

MUSIC

Grade 7

Learner's Material
(Units 1 and 2)

MUSIC LEARNING MODULE 1: Music of Cordillera

I TARGET GRADE LEVEL: Grade 7

II MODULE 1: Music of Cordillera

III TIME ALLOTMENT: 2 Hours

IV OVERVIEW OF THE MODULE

The lesson is an overview on the music of the Cordillera, or the Highlands of Luzon, where several ethnolinguistic groups in the mountains of the Cordillera live. Through the lesson, one will discover how the Cordillerans 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.

V PERFORMANCE STANDARD

- Analyzes musical elements and processes of Philippine music.
- Correlates Philippine music to Philippine culture.
- Performs examples of Philippine music, alone and with others, in appropriate tone, pitch, rhythm, expression, and style.

VI COMPETENCIES/OBJECTIVES

- Analyzes an example of Philippine music from the Highlands and Lowlands of Luzon, and describes how the musical elements are used.
- Explains the distinguishing characteristics of representative Philippine music from the Highlands and Lowlands of Luzon, in relation to history and culture of the area.
- Analyzes the relationship of functions of Philippine music from the Highlands and Lowlands of Luzon, to the lives of the people.
- Sings accurately representative songs from the Highlands and Lowlands of Luzon, alone and / or with others.
- Performs on available instruments music from the Highlands and Lowlands of Luzon, alone and / or with others.
- Improvises simple rhythmic / harmonic accompaniments to selected Philippine music from the Highlands and Lowlands of Luzon.
- Explores ways of producing sounds on a variety of sources that would simulate the instruments being studied.
- Evaluates music and music performances by applying knowledge of musical elements and style.

VII CONTENT/TOPIC

Music of the Cordillera

- Vocal Music – Hudhud (chanted epic poetry)
- Instrumental Music- Bamboo Stamping Tubes (Tongatong), Bamboo Pipes in a Row (Saggeypo), Bamboo Buzzers (Bungkaka), Bamboo Jew's Harp (Kubing), Patteteg (Bamboo Leg Xylophones), Gongs (Gangsa Topayya and Palook)
- Cultural Context (History and Traditions) – – Apayao, Bontok, Ibaloi, Ifugao, Kalinga, Tingguian
- Composition: Chanted Poetry, Songs (children's songs, lullaby, spirit songs, narrative legends), Dances
- Social Functions: Music for Worship and Rituals, Work (Planting), Sleep, Courtship
- Performance Styles / Techniques

VIII RESOURCES

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=lkmF3mIAi5Y>

Saggeypo-

“1-11 Kalinga saggeypo (bamboo pipes in a row)”

Tongatong-

“1-10 Kalinga tongatong (bamboo stamping tubes)”:

<http://www.youtube.com/watch?v=7PjFND2gFjo>

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=n8azfl8CLbQ>

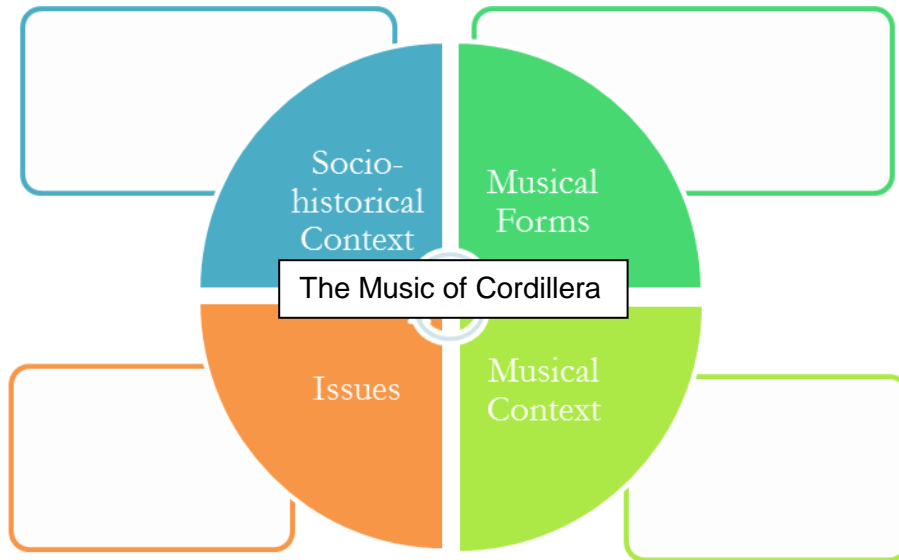
IX ACTIVITIES

K-W-L Chart: Write what you currently know about the music of Cordillera under column 1 and what you want to know about the music of Cordillera under column 2.

Music of Cordillera 1

What I Know	What I want to Know	What I've learned

Concept Map: Based on the contents of the readings and links given above, fill in the boxes below with details regarding the Music of Cordillera.

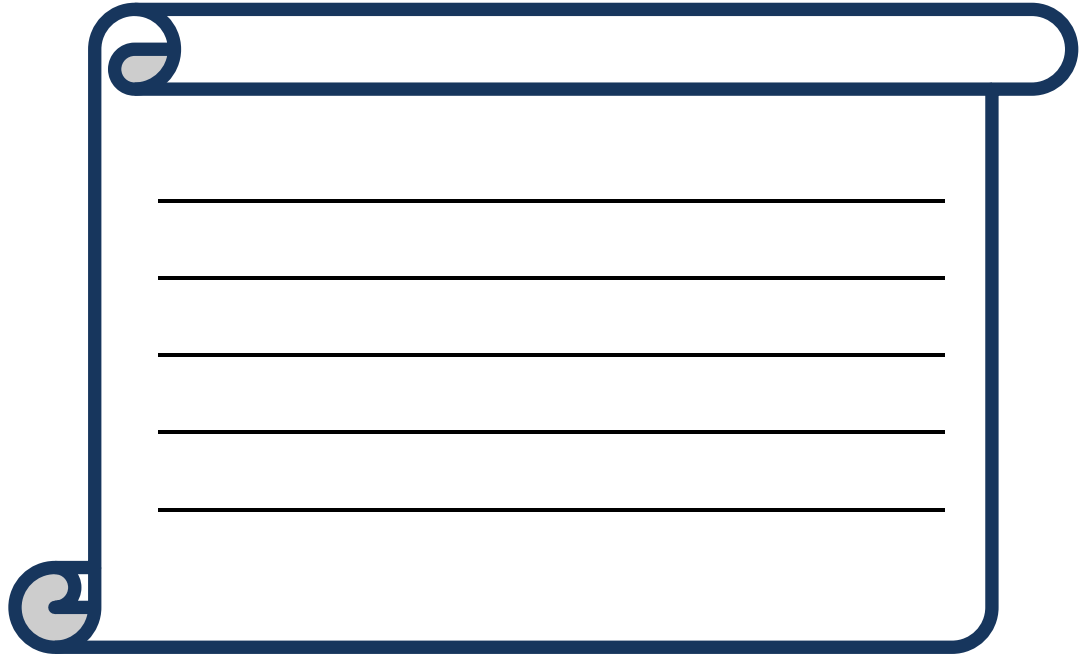


What is the *Hudhud* to Me: My Own *Hudhud*:

To describe the sound of the *Hudhud*, a chanted epic poetry, fill in the columns below in terms of the elements of music .

Timbre	dynamics	rhythm	pitch	form

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



A decorative scroll-like frame with a dark blue border and rounded corners. Inside the frame, there are five horizontal black lines for writing, spaced evenly. The scroll is unrolled at the top and bottom, with the ends of the scroll visible on the left and right sides.

Guide Questions for Music Listening:

Listen to the following instrumental music from the Cordillera region. Answer the following questions as you listen to them. You may also do some research:

- a. What instrument was used in this particular music? What is the function of the music in the society?*
- b. Describe the instruments used. What is the instrument made of? How was it played? What instrumental substitutes can be used using environmental materials present in the classroom?*
- c. How were the varied musical elements (timbre, dynamics, rhythm, pitch, form) employed bring about the message of the music?*

X ASSESSMENT

Rubrics for Group Performance

Basic –Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing and dynamics. Needs work on nuances with reference to style and context.

Developing: Focused tone but inconsistent in the extreme ranges, some repeated errors in rhythm , pitch and phrasing, discernible dynamic levels, some nuances as indicated in the music score or as suggested by the teacher with reference to style and context.

Approaching Proficiency: 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.

Proficient: Focused and clear tone throughout the piece, accurate rhythm and secure pitch, consistent and sensitive phrasing, and 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.

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.

XI SYNTHESIS

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, work 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 modernisation 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, *megatourism*, 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.

MUSIC LEARNING MODULE 2: Music of the Lowlands of Luzon 1: Music for Liturgy and Devotional Music

I TARGET GRADE LEVEL: Grade 7

II MODULE 2: Music of the Lowlands of Luzon 1

III TIME ALLOTMENT: 2 Hours

IV OVERVIEW OF THE MODULE

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 inspired by the Lowlands' musical examples will culminate the educational experience.

V PERFORMANCE STANDARD

- Analyzes musical elements and processes of Philippine music.
- Correlates Philippine music to Philippine culture.
- Performs examples of Philippine music, alone and with others, in appropriate tone, pitch, rhythm, expression, and style.

