MUSIC
Grade 7
Teacher’s Guide
(Units 1 and 2)
MUSIC TEACHING GUIDE 1: Music of Cordillera

I TARGET GRADE LEVEL: Grade 7

II MODULE 1: Music of the 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 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 voice and/or musical instruments. A group performance inspired by examples of Cordillera music 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 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.
VI PRIOR SKILLS & ASSESSMENT – (Formative Assessment of Grade 6 aptitude)

VII CONTENT/TOPIC

Music of 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 epic poetry, Dances
- Social Functions: Music for Worship and Rituals, Work (Planting)
- Performance Styles / Techniques

a. CONCEPT MAP

b. ACTIVITIES & STEPS/ PROCEDURE –

1. Present the K-W-L chart to the students and instruct them to fill up the K and W portions.
2. Show the video from http://www.youtube.com/watch?v=zv9mc5JNeg4, a short animation on the Hudhud hi Aliguyon. Ask the students about their insights regarding the short animation (where they think the story comes from and what they think the story is about).


4. Show the video “Hudhud hi Aliguyon (Hudhud Chants of Ifugao)” from http://www.youtube.com/watch?v=sRu0F_LGP9I. Explain the content and prestige accorded to the Filipinos due to this intangible heritage from the Cordillera region. The Hudhud, a chanted epic poetry consisting of poems about heroism, honor, love, and revenge, was declared in 2001 by the UNESCO a Masterpiece of the Oral and Intangible Heritage of Humanity.

5. Ask the students how the video that was shown, reflects the way of life of the Cordillerans. Based on the lecture given in step 2 and the video in step 4, ask the students to fill up the concept map.

6. Group the students into six members per group. Have them write a short poem of 8 lines and compose a melody (chant) to the poem.

7. Assign an instrument to each group. Have them listen to it and answer the guide questions as they listen:
   
   a. **What instrument was used in this particular music? What is the function of this music in society?**
   
   b. **Describe the instruments used. What is the instrument made of? How was the music performed? What environmental materials in the classroom may serve as substitutes for these instruments?**
   
   c. **How were the varied musical elements (timbre, dynamics, rhythm, pitch, form) used in bringing about the message of the music?**


9. Have the students introduce their poem and instrument assigned to them and perform the music by group first their own Hudhud then their instrumental music using improvised instruments.

10. Evaluate the group performance using performance rubrics.

11. Sum up what has been learned using the K-W-L chart (What I know, What I want to know and What I learned about the music of Cordillera).
12. Synthesize the lesson by having the students relate their answers in the K-W-L chart with that of the Synthesis part (see module).

VIII SUMMATIVE 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.
- 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.
- **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 context.
- **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
IX RESOURCES: READING & LISTENING MATERIALS – REFERENCES/LINKS IN WEBSITE

Readings:
http://www.cpaphils.org/cordillera.htm
http://www.unesco.org/bpi/intangible_heritage/phillipines.htm

Recordings:
Hudhud-
“Aliguyon the Animation”:
http://www.youtube.com/watch?v=zv9mc5JNcq4
“Hudhud hi Aliguyon (Hudhud chants of the Ifugao)”:
http://www.youtube.com/watch?v=sRu0F_LGP9I
Tongatong-
“1-10 Kalinga tongatong (bamboo stamping tubes)”:
http://www.youtube.com/watch?v=7PjFND2gFjo
Saggeypo-
“1-11 Kalinga saggeypo (bamboo pipes in a row)”
Bungkaka-
“1-08 Kalinga bungkaka (bamboo buzzers)”: http://www.youtube.com/watch?v=lb_gKCSLDu0
Kubing-
Patteteg-
“1-07 Kalinga patteteg (bamboo leg xylophone);”
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

