

7

Music and Art Learner's Material

This book was collaboratively developed and reviewed by educators from public and private schools, colleges, and/or universities. We encourage teachers and other education stakeholders to email their feedback, comments, and recommendations to the Department of Education at action@deped.gov.ph.

We value your feedback and recommendations.

**Department of Education
Republic of the Philippines**

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Learner’s Material
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GRADE 7

Music

Learner's Material



Unit I

The lesson is an overview on the music of the highlands and lowlands of Luzon. Through the lessons, one will discover how the people from the different parts of Luzon express their feelings towards each other and the environment, their history, and their supernatural beliefs through the medium of the voice and / or musical instruments. A group performance inspired by examples of music from Luzon will culminate the educational experience.

The learner performs examples of Philippine music, alone and with others, in appropriate tone, pitch, rhythm, expression, and style.

- Listens to songs from Luzon (highlands and lowlands)
- Correlates Philippine music from Luzon (highlands and lowlands) to the lives of the people
- Analyzes examples of Philippine music from Luzon and describes how the musical elements are used
- Explains the distinguishing characteristics of representative Philippine music from Luzon in relation to history and culture of the area
- Performs on available instruments from Luzon, alone and / or with others
- Improvises simple rhythmic / harmonic accompaniments to selected Philippine music from Luzon
- Develops musical awareness and creativity in expressing oneself while doing the fundamental processes in music
- Explores ways of producing sounds on a variety of sources that would emulate instruments being studied
- Evaluates music and music performances applying knowledge of musical elements and style

Lesson 1: MUSIC OF THE HIGHLANDS – Cordillera Music



The lesson is an overview on the music of the Cordillera, or the highlands of Luzon, where several ethno-linguistic groups in the mountains of the Cordillera live. Through the lesson, one will discover how the people of Cordillera express their feelings towards each other and the environment, their history, and their supernatural beliefs through the medium of the voice and / or musical instruments. A group performance inspired by examples of Cordillera music will culminate the educational experience.

Activity 1

Fill up the thinking clouds according to the questions being asked. Do this in your notebook.



Activity 2



Describe the sound of the *hudhud*, a chanted epic poetry. Fill in the columns below in terms of the elements of music. Do this in your notebook.

| Musical Elements |
|------------------|
| Timbre |
| Dynamics |
| Rhythm |
| Pitch |
| Form |

Activity 3

Listen to the following instrumental music from the Cordillera region. Try to identify the instrument being used. Classify them according to the Hornbostel-Sachs system of musical instrument classification.

| Cordillera Musical Instruments | Hornbostel-Sachs Classification |
|--------------------------------|---------------------------------|
| 1. <i>Tongatong</i> | |
| 2. <i>Saggeypo</i> | |
| 3. <i>Bungkaka</i> | |
| 4. <i>Kubing</i> | |
| 5. Bamboo Leg Xylophones | |
| 6. <i>Gangsa Topayya</i> | |
| 7. <i>Palook</i> | |

Activity 4

Based on the discussion about the music of Cordillera, fill in the boxes below with details. Do this in your notebook.

The Music of Cordillera



Activity 5

My Own Chanted Epic Poem

As a group, create a poem of eight (8) lines. It may be about: love, honor, peace efforts, or bravery. Compose a melody to your poem.

Performance Rubrics

| Proficient | Approaching Proficiency | Developing | Basic |
|--|--|--|---|
| <ul style="list-style-type: none">✓ Focused and clear tone throughout the piece✓ Accurate rhythm and secure pitch✓ Consistent and sensitive phrasing✓ Well-defined dynamic levels, with creative nuances as indicated in the music score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none">✓ Focused and clear tone in the normal ranges✓ Isolated errors in rhythm, pitch, and phrasing✓ More obvious dynamic levels, with more nuances as indicated in the score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none">✓ Focused tone but inconsistent in the extreme ranges✓ Some repeated errors in rhythm, pitch, and phrasing✓ Discernible dynamic levels✓ Follows the nuances indicated in the music score or as suggested by the teacher with reference to style and context | <ul style="list-style-type: none">✓ Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing and dynamics.✓ Needs work on nuances with reference to style and context |



The music of the highlands of Luzon (Cordillera) helps us discover the way of life of the Cordillera people through themes about nature, family life, works in the field as well as the spiritual matters. In addition to songs and chanted poetry, Cordillera music is distinctively made up of two sound characteristics of instruments based on their respective materials - the first, made of bamboo (flutes, percussion instruments), and the second, made of metal (gongs). These traditions are on their way to extinction due to the modernization of the way of life among the youth of the Cordillera region. Less and less of the young generation are taught, learning the traditional music of their forefathers. Other threats to their music and most especially, their way of life are the conflict between state policies and their ancestral

rights on land ownership, “mega-tourism”, militarization, and the shift from manual farming to machine-processed farming. Despite all these, several non-governmental organizations and international organizations like UNESCO ensure the protection not only of the rich culture and tradition of the Cordillera region but also of their people.

Readings:

- <http://www.cpaphils.org/cordillera.htm>
- <http://www.koleksyon.com/filipinoheritage/phil-music/pre-colonial-indigenous-music.asp> <http://www.intangible.org/Features/kalinga/pages/page1.html> (with audios and videos already)
- <http://folklore.philsites.net/stories/heroism1.html>
- <http://www.unesco.org/culture/ich/index.php?RL=00015> (with audios and videos already)
- http://www.unesco.org/bpi/intangible_heritage/philippines.htm
- Maceda, Jose (1998). Gongs and Bamboo. Quezon City: University of the Philippines Press.

Recordings:

- **Hudhud-** “Aliguyon the Animation”:
<http://www.youtube.com/watch?v=zv9mc5JNeg4>
- “Hudhud hi Aliguyon (Hudhud chants of the Ifugao)”:
http://www.youtube.com/watch?v=sRu0F_LGP9I
- **Mambayu-** “1-17 Kalinga Mabayu (rice-pounding song)”:
<http://www.youtube.com/watch?v=R0yLA37Mhz4>
- **Bagbagto-** “1-16 Ibaloy Bagbagto (children’s song)”:
<http://www.youtube.com/watch?v=uKuvbJETvB4>
- **Tongali-** “1-03 Kalinga tongali (bamboo nose flute)”:
<http://www.youtube.com/watch?v=lkmF3mlAi5Y>
- **Saggeypo-** “1-11 Kalinga saggeypo (bamboo pipes in a row)”
- **Tongatong-** “1-10 Kalinga tongatong (bamboo stamping tubes)”:
<http://www.youtube.com/watch?v=7PjFND2qFjo>
- **Bungkaka-** “1-08 Kalinga bungkaka (bamboo buzzers)”:
http://www.youtube.com/watch?v=lb_gKCSLDu0
- **Gangsa-** “1-02 Kalinga gangsa topayya (flat gongs played with the hands)”:
<http://www.youtube.com/watch?v=0HrbFjYbMiE>
- “1-01 Kalinga gangsa pattung/palook (flat gongs played with sticks)”:
<http://www.youtube.com/watch?v=n8azfI8CLbQ>

Lesson 2: MUSIC OF THE LOWLANDS OF LUZON 1: Liturgy and Devotional Music



The lesson is an overview on the music of the lowlands of Luzon, particularly on the music for **liturgy** and **devotional music**. Through the lesson, one will discover how the people of the lowlands of Luzon express their feelings towards each other and the environment, their history, and their religious beliefs through the medium of voice and musical instruments. A group performance featuring topics on liturgy and devotional music will culminate the educational experience.

Activity 1

Answer the following questions. Write your answers in the boxes. Do this in your notebook.

What is liturgy and devotional music?

Define the following terms

- Mass
- Salubong
- Pastores
- Flores de Mayo
- Senakulo
- Santacruznan
- Pasyon

Write your own definitions

Activity 2

These terms below are in the Latin language and refer to parts of the Catholic Mass. Can you find out the Filipino and English translations for these?

| The Mass | | |
|---------------------|----------|---------|
| Latin | Filipino | English |
| 1. <i>Kyrie</i> | 1. | 1. |
| 2. <i>Gloria</i> | 2. | 2. |
| 3. <i>Credo</i> | 3. | 3. |
| 4. <i>Sanctus</i> | 4. | 4. |
| 5. <i>Agnus Dei</i> | 5. | 5. |

Activity 3







Listen to the following songs that are used in different religious festivals. Name the religious festival that the song is associated with. Write the answers in your notebook.

| Songs | Religious Festival |
|----------------------------|--------------------|
| 1. <i>Regina Coeli</i> | |
| 2. <i>Pasyon</i> | |
| 3. <i>Dios Te Salve</i> | |
| 4. <i>Exultet</i> | |
| 5. <i>Pastores a Belen</i> | |

Activity 4

Fill in the boxes. Do this in your notebook.

| | | | |
|---|---------------------------------|------------------------|---|
|  | Socio-Historical Context | Issues |  |
|  | Musical Forms | Musical Context |  |

Group Activity



Option 1: Create a video presentation on the following topics:

- Palestrina of the Philippines
- Las Piñas Bamboo Organ compared with other pipe organs in the world

Option 2: Make a news report on the following topics:

- Palestrina of the Philippines
- Las Piñas Bamboo Organ compared with other pipe organs in the world

Rubrics for Video Presentation

| Basic | Developing | Approaching Proficiency | Proficient |
|---|--|--|---|
| <ul style="list-style-type: none"> ✓The content in the video presentation and the topic discussed is confusing and not focused in the chosen topic. ✓The continuity of the idea is vague. | <ul style="list-style-type: none"> ✓ The video presentation shows some inappropriate information of the chosen topic. ✓ The information is not very clear. ✓ Some lapses were seen in the continuity of the idea. | <ul style="list-style-type: none"> ✓ The important information of the chosen topic is clearly shown in the video presentation. ✓ The information is clear, appropriate, and correct. ✓ The continuity of the idea is somehow shown. | <ul style="list-style-type: none"> ✓ The video presentation clearly shows all the important information of the chosen topic. ✓ Presented facts are appropriate and accurate. ✓ The superior continuity of the idea is evidently shown. |

Rubrics for News Casting

| Basic | Developing | Approaching Proficiency | Proficient |
|---|--|---|--|
| <ul style="list-style-type: none"> ✓ Only few members speak clearly with minimal eye contact with the audience. ✓ Some important facts of the chosen topic are discussed. | <ul style="list-style-type: none"> ✓ Majority of the members speak clearly with some eye contact with the audience. ✓ Some important information of the chosen topics are discussed. | <ul style="list-style-type: none"> ✓ Everybody speaks with clear voice and establishes eye contact with the audience ✓ Important facts of the chosen topic are well discussed by the members. | <ul style="list-style-type: none"> ✓ Everybody speaks impressively with clear voice and constant eye contact with the audience. ✓ Members were able to discuss all important facts about the chosen topic. |

Need to Know: Want to see, feel, and hear the Spanish era's influence on our Religious Music first-hand? Try visiting these places:

Las Pinas Bamboo Organ - St. Joseph Parish, Las Pinas P. Diego Cera Avenue, Poblacion, Las Pinas City, Philippines 1744 (+632) 510 2829

San Agustin Church: General Luna Street, Intramuros, Manila (+632) 527 2746 or (+632) 527 4052



The music for liturgy and devotional music of the Lowlands of Luzon reflects the impact of Spanish colonization which lasted for almost three centuries, and how the introduction of Christianity affected the religious practices of the ethno-linguistic groups. Efforts from the youth and education sector are joining forces in maintaining these cultural traditions through the Hispanic-influenced music which are undergoing a transformation into present day versions.