VI COMPETENCIES/OBJECTIVES

- Analyzes an example of Philippine music from the Highlands and Lowlands of Luzon, and describe how the musical elements are used.
- Explains the distinguishing characteristics of representative Philippine music from the Highlands and Lowlands of Luzon in relation to history and culture of the area.
- Analyzes the relationship of functions of Philippine music from the Highlands and Lowlands of Luzon, to the lives of the people.
- Sings accurately representative songs from the Highlands and Lowlands of Luzon, alone and / or with others.
- Performs on available instruments music from the Highlands and Lowlands of Luzon, alone and / or with others.
- Improvises simple rhythmic / harmonic accompaniments to selected Philippine folk music from the Highlands and Lowlands of Luzon.
- Explores ways of producing sounds on a variety of sources that would emulate the instruments being studied.
- Evaluates music and music performances applying knowledge of musical elements and style.

VII CONTENT/TOPIC

Music for Liturgy and Devotional Music

- Vocal Music – The Mass; Pastores; Moro-moro/Komedyas; Senakulo and Pabasa ng Pasyon; Salubong; Flores de Mayo and Santacrusan
- Instrumental Music- Las Pinas Bamboo Organ
- Cultural Context (History and Traditions) – Spanish colonization, Christianity and Catholic religion
- Composition: Songs, Dances, Instrumental music
- Social Functions: Music for Worship and Religious festivities
- Performance Styles / Techniques: Tiples

VIII RESOURCES

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://bamboorgan.org>

<http://bamboorgan.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=j8aTQhio9Pc>

Canticorum Jubilo/Da Pacem Domine (performed by Tiples 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>

Komedyas 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>

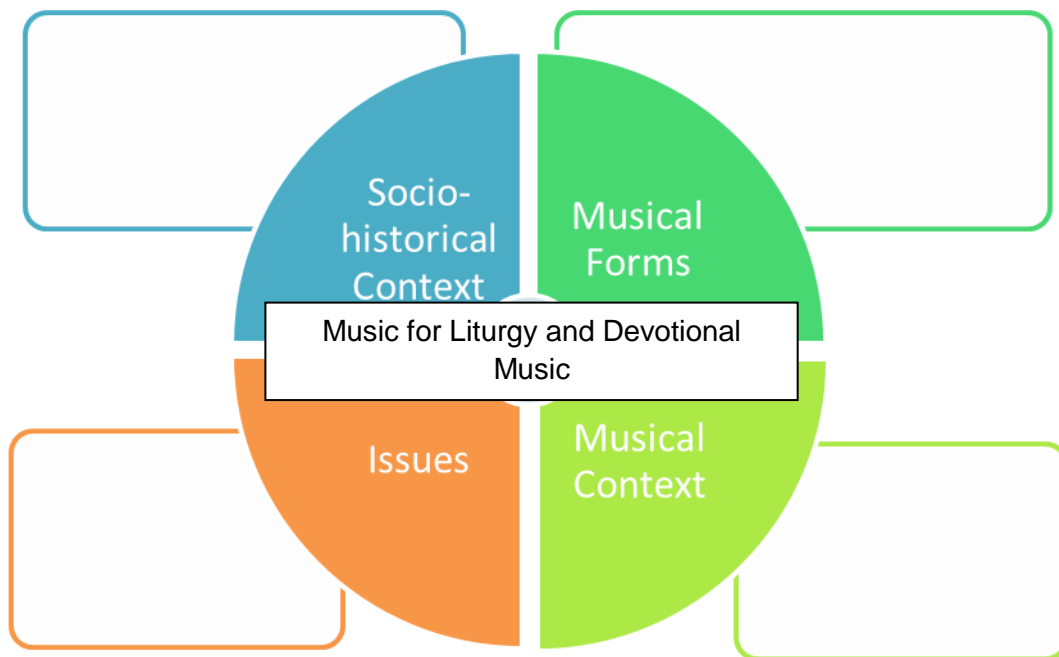
IX ACTIVITIES

K-W-L Chart: Write what you currently know about music for liturgy and devotional music under column 1 and what you want to know about music for liturgy and devotional music under column 2.

Music for Liturgy and Devotional Music

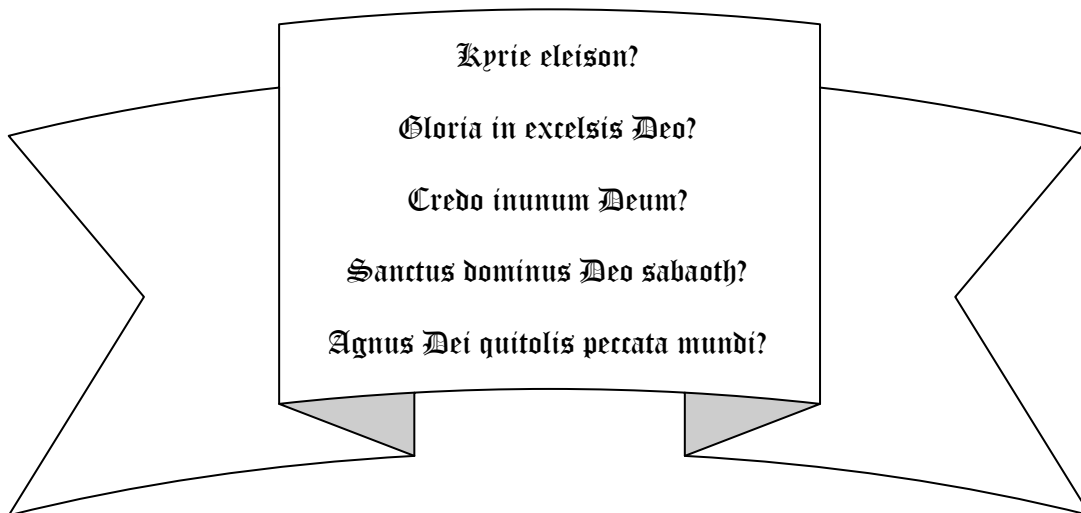
What I Know	What I want to Know	What I've learned

Concept Map: Based on the readings and links given above, complete the concept map by writing details regarding music for liturgy and devotional music on the boxes.



The Mass

Have you read and/or heard any of the following terms?



These terms above 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

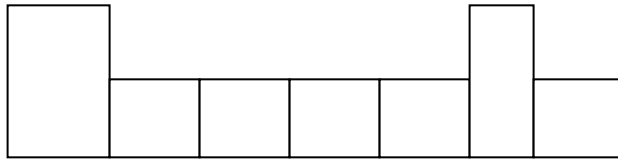
1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Agnus Dei

Filipino

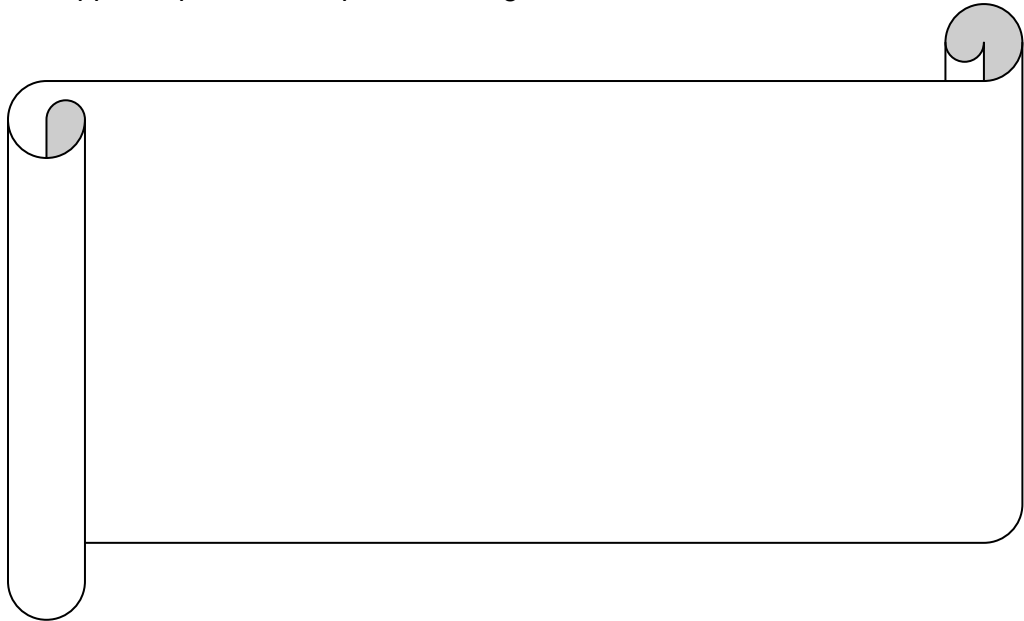
- 1.
- 2.
- 3.
- 4.
- 5.

English

- 1.
- 2.
- 3.
- 4.
- 5.

