:

These four compositions are but a few examples of works that initiated the consciousness and quest for a Filipino identity. Your teacher will assign a song to your group. The following questions will guide you in listening to the song.

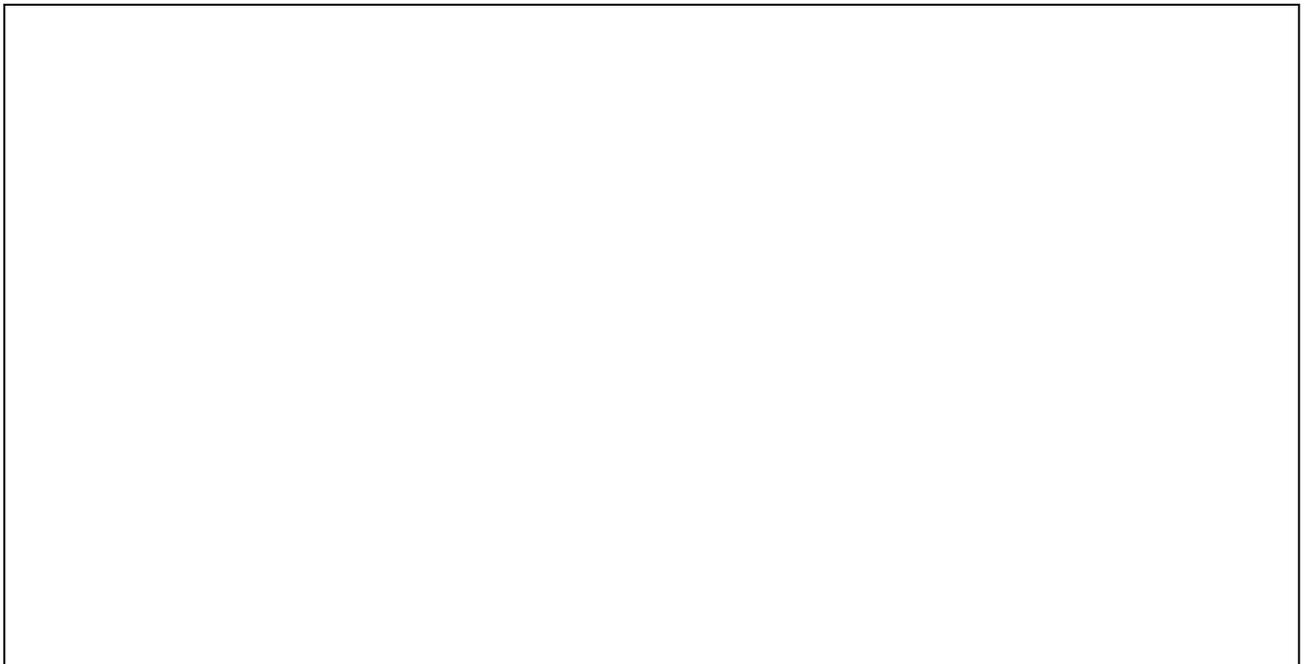
a. What is the function of the music? What do you think is the message of the music?

b. How were the varied musical elements (timbre, dynamics, rhythm, pitch, form) used in bringing about the message of the music?

Group Activity

A Filipino Composition

Choose a current relevant topic (politics, environment, education, economics, etc.) and compose a 5-minute piece relating to any of these topics. Use any instrument available (guitar, drums, piano, tabletops, sticks, body percussion, etc). You may use Western notation and/or non-conventional notation in writing down your composition.



X ASSESSMENT

Rubrics for Group Composition and its Performance

- **Basic** –Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing, dynamics and shows minimal awareness to style and context; instrument/s used and movements irrelevant to the theme of the composition
- **Developing:** Focused tone but inconsistent in extreme range, some repeated errors in rhythm and pitch, consistent phrasing, discernible dynamics, some nuances in style as suggested by the score/teacher.; instrument/s used and some movements inconsistent with the theme of the composition
- **Approaching Proficiency:** Focused and clear tone in normal range, accurate rhythm and secure pitch with isolated errors, accurate and consistent phrasing, accurate dynamics, with some nuances in style as suggested by the score/teacher; instrument/s used and some movements inconsistent with the theme of the composition
- **Proficient.** Focused, clear tone all throughout, accurate rhythm and secure pitch, consistent and sensitive phrasing and obvious dynamics, with creative nuances in response to the style and music score; instrument/s used and movements are consistent with the theme and are helpful in conveying the message

XI SYNTHESIS

In the search for a national identity, Filipinos made music as a means to express who they were. Four of these composers – Molina, Buenaventura, Kasilag, and Maceda –have successfully stamped a Filipino identity in their artistic creations. .. Their works drew inspiration from their being Filipino; from our country, our people, our culture, our traditions, and freely used our own instruments, system of notation, Filipino terms, and tunes to truly depict who we are.