Readings:

- Mirano, Elena Rivera. (1992). *Musika An Essay on the Spanish Influence on Philippine Music*. CCP Special Publications Office.
<http://www.nhi.gov.ph/downloads/ca0002.pdf>
- <http://www.himig.com.ph/features/49-marcelo-adonay>
- <http://bambooorgan.org>
- <http://bambooorgan.org/home.htm>
- http://www.bambooman.com/bamboo_organ.php

Recordings:

- Gloria from Pequena Misa Solemnis (composed by Marcelo Adonay, performed by Novo Concertante) <http://www.youtube.com/watch?v=i8aTQhio9Pc>
- Canticorum Jubilol/Da Pacem Domine (performed by Tiplas de Sto. Domingo, CCP) <http://www.youtube.com/watch?v=EFFnWd3GHmA>
- Bamboo Organ http://www.youtube.com/watch?v=uv2y_goeYxE
- Pastores, A Waray Christmas Tradition
<http://www.youtube.com/watch?v=tBxZaiD0roU>
- Panunuluyan (Maytinis)
<http://www.youtube.com/watch?v=3mqMSFv5S3c&feature=related>
- Komedyang Ilokana by Ed Antonio http://www.youtube.com/watch?v=Fsw_z0-JW3Y
- Inay (Senakulo 2010) <http://youtu.be/KdbqViEEuGU>
- Philippine Pasyon (Passion of Christ)
<http://www.youtube.com/watch?v=WOelbLIV0L4>
- Salubong 2010: Sta. Maria, Bulacan
<http://www.youtube.com/watch?v=XnHNCdjlwoE&feature=related>
- Dalit a Pakibat – Dalit 71 “Dalit at Pangadi na ning Metwat’ Mebyasa keng Ginu”
http://www.youtube.com/watch?v=0abuN_bKAQA
- Flores de Mayo 2009 Dios te Salve Minalin amanuningbie.com.
<http://www.youtube.com/watch?v=MPY6hIAnuQE>

Lesson 3: MUSIC OF THE LOWLANDS OF LUZON 2:




Music Influenced by the Colonization



The lesson is an overview on the influences of colonization to the secular music of the lowlands of Luzon. Through the lesson, one will discover how Spanish-influenced dance music and art songs express their feelings towards each other and the environment, their history, and their religious beliefs through voice and musical instruments. Different types of instrumental groups also emerged during the American and Japanese Era. A group musical theater performance of the vocal forms with an accompaniment on found objects and instruments of the *rondalla* will culminate the educational experience.

Activity 1

Look at the following images below. Describe the similarities of each picture. The pictures below depict the ways Filipinos (before, and some up to now) convey their love through music. These practices manifest influences dating from the Spanish era in the Philippines.

| Picture | Description |
|---|-------------|
|  <p data-bbox="236 733 954 810"> <i>Tampuhan by Juan Luna</i> http://upload.wikimedia.org/wikipedia/commons/thumb/3/3d/Tampuhan_by_Juan_Luna.jpg/696px-Tampuhan_by_Juan_Luna.jpg, </p> | |
|  <p data-bbox="236 1164 868 1224"> <i>Sketch by Alice Barber Stephens</i> http://www.reusableart.com/d/5039-2/music-images-04.jpg, </p> | |
|  <p data-bbox="236 1549 995 1628"> <i>Harana by Carlos V. Francisco</i> http://www.seasite.niu.edu/Tagalog/Filipino%20Paintings/harana.francisco.JPG </p> | |

Activity 2



Watch the following videos. Compare the kind of instruments being used, the sound quality, and the way they play the instruments.

* Videos on these 2 marching bands may be found in www.youtube.com

Instrumental Music during the American and Japanese Periods



Philippine Constabulary Band
under the baton of Col. Walter H. Loving at the St. Louis Exposition in 1904.

Source: <http://japanfocus.org/-Susan-Brownell/2754>

Since not everybody could afford to buy an instrument of their own, some people sought to make an improvised symphonic band.

Musikong Bumbong

Photo by Nestor Santiago.

Date Taken: 1993,

Place Taken: Obando, Bulacan



Source: <http://www.imagesphilippines.com/viewimage.php?id=976>

Activity 3





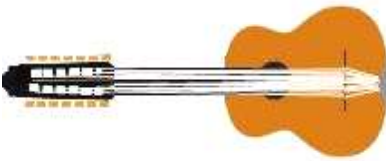

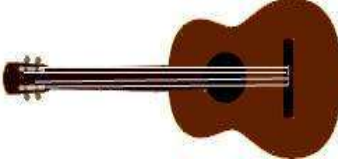
Listen to some music samples. Is it instrumental or is it vocal music? What part of the people's lives is it commonly used? What musical element conveyed the message of the music sample?

| Music title | Instrumental/ Vocal | Special Function | Musical Element |
|-------------|------------------------|------------------|-----------------|
| | | | |

Activity 4

How well do you know the Rondalla?

Fill in the chart with the necessary information. Do this in your notebook.

| Instrument | Description |
|---|--|
|  | Instrument name: Size: Shape: Number of strings: Function in the ensemble: |
|  | Instrument name: Size: Shape: Number of strings: Function in the ensemble: |
|  | Instrument name: Size: Shape: Number of strings: Function in the ensemble: |
|  | Instrument name: Size: Shape: Number of strings: Function in the ensemble: |
|  | Instrument name: Size: Shape: Number of strings: Function in the ensemble: |

Group Activity

One vocal form will be assigned to your group. Prepare for a short skit (about 5-7 minutes long) set in the Spanish era, incorporating the music assigned to you. You may have a musical accompaniment on any instrument of the Rondalla and / or improvised musical instruments.

Performance Rubrics

| Category | 5 | 4 | 3 | 2 | 1 |
|-----------------|---|---|---|---|--|
| Melody | Able to sing the songs in the correct pitch without any mistakes. | Able to sing the songs in the correct pitch with only a few mistakes. | Able to sing the songs in the correct pitch with several mistakes. | Able to sing a few parts of the songs in the correct pitch but with a lot of wrong notes. | Could not follow the melodic lines. |
| Rhythm | Able to interpret all the notes and rests correctly or without mistake. | Able to interpret the notes and rests but with 1-3 mistakes. | Able to interpret the notes and rests but with difficulty. | Had a lot of difficulty in following the rhythmic patterns. | Rhythmic patterns were not followed. |
| Timbre | Can sing the whole piece in the prescribed sound quality. | Sound quality is inconsistent in some parts of the song. | Sound quality is inconsistent in most parts of the song but is clear and beginning to be focused in some parts. | Sound quality is airy and breathy. | Weak tone production |
| Dynamics | Dynamics was properly used in all parts of the song. | Improper use of dynamics in 1-2 parts of the songs. Dynamics was properly used in the rest of the song. | Improper use of dynamics in 3-4 parts of the songs. Dynamics was properly used in the rest of the song. | Improper use of dynamics in most parts of the songs. | Dynamics was not used properly at all. |



The secular music of the lowlands of Luzon reflects the impact of the Spanish colonization in the country. The music bears influences of Spanish culture and serves as reflections of that era, as seen in the messages of the songs. These songs, mostly about love of a man for a woman, have a deeper meaning for the Filipinos at that time. The man's longing for the love of a woman is transformed into the country's love and longing for a free Philippines, as embodied in the woman. Philippine music during the American and Japanese periods still manifested heavy Hispanic traditions. It proved that we Filipinos can also do whatever the Westerners

can do, as seen in the performance of the Philippine Constabulary Band in 1904. Lastly, it showed the resourcefulness of Filipinos as seen in the *musikong bumbong* ensemble.

Readings:

- Baes, Jonas. Westernized Musical Traditions in the Philippines. <http://www.ncca.gov.ph/about-culture-and-arts/articles-on-c-n-a/article.php?igm=1&i=162>
- Canave-Dioquino, Corazon. *The Lowland Christian Philippines*. Music Cultures and Regions.
- Mirano, Elena Rivera.(1992). *Musika An Essay on the Spanish Influence on Philippine Music*. CCP Special Publications Office.
- Santos, Ramon P. Art Music Form. <http://www.ncca.gov.ph/about-culture-and-arts/articles-on-c-n-a/article.php?igm=1&i=147>
- Hiyas Philippine Dance Company. <http://philippineculture.ph/filer/Hiyas-descriptions-of-dances.pdf>
- Doon po sa Nayon. http://www.seasite.niu.edu/Tagalog/Cynthia/dances/sa_nayon.htm
- Rural/Barrio Suite. <http://pw1.netcom.com/~ntamayo/folkdance.html> (with audio)

Recordings:

- Philippine Cultural Heritage “HARANA” <http://www.youtube.com/watch?v=98HBr8HkIDA>
- Mutya ng Pasig- Conching Rosal <http://www.youtube.com/watch?v=wF6-i-ROnXU>
- FilAm Veterans Rondalla in Newark CA. (Leron-leron Sinta) http://www.youtube.com/watch?v=h2Meg05In_wUPGO - Philippine Folk Song LERON LERON SINTA http://www.youtube.com/watch?v=fuF_sxZJ5MA
- Pamulinawen - Music Notation <http://www.youtube.com/watch?v=ZBiRSRjiWyE>
- Kundiman Mabuhay Singers (Jocelynang Baliwag- Kundiman) <http://www.youtube.com/watch?v=0fsBAarQO3g>
- Pandanggo sa Ilaw Instrumental - Philippine Folk Dance <http://www.youtube.com/watch?v=EHKRilht39Y>
- Celso Espejo Rondalla – Magtanim ay di Biro (Planting Rice) <http://www.youtube.com/watch?v=keKTKI90FD4>

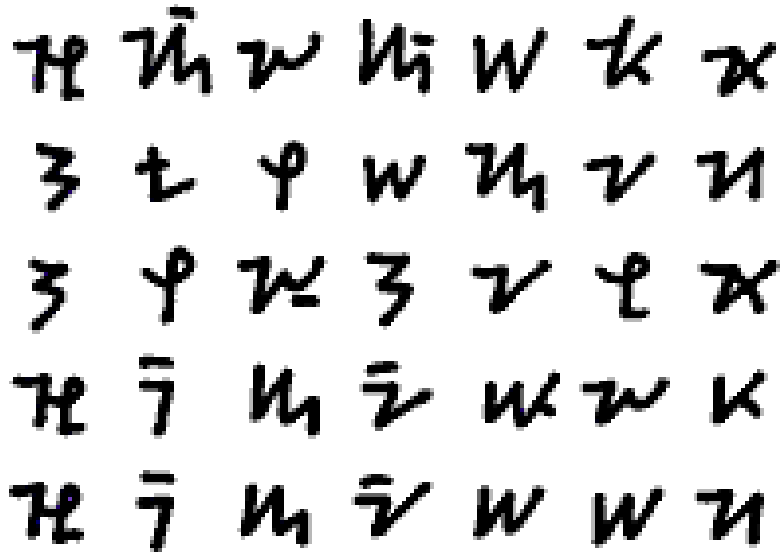
Unit II

The lesson is an overview on the music from Mindoro, Palawan, and the Visayas. Through the lessons, one will discover how the people from these places express their feelings towards each other and the environment, their history, and their supernatural beliefs through the medium of the voice and / or musical instruments. A group performance inspired by examples of music from Mindoro, Palawan, and the Visayas will culminate the educational experience.

The learner performs examples of Philippine music, alone and with others, in appropriate tone, pitch, rhythm, expression, and style.

- Listens to songs from Mindoro, Palawan, other Luzon Island Provinces, and the Visayas
- Correlates Philippine music from Mindoro, Palawan, other Luzon Island Provinces, and the Visayas to the lives of the people
- Analyzes examples of Philippine music from Mindoro, Palawan, other Luzon Island Provinces, and the Visayas and describes how the musical elements are used
- Explains the distinguishing characteristics of representative Philippine music from Mindoro, Palawan, other Luzon Island Provinces, and the Visayas in relation to history and culture of the area
- Performs on available instruments from Mindoro, Palawan, other Luzon Island Provinces, and the Visayas, alone and / or with others
- Improvises simple rhythmic / harmonic accompaniments to selected Philippine music from Mindoro, Palawan, other Luzon Island Provinces, and the Visayas
- Develops musical awareness and creativity in expressing oneself while doing the fundamental processes in music
- Explores ways of producing sounds on a variety of sources that would emulate instruments being studied
- Evaluates music and music performances applying knowledge of musical elements and style

Lesson 1: Music of the Mindoro



The lesson is an overview on the music of the Mangyans, an ethnolinguistic group of several tribes. It is a discovery of how the Mangyans express their feelings towards each other and the environment, their history, and their supernatural beliefs through voice and musical instruments. A group performance inspired by examples of music of the Mangyans will culminate the educational experience.

Activity 1

Draw three (3) things that you can find in Mindoro. Do this on a separate sheet of paper.

| | | |
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| | | |
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Draw three (3) things that you want to know about Mindoro. Do this on a separate sheet of paper.