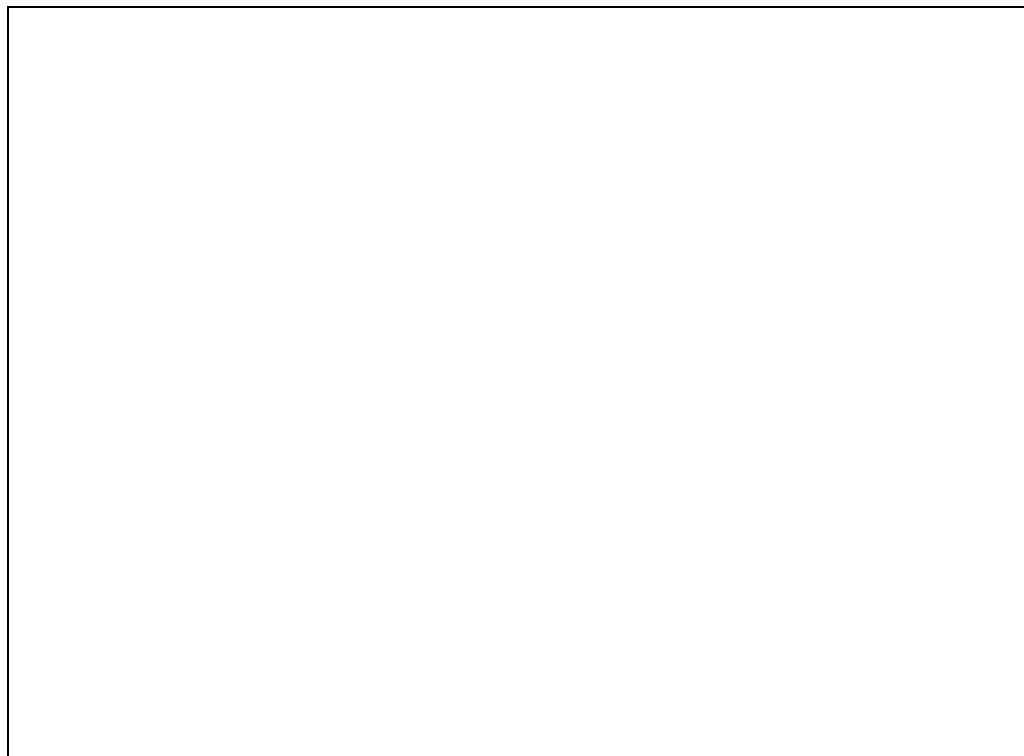


From the readings, find out who is the *Palestrina of the Philippines*, the Philippine's premier composer of liturgical music.



I am Proud to be Filipino: The Las Pinas Bamboo Organ

Make a poster of the Las Pinas Bamboo Organ. What can you say about it? Be creative and at the same time, be sure that it is informative.



Guide Questions for Video Watching:

In order to answer some of the following questions, read *Musika, An Essay on the Spanish Influence on Philippine Music* by Elena Rivera Mirano.

a. *What is the function of the music? What message does it convey? During which particular occasion is this heard?*

b. *Describe the voice quality used. How was the music performed? Was it effective in bringing about the message?*

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

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

Contact Persons: Caesar Antonio/ Lhet Aranda

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

X ASSESSMENT

Rubrics for Group Performance

Basic –

Unfocused tone, erratic rhythm, unstable pitch , inconsistent phrasing and dynamics with little or no indication of style and context;

Shows no effort in coming up with improvised costumes and/or props

Developing –

Focused tone but inconsistent in the extreme ranges, some repeated errors in rhythm , pitch , consistent phrasing; discernible dynamics and some nuances in style as suggested by the score/teacher.

With some improvised costumes and/or props but are inappropriate to the music

Approaching Proficiency –

Focused and clear tone in normal ranges, accurate rhythm and secure pitch with isolated errors, accurate and consistent phrasing, accurate dynamics, with some nuances in style as suggested by the score/teacher.

With some improvised costumes and/or props but are inappropriate to the music

Proficient –

Focused, clear tone all throughout, accurate rhythm and secure pitch, consistent and sensitive phrasing and obvious dynamics, with creative nuances in style as a response to the music score

With improvised costumes and/or props that are used appropriately to the music

XI SYNTHESIS

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 ethnolinguistic groups. Unfortunately, these are on the verge of extinction due to modernization and diversity of religion. However, efforts from the youth and education sector are joining forces in reviving long lost traditions, if not through the *traditional means*, through the surviving remnants of the Hispanic-influenced music which are undergoing a transformation into present day versions.

MUSIC LEARNING MODULE 3: Music of the Lowlands of Luzon 2: Secular Music with Spanish Influence

I TARGET GRADE LEVEL: Grade 7

II MODULE 3: Music of the Lowlands of Luzon 2

III TIME ALLOTMENT: 2 Hours

IV OVERVIEW OF THE MODULE

The lesson is an overview on the Spanish-influenced **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. A group musical theatre performance of the vocal forms with an accompaniment on found objects and instruments of the rondalla will culminate the educational experience.

V PERFORMANCE STANDARD

- Analyzes musical elements and processes of Philippine music.
- Correlates Philippine music to Philippine culture.
- Performs examples of Philippine music, alone and with others, in appropriate tone, pitch, rhythm, expression, and style.

VI COMPETENCIES/OBJECTIVES

- Analyzes an example of Philippine folk music from the Highlands and Lowlands of Luzon, and describe how the musical elements are used.
- Explains the distinguishing characteristics of representative Philippine folk music from the Highlands and Lowlands of Luzon, in relation to history and culture of the area.
- Analyzes the relationship of functions of Philippine music from the Highlands and Lowlands of Luzon, to the lives of the people.
- Sings accurately representative folk songs from the Highlands and Lowlands of Luzon, alone and / or with others.

- Performs on available instruments music from the Highlands and Lowlands of Luzon, alone and / or with others.
- Improvises simple rhythmic / harmonic accompaniments to selected Philippine folk music from the Highlands and Lowlands of Luzon.
- Explores ways of producing sounds on a variety of sources that would emulate the instruments being studied.
- Evaluates music and music performances applying knowledge of musical elements and style.

VII CONTENT/TOPIC

Folk Music of the Lowlands of Luzon

- Vocal Music – Harana and Kumintang(song of varied topics), Polka (Leron-Leron Sinta, Pamulinawen)
- Instrumental Music- Pandanggo (Pangasinan), Polka (Tagalog, Ilocano) , Rondalla
- Cultural Context (History and Traditions) – Spanish colonisation, Catholic religion
- Composition – Kundiman (art songs); Instrumental music
- Social Functions: Music for Festivities and Recreation, Work (Planting and Farming), Courtship, Social Commentary and Patriotism
- Performance Styles / Techniques: Use of Plectrum

VIII RESOURCES

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-na/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_w

UPGO- 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=keKTKl90FD4>

IX ACTIVITIES



Image sources:Tampuhan by Juan Luna

http://upload.wikimedia.org/wikipedia/commons/thumb/3/3d/Tampuhan_by_Juan_Luna.jpg/696px-Tampuhan_by_Juan_Luna.jpg,

sketch by Alice Barber Stephens

<http://www.reusableart.com/d/5039-2/music-images-04.jpg>,

Harana by Carlos V. Francisco

<http://www.seasite.niu.edu/Tagalog/Filipino%20Paintings/harana.francisco.JPG>

Look at the following images above. Can you describe each of them? Is there anything in common among these pictures? The pictures above depict the ways Filipinos (before, and some up to now) convey their love through music. These practices, most common in the Lowlands of Luzon, manifest influences dating from the Spanish era in the Philippines.



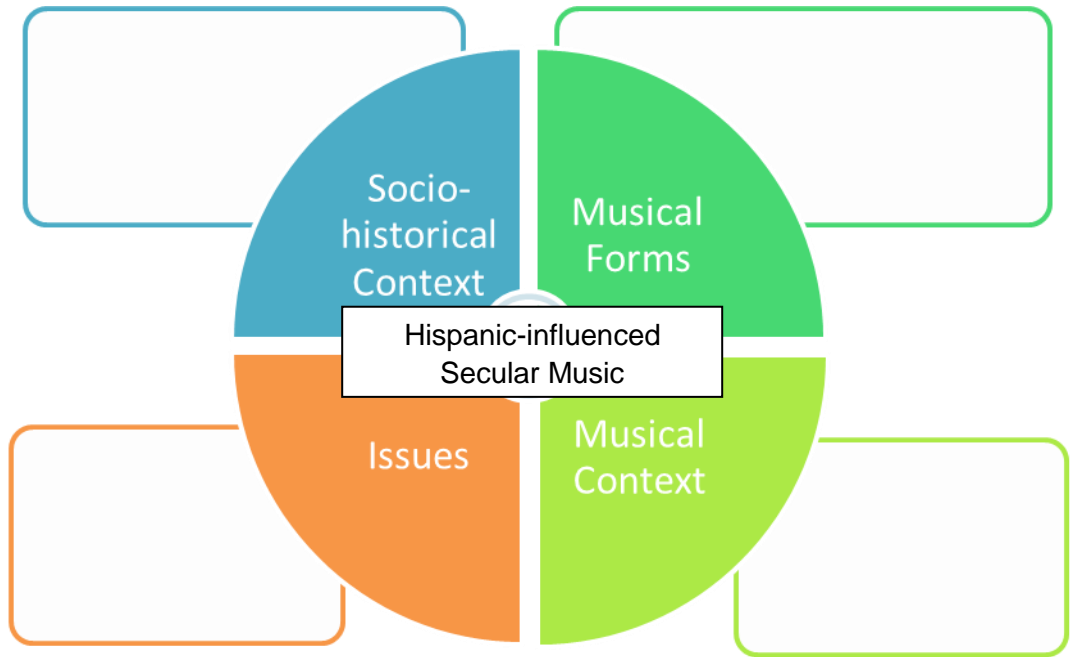
<http://www.worldofmaps.net/typo3temp/pics/4548cf39f0.png>

K-W-L Chart: Write what you currently know about secular music influenced by the Spanish culture and music. Under column 2, write what you want to know about secular music influenced by Spanish culture and music.

Hispanic Secular Music of Lowland Luzon



What I Know	What I want to Know	What I've learned




Concept Map: Based on the readings and links given above, complete the concept map by writing details regarding secular music with Spanish influence in the boxes.



How well do you know your Rondalla?

Fill in the chart with the necessary information.