MUSIC TEACHING GUIDES MODULE 5-6:

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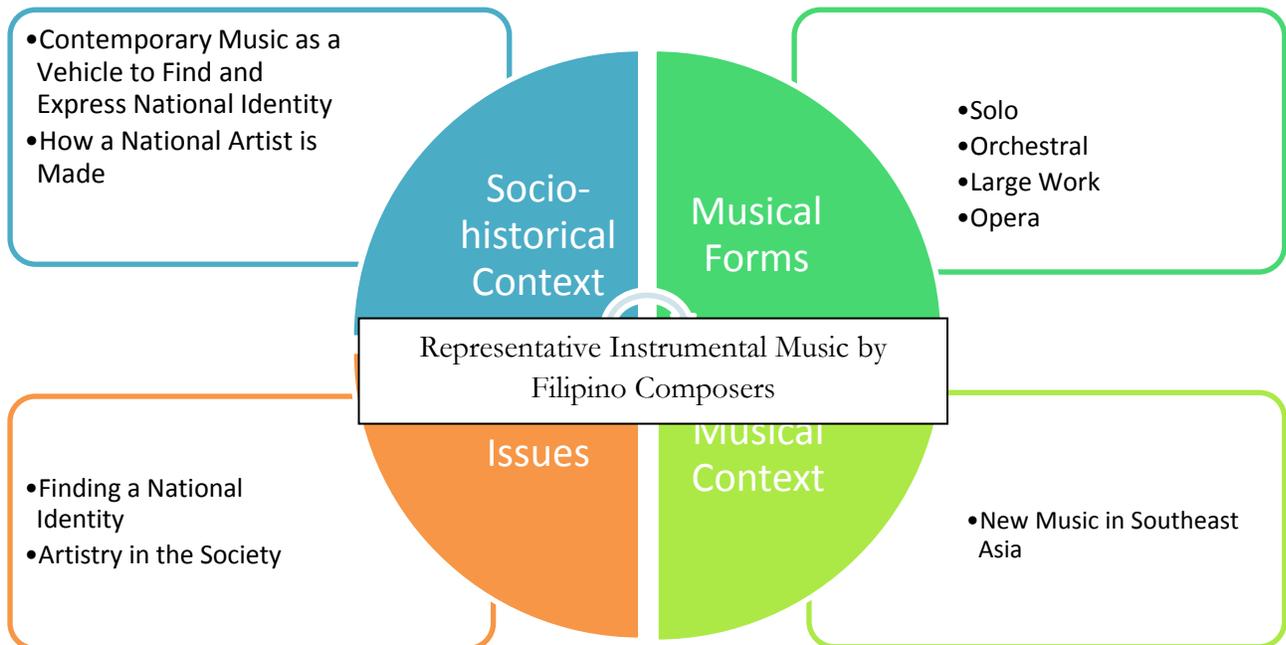
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-

VIII PRIOR SKILLS & ASSESSMENT

Short recitation on Modules 3-4

Concept Map: With the help of the readings and links given above, complete the concept map by writing details regarding Representative Instrumental Music by Filipino Composers in the boxes below.



a. ACTIVITIES & STEPS/ PROCEDURE –

1. Have the students answer the first activity of the module, ***What is Philippine Instrumental Music to you?*** Then , have a short discussion on the answers of the students.
2. . Introduce the four composers, Antonio Molina, Col. Antonino Buenaventura, Lucrecia Kasilag, and Jose Maceda.
3. Ask the students to listen to *Udlot-udlot* while showing its notation (from Musika Jornal 1). Ask the students how the composition looks like, (leading to answers such as *there are no notes, only words in Filipino*, etc.) Inform the students that this is one way of expressing an identity – to use something that we own (i.e. Filipino terms, and indigenous musical instruments.
4. Play the remaining audio/video recordings (Molina, Buenaventura, Kasilag). Ask the students how each one showed a Filipino identity (i.e. Buenaventura – depiction of Mindanao).
5. Group the class into four and assign one composition to each. Have each group fill in the listening chart. As for the facts, encourage the students to read the suggested readings.
6. After filling in the charts, discuss with them the final requirement (a group composition). Discuss the rubrics for evaluation. Allot time for practice. Give feedback regarding group practice.
7. Have the students introduce their composition before performing their composition.
8. Evaluate the group performance using performance rubrics.
9. Summarize what has been learned using the K-W-L chart (What I know, What I want to know and What I learned about Instrumental Music by Representative Filipino Composers).
10. Have the students relate what they have written in the K-W-L chart to the Synthesis segment of the module.

VIII SUMMATIVE ASSESSMENT

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IX RESOURCES: READING & LISTENING MATERIALS – REFERENCES/LINKS IN WEBSITE

Readings:

Belleza, M.G. and Maceda, J. (1977). *Udlot-udlot – Isang Bagong Musika na Maituturo sa High School*. from *Musika Jornal* (vol 1). Quezon City: Kagawaran ng Pananaliksik sa Musika Dalubhasaan sa Musika Pamantasan ng Pilipinas.

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THE NATIONAL ARTISTS OF THE PHILIPPINES. <http://www.ncca.gov.ph/about-ncca/org-awards/org-awards-national-artist-list.php>.

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X GLOSSARY OF MUSIC TERMS & SYMBOLS

1. Solo – music that is meant to be performed by a single performer
2. Orchestral – music that is arranged for and meant to be played by an orchestra. A basic orchestra is composed of four sections of instruments: strings, woodwinds, brass, and percussion.
3. Large work – music that is arranged for a variety of instruments, sometimes including human-made sounds (i. e. voice). Performers can even reach up to a thousand.
4. New Music – originating from the term *Neue Musik* (German) that was coined by Paul Bekker in 1919. This refers to “contemporary classical/serious music.”