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Activity 2

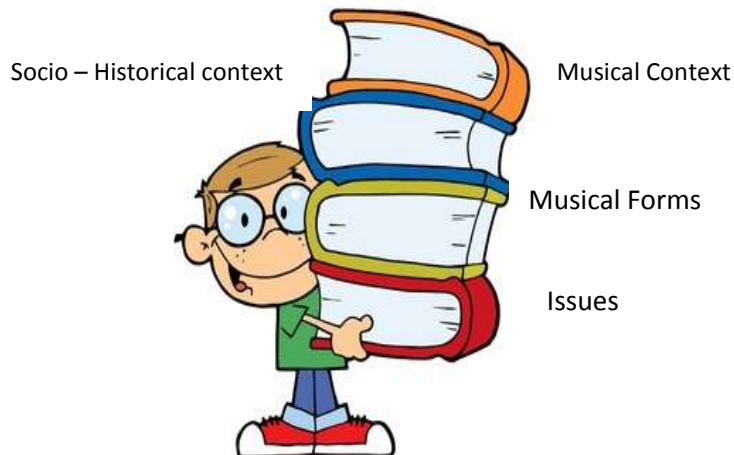


Watch, listen, and analyze the musical elements and functions of the following musical samples of Mindoro music.

| Music Sample | Instrumental / Vocal | Instrument Used | Special Function | Musical Element |
|---|----------------------|-----------------|------------------|-----------------|
| Sample 1 http://www.youtube.com/watch?v=JIT1C45zKPc | | | | |
| Sample 2 http://www.youtube.com/watch?v=PPu89zCScI&feature=related | | | | |
| Sample 3 http://www.youtube.com/watch?v=WmRNUODRpkY&feature=mfu_in_order&list=UL | | | | |
| Sample 4 http://www.youtube.com/watch?v=WmRNUODRpkY&feature=mfu_in_order&list=UL | | | | |
| Sample 5 http://www.youtube.com/watch?v=raKyqAHrfTk&feature=related | | | | |
| Sample 6 http://www.youtube.com/watch?v=NMyZ3K63E-M&feature=related | | | | |
| Sample 7 http://www.youtube.com/watch?v=YTinJU5-UE&feature=related | | | | |
| Sample 8 http://www.youtube.com/watch?v=O3wMRdJjkNc&feature=related | | | | |

Activity 3

Complete the concept map by writing details regarding the music of Mindoro on the books. Do this in your notebook.



Group Activity

One specific topic or theme will be assigned to your group. Make a poem of 12 lines following the format of the *ambahan* (7 syllables per line). Perform the poem as a chant.

Performance Rubrics

| Proficient | Approaching Proficiency | Developing | Basic |
|---|--|--|--|
| <ul style="list-style-type: none"> ✓ Focused and clear tone throughout the piece ✓ Accurate rhythm and secure pitch ✓ Consistent and sensitive phrasing ✓ Well-defined dynamic levels | <ul style="list-style-type: none"> ✓ Focused and clear tone in the normal ranges ✓ Isolated errors in rhythm, pitch, and phrasing ✓ More obvious dynamic levels | <ul style="list-style-type: none"> ✓ Focused tone but inconsistent in the extreme ranges ✓ Some repeated errors in rhythm, pitch, and phrasing ✓ Discernible dynamic levels | <ul style="list-style-type: none"> ✓ Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing and dynamics |



The music of the Mangyans of Mindoro helps us discover the way of life of the Mangyan with themes about nature, family life, working in the field as well as the spiritual dimension. While there is a lot of vocal music in the form of songs and chanted poetry, there are also bamboo instruments such as jew's harps, lutes, and flutes. The challenges facing the music of the Mangyan of Mindoro is the threat of industrialization (illegal logging) and marginalization resulting from encroaching neighboring ethno-linguistic groups (Tagalog). However, non-governmental organizations have been put up to protect and preserve the Mangyan way of life including Mangyan music.

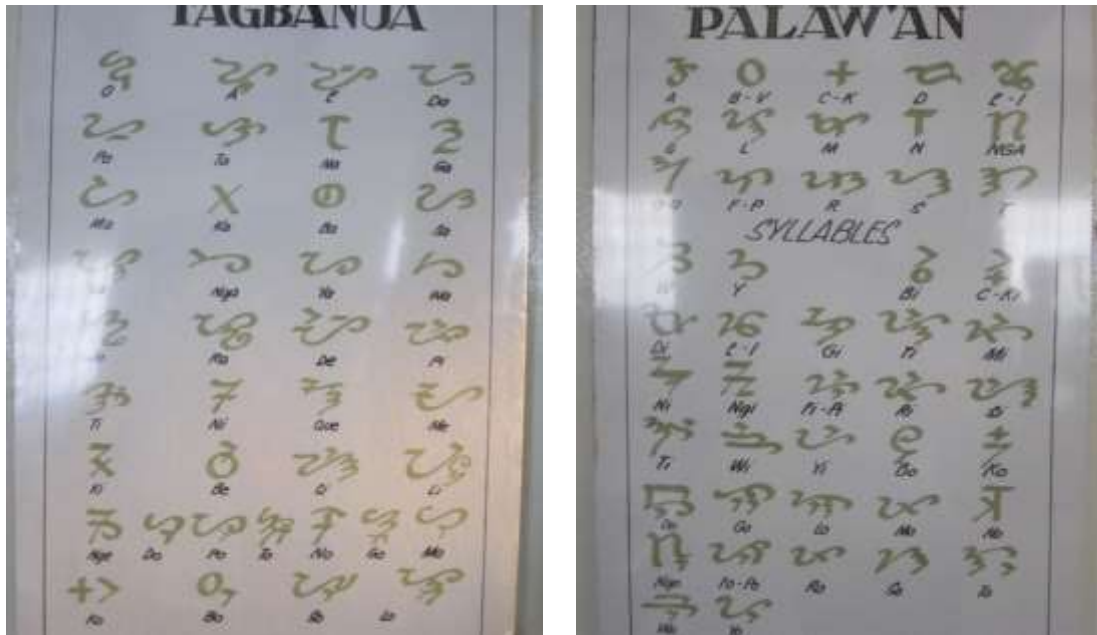
Readings:

- <http://www.mangyan.org>
- <http://phch.eccmanila.org/tribal.html>
- Maceda, Jose (1998). Gongs and Bamboo. Quezon City: University of the Philippines Press.

Recordings:

- Nostalgia in a Denuded Rainforest (Jonas Baes, NCCA) – Recordings and Background Information on the music of Iraya Mangyan.
- (Mangyan instrumental music: bangsi/flute, subing/jew's harp):
<http://www.youtube.com/watch?v=JIT1C45zKPc>
- (ambahan): <http://www.youtube.com/watch?v=PPu89zCSci&feature=related>
- (Iraya Mangyan igway lullaby):
http://www.youtube.com/watch?v=WmRNUODRpkY&feature=mfu_in_order&list=UL
- (Hanunoo lullaby):
http://www.youtube.com/watch?v=WmRNUODRpkY&feature=mfu_in_order&list=UL
- (Hanunuo kalutang/sticks):
<http://www.youtube.com/watch?v=raKyqAHrfTk&feature=related>
- (Hanunuo gitgit/fiddle):
<http://www.youtube.com/watch?v=NMyZ3K63E-M&feature=related>
- (Modern Mangyan song):
<http://www.youtube.com/watch?v=YTInJUz5-UE&feature=related>
- (Mangyan Tigian Dance Ritual – a ritual done for the purpose of seeking truth and justice):
<http://www.youtube.com/watch?v=O3wMRdJjkNc&feature=related>

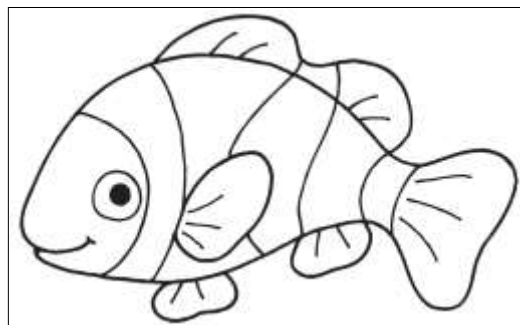
Lesson 2: Music of the Palawan



The music of Palawan is a brief survey of the music from different indigenous groups from Palawan such as the Batak, Tagbanua, and Palawan. The analysis of the music is done by relating the music to concepts of soundscape, music suggesting / representing elements of nature, spiritual, and human emotional expressions through the language. An application of the *kulial* (song) culminates the unit through musical composition and performance.

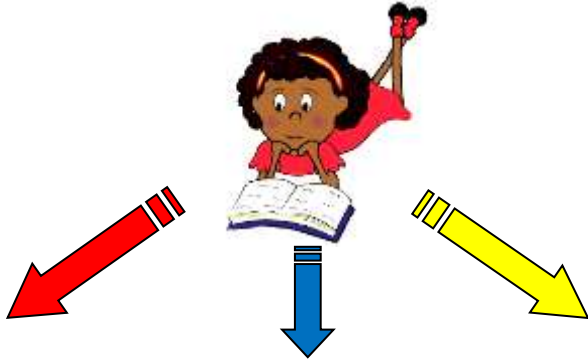
Activity 1

Trace the big fish in the next page then cut out its shape using an art paper. Write the things that you know and want to learn about Palawan at the back of the fish. Put them all together to create fish curtains for the classroom.



Activity 2

Fill in the boxes with things that you know and want to learn about Palawan.



A cartoon illustration of a girl with dark skin and curly hair, wearing a red shirt, sitting and reading a book. Three arrows (red, blue, and yellow) point downwards from the book towards a table below.

| Historical facts | Music forms | Performance styles |
|------------------|-------------|--------------------|
| | | |

Activity 3

Soundscape: Can you imagine yourself on this shore from the Underground River in Palawan? What sounds do you hear? If you were to imitate these sounds, how would you do it? Will you use your voice? Will you use instruments?

As a group, recreate the sounds that you can hear from the Underground River.



Underground River Entrance. *Copyright 2011 by the author.*

Activity 4

Listen to examples of Palawan music from www.youtube.com. Describe the type of instruments used and how the songs are performed.

VIDEO 1

<http://www.youtube.com/watch?v=M7a-Hh6VPuc&feature=related> (kulial / symbolic lovesong)

VIDEO 2

<http://www.youtube.com/watch?v=k1QTjPLRb6k&feature=related> (aruding / Jew's harp)

Activity 5



Look for some musical instruments used by the people of Palawan. Print or draw the instruments.

Here are some examples:





























































Group Activity

Making Your Own *Kulial*

Using the major scale (CDEFGABC), compose an eight-line *kulial* or poem expressing contrasting emotions such as happiness and sadness. Do this in your notebook.

Extension Activity (Optional): Write the words of your composed *kulial* on the 1st box. Then decode your own *kulial* composition using either the Palawan or Tagbanua alphabet. Write your coded *kulial* on column 2.

| | |
|-----------|---------------------|
| My Kulial | Tagbanua / Palaw'an |
|-----------|---------------------|

| | |
|--|--|
|                | a ba ka da ga ha la ma na nga pa sa ta wa ya |
|                | e be ke de ge he le me ne nge pe se te we ye i bi ki di gi hi li mi ni ngi pi si ti wi yi |
|                | o bo ko do go ho lo mo no ngo po so to wo yo u bu ku du gu hu lu mu nu ngu pu su tu wu yu |
|     | b k d g |
|          | l m n ng p s t w y |

Performance Rubrics

| Proficient | Approaching Proficiency | Developing | Basic |
|---|--|--|--|
| <ul style="list-style-type: none"> ✓ Focused and clear tone throughout the piece ✓ Accurate rhythm and secure pitch ✓ Consistent and sensitive phrasing ✓ Well-defined dynamic levels | <ul style="list-style-type: none"> ✓ Focused and clear tone in the normal ranges ✓ Isolated errors in rhythm, pitch, and phrasing ✓ More obvious dynamic levels | <ul style="list-style-type: none"> ✓ Focused tone but inconsistent in the extreme ranges ✓ Some repeated errors in rhythm, pitch, and phrasing ✓ Discernible dynamic levels | <ul style="list-style-type: none"> ✓ Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing and dynamics |



The music of Palawan expresses reverence for the spiritual as well as the natural physical world through the epic chants, nature songs, and instruments. The human experience of contrasting emotions is also shown in love songs. Music is used not only as an expressive emotive medium but also as an avenue for creativity in the context of a cultural and world view among Tagbanuas, Palaw'an, and the Batak people of Palawan.