Instrument	Instrument name	Description			Function in the ensemble
		Size	Shape	Number of strings	
1. 					
2. 					

<p>3.</p> 					
<p>4.</p> 					
<p>5.</p> 					

Guide Questions for Music Listening:

Listen to some examples of Hispanic-influenced secular vocal music. In order to have a guided listening activity, read the articles from Mirano and/or Canave-Dioquino.

a. What is the function of the music? What do you think is the message of the music? In what specific occasions is it used?

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

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.

X ASSESSMENT

Rubrics for Group Performance

Basic –Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing, dynamics and shows insensitivity to style and context

Developing: Focused tone but inconsistent in extreme range, some repeated errors in rhythm and pitch, consistent phrasing, discernible dynamics, some nuances in style as suggested by the score/teacher.

Approaching Proficiency: Focused and clear tone in normal range, accurate rhythm and secure pitch with isolated errors, accurate and consistent phrasing, accurate dynamics, with some nuances in style as suggested by the score/teacher.

Proficient: Focused, clear tone all throughout, accurate rhythm and secure pitch, consistent and sensitive phrasing and obvious dynamics, with creative nuances to style in response to music score.

XI SYNTHESIS

The secular music of the Lowlands of Luzon reflects the impact of the Spanish colonisation which lasted for almost three centuries. The music bears influences of Spanish culture and music 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.. As time passes by, these traditions most of which take place in the less urban areas or on the stages for cultural purposes, get less and less attention .But we are not wanting in cultural groups who advocate continuance of these traditions.

MUSIC LEARNING MODULE 4: Music of the Lowlands of Luzon 3: Philippine Music during the American and Japanese Periods

I TARGET GRADE LEVEL: Grade 7

II MODULE 4: Music of the Lowlands of Luzon 3

III TIME ALLOTMENT: 2 Hours

IV OVERVIEW OF THE MODULE

The lesson is an overview on the proliferation of musical genres, forms, and ensembles of the Lowlands of Luzon during the **American and Japanese periods**. Through the lesson, one will discover what forms and genres of music survived during the American and Japanese periods in the Philippines and how these expressed the feelings of the people towards each other and the environment, their history, and their religious beliefs. A group performance of *zarzuela* airs will culminate the educational experience.

V PERFORMANCE STANDARD

- Analyzes musical elements and processes of Philippine music.
- Correlates Philippine music to Philippine culture.
- Performs examples of Philippine music, alone and with others, in appropriate tone, pitch, rhythm, expression, and style.

VI COMPETENCIES/OBJECTIVES

- Analyzes an example of Philippine folk music from the Highlands and Lowlands of Luzon, and describe how the musical elements are used.
- Explains the distinguishing characteristics of representative Philippine folk music from the Highlands and Lowlands of Luzon, in relation to history and culture of the area.
- Analyzes the relationship of functions of Philippine music from the Highlands and Lowlands of Luzon, to the lives of the people.

- Sings accurately representative folk songs from the Highlands and Lowlands of Luzon, alone and / or with others.
- Performs on available instruments music from the Highlands and Lowlands of Luzon, alone and / or with others.
- Improvises simple rhythmic / harmonic accompaniments to selected Philippine folk music from the Highlands and Lowlands of Luzon.
- Explores ways of producing sounds on a variety of sources that would emulate the instruments being studied.
- Evaluates music and music performances applying knowledge of musical elements and style.

VII CONTENT/TOPIC

Folk Music of the Lowlands of Luzon

- Vocal Music – Zarzuela (Danza, Balse)
- Instrumental Music –Symphonic Band (Philippine Constabulary Band), Musiko Bumbong
- Cultural Context (History and Traditions) – American and Japanese periods in the Philippines
- Composition – Ang Maya (Jose A. Estella), Bituing Marikit (Nicanor Abelardo)
- Social Functions – Music for Recreation, Social Commentary and Patriotism
- Performance Styles / Techniques – Ensemble Playing

VIII RESOURCES

Readings:

Canave-Dioquino, Corazon. Music Cultures and Regions. *The Lowland Christian Philippines*.

First-ever festival of komedya held in UP. (January 2008) *UP Newsletter*.

<http://www.up.edu.ph/upnewsletter.php?i=590&archive=yes&yr=2008&mn=1>.

Influido de Espana.

http://www.seasite.niu.edu/Tagalog/Cynthia/dances/spanish_influence_dances.htm

Santos, Ramon P. Art Music Form.

<http://www.ncca.gov.ph/about-culture-and-arts/articles-on-c-na/article.php?igm=1&i=147>

Santos, Ramon P. Music Cultures and Regions. *Art Music of the Philippines in the Twentieth Century*.

Santos, Ramon P. (1994) Musika. *An Essay on the American Colonial and Contemporary Traditions in Philippine Music*. CCP Special Publications Office.

Santos, Ramon P. (2009-2010) Musika ng Zarzuela-Sarsuwela: Isang Pag-aaral sa Etimolodyi, Katangian at Kahalagahan sa Isang Uri ng Paghahayag-damdaming Filipino. *Philippine Humanities Review*, vol. 11/12.

Talusan, Mary. Music, Race, and Imperialism: The Philippine Constabulary Band of the American Colonial Era (research abstract).

<http://mtalusan.bol.ucla.edu/research.htm>.

The Himig Collection features the Philippine Band Music. *Himig: The Filipino Music Collection of the FHL*.

<http://himig.com.ph/features/23-the-himig-collection-features-the-philippine-band-music>

Tiongson, N. (Ed.) (1994). *CCP Encyclopedia of Philippine Art*, vol. 6: *Philippine Music*. Manila: Cultural Center of the Philippines.

Tiongson, N. (2009/2010) A Short History of the Philippine Sarsuwela (1879-2009). *Philippine Humanities Review*, vol 11/12.

Recordings:

ANG MAYA- (Kundiman) Conching Rosal

<http://www.youtube.com/watch?v=VUd3K4vqAgY>

Bamboo Marching Band

<http://www.youtube.com/watch?v=74pks6lbc4k>

Dahil Sa'Yo (Banda 8 of Cardona, Rizal)

<http://www.youtube.com/watch?v=60Waj84xzll&feature=related>

DAHIL SA IYO (ORIGINAL VERSION) – Mabuhay Singers

http://www.youtube.com/watch?v=L6k_pvOFOgc

Kundiman: Bituing Marikit- Leopoldo Silos

http://www.youtube.com/watch?v=sUmQY8JhX_M

Philippine National Anthem/ Bagong Pagsilang (MARTSA NG BAGONG LIPUNAN)

http://www.youtube.com/watch?v=vw_Gd24E3j8

IX ACTIVITIES



Image sources: Komedya <http://www.up.edu.ph/upnewsletter.php?i=590&>,
Sarsuwela (<http://admu.edu.ph/index.php?p=120&type=2&aid=8054>,

View the pictures above. Can you identify some of these Philippine traditions?

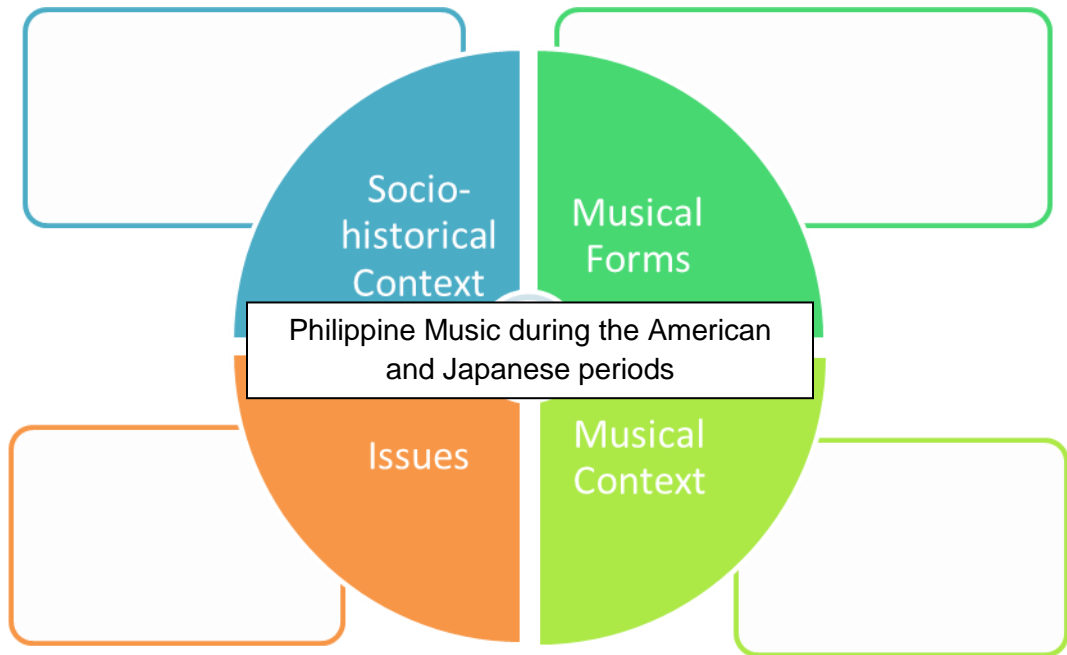
The musical theatre forms *komedya* and *zarzuela* are remnants of the Spanish era in the Philippines but still proliferated in the time of the Americans in the Philippines.

K-W-L Chart: Write what you currently know about Philippine Music during the American and Japanese periods under column 1 and what you want to know about Philippine Music during the American and Japanese periods under column 2.

Philippine Music during the American and Japanese periods

What I Know	What I want to Know	What I've learned

Concept Map: Using the readings and links given above, complete the concept map by writing details regarding Philippine Music during the American and Japanese periods on the boxes.



Sarsuwelarchive

Look for 3 *zarzuelas* and fill up the chart below. You may use the readings in the resource section.

Title	Text by	Music by	Plot in a gist
1.			
2.			
3.			

Instrumental Music during the American and Japanese periods



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

This is a picture of the **Philippine Constabulary Band** under the baton of Col. Walter H. Loving at the St. Louis Exposition in 1904.

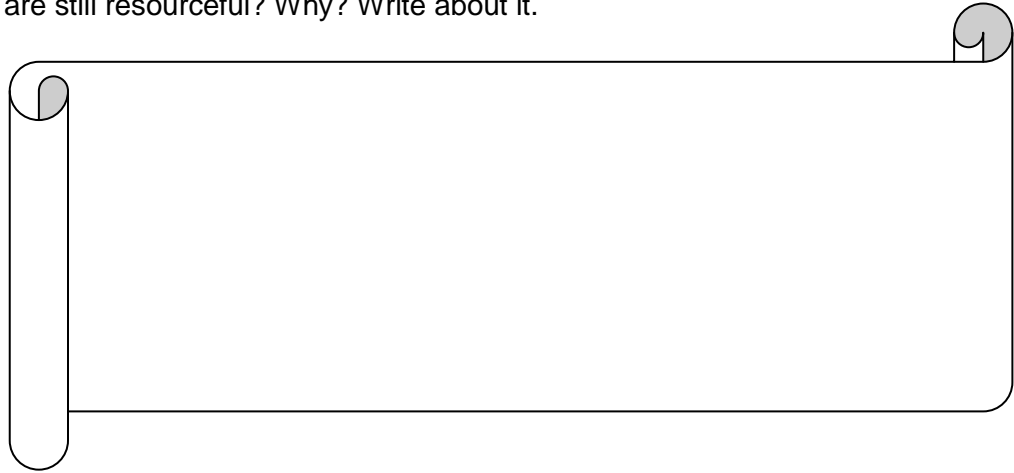
Since not everybody could afford to buy an instrument of their own, some people sought to make an improvised symphonic band.



"Musikong Bumbong"

Photo by Nestor Santiago. Date Taken: 1993, Place Taken: Obando, BulacanSource: <http://www.imagesphilippines.com/viewimage.php?id=976>

One good trait of the Filipinos is resourcefulness. Do you think Filipinos today are still resourceful? Why? Write about it.



Guide Questions for Music Listening:

Ang Maya by Jose A. Estella and *Bituing Marikit* by Nicanor Abelardo are both art songs from the *zarzuelas*. Your teacher will assign a song to your group. Use the following questions to guide you in listening.

- a. *What is the function of the music? What do you think is the message of the music?*
- b. *How were the varied musical elements (timbre, dynamics, rhythm, pitch, form) used in bringing about the message of the music?*

Group Activity

One art song from a *zarzuela* will be assigned to your group. Practice singing the song as a group. You may add actions and/or a musical accompaniment on the guitar/or improvised musical instruments.

X ASSESSMENT

Rubrics for Group Performance

Basic –Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing, dynamics and shows insensitivity to style and context

Developing: Focused tone but inconsistent in extreme range, some repeated errors in rhythm and pitch, consistent phrasing, discernible dynamics, some nuances in style as suggested by the score/teacher.

Approaching Proficiency: Focused and clear tone in normal range, accurate rhythm and secure pitch with isolated errors, accurate and consistent phrasing, accurate dynamics, with some nuances in style as suggested by the score/teacher.

Proficient: Focused, clear tone all throughout, accurate rhythm and secure pitch, consistent and sensitive phrasing and obvious dynamics, with creative nuances to style in response to music score.

XI SYNTHESIS

Basically, Philippine music during the American and Japanese periods still manifested heavy Hispanic tradition. During these periods, music was taken more as a form incorporated in theatre, as seen in the proliferation of more *zarzuelas*, which served as vehicles not only for love stories but also for social commentaries and patriotism. At the same time, it also proved that we Filipinos can also do whatever the Westerners can do, as seen in the performance of the Philippine Constabulary Band in 1904, proving the Americans who saw the Filipino race as *half-savages* wrong. Lastly, it showed the resourcefulness of Filipinos as seen in the *musikong bumbong* ensemble.

MUSIC LEARNING MODULE 5: Music of Mindoro

- I TARGET GRADE LEVEL: Grade 7
- II MODULE 5: Music of the Mangyan of Mindoro
- III TIME ALLOTMENT: 2 Hours
- IV OVERVIEW OF THE MODULE

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.

V PERFORMANCE STANDARD

- Analyzes musical elements and processes of Philippine music.
- Correlates Philippine music to Philippine culture.
- Performs examples of Philippine music, alone and with others, in appropriate tone, pitch, rhythm, expression, and style.

VI COMPETENCIES/OBJECTIVES

- Analyzes an example of Philippine folk music from Mindoro, Palawan, and the Visayas, and describe how the musical elements are used.
- Explains the distinguishing characteristics of representative Philippine folk music from Mindoro, Palawan, and the Visayas, in relation to history and culture of the area.
- Analyzes the relationship of functions of Philippine music from Mindoro, Palawan, and the Visayas, to the lives of the people.
- Sing accurately representative folk songs from Mindoro, Palawan, and the Visayas, alone and / or with others.
- Performs on available instruments music from Mindoro, Palawan, and the Visayas, alone and / or with others.
- Improvises simple rhythmic / harmonic accompaniments to selected Philippine folk music from Mindoro, Palawan, and the Visayas.
- Explores ways of producing sounds on a variety of sources that would emulate the instruments being studied.
- Evaluates music and music performances applying knowledge of musical elements and style.

VII CONTENT/TOPIC

Music of the Mangyan of Mindoro

- Vocal Music – Igway (song), Marayaw (spirit song), Pamuybuyen (legend)
- Instrumental Music-Flute (Bangsi), Jew's Harp (Subing), Lute (Gitgit), Gongs (Agong), Sticks (Kalutang)
- Cultural Context (History and Traditions) – Oriental Mindoro North Mangyan group (Iraya, Tadyawan, Alangan) and South Mangyan group (Batangan, Buhid, Hanunoo)
- Composition: Chanted Poetry, Songs (lullaby, spirit songs, narrative legends), Dances
- Social Functions: Music for Worship, Work, Sleep, Courtship
- Performance Styles / Techniques

VIII RESOURCES

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=PPu89zCScl&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

(Hanunoo kalutang/sticks):

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

(Hanunoo 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>

IX ACTIVITIES

K-W-L Chart: Write what you currently know about the music of Mindoro under column 1 and what you want to know about the music of Mindoro under column 2.

Music of Mindoro 2

What I Know	What I want to Know	What I've learned

Look at the figures on the left column. Are you familiar with the symbols? If not, look at the English and Filipino translations on the center and left columns. Have you encountered this type of poetry from Mindoro before?

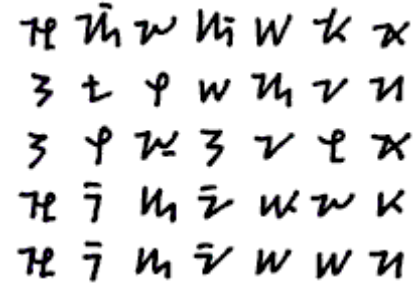
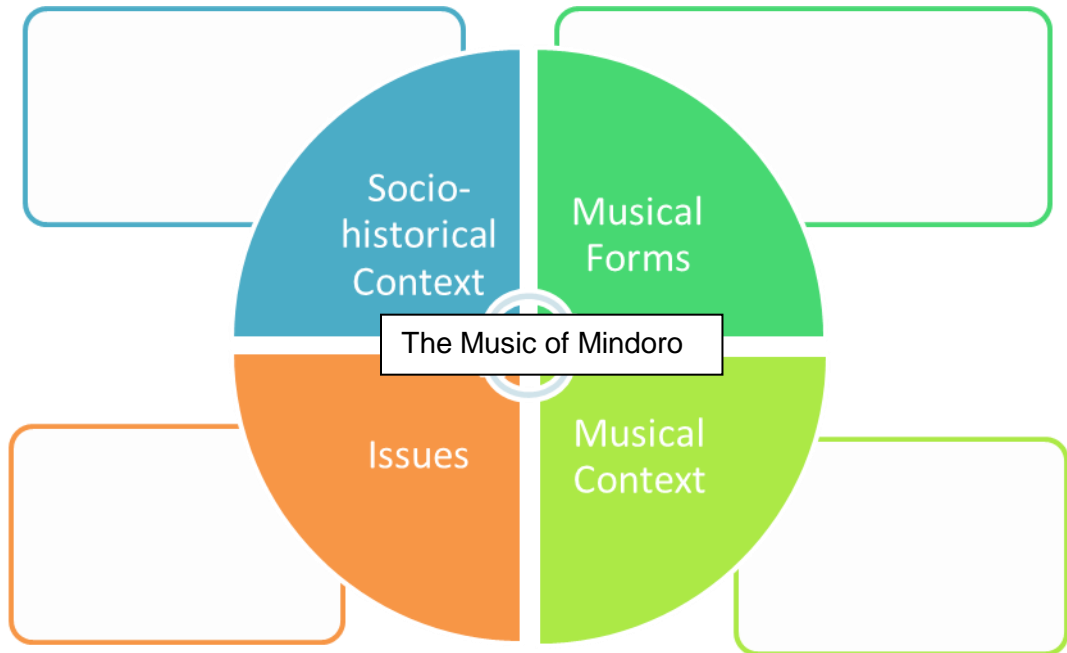
	<p>If united we remain and our bond is strong and pure you and I, far as we are, it's like holding hands again, it's like sitting side by side.</p>	<p>Kung buklod ay matibay maayos ang samahan Ikaw nga at ako man magkahawak ng kamay wari'y nasa kandungan!</p>
---	---	---

Figure and text from www.mangyan.org. Copyright Permission Needed

Concept Map: Using the readings and links given above, complete the concept map by writing details regarding the Music of Mindoro on the boxes.