Readings and Resources:

- Palawan Provincial Government. This is Palawan: The New Frontier.
- De Leon, Felipe Jr. "Gawad Manlilikha ng Bayan MASINO INTARAY and the Basal and Kulilal Ensemble"
http://web.archive.org/web/20060716025744/http://www.ncca.gov.ph/about_cultarts/cultprofile/gamaba/intaray.php
- The Arts of Tau't Bato
<http://wpu.edu.ph/tautbato/arts/gallery-template.html> (article and video)
- Revel, Nicole M. (2007). Palawan Soundscape. SOCIAL SCIENCE DILIMAN (January-December 2007) 4:1-2, 78-90
<http://journals.upd.edu.ph/index.php/socialsciencediliman/article/viewDownloadInterstitial/1238/1273>
- Revel, Nicole M. (1996). *Kudaman*: An Oral Epic in the Palawan Highlands. *Oral Tradition*, 11/1 (1996): 108-132.
<http://www.scribd.com/doc/26842427/Palawan-Music> (Powerpoint Presentation)
- (The Vanishing Batak Tribe)
<http://www.omniglot.com/language/articles/vanishingbataks.php>

Recordings / Videos:

- <http://www.youtube.com/watch?v=M7a-Hh6VPuc&feature=related> (kulial / symbolic lovesong)
- <http://www.youtube.com/watch?v=zytxR8X8E9Q&feature=related> (basal / gong and drum ensemble)
- <http://www.youtube.com/watch?v=QGhnUjYvcMU&feature=related> (babarak / ring flute)
- <http://www.youtube.com/watch?v=k1QTjPLRb6k&feature=related> (aruding / Jew's harp)
- <http://www.youtube.com/watch?v=2dR1e7BGFUo> (Kudaman epic excerpt)
- <http://www.youtube.com/watch?v=Zaf18Y9jVul&feature=related> (dance theatre)

Lesson 3: Music of the Visayas



The unit is an introduction to selected vocal and instrumental music from the Visayas.

For vocal music, the *balitao* and *composo* are accompanied by the guitar and / or *rondalla* instruments. It includes an introduction to the *binanog* music ensemble of Panay Bukidnon, Tultogan bamboo of Maasin, Iloilo, and *rondalla* of Silay-on, Negros. Viewing and listening of the said instrumental and vocal music is included. Making improvised instruments from bamboo materials and / or playing simple folk songs on selected *rondalla* instruments will culminate the learning experience.

Activity 1

Guess Who?



Identify and say something about the following celebrities from the Visayas.

| | | | |
|---|---|--|---|
|  | http://questing.wordpress.com/category/ |  | http://nilaeslit.wordpress.com |
|  | http://www.sharelike.me |  | http://specials.sunstar.com.ph |
|  | http://listal.com |  | http://atthewomb.com |

Activity 2

Have you been to any of these festivals? Can you imagine how the music makes the festival exciting? Identify the festivals and which part of the Visayas it is celebrated.



* All photos from www.wikipedia.org

Activity 3







Watch and / or listen to the following music selections. Identify the rhythm, function, pitch, and tonality.

| Song Title | Rhythm | Function | Pitch | Tonality |
|---------------------------|--------|----------|-------|----------|
| <i>Dandansoy</i> | | | | |
| <i>Ili-ili Tulog Anay</i> | | | | |
| <i>Bulak Ug Kaibug</i> | | | | |
| <i>Usahay</i> | | | | |

| | | | | |
|---------------------|--|--|--|--|
| <i>Matud Nila</i> | | | | |
| <i>Rosas Pandan</i> | | | | |
| <i>Si Pilimon</i> | | | | |
| <i>Binanog</i> | | | | |
| <i>Ati-atihan</i> | | | | |
| <i>Tultugan</i> | | | | |

Activity 4

Fill-up the boxes with things you have learned about the vocal and instrumental music of the Visayas.

| | |
|--|--|
|  <p>Socio-Historical Context</p> |  <p>Musical Forms</p> |
|  <p>Performance Techniques</p> |  <p>Musical Context</p> |

Group Activity

As a group, compete with the other groups in your class by performing any given Visayan songs using available instruments. Singing is highly encouraged.

Performance Rubrics: For Musicianship

- 5** = Dynamic levels are obvious, consistent, and phrasing is always consistent and sensitive to the style of music being sung. Performs with creative nuances and styles in response to the score and limited coaching.
- 4** = Dynamic levels and phrasing is usually consistent and sensitive to the style of music being sung. Typically performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.

- 3 = Dynamic levels fluctuate but can be discerned. Phrasing is usually consistent and occasionally sensitive to the style of music being sung. Sometimes performs with nuance and style that is indicated in the score or which is suggested by the instructor or peer.
- 2 = Attention to dynamic levels is not obvious. Phrasing is rarely consistent and / or rarely sensitive to musical style. Just sings the note.
- 1 = No sense of dynamics or phrasing and a low degree of independent musicianship; severe technical flaws overshadow the expression.

Rubrics for Stage Presence

- 5 = Shows an excellent command of the stage in all styles and literature.
- 4 = Shows great potential on stage with an occasional lapse in commitment to text/character; there’s room for improvement.
- 3 = Has potential on stage but lacks consistency in commitment to text / character in some styles; Could use more work on interpretation and stage deportment.
- 2 = Shows lack of comfort on stage; rarely demonstrates an understanding of text/character.
- 1 = No connection to text / character and no stage presence to speak of.

Rubrics for Melody / Rhythm / Timbre/ Dynamics

| Category | 5 | 4 | 3 | 2 | 1 |
|----------|---|---|--|---|--------------------------------------|
| Melody | Able to sing the songs in the correct pitch without any mistakes. | Able to sing the songs in the correct pitch with only a few mistakes. | Able to sing the songs in the correct pitch with several mistakes. | Able to sing a few parts of the songs in the correct pitch but with a lot of wrong notes. | Could not follow the melodic lines. |
| Rhythm | Able to interpret all the notes and rests correctly or without mistake. | Able to interpret the notes and rests but with 1-3 mistakes. | Able to interpret the notes and rests but with difficulty. | Had a lot of difficulty in following the rhythmic patterns. | Rhythmic patterns were not followed. |

| | | | | | |
|----------|---|---|---|--|--|
| Timbre | Can sing the whole piece in the prescribed sound quality. | Sound quality is inconsistent in some parts of the song. | Sound quality is inconsistent in most parts of the song but is clear and beginning to be focused in some parts. | Sound quality is airy and breathy. | Weak tone production |
| Dynamics | Dynamics was properly used in all parts of the song. | Improper use of dynamics in 1 - 2 parts of the songs. Dynamics was properly used in the rest of the song. | Improper use of dynamics in 3 - 4 parts of the songs. Dynamics was properly used in the rest of the song. | Improper use of dynamics in most parts of the songs. | Dynamics was not used properly at all. |



Music from the Visayas is generally viewed as influenced by the Spanish colonial music tradition with its use of the guitar and its vocal / choral and instrument. While most folk music from the Visayas was influenced by the introduction of Christianity, fusion and mixture have marked the character of the para-liturgical music used in different festivals. There are still existing ethno-linguistic groups from the Visayas who continue to nurture and practice music dating from the pre-Spanish period.

Instrumental music shows a rich diversity in the musical culture of the region. The different ensembles, with their respective sounds reflect not only the enthusiastic musical involvement of the people of the Visayas but also their sentiments, way of life, and interactions with their environment and other people.

Readings:

- Cainglet, Enrique (1982). Spanish influence on the West Visayan folksong tradition.
<http://philippineculture.ph/filer/toledo-cebu/Spanish-influences-in-song.pdf>
- Department of Education (1966). *Philippine Folk Dances and Songs*. Manila: Bureau of Public Schools, pp. 130, 187, 215.
- Eugenio, Damiana (2007). *Philippine Folk Literature Anthology*. Quezon City: University of the Philippines Press.
- Gutierrez, Maria Colina. *The Cebuano Balitao and how it mirrors visayan culture and folk life*.
<http://nirc.nanzan-u.ac.jp/publications/afs/pdf/a128.pdf>
- Hiligaynon Literature:
<http://www.ncca.gov.ph/about-culture-and-arts/articles-on-c-n-a/article.php?igm=1&i=137>
- Magos, Alice. *Kinaray-a, Hiligaynon, Ilonggo and Aklanon Speaking People*. <http://www.ncca.gov.ph/about-culture-and-arts/articles-on-c-n-a/article.php?igm=4&i=248>
- Muyco, Christine. *Tayuyon Music of the Panay Bukidnon of Western Visayas*. National Commission for Culture and the Arts.
- National Commission for Culture and the Arts (2001). *Philippine Cultural and Artistic Landmarks of the Past Millenium*. Manila: National Commission for Culture and the Arts.
- Peters, Joseph, ed. (2003). *Sonic Orders in ASEAN MUSIC Volume 1*. Singapore: ASEAN Committee on Culture and Information, pp. 345-348, 365-366, 369, Track 25 - Pastores (Bohol), Track 28 – Balitao (Bohol).
- Scott, William Henry (1992). *Looking for the Prehispanic Filipino*. Quezon City: New Day Publishers, pp. 104-156.
- Traditional Forms of Music: <http://www.ncca.gov.ph/about-culture-and-arts/articles-on-c-n-a/article.php?igm=1&i=161>
- Binanog Dance: <http://mybeautifuliloilo.blogspot.com/2012/01/binanog-festival-of-lambunao-capturing.html>
- Eugenio, Damiana (2007). *Philippine Folk Literature Anthology*. Quezon City: University of the Philippines Press.
- Gutierrez, Maria Colina. *The Cebuano Balitao and how it mirrors Visayan culture and folk life*. <http://nirc.nanzan-u.ac.jp/publications/afs/pdf/a128.pdf>
- Hiligaynon Literature: <http://www.ncca.gov.ph/about-culture-and-arts/articles-on-c-n-a/article.php?igm=1&i=137>
- Iloilo Festivals: <http://festival.nfo.ph/philippine-festival/december/tultugan-festival-drum-bamboo-maasin-iloilo/>

- Magos, Alice. *Kinaray-a, Hiligaynon, Ilonggo and Aklanon Speaking People*. <http://www.ncca.gov.ph/about-culture-and-arts/articles-on-c-n-a/article.php?ig=4&i=248>
- Maceda, Jose. "Means of Preservation and Diffusion of Traditional Music: The Philippine Situation" in *Asian Music* 2:1, 14-17. <http://www.jstor.org/stable/833808?seq=2>
- Muyco, Christine. *Tayuyon Music of the Panay Bukidnon of Western Visayas*. National Commission for Culture and the Arts.
- Muyco, Christine. "(Re)Opening a Cultural Memory: The Bamboo Instruments of the Panay Bukidnon" in *Humanities Diliman* <http://journals.upd.edu.ph/index.php/humanitiesdiliman/article/view/1485>
- National Commission for Culture and the Arts (2001). *Philippine Cultural and Artistic Landmarks of the Past Millenium*. Manila: National Commission for Culture and the Arts.
- Scott, William Henry (1992). *Looking for the Prehispanic Filipino*. Quezon City: New Day Publishers, pp. 104-156.
- Traditional Forms of Music: <http://www.ncca.gov.ph/about-culture-and-arts/articles-on-c-n-a/article.php?ig=1&i=161>

Recordings / Videos:

- Peters, Joseph, ed. (2003). *Sonic Orders in ASEAN MUSIC Volume 1*. Singapore: ASEAN Committee on Culture and Information, pp. 345-348, 365-366, 369, Track 25 - Pastores (Bohol), Track 28 – Balitaw (Bohol).
- Muyco, Christine. *Tayuyon Music of the Panay Bukidnon of Western Visayas*. National Commission for Culture and the Arts.
- Visayan Balitaw: Arimunding-munding -Jovita Fuentes (circa 1930) <http://www.youtube.com/watch?v=iDdngigleUA>
- Visayan Folk Song Rosas Pandan performed by the Loboc Children's Choir: <http://www.youtube.com/watch?v=VWcOxwhWkUw&feature=related>
- Comoso 2011 Competition: <http://www.youtube.com/watch?v=299IMxuDhuo&feature=related>
- Rondalla playing Rosas Pandan: <http://www.youtube.com/watch?v=v6PVPsecsek&feature=related>
- Muyco, Christine. *Tayuyon Music of the Panay Bukidnon of Western Visayas*. National Commission for Culture and the Arts.
- Rondalla performing Rosas Pandan: <http://www.youtube.com/watch?v=v6PVPsecsek&feature=related>
- Tultogan Competition Maasin, Iloilo

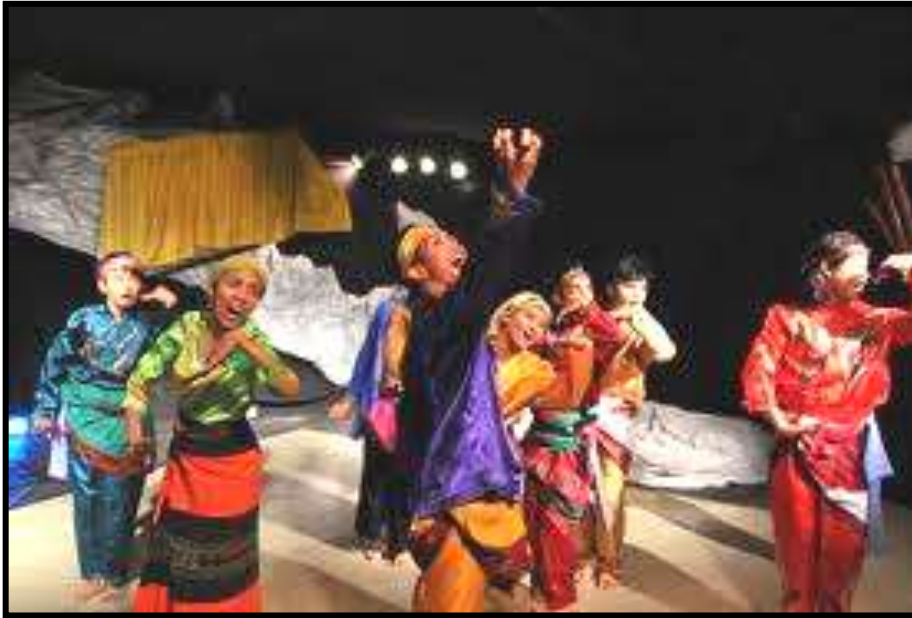
Unit III

The lessons in this unit are about the music from Mindanao. Through the lessons, one will discover the socio-cultural influences and distinct religious beliefs of the people of Mindanao. A group performance inspired by examples of music from Mindanao will culminate the educational experience.

The learner performs examples of Philippine music from Mindanao, alone and with others, in appropriate tone, pitch, rhythm, expression, and style.

- Listens to songs from Mindanao
- Correlates Philippine music from Mindanao to the lives of the people
- Analyzes examples of Philippine music from Mindanao and describes how the musical elements are used
- Explains the distinguishing characteristics of representative Philippine music from Mindanao in relation to history and culture of the area
- Performs on available instruments from Mindanao alone and / or with others
- Improvises simple rhythmic / harmonic accompaniments to selected Philippine music from Mindanao
- Develops musical awareness and creativity in expressing oneself while doing the fundamental processes in music
- Explores ways of producing sounds on a variety of sources that would emulate instruments being studied
- Evaluates music and music performances applying knowledge of musical elements and style

Lesson 1: Vocal Music of Mindanao



The lesson is an introduction to traditional vocal music from Mindanao through selected vocal repertoire. In addition to listening to the vocal examples, the study of the music is approached with the use of musical mapping and the identification of socio-cultural influences on the music. An application of the lesson involves singing familiar folk songs from Mindanao with appropriate expression, tone, and style that is reflective of the function of the music.

Activity 1



Exploring Mindanao

With the help of the interactive <http://www.kipas.nl/Groups.htm>, can you find some major ethnic groups in Mindanao? Name at least three ethno-linguistic groups. Write the answers in your notebook.

Activity 27

The culture of Mindanao is as varied and colorful as the geography and the peoples who live in Mindanao. Before learning the music, let us find out what you already know by naming the pictures and describing each of them. You may also write what you want to know. Do this in your notebook.

1



2



3



Activity 3



Reflect on the following questions as you listen to some examples of vocal music from Mindanao:

1. Darangen epic UNESCO:

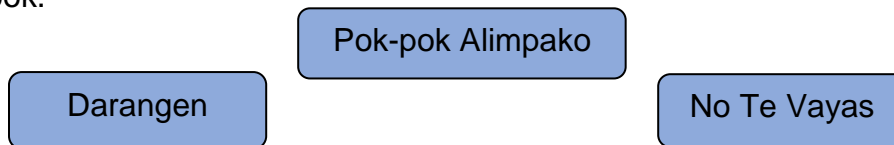
<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00159#video>

2. Calasiao singing Pokpok Alimpako
<http://www.youtube.com/watch?v=ePSdnktzO-g>
3. Zamboanga Chavacano songs “No Te Vayas” and “Zamboanga Hermosa”: <http://www.zamboanga.net/Song&MusicofZamboanga.htm>
4. Hans Brandeis Videos on the Music of Mindanao:
http://user.cs.tu-berlin.de/~brandeis/Videos_MindanaoLumad.html
 - 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?

Activity 4



Musical Mapping: This time, let us watch / listen once more to the musical examples and try to map out what you hear in the music with lines / graphic notation. You may focus on a particular musical element as you listen (vocal tone, melodic line, rhythm of the song, thick or thin texture of the music). Write your map on the boxes below. You may add additional boxes per song. Do this in your notebook.





Activity 5



Read the writings on vocal music of Mindanao by Maceda, Dioquino, Santos, Brandeis. With the help of the readings as well as the videos you have watched, complete the concept map by writing what you have understood about vocal music in the boxes below. Do this in your notebook.



| Performance techniques | Musical context |
|---|--|
|  |  |

Activity 6

Group yourselves into 10 members per group. Study some of the songs from Mindanao with the help of the video resources (UNESCO, Brandeis, etc). Pay particular attention to the function of the song and how the song is performed in the socio-cultural setting. Be ready to perform the song in class next meeting.

Performance Rubrics

| Proficient | Approaching Proficiency | Developing | Basic |
|---|--|---|--|
| <ul style="list-style-type: none"> ✓ Focused and clear tone throughout the piece ✓ Accurate rhythm and secure pitch ✓ Consistent and sensitive phrasing ✓ Well-defined dynamic levels, with creative nuances as indicated in the music score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none"> ✓ Focused and clear tone in the normal ranges ✓ Isolated errors in rhythm, pitch, and phrasing ✓ More obvious dynamic levels, with more nuances as indicated in the score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none"> ✓ Focused tone but inconsistent in the extreme ranges ✓ Some repeated errors in rhythm, pitch, and phrasing ✓ Discernible dynamic levels ✓ Follows the nuances indicated in the music score or as suggested by the teacher with reference to style and context | <ul style="list-style-type: none"> ✓ Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing and dynamics. ✓ Needs work on nuances with reference to style and context |



The vocal music of Mindanao strongly reflects the natural and spiritual life of the cultural communities in the area: Lumad, Christian, and Muslim Filipinos. Its various forms reveal the creativity of Filipinos as they vividly express their emotions respond to events and reveal their world view.

Readings:

- Dioquino, Corazon C. *Indigenous Music of the Philippines*.
<http://www.ncca.gov.ph/about-culture-and-arts/articles-on-c-n-a/article.php?igm=1&i=158>
- Interactive Map of the Philippines and Major Ethnic Groups:
<http://www.kipas.nl/Groups.htm>
- Maceda, Jose. *The Music of the Maguindanao of the Philippines*.
http://media.smithsonianfolkways.org/liner_notes/folkways/FW04536.pdf
- Santos, Ramon P. *Traditional Forms of Music*.
<http://www.ncca.gov.ph/about-culture-and-arts/articles-on-c-n-a/article.php?igm=1&i=161>

Recordings:

- Darangen epic UNESCO:
<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00159#video>
- Calasiao singing Pokpok Alimpako :
<http://www.youtube.com/watch?v=ePSdnktzO-g>
- Zamboanga Chavacano songs “No Te Vayas” and “Zamboanga Hermosa”:
<http://www.zamboanga.net/Song&MusicofZamboanga.htm>
- Hans Brandeis Videos on the Music of Mindanao:
http://user.cs.tu-berlin.de/~brandeis/Videos_MindanaoLumad.html

Lesson 2: Gong Music of Mindanao



http://www.trekearth.com/gallery/Asia/Philippines/Southern_Mindanao/Davao/Dabaw/photo589039.htm

The lesson is an introduction to selected gong music from Mindanao. The study of the music is based on the aspects of instrumentation and performance techniques. An application of the lesson involves playing a short *Kulintang* piece from Maguindanao on improvised instruments with appropriate expression, tone, and style that is reflected in the function of the music.

Activity 1



Film Viewing

Go online and watch the video *Kulintang* by Danonga Kalanduyan and Pangalay Dance.

(<http://www.youtube.com/watch?v=gsX0z82FTel&feature=related>).

Describe the performance of the group in the video.

Gong ensembles have varied functions but are mostly used for celebrations and rituals. The gong ensembles in Mindanao are mainly divided into two types:

- 1) **Kulintangan, Kwintangan** - Gongs in a row
- 2) **Tahunggo, Agung, Salmagi, Blowon Semagi** - Suspended gong ensembles in various names according to each tribe



http://en.wikipedia.org/wiki/File:Kulintang_09.jpg

Activity 2

Guided Viewing



With the help of video resources, view gong clips from Hans Brandeis' website. Compare the similarities and differences among the gongs of various ethnic groups with regards to gong type (gongs in a row or hanging gongs), other instruments played with the gong ensembles, and technique (hand position, damped, and ringing sound).



| Instrument Name | Description |
|-----------------|-------------|
| | |
| | |
| | |
| | |

Activity 3



Read the article on the *Historiography of the Moro Kulintang* by Isaac Jimenez and complete the concept map by filling in the boxes with the appropriate important information. Do this in your notebook.



Activity 4

Using the structural model presented by Jimenez (p. 7), play the Sinulog I excerpt below by Butocan (Jimenez, p.10) on improvised instruments. Some may dance the Pangalay as the music is being performed.

Drum **Sinulog** εε Θ Θ Θ

Lyre: Put markers on tones 1 – 8: E F# G# A B C# D# E

| | | | | | | | |
|----------|--|----------|--|----------|--|----------|--|
| | | | | | | | |
| 3 | | 3 | | 3 | | 3 | |

3x

3x

3x

| | | | | | | | | | | | | | | | |
|----------|----------|----------|--|----------|----------|----------|--|----------|----------|----------|----------|----------|----------|----------|----------|
| 5 | 5 | 4 | | 4 | | 4 | | 5 | 6 | 5 | 5 | | | 4 | |
| | | 3 | | 3 | 2 | 3 | | | 4 | | | 3 | 2 | 3 | 3 |

| | | | | | | | |
|----------|----------|----------|-----------|----------|----------|----------|----------|
| | | | 56 | 7 | 7 | 7 | 6 |
| 2 | 3 | 3 | | | | | 5 |

For more Kulintang Music Transcriptions, go to: <http://www.pnoyandthecity.blogspot.com>

Performance Rubrics

| Proficient | Approaching Proficiency | Developing | Basic |
|---|--|---|---|
| <ul style="list-style-type: none"> ✓ Focused and clear tone throughout the piece ✓ Accurate rhythm and secure pitch ✓ Consistent and sensitive phrasing ✓ Well-defined dynamic levels, with creative nuances as indicated in the music score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none"> ✓ Focused and clear tone in the normal ranges ✓ Isolated errors in rhythm, pitch, and phrasing ✓ More obvious dynamic levels, with more nuances as indicated in the score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none"> ✓ Focused tone but inconsistent in the extreme ranges ✓ Some repeated errors in rhythm, pitch, and phrasing ✓ Discernible dynamic levels ✓ Follows the nuances indicated in the music score or as suggested by the teacher with reference to style and context | <ul style="list-style-type: none"> ✓ Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing and dynamics ✓ Needs work on nuances with reference to style and context |



The gong music of Mindanao reflects the natural and spiritual life of the Lumad and Muslim Filipinos as well as the influence of the Malay trade and Islam in the development of gong-chimes. Its many types show the creativity of Filipinos as they express their emotions, their life events, and their world view.