Guide Questions for Music Listening:

In order to answer some of the following questions, look for the program notes / performance notes on the musical clip / CD Nostalgia in a Denuded Rainforest.

- a. *What is the function of the music? What do you think is the message of the music?*
- b. *Describe the instruments / voice quality used. How was the music performed? Was it effective in bringing about the message? What instrumental substitutes can be used using environmental materials present in the classroom?*
- c. *How were the varied musical elements (timbre, dynamics, rhythm, pitch, form) used in bringing about the message of the music?*

NEED TO KNOW: Looking for more authentic information regarding Mangyan culture? Contact:

Mangyan Heritage Center
Bishop Finnemann Compound
Calero, Calapan City, 5200 Oriental Mindoro Philippines
Telephone: +63 43 288-5318 **Fax:** +63 43 441-0565 **Email:**
mhc@mangyan.org

X ASSESSMENT

Rubrics for Group Performance

Basic –Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing, dynamics and shows insensitivity to style and context

Developing: Focused tone but inconsistent in extreme range, some repeated errors in rhythm and pitch, consistent phrasing, discernible dynamics, some nuances in style as suggested by the score/teacher.

Approaching Proficiency: Focused and clear tone in normal range, accurate rhythm and secure pitch with isolated errors, accurate and consistent phrasing, accurate dynamics, with some nuances in style as suggested by the score/teacher.

Proficient: Focused, clear tone all throughout, accurate rhythm and secure pitch, consistent and sensitive phrasing and obvious dynamics, with creative nuances in style as a response to the music score.

Rubrics for Designing an Instrument Substitute

Basic: Inappropriate; Messy and incomplete materials; Sound quality lacks similarity with original instrumental timbre

Developing: Most materials appropriate; Decorated but messy; Neat but fragile; Sound quality somewhat similar but not exactly as the original

Approaching Proficiency: Appropriate materials; Decorated, neat; Sound quality more similar to that of the original.

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.

XI SYNTHESIS

The music of the Mangyans of Mindoro help 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 neighbouring ethnolinguistic groups (Tagalog). However, non-governmental organizations have been put up to protect and preserve the Mangyan way of life including Mangyan music.

MUSIC LEARNING MODULES 6: Music of Palawan

I TARGET GRADE LEVEL: Grade 7

II MODULES 6: Music of Palawan

III TIME ALLOTMENT: 2 Hours

IV OVERVIEW OF THE MODULE

The music of Palawan is a brief survey of the music from different indigenous groups from Palawan such as the Batak, Tagbanua and Palaw'an. 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 module through musical composition and performance.

V PERFORMANCE STANDARD

- Analyzes musical elements and processes of Philippine music.
- Correlates Philippine music to Philippine culture.
- Performs examples of Philippine music, alone and with others, with appropriate tone, pitch, rhythm, expression, and style.

VI COMPETENCIES/OBJECTIVES

- Analyzes an example of Philippine folk music from Palawan and describes how the musical elements are used.
- Explains the distinguishing characteristics of representative Philippine folk music from Palawan in relation to history and culture of the area.
- Analyzes the relationship of functions of Philippine music from Palawan to the lives of the people.
- Sing accurately representative folk songs from Palawan alone and / or with others.
- Performs on available instruments music from Palawan alone and / or with others.
- Improvises simple rhythmic / harmonic accompaniments to selected Philippine folk music from Palawan.
- Explores ways of producing sounds on a variety of sources that would simulate the sound of the instrument being studied.
- Evaluates music and music performances applying knowledge of musical elements and style.

VII CONTENT/TOPIC

• Folk Music of Palawan

- Vocal Music: Bagit, Kulial (Songs), Tultul (Epic chant), Ulit (Shamanic chant)
- Instrumental Music: aruding (Jew's harp), babarak (ring flute), suling (banded flute), basal (gong), kusyapiq (lute), pagang (bamboo zither)
- Cultural Context (History and Traditions): Soundscape, Elemental Music, Epics
- Composition: Bird songs, Kulial songs, Epics (i.e. Kudaman)
- Social Functions: Ritual Music, Music for expressing contrasting emotions, Music for work, Music for entertainment
- Performance Styles / Techniques: Onomatopoeia, Bagit Bird Scale (no half steps) and Kulial Scale (with half steps), Magibut (playing together), Karang (Sung-Spoken dialogue), Lumbaga (Shamanic chant about the voyage of the soul)

VIII RESOURCES

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=QGhUjYvcMU&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)

IX ACTIVITIES

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?



Underground River Entrance. Copyright 2011 by the author

K-W-L Chart: Write what you currently know about the music of Palawan under column 1 and what you want to know about the music of Palawan under column 2.

Music of Palawan

What I Know

What I want to Know

What I've learned

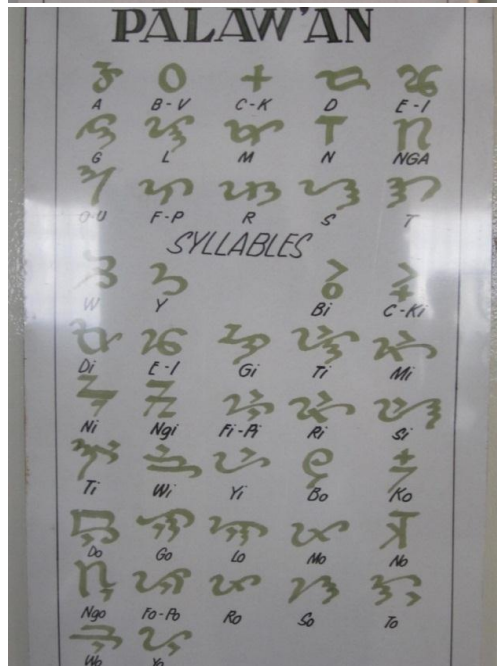
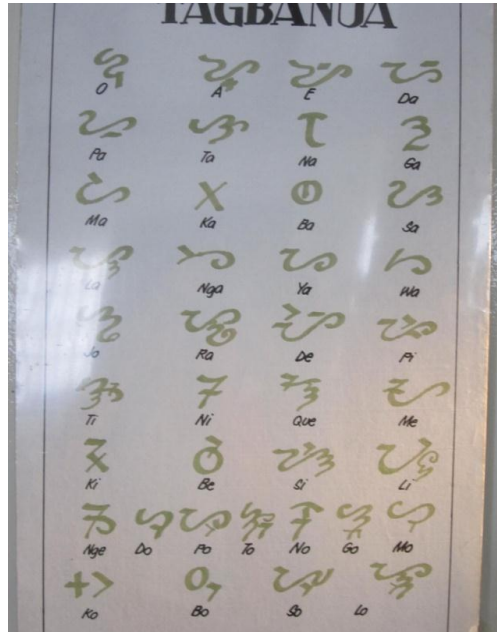
Listen to examples of Palawan music from youtube. Was your improvisation similar to the music of the people of Palawan? How similar or different was your music? Why do you think so?

Here are some musical instruments used by the people of Palawan.



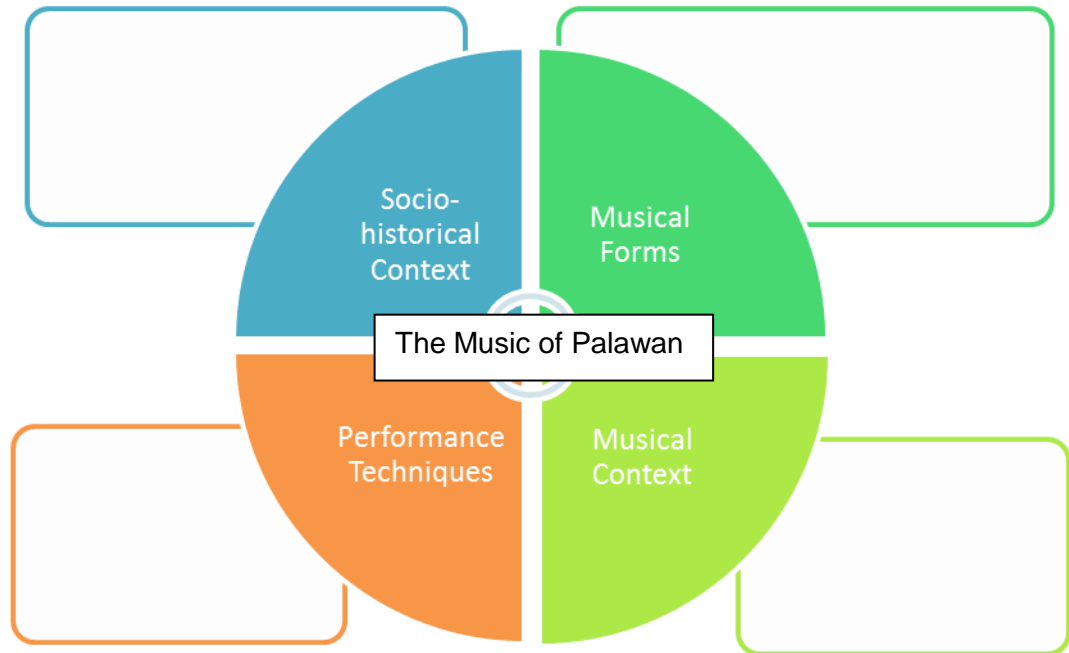
Pagang (zither), Kusyapiq (lute) babarak and suling (flutes) basal (gong). Copyright by the author.

Palawan music is closely linked with nature and the expression of which is highly influenced by language with the use of onomatopoeia or the imitation of natural sounds. Below are examples of the different alphabets used by the various ethnic groups from Palawan:



Tagbanua and Palaw'an script. Copyright by the author

Read the article on Soundscape by Revel (2007) or The arts of Tau't Bato by Dadaeg (2003) and complete the concept map of Palawan music.



GUIDED LISTENING:

Read the segment on poetic creativity by Revel (2007). Then listen to an example of a kulial song as listed in the resources segment of this module.

- What is the function of the music? What do you think is the message of the music?*
- Describe the instruments / voice quality used. How was the music performed? Was it effective in bringing about the message? What instrumental substitutes can be used using environmental materials present in the classroom?*
- How were the varied musical elements (timbre, dynamics, rhythm, pitch, form) used in bringing about the message of the music?*

MAKING YOUR OWN KULIAL: Using the major scale (CDEFGABC), compose an eight-line kulial expressing contrasting emotions such as happiness and sadness.

EXTENSION ACTIVITY: Write the words of your composed kulial on column 1. Then decode your own kulial composition using either the Palaw'an or Tagbanua alphabet. Write your coded kulial on column 2.

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

NEED TO KNOW: Want to know more of Palawan's music? Write to **Jocelyn Fabello**, Cultural Officer Palawan Museum, [joeyfabello @yahoo.com](mailto:joeyfabello@yahoo.com)

X ASSESSMENT

Rubrics for Simple Notated Musical Work

- *Basic:* Incomplete composition, barely legible with some of the required musical elements
- *Developing:* Basically legible with half of the required musical elements
- *Approaching Proficiency: Creative* and legible, most musical elements complete
- *Proficient:* Highly creative, most legible (easy to read), complete musical elements

Rubrics for Performance of Creative Work

- *Basic* –Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing and, dynamics with little or no reference to style and context

- *Developing*: Focused tone but inconsistent in extreme ranges, some repeated errors in rhythm and pitch, consistent phrasing, discernible dynamics, some nuances in style as suggested by the score/teacher.
- *Approaching Proficiency*: Focused and clear tone in normal range, accurate rhythm and secure pitch with isolated errors, accurate and consistent phrasing, accurate dynamics, with some nuances in style as suggested by the score/teacher.
- *Proficient*: Focused, clear tone all throughout, accurate rhythm and secure pitch, consistent and sensitive phrasing and obvious dynamics, with creative nuances in style as a response to the music score.

XI SYNTHESIS

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.

MUSIC LEARNING MODULES 7: Music of the Visayas

I TARGET GRADE LEVEL: Grade 7

II MODULES 7: Music of the Visayas

III TIME ALLOTMENT: 2 Hours

IV OVERVIEW OF THE MODULE

The module is a survey of the music from the Visayas (Cebu, Bohol, Negros, Leyte) including vocal music such as the balitao and composo as well as instrumental ensembles such as the rondalla. An analysis of the musical elements of Visayan songs as written by experts on Visayan music is validated through listening and improvisation on the balitao form. The culminating performance is a re-enactment of vocal forms such as the balitao, composo or pastores accompanied by the guitar and/or rondalla instruments.

V PERFORMANCE STANDARD

- Analyzes musical elements and processes of Philippine music.
- Correlates Philippine music to Philippine culture.
- Performs examples of Philippine music, alone and with others, with appropriate tone, pitch, rhythm, expression, and style.

•

VI COMPETENCIES/OBJECTIVES

- Analyzes an example of Philippine folk music from the Visayas, and describes how the musical elements are used.
- Explains the distinguishing characteristics of representative Philippine folk music from the Visayas, in relation to history and culture of the area.
- Analyzes the relationship of functions of Philippine music from the Visayas to the lives of the people.
- Sings accurately representative folk songs from the Visayas, alone and / or with others.
- Performs on available instruments music from the Visayas, alone and / or with others.
- Improvises simple rhythmic / harmonic accompaniments to selected Philippine folk music from the Visayas.
- Explores ways of producing sounds on a variety of sources that would simulate the sound of instruments being studied.
- Evaluates music and music performances by applying knowledge of musical elements and style.

VII CONTENT/TOPIC

• Folk Music of the Visayas

- Vocal Music: Balitao (Visayan) / Banggi (Ilonggo) (Sung debate), Pastores (Christmas) , Kanta (Ballad, Lullaby, Courtship), Composo (Ilonggo narrative song)
- Instrumental Music: Rondalla, Tultogan, Harp, Band
- Cultural Context (History and Traditions): Christianity, Music in Ritual
- Composition: Composo (Ilonggo), Tayuyon (Panay Bukidnon)
- Social Functions: Work songs, Drinking songs, Lullaby, Love songs, Music for Worship, Music for Dance
- Performance Styles / Techniques: Tayuyon (Panay Bukidnon)

VIII RESOURCES

Readings and Resources:

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>

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 – Balitao (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=jDdngigleUA>

Visayan Folk Song Rosas Pandan performed by the Loboc Children's Choir:

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

Composo 2011 Competition:

<http://www.youtube.com/watch?v=299IMxuDhuo&feature=related>

Rondalla playing Rosas Pandan:

<http://www.youtube.com/watch?v=v6PVPsecsek&feature=related>

IX ACTIVITIES

INTRODUCTION

Have you been to any of these festivals? Can you imagine how the music makes the festival exciting?



Sinulog Festival (Cebu)



Ati-Atihan Festival (Aklan)



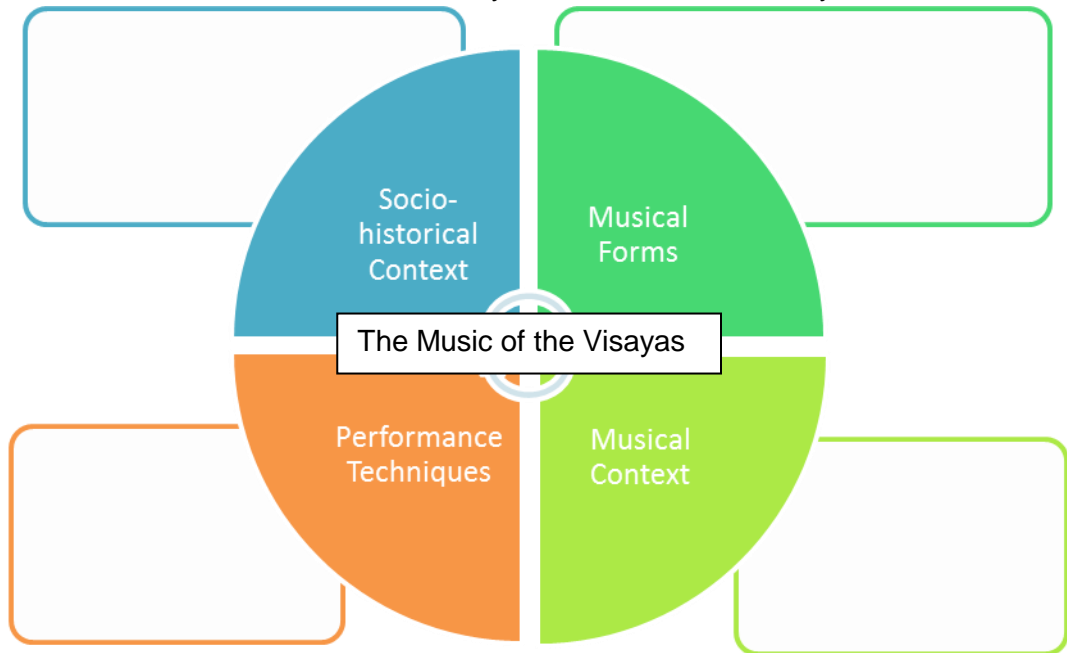
Dinagyang Festival (Iloilo)

All photos from www.wikipedia.org

Can you find the location of these festivals in the map of the Visayas?



Read about Visayan geography and culture by Alice Magos. Fill up the chart on the **socio-cultural context** only of the music of the Visayas.



GUIDED LISTENING

Now listen to some examples of Visayan vocal and instrumental music from the recordings / videos segment of this module. Ask yourself:

- What is the music trying to express?
- How are the musical elements used to express these ideas or feelings?

Read the segment on Western Visayan folksong by Enrique Cainglet. Listen to examples of the balitao.

Were the characteristics enumerated by Cainglet present in the recordings? Why or why not?

APPLICATION

Your teacher will group you into several students per group. One group will be assigned one balitao to be studied from the collection of Gutierrez in the resources segment of the module.

Study the balitao that is assigned to you and practice the music. Students who have knowledge of guitar or rondalla instruments can also improvise chordal accompaniment or play the melody of the song on the bandurria.

X ASSESSMENT

Perform the balitao for the class. Take note of the rubrics for performance.