Readings:

- Jimenez, Isaac Donoso. *Historiography of the Moro Kulintang*. <http://philippinesheritage.ph/filer/Historiography-of-the-moro-kulintang.pdf>
- Maceda, Jose (1998). *Gongs and Bamboo*. Quezon City: University of the Philippines Press.

Recordings:

- Danongan Kalanduyan Kulintang Master: <http://www.youtube.com/watch?v=gsX0z82FTel&feature=related>
- Hans Brandeis Videos on the Music of Mindanao: http://user.cs.tu-berlin.de/~brandeis/Videos_MindanaoLumad.html
http://user.cs.tu-berlin.de/~brandeis/Videos_MindanaoMuslim.html
- Robert Garfias Ethnographic Films on the Philippines: <https://eee.uci.edu/programs/rgarfias/films.html>

Lesson 3: Lute Music of Mindanao



The lesson is an introduction to lute music – particularly boat lutes from Mindanao. The analysis of the music is done through a socio-cultural approach as well as an emphasis on playing techniques. An application of the lesson involves playing a short boat lute improvisation on the boat lute or improvised instruments such as a two-string guitar with appropriate expression, tone, and style that is reflective of the function of the music.

Activity 1



Music Listening

Listen to the short audio clip called “Cosmo Canyon” by Diwa De Leon. What do you think is the instrument he was playing? Describe the instrument.

Activity 2



Film Viewing

Watch the video clip this time of “Cosmo Canyon” and “Hegalong” explained by Diwa De Leon.

Describe the performance in the video.

Boat lutes are an important part of the music history of the Philippines.

The major names of the boat lutes are:

1. **Kudlung**
2. **Kudyapiq**

Some trace the origin of the name from the Indian **kacchapi** and Sanskrit **kacca** which means **turtle**. The scales used by the instrument varies with a scale with whole steps used for music inspired by nature (D, E, F#, A, B, C#, E, F#, G#, B, C#, E) and music with half steps inspired by human emotions (D, E, F, A, B, C, E, F#, G#, B, C#, E) (Maceda 1998).

Below is a picture of the Gawad Manlilikha ng Bayan Samoan Sulayman playing the boat lute.

<http://vimeo.com/16808604>



Activity 3



Guided Viewing: View examples of **Samaoan Sulayman** playing the **hegelong**.

- What can you say about the rendition?
- Can you identify the technique required to produce the drone, melody, and the percussive effect?

Activity 4



With the help of the websites given in the resources, make a research on boat lutes. Read the short abstract by Brandeis on the “Symbolic Meanings of the Philippine Boat Lute.” Answer the following questions:

1. What part of the Mindanao culture is the boat lute used for?
2. How do you play the boat lute?
3. What musical forms are performed with the boat lute?

Activity 5

- Using a two-string guitar or an available boat lute, try improvising using drone and melody.
- Try to produce percussive effects with your thumb while doing the drone and melody if you can.
- If your improvisation is about nature, use the scale without half steps (D, E, F#, A, B, C#, E, F#, G#, B, C#, E).
- Use the lyre or piano for tuning your boat lute / two-stringed guitar.



<http://www.tikboy.com/posts/the-bobodsil-kayumatan/>

Performance Rubrics

| Proficient | Approaching Proficiency | Developing | Basic |
|---|--|--|---|
| <ul style="list-style-type: none"> ✓ Focused and clear tone throughout the piece ✓ Accurate rhythm and secure pitch ✓ Consistent and sensitive phrasing ✓ Well-defined dynamic levels, with creative nuances as indicated in the music score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none"> ✓ Focused and clear tone in the normal ranges ✓ Isolated errors in rhythm, pitch, and phrasing ✓ More obvious dynamic levels, with more nuances as indicated in the score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none"> ✓ Focused tone but inconsistent in the extreme ranges ✓ Some repeated errors in rhythm, pitch and phrasing ✓ Discernible dynamic levels ✓ Follows the nuances indicated in the music score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none"> ✓ Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing, and dynamics. ✓ Needs work on nuances with reference to style and context |



The music of the boat lutes of Mindanao is a reflection of the natural and spiritual life of the Lumad and Muslim Filipinos as well as the influence of Indian culture in the development of boat lutes. Its many types show the creativity Filipinos in expressing their emotions, life events, and their world view.

Readings:

- Brandeis, Hans. *A Preliminary Study of the Symbolic Meanings of Philippine Boat Lutes* (Abstract only).
<http://user.cs.tu-berlin.de/~brandeis/ICTM-Abstracts-e.html#symbolism>
- Maceda, Jose (1998). *Gongs and Bamboo*. Quezon City: University of the Philippines Press.
- Plucked Instruments of the Philippines:
http://www.atlasofpluckedinstruments.com/se_asia.htm
- Table of Instruments in the Philippines:
<http://www.kipas.nl/Instruments/Classification.htm>

Recordings:

- Darangen epic UNESCO:
<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00159#video>
- Calasiao singing Pokpok Alimpako :
<http://www.youtube.com/watch?v=ePSdnktzO-g>
- Zamboanga Chavacano songs “No Te Vayas” and “Zamboanga Hermosa”: <http://www.zamboanga.net/Song&MusicofZamboanga.htm>
- Hans Brandeis Videos on the Music of Mindanao:
http://user.cs.tu-berlin.de/~brandeis/Videos_MindanaoLumad.html
<https://eee.uci.edu/programs/rgarfias/films.html>

Lesson 4: Bamboo Music of Mindanao



The lesson is an introduction to bamboo music, particularly on selected bamboo instruments from Mindanao. The analysis of the music is done through an emphasis on instrument construction, function, and playing techniques. An application of the lesson involves playing improvisations on available bamboo instruments with appropriate expression, tone, and style that is reflective of the function of the music.

Activity 1



An Introduction to Bamboo

Read the introduction of Rivera's Report on "Philippine Bamboo and Rattan." Aside from the products she mentioned, can you think of other uses for bamboo in music?

Activity 2

Table of Bamboo Instruments: Look at the Kipas Gallery of Philippine Instruments (<http://www.kipas.nl/Instruments/Classification.htm>). See the different bamboo instruments of the Philippines. Have you ever played one of these instruments?

According to Philippine legends, the first man and woman were borne out of bamboo. Bamboo is not only abundant in our country, it is also considered among early Filipinos as a spiritual connection from our physical world to the spiritual world (Santos, 2008). Many bamboo instruments were made for this purpose while some bamboo instruments were also used for entertainment and personal expression. Different manners of playing bamboo instruments include:

Blowing (aerophones)



Shaking or hitting (idiophones) →

Plucking (chordophes)



1. Gabbang
2. Agung a Tamlang (Slit Drum)
3. Tumpong (flute)
4. Sludoy (Bamboo zither)

Pictures 1-3 from www.wikipedia.org
Picture 4 from museomusiko.wordpress.com)

Activity 3



Guided Viewing / Reading

View examples of bamboo instruments from the website of Hans Brandeis or the videos on T'boli culture and read the article by Dioquino on Philippine Bamboo Instruments.

Answer the following questions:

1. What was the function of the music?
2. How do you play the bamboo instruments?
3. When are instruments made of bamboo used in the culture of Mindanao?

Activity 4

In groups of five per group, make your own bamboo instrument/s using the templates on aerophones, idiophones, or chordophones. Present your instrument in class by reporting on its specifications, manner of playing, and perform one improvisation.

Performance Rubrics

| Proficient | Approaching Proficiency | Developing | Basic |
|---|--|---|--|
| <ul style="list-style-type: none"> ✓ Focused and clear tone throughout the piece ✓ Accurate rhythm and secure pitch ✓ Consistent and sensitive phrasing ✓ Well-defined dynamic levels, with creative nuances as indicated in the music score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none"> ✓ Focused and clear tone in the normal ranges ✓ Isolated errors in rhythm, pitch, and phrasing ✓ More obvious dynamic levels, with more nuances as indicated in the score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none"> ✓ Focused tone but inconsistent in the extreme ranges ✓ Some repeated errors in rhythm, pitch, and phrasing ✓ Discernible dynamic levels ✓ Follows the nuances indicated in the music score or as suggested by the teacher with reference to style and context | <ul style="list-style-type: none"> ✓ Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing and dynamics. ✓ Needs work on nuances with reference to style and context |

Rubrics for Designing Bamboo Instruments

- **Basic:** Inappropriate; Messy and incomplete materials; Sound quality lacks similarity with that of the original instrument.
- **Developing:** Most materials appropriate; Decorated but messy; Neat but fragile; Sound quality somewhat similar but not exactly similar to that of the original instrument.
- **Approaching Proficiency:** Appropriate materials; decorated, neat; Sound quality almost similar to that of the original instrument.
- **Proficient:** Appropriate and creatively modified materials; Decorated within the context of the instrument; Neat and durable; Sound quality most similar to that of the original instrument.

Rubrics for Designing an Instrument Substitute

- **Basic:** Inappropriate; Messy and incomplete materials; Sound quality lacks similarity with that of the original instrument.
- **Developing:** Most materials appropriate; Decorated but messy; Neat but fragile; Sound quality somewhat similar but not exactly similar to that of the original instrument.
- **Approaching Proficiency:** Appropriate materials; decorated, neat; Sound quality almost similar to that of the original instrument.
- **Proficient:** Appropriate and creatively modified materials; Decorated within the context of the instrument; Neat and Durable; Sound quality most similar to that of the original instrument.
- **Basic:** Inappropriate, Messy and Incomplete materials, Sound quality lacks resonance
- **Developing:** Most materials appropriate, Decorated but messy, Neat but Fragile, Sound quality is slightly resonant.
- **Approaching Proficiency:** Appropriate materials, Decorated, Neat; Sound quality is resonant and varied.
- **Proficient:** Appropriate and creatively modified materials; Decorated within the context of the instrument; Neat and Durable; Sound quality is resonant and varied.



The bamboo instruments of Mindanao show how music and the environment interact in the Filipino way of life. While variations of bamboo instruments exist per ethnic group, these are all unified by the spiritual and personal functions of the music. The creativity of Filipinos is shown in how bamboo is used and adapted to suit the Filipino's musical life.

Readings:

- Dioquino, Corazon (2008). *Philippine Bamboo Instruments* in Humanities Diliman (January-December 2008) 5:1-2, 101-113.
<http://philippinesheritage.ph/filer/toledo-cebu/PHILIPPINE-BAMBOO-INSTRUMENTS.pdf>
- Maceda, Jose (1998). *Gongs and Bamboo*. Quezon City: University of the Philippines Press.
- Rivera, Merlyn N. *Philippine National Report on Bamboo and Rattan: Introduction*
<http://www.inbar.int/documents/country%20report/Philippine.htm>
- Table of Instruments in the Philippines:
<http://www.kipas.nl/Instruments/Classification.htm>

Recordings:

- Hans Brandeis Videos on T'boli
http://user.cs.tu-berlin.de/~brandeis/Videos_MindanaoTboli.html
- Hans Brandeis Videos on Lumad
http://user.cs.tu-berlin.de/~brandeis/Videos_MindanaoLumad.html
- T'boli Culture Video Parts 1 and 2:
http://www.taravision.org/tboli_culture.htm
<http://www.youtube.com/watch?v=5ObQqGCPuv4&feature=related>
http://www.youtube.com/watch?v=qrYCWYNrG_0&feature=relmfu

Unit IV

Music flourished even more during the 20th Century in the Philippines. This is the time when music of the west influenced Philippine music and theater. Through the music and theater, one will discover how Filipinos love their country and how they learned to express different forms of their love through music and performance.

The learner performs examples of Philippine music and theater forms alone and with others in clear tone and correct pitch, rhythm, expression, and style.