Rubrics for Performance of Creative Work

- *Basic* –Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing, dynamics and shows minimal sensitivity to style and context
- *Developing*: Focused tone but inconsistent in extreme melodic ranges, some repeated errors in rhythm and pitch, consistent phrasing, discernible dynamics, some nuances in style as suggested by the score/teacher.
- *Approaching Proficiency*: Focused and clear tone in normal melodic range, accurate rhythm and secure pitch with isolated errors, accurate and consistent phrasing, accurate dynamics, with some nuances in style as suggested by the score/teacher.
- *Proficient*: Focused, clear tone all throughout, accurate rhythm and secure pitch, consistent and sensitive phrasing and obvious dynamics, with creative nuances in style as a response to the music score.

JOURNAL ENTRY

After your performance, write your reflection on the following questions:

- *How was my performance as a whole? How can my performance be improved?*

XI SYNTHESIS

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 hybridization have marked the character of the para-liturgical music used in different festivals. There are still existing ethno-linguistic groups such as the Bukidnon people from Panay who continue to nurture and practice music dating from the pre-Spanish period

MUSIC LEARNING MODULES 8: Music of the Visayas - Instrumental

- I TARGET GRADE LEVEL: Grade 7
- II MODULE 8: Music of the Visayas Instrumental
- III TIME ALLOTMENT: 2 Hours
- IV OVERVIEW OF THE MODULE

The module is an introduction to selected instrumental music from the Visayas such as the Binanog Music Ensemble of Panay Bukidnon, Tultogan Bamboo of Maasin, Iloilo and Rondalla of Silay-on, Negros. The module includes viewing of and listening to the said instrumental ensembles. Making improvised instruments from bamboo materials and/or playing simple folk songs on rondalla instruments will culminate the learning experience. **PERFORMANCE STANDARD**

- Analyzes musical elements and processes of Philippine music.
- Correlates Philippine music to Philippine culture.
- Performs examples of Philippine music, alone and with others, with appropriate tone, pitch, rhythm, expression and style.

VI COMPETENCIES/OBJECTIVES

- Analyzes an example of Philippine folk music from the Visayas, and describes how the musical elements are used.
- Explains the distinguishing characteristics of representative Philippine folk music from the Visayas, in relation to history and culture of the area.
- Analyzes the relationship of functions of Philippine music from the Visayas, to the lives of the people.
- Sings accurately representative folk songs from the Visayas, alone and / or with others.
- Performs music from the Visayas on available instruments , alone and / or with others.
- Improvises simple rhythmic / harmonic accompaniments to selected Philippine folk music from the Visayas.
- Explores ways of producing sounds on a variety of sources that would simulate the sound of instruments being studied.
- Evaluates music and music performances by applying knowledge of musical elements and style.

VII CONTENT/TOPIC

- **Folk Music of the Visayas**
 - Instrumental Music: Rondalla, Tultogan, Binanog

- Cultural Context (History and Traditions): Music in Ritual, Music in Entertainment
- Composition: Bird Dance Binanog (Panay Bukidnon)
- Social Functions: Music for Celebration, Music for Dance
- Performance Styles / Techniques: Oral tradition, Rhythmic Modes of Binanog (Panay), Chordal / Contrapuntal accompaniment of Rondalla

VIII RESOURCES

Readings and Resources:

Department of Education (1966). *Philippine Folk Dances and Songs*. Manila: Bureau of Public Schools, pp. 130, 187, 215.]

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?igm=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?igm=1&i=161>

Recordings / Videos:

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>

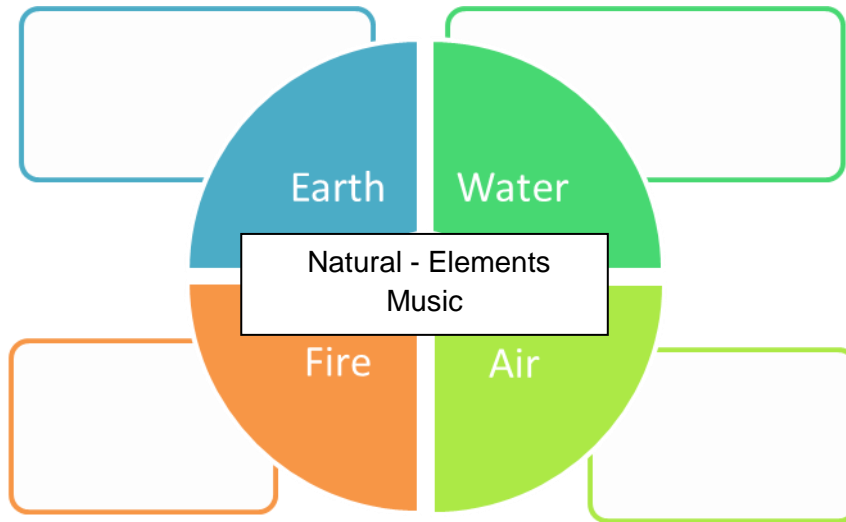
Tultogan Competition Maasin, Iloilo

IX ACTIVITIES

INTRODUCTION

The elements of nature: air, water, fire, and earth can be represented in sound. Using the different natural elements, how can you represent these in sound using your voice? What other materials can you think of to represent the natural elements?

Listen to the music. What do you think was the material used in the music? In your opinion, what element of nature is represented by the sound of the music? Why do you think so?



View the pictures below and connect the music heard to the pictures that you see.



Rondalla Kabataang Silay-on, Negros (photo from cuerdasfestival.com)



Tultugan (photo from designcognito.blogspot.com)



Binanog Music Ensemble
(photo from mybeautifuliloilo.blogspot.com)

GUIDED LISTENING

Read the program notes on the Binanog (Muyco), Tultogan (under the heading Iloilo Festivals) and the Rondalla (Santos). Listen to or watch the musical examples on the resources segment of the module. Bearing in mind

the ideas behind the music being played, listen to one musical example and make a musical map of what you heard.

MUSICAL MAP

Choose one musical example and map out what is happening in the music using the musical map below:

SECTIONS OF THE MUSIC	I hear (Draw lines or objects)	I feel ...

APPLICATION

Your teacher will group you into several students per group. One group will be assigned to one ensemble: tultogan, binanog, and rondalla. Study the music that is assigned to you and practice the music.

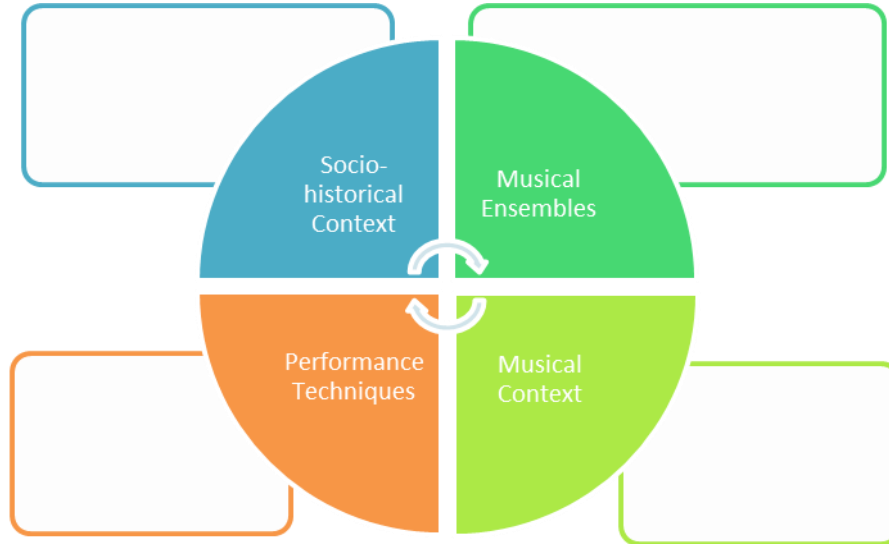
BINANOG and TULTOGAN: Improvise instruments made from bamboo materials and other resources for the tultogan and binanog musical ensembles. Listen to the music and try to imitate the sound of each instrument.

RONDALLA: Using the Rosas Pandan recording as basis and the lyrics found in Gutierrez page 110, improvise accompaniment on the guitar while singing

the song. Suggested key is A minor. Advanced students may play the melody on the bandurria by ear.

SUMMARY

As a group, complete the concept map of the instrumental music of the Visayas using the learnings that you have gained.



X ASSESSMENT

Perform the music for the class. Take note of the rubrics for performance and instrument substitute.

Rubrics for Group Performance

Basic –Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing, dynamics and shows minimal sensitivity to style and context

Developing: Focused tone but inconsistent in extreme melodic ranges, some repeated errors in rhythm and pitch, consistent phrasing, discernible dynamics, some nuances in style as suggested by the score/teacher.

Approaching Proficiency: Focused and clear tone in normal melodic ranges, accurate rhythm and secure pitch with isolated errors, accurate and consistent phrasing, accurate dynamics, with some nuances in style as suggested by the score/teacher.

Proficient: Focused, clear tone all throughout, accurate rhythm and secure pitch, consistent and sensitive phrasing and obvious dynamics, with creative nuances in style as a response to the music score.

Rubrics for Designing an Instrument Substitute

Basic: Inappropriate, Messy and Incomplete materials, Sound quality lacks similarity with timbre of original instrument.

Developing: Most materials appropriate, Decorated but messy, Neat but Fragile, Sound quality somewhat similar to that of the original

Approaching Proficiency: Appropriate materials, Decorated, Neat, Sound more 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

JOURNAL ENTRY

After your performance, write your reflection on the following questions:

- *How was my performance as a whole? How can my performance be improved?*

XI SYNTHESIS

Instrumental music from the Visayas 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.