- Describes how a specific idea or story is communicated through Philippine Traditional Musical Forms and Philippine Theater Musical Forms
- Analyzes musical elements and processes of Philippine music and theater
- Correlates Philippine music and theater to Philippine culture
- Explains the distinguishing characteristics of Philippine music and theater
- Illustrates how the different elements of music are combined in creating Philippine Traditional Musical Forms and Philippine Theater Musical Forms
- Creates / Improvises appropriate sound, music gesture, movements, and costume for a rendition of particular Philippine Traditional Musical Forms and Philippine Theater Musical Forms
- Researches and analyzes the lives, works, and influences of early Filipino composers
- Recognizes the contributions of the prime exponents of Philippine theater music
- Gives value to Philippine culture as a vehicle towards national identity and unity

Lesson 1: Vocal Music of the 20th Century



The lesson is an introduction to vocal music composed by Filipinos. These may be classified into **nationalistic songs** and **love songs** and performed as solo or choral form. The compositions “Marangal na Dalit ng Katagalugan” by Julio Nakpil and “Lupang Hinirang” by Julian Felipe (**nationalistic**), the *kundiman* “Nasaan Ka Irog?” by Nicanor Abelardo, the ballad “Gaano Ko Ikaw Kamahal” by Ernani Cuenco (**love songs**), “Sa Ugoy ng Duyan” by Lucio San Pedro and “Payapang Daigdig” by Felipe De Leon will complete the musical journey in this unit. Throughout the lesson, one will discover how these songs express the beliefs of a nation about patriotism, love, and how a nation places a value on artists’ creations. Critical listening by identifying the texture of vocal music will also be applied in this lesson. A group song and dance performance on any of these songs culminates the educational experience.

1

Activity 1

Describe the pictures and write down what you want to know about their music. Do this in your notebook.

<http://www.himig.com.ph/features/64-the-philippine-constabulary-band>



2



<http://philippine-painting.com/featured/harana>

3



<http://choralnet.org/view/295626>

4



<http://www.flickr.com/photos/starcatch/3911826148/sizes/m/in/photostream/>

Activity 2

Philippine _____ Anthem: Musical Charades

Form two teams for the **musical charades**. Your teacher will give each team strips of paper containing phrases from “Lupang Hinirang.” To get a point, the team must **sing** the phrase, with **correct lyrics** and **correct melody**. The first team to get five (5) correct performances wins.

Activity 3



Music Listening

Listen to the two (2) songs. Fill in the boxes as you analyze their similarities and differences. Do this in your notebook.

| Composer | Julio Nakpil | Julian Felipe | Nicanor Abelardo | Ernani Cuenco |
|------------------------|------------------------------------|-------------------|-------------------|-------------------------|
| Title | “Marangal na Dalit ng Katagalugan” | “Lupang Hinirang” | “Nasaan Ka Irog?” | “Gaano Ko Ikaw Kamahal” |
| Lyricist | | | | |
| Also Known As | | | | |
| Year of Composition | | | | |
| Political Patron | | | | |
| Timbre | | | | |
| Melodic Contour | | | | |
| Rhythm: Time Signature | | | | |
| Rhythm: Tempo | | | | |
| Harmony: Key Signature | | | | |
| Musical Form | | | | |
| Lyrics description | | | | |

Activity 4



VMV: Vocal Music Video

As a group, study one of the songs discussed in the lesson. Make a live music video for each song. Be creative in thinking of a story to accompany these songs.

Performance Rubrics

| Proficient | Approaching Proficiency | Developing | Basic |
|---|--|---|--|
| <ul style="list-style-type: none">✓ Focused and clear tone throughout the piece✓ Accurate rhythm and secure pitch✓ Consistent and sensitive phrasing✓ Well-defined dynamic levels, with creative nuances as indicated in the music score or as suggested by the teacher with reference to style and content. | <ul style="list-style-type: none">✓ Focused and clear tone in the normal ranges✓ Isolated errors in rhythm, pitch and phrasing✓ More obvious dynamic levels, with more nuances as indicated in the score or as suggested by the teacher with reference to style and content. | <ul style="list-style-type: none">✓ Focused tone but inconsistent in the extreme ranges✓ Some repeated errors in rhythm, pitch, and phrasing✓ Discernible dynamic levels✓ Follows the nuances indicated in the music score or as suggested by the teacher with reference to style and context. | <ul style="list-style-type: none">✓ Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing and dynamics.✓ Needs work on nuances with reference to style and context. |



Music, even without the words, can tell us stories about a particular time, place, person, and event – much more, music with words. This is clearly heard from the songs “Marangal na Dalit ng Katagalugan” of Julio Nakpil and “Lupang Hinirang” of Julian Felipe. Two of the most well-known songs by our National Artists for Music – “Sa Ugoy ng Duyan” (San Pedro) and “Payapang Daigdig” (De Leon) are examples of Philippine solo and choral music. By listening and singing these songs, we take part in the stories behind each one, making it a story of our own.

Ballad – a narrative song, ranging from indigenous forms to Hispanic-influenced themes. The romantic themes of the contemporary ballad or urban popular love songs are closely related to the *kundiman*.

Ernani Joson Cuenco (1936 – 1988) – proclaimed National Artist for Music in 1999; He was an award-winning film scorer in the early 1960s, working in collaboration with National Artist for Music, Levi Celerio. He was also a teacher and a seasoned orchestra player.

“Gaano Ko Ikaw Kamahal?” – a ballad composed by Ernani Cuenco in 1979, with lyrics by Levi Celerio, both National Artists for Music. It was used as a movie theme for a 1980s movie with the same title, starring Lito Lapid.

Himno Nacional Filipino – known presently as “Lupang Hinirang,” the National Anthem of the Philippines, with music by Julian Felipe, originally an instrumental march, known as either “Marcha Filipina Nacional” or “Marcha Filipino Magdalo,” and lyrics from Jose Palma’s “*Filipinas*,” “Letra Para La Marcha Nacional.” This work was commissioned by Emilio Aguinaldo and was played during the declaration of Philippine Independence on June 12, 1898.

Kundiman – known as the Philippines’ signature love song; it is an art song in triple time. According to Raymundo Bañas, there are three theories on the origin of the *kundiman*: a shortened version of the phrase *kung hindi man*, derived from the verse *hele hele nang kandungan / hele hele ng kundiman*, and *kundiman*, referring to a red cloth worn by male dancers or men in the Philippines. Aside from messages of love, it also expressed sentiments of nationalism.

“Marangal na Dalit ng Katagalugan” – with music and lyrics written by Julio Nakpil in 1896. Nakpil later changed the title to “Salve Patria.” This work was commissioned by Andres Bonifacio, but Emilio Aguinaldo preferred the work of Julian Felipe. It was first played to commemorate the eighth anniversary of Rizal’s execution on December 30, 1904.

“Nasaan Ka Irog?” – a *kundiman* in slow triple time composed by Nicanor Abelardo in 1923, which was inspired by his childhood friend Dr. Francisco Tecson’s personal experience on love. The original Spanish was written by Narciso Asistio; the Tagalog lyrics were written by Jose Corazon de Jesus. This song has inspired the filming of a 1936 movie, retaining the title of the song.

Nicanor Santa Ana Abelardo (1893 – 1934) – He is one of the great composer, pianist, and a teacher of composition at the University of the Philippines then Conservatory of Music. His 140 compositions include *kundimans*, *sarsuelas*, instrumental works, and UP Beloved, a university, a hymn which won first prize in an open musical composition contest.

Order of National Artists – The highest national recognition bestowed upon to Filipino artists who have made significant contributions to the development of Philippine arts; namely, Music, Dance, Theater, Visual Arts, Literature, Film, Broadcast Arts, and Architecture and Allied Arts. The order is jointly administered by the National Commission for Culture and the Arts (NCCA) and the Cultural Center of the Philippines (CCP) and conferred by the President of the Philippines upon recommendation by both institutions. (NCCA Website)

Readings:

- Epistola, Ernesto V. (1996) *Nicanor Abelardo, the Man, the Artist: A Biography* (1st ed., pp. 50-52). Manila: Rex Book Store.
- Estrella, Espie. *What is Choral Music?*
<http://musiced.about.com/od/lessonsandtips/f/choralemusic.htm>
- Felipe Padilla De Leon. <http://www.filipinomusica.com/felipe-padilla-de-leon.html>
- Himig: The Filipino Music Collection of FHL. (2012) *Ernani Joson Cuenco*. Retrieved 7 June 2012. <http://www.himig.com.ph/people/14-ernani-joson-cuenco?composer=true>.

- Lubang, Danalyn T. *Tamang Pagkanta ng Pambansang Awit*. The Varsitarian. (Vol LXXXi, No. 13).
http://www.varsitarian.net/filipino/20100507/tamang_pagkanta_ng_pambansang_awit. retrieved on 06/13/2012 - 11:46.
- Musika Natin: Lucio San Pedro. <http://www.musikanatin.com/lucio.php>.
- Santos-Viola, Carlos N. *Julio Nakpil: A Patriot and a Musician*.
<http://julionakpil.blogspot.com/>.
- 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.
<http://www.ncca.gov.ph/about-ncca/org-awards/org-awards-national-artist-guidelines.php>.
- Supreme Court E-Library. Executive Orders. [Executive Order No. 236, September 19, 2003]
<http://elibrary.judiciary.gov.ph/index10.php?doctype=Executive%20Orders&docid=a45475a11ec72b843d74959b60fd7bd645fae1093b5c5>.
- Supreme Court E-Library. Executive Orders. [Executive Order No. 435, June 8, 2005]
<http://elibrary.judiciary.gov.ph/index10.php?doctype=Executive%20Orders&docid=f50a99f950ea0dd2453e89f5c9d6a397455a4894e8228>.
- Tiongson, Nicanor (Ed.). (1994). *CCP Encyclopedia of Philippine Art* (Vol. 6: Philippine music). Manila: Cultural Center of the Philippines.

Recordings:

- Kundiman Art Song – Nasaan Ka Irog? – Sylvia La Torre.
<http://www.youtube.com/watch?v=W8-NqGJJYkeE>.
- Lupang Hinirang Ang Pambansang Awit ng Pilipinas.
<http://www.youtube.com/watch?v=qB5r4Q6Q1Fg&feature=related>
- Payayang Daigdig (A Peaceful World) – The Himig Singers.
http://www.youtube.com/watch?v=v7zp9Z8_pU0
- Sa Ugoy ng Duyan (With English Translation).
<http://www.youtube.com/watch?v=zGeYwR6Vwtg>

Lesson 2: Instrumental Music of the 20th Century Filipino Composer



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), “Dularawan” (Lucrecia Kasilag), and “Udlot-Udlot” (Jose Maceda). Performance of a group composition inspired by these four compositions culminates the educational experience.

Activity 1

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? Write the answers in your notebook.

Activity 2



Guided Viewing / Reading

Choose one of the following instrumental music by these Filipino composers:

- “Mindanao Sketches” (Antonino Buenventura)
- “Dularawan” (Lucrecia Kasilag)
- “Udlot-udlot” (Jose Maceda)
- “Malikmata” (Antonio Molina)

Answer the following questions:

1. Using the musical elements, describe how the music expresses national identity.
2. Identify if the composition is in solo, orchestra, large work, or opera form.
3. Are there social or cultural issues addressed in the music? What are they?
4. Give a brief background on the life of the composer and how he / she was declared as one of the National Artists for Music.

Activity 3



Group Activity: A Filipino Composition

Choose a current relevant topic (politics, environment, education, economics, etc.) and compose a five-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.

Performance Rubrics

| Proficient | Approaching Proficiency | Developing | Basic |
|---|--|---|---|
| <ul style="list-style-type: none"> ✓ Focused and clear tone throughout the piece ✓ Accurate rhythm and secure pitch ✓ Consistent and sensitive phrasing ✓ Well-defined dynamic levels, with creative nuances as indicated in the music score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none"> ✓ Focused and clear tone in the normal ranges ✓ Isolated errors in rhythm, pitch, and phrasing ✓ More obvious dynamic levels, with more nuances as indicated in the score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none"> ✓ Focused tone but inconsistent in the extreme ranges ✓ Some repeated errors in rhythm, pitch, and phrasing ✓ Discernible dynamic levels ✓ Follows the nuances indicated in the music score or as suggested by the teacher with reference to style and context | <ul style="list-style-type: none"> ✓ Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing, and dynamics. ✓ Needs work on nuances with reference to style and context |



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.

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.

New Music – originating from the term *neue musik* (German) that was coined by Paul Bekker in 1919. This refers to contemporary classical / serious music

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.

Solo – music that is meant to be performed by a single performer.

Readings:

- Belleza, M.G. and Maceda, J. (1977). *Udlot-udlot – Isang Bagong Musika na Maituturo sa High School*. from *Musika Jornal* (vol 1). QC. 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 Jornal* (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*. <http://www.ncca.gov.ph/about-ncca/org-awards/org-awards-national-artist-guidelines.php>.
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<http://elibrary.judiciary.gov.ph/index10.php?doctype=Executive%20Orders&docid=f50a99f950ea0dd2453e89f5c9d6a397455a4894e8228>.
- 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:

- <http://www.onlinevideodownloader.com> for youtube videos
- <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>
- *2010 Udlot-udlot Senri Expo Park 2*.
<http://www.youtube.com/watch?v=lwxw5ACuHYU>.
- *Antonio Molina – MALIKMATA – Enzo*.
http://www.youtube.com/watch?v=7o_Mhb84BAY
- *Dularawan (excerpts). (1969). Pagdiriwang, A Song/Dance/Theater in Two Acts recorded live at the CCP Theater for the Performing Arts on September 8, 1969 [CD]*.
- *Mindanao Sketches - A Village Festival Dance by UP Orchestra – Pt .*
<http://www.youtube.com/watch?v=9uVx5B14Opg>.
- *Mindanao Sketches - Offering to the Gods by UP Orchestra*.
<http://www.youtube.com/watch?v=LPBBEXcBvD4>.
- *Mindanao Sketches.wmv*. <http://www.youtube.com/watch?v=Sqbz7cd-z08>: *Mindanao Sketches*.(1983). From *The Best of Philippine Classics* [CD].

Lesson 3: Philippine Popular Music



The lesson is an introduction to **Philippine popular music**, its pioneers, some composers and artists. The general – **pop, fusion, novelty**, and **hip hop** and **folk rock**, will complete your musical journey in this unit. Through the lesson, one will discover how contemporary Filipino popular musicians express their ideals and beliefs through music. A class variety show on Philippine popular music culminates the educational experience.

Activity 1

Do you know the foreign artists in the next page? Name some of their songs and describe their type of music.



www.kidzworld.com



www.thesilvertongueonline.com



www.lifestyle-rebels.com



www.myplay.com



www.metro.co.uk



www.billboard.com

Activity 2



Group Activity Guided Viewing / Listening

Did you know that before your favorite artists became famous, we already had our own set of popular artists? Listen to the following songs: (You may also view these through www.youtube.com)

- APO Hiking Society – “Batang-bata Ka Pa”
- Aguilar, Freddie – “Anak”
- Cayabyab, Ryan – “Kay Ganda ng Ating Musika”
- Magalona, Francis – “Mga Kababayan”
- Radioactive Sago Project – “Alak, Sugal, Kape, Babae, Kabaong”

Answer the questions as you listen to the songs. You may create a table to aid you in analyzing the songs:

1. What musical instruments were used in the songs?
2. What is the message of each song?
3. How were the musical elements used in bringing out the message of the songs?

Activity 3



Original Philippine Music (OPM) Blog: What do I think about today's OPM?

Answer either of the two questions. Do this in your notebook.

1. Have you been listening to original Philippine music (OPM)? What do you think about our original songs? Do they send a good message to the youth or no? You may cite examples of songs. Be sure to quote the title and artist (composer / songwriter / musician) involved.
2. Has technology helped us in promoting OPM or has it promoted more piracy? What do you think about uploading existing songs and / or original songs into YouTube?

Activity 4

Group Activity

Stage a class variety show showcasing different genres of Philippine popular music. Take note: no two genres should be repeated, or at least, each song must be distinct in nature. You may include a genre that has not been discussed but be sure to consult your teacher first. Choose an original Philippine music (as much as possible, avoid revivals) and give an introduction, including the title, artist (composer, artist, and songwriter (all, if possible), and a short description of the lyrics' message. Live accompaniment on guitar, piano and / or rhythmic instruments, is highly encouraged, but minus-one accompaniment may be used.

Performance Rubrics

| Proficient | Approaching Proficiency | Developing | Basic |
|--|--|---|--|
| <ul style="list-style-type: none">✓ Focused and clear tone throughout the piece✓ Accurate rhythm and secure pitch✓ Consistent and sensitive phrasing✓ Well-defined dynamic levels, with creative nuances as indicated in the music score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none">✓ Focused and clear tone in the normal ranges✓ Isolated errors in rhythm, pitch, and phrasing✓ More obvious dynamic levels, with more nuances as indicated in the score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none">✓ Focused tone but inconsistent in the extreme ranges✓ Some repeated errors in rhythm, pitch and phrasing✓ Discernible dynamic levels✓ Follows the nuances indicated in the music score or as suggested by the teacher with reference to style and context | <ul style="list-style-type: none">✓ Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing and dynamics✓ Needs work on nuances with reference to style and context |



Philippine popular music is the music of the majority, probably because it has more themes that people can relate to. Because of the emergence of innovations such as high-technology instruments and recording equipment, plus the internet, more and more people are able to access and also, create their own music to express their ideas and address certain issues, such as on nationalism and social relevance. Avenue for music is not just the classical concert hall, but is now practically anywhere. Song writing contests support not only existing artists but also give encouragement to the emerging song writers.

Folk rock – a style of music combining folk and rock elements. It is a genre term that was originally coined in the USA and / or UK during the 1960s.

Fusion – a style of music infusing world music elements

Genre – a distinct style of music

Hip hop – a style of music incorporating complex, stylized rhythms that is often accompanied by rapping. It belongs to a subculture that also goes by the same name, *hip hop*.

Novelty song – comical popular songs that may be for a current situation, holiday, or just a can just be a dance fad

Pop – refers generally to music that is easily accessible by the public through mass media, and is also subject to selling

OPM – Original Pinoy music or original Philippine music; a label used for original popular songs by Filipino artists

Readings:

- Lockard, Craig A. (1998). *Dance of Life: Popular Music and Politics in Southeast Asia*. (pp. 114-161.) United States of America: University of Hawaii Press.
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- <http://apohikingsociety.org/>
- <http://www.joeyayala.com/>
- <http://www.blafi.org/>
- Tiongson, Nicanor (Ed.). (1994). *CCP Encyclopedia of Philippine Art* (Vol. 6: Philippine music). Manila: Cultural Center of the Philippines.

Recordings:

- APO – *Batang-bata ka Pa*.
http://www.apohikingsociety.org/popup_batakapa.shtml.
- Aguilar, Freddie – *Freddie Aguilar Anak (Original Version)*.
<http://www.youtube.com/watch?v=-n-2IPzH7Do>.
- Ayala, Joey – Mariano, Vicente D. (ed). (2009) *Sining-Bayan: Art of Nation Building Social Artistry Fieldbook to Promote Good Citizenship Values for Prosperity and Integrity*. JAPI Printzone. (Complementary CD)
Cayabyab, Ryan – *KAY GANDA NG ATING MUSIKA (Hajji Alejandro)*.
<http://www.youtube.com/watch?v=t6MixeXSX5g>.
- De Leon, Diwa – *Panorama*.
<http://www.youtube.com/watch?v=eA9z8UPtCus>.
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- Radioactive Sago Project – *Radioactive Sago Project. Alak, Sugil, Kape, Babae, Kabaong.* <http://www.youtube.com/watch?v=e3ZVQ9FMsmY>.
- Villame, Yoyoy – *History of the Philippines.* <http://www.youtube.com/watch?v=nCoEPnprS7Q>.

Lesson 4: Philippine Theater Arts and Festivals



The lesson will show you how to appreciate the **Philippine theater arts**. As you go through this unit, you will learn about *komedya*, *moro-moro* and *zarzuela*. Through the lesson, one will learn to appreciate Filipino stage performances. Staging your own performance of the discussed theatrical compositions culminates the educational experience.

Activity 1

Group Activity

- Get 10 of your classmates.
- In 10 minutes create a scene depicting a Philippine holiday using all the members of your group as part of the tableau.
- Each participant's acting skills will be assessed.

Activity 2



Guided Viewing

1. Watch the interview on “Kababayan LA”. Based on the video clip, what is *Moro-Moro*?
2. Describe the costumes that the actors and actresses are wearing in the stage performance:
3. Watch the video of “SDA Modern San Dionisio Komedya / Moro-Moro.” How do they deliver their lines? What is the role of the music in the performance?
4. Watch the video of *Walang Sugat* Part 1 by Tanghalang Ateneo. Describe the musical elements and singing style used.
5. Among the sample theater performances, which of these did you like? Why?
6. Can you see yourself performing in a *Komedya* or *Sarsuela*? Give at least 3 reasons.

Activity 3



Group Activity: Be a Star!!!

OPTION 1:

1. Create a story in the style similar to a *Moro-Moro* or *Zarzuela*.
2. Use music, props, and stage designs to enhance the show.
3. Video recording of the performance is highly encouraged.

OPTION 2:

1. Perform an excerpt from the *Zarzuela, Walang Sugat*.
2. Use music, props, and stage designs to enhance the show.
3. Video recording of the performance is highly encouraged.

Performance Rubrics

| Proficient | Approaching Proficiency | Developing | Basic |
|---|--|--|--|
| <ul style="list-style-type: none"> ✓ Focused and clear tone throughout the piece ✓ Accurate rhythm and secure pitch ✓ Consistent and sensitive phrasing ✓ Well-defined dynamic levels, with creative nuances as indicated in the music score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none"> ✓ Focused and clear tone in the normal ranges ✓ Isolated errors in rhythm, pitch, and phrasing ✓ More obvious dynamic levels, with more nuances as indicated in the score or as suggested by the teacher with reference to style and content | <ul style="list-style-type: none"> ✓ Focused tone but inconsistent in the extreme ranges ✓ Some repeated errors in rhythm, pitch, and phrasing ✓ Discernible dynamic levels ✓ Follows the nuances indicated in the music score or as suggested by the teacher with reference to style and context. | <ul style="list-style-type: none"> ✓ Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing, and dynamics ✓ Needs work on nuances with reference to style and context |



Theater arts in the Philippines have been alive since the early 1600s. *komedya / moro-moro* performances played an active role in converting the early Filipinos to Christianity. *Komedya* was often performed in town fiestas as part of the entertainment and to teach Hispano-Christian values. To add flavor to the stage performances, the stories were incorporated with magical forces and creatures. As the years went by, the *zarzuela* emerged as another theatrical form. It incorporated more singing and dancing. These types of theatrical performances are currently being revived by Filipino theater groups based in different parts of the country as well as with Filipinos abroad.

Komedya – A Philippine theatrical tradition that was used by the Spaniards to indoctrinate the early Filipinos on Christianity. Dialogues are spoken in lyrical poem form. This theatrical form decreased its popularity as modern forms of theater emerged in the country.

Moro-moro – a type of secular *komedya* that was popular in the 1600s. Stories revolve around kings, queens, princes, princesses, animals, and supernatural beings. It is believed to be an offshoot of chivalric-poem called *awit* and legendary religious poem called *corrido*. Most of the time, the theme of the play depicts battles between the Christians and Moros.

Zarzuela – originated from Spain and was made popular in the Philippines in the 1800's. The performances consist mostly of singing and dancing with stories showing love and social issues. *Walang Sugat* is one of the most famous *zarzuelas* in the country.

Readings

- <http://isangharaya.wordpress.com/2012/01/22/rip/>
- <http://www.panitikan.com.ph/criticism/themoromoroinsperspective.htm>
- <http://www.sacred-texts.com/asia/pft/pft48.htm>

Video Recordings

- Moro-moro / Komedya interview-
<http://www.youtube.com/watch?v=1J03IKFqkZw>
- SDA Modern San Dionisio Komedya/Moro-Moro in Los Angeles
<http://www.youtube.com/watch?v=sWdfQYDWH9s>
- Tanghalang Ateneo's – *Walang Sugat*
<http://www.youtube.com/watch?v=-kxFEnA6FvY&feature=relate>