X GLOSSARY OF MUSIC TERMS & SYMBOLS
1. Hudhud (chanted epic poetry)
2. Tongatong (Bamboo Stamping Tubes)
3. Saggeypo (Bamboo Pipes in a Row)
4. Bungkaka (Bamboo Buzzers)
5. Kubing (Bamboo Jew’s Harp)
6. Patteteg (Bamboo Leg Xylophones)
7. Gangsa Palook (Gongs played with sticks)
8. Gangsa Topayya (Gongs played with hands)
MUSIC TEACHING GUIDE 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. The Lowlands of Luzon consist of several ethnolinguistic groups. Throughout 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 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 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.
VI PRIOR SKILLS & ASSESSMENT – (Formative Assessment of Lesson 1: Module 1-2)

VII CONTENT/TOPIC

Music of the Lowlands of Luzon 1: Music for Liturgy and Devotional Music

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

c. CONCEPT MAP

d. ACTIVITIES & STEPS/ PROCEDURE –

13. Have the students write the K-W segment of the K-W-L chart.
14. Then, have the students read the phrases in Latin (*The Mass*). Ask if anyone of them is familiar with these lines. Fill up the chart as a class.

<table>
<thead>
<tr>
<th>Latin</th>
<th>Filipino</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Kyrie</td>
<td>1. Panginoon, Maawa Ka</td>
<td>1. Lord, have mercy</td>
</tr>
<tr>
<td>2. Gloria</td>
<td>2. Papuri sa Diyos</td>
<td>2. Glory to God</td>
</tr>
<tr>
<td>5. Agnus Dei</td>
<td>5. Kordero ng Diyos</td>
<td>5. Lamb of God</td>
</tr>
</tbody>
</table>

15. Explain to the students that these are prayers that are sung in the Mass. Ask the students who among the three colonizing countries introduced Christianity to the Filipinos.

16. Show a picture of the church and the Spaniards’ colonisation. Ask the students' thoughts about this.

17. Play “Gloria from Pequena Misa Solemnis ([http://www.youtube.com/watch?v=j8aTQhio9Pc](http://www.youtube.com/watch?v=j8aTQhio9Pc)).” After listening to the music, inform the students that this particular Gloria was composed by a Filipino, Marcelo Adonay: the greatest composer of original liturgical music during the Spanish period.

18. Inform the students that during the Spanish period, young boys used to sing for the mass and they were called *tiples*. Play Canticorum Jubilol/Da Pacem Domine (performed by Tiples de Sto. Domingo, CCP) ([http://www.youtube.com/watch?v=EFFnWd3GHmA](http://www.youtube.com/watch?v=EFFnWd3GHmA)).


20. Show the remaining videos to the class. Ask the students to fill up the concept map, based on how the music reflected the way of life of the people of Lowland Luzon.

21. Group the students into five members per group and assign one clip from the video recordings in the resources section of the module. Have them answer the guide questions as they watch:
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?

22. Discuss the rubrics for evaluation (performance and instrument construction). Allot time for music practice and costume and/or props making. Give feedback regarding group practice.

23. Have the students introduce the music tradition assigned to them and perform the music by group.

24. Evaluate the group performance using performance rubrics.

25. Summarize what has been learned using the K-W-L chart (What I know, What I want to know and What I learned about Music for Liturgy and Devotional Music of the Lowlands of Luzon).

26. Have the students relate what they have written in the K-W-L chart with the Synthesis segment of the module.

VIII SUMMATIVE ASSESSMENT

Rubrics for Group Performance

Basic –

Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing, dynamics and shows 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 the 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.
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

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

**Readings:**
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=j8aTQhio9Pc
Canticorum Jubilor/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
Komedya Ilokana by Ed Antonio
http://www.youtube.com/watch?v=Fsw_z0-JW3Y
Inay (Senakulo 2010)
http://youtu.be/KdbqViEEuGU
Philippine Paasyon (Passion of Christ)
http://www.youtube.com/watch?v=WOelbLIV0L4
Salubong 2010: Sta. Maria, Bulacan
http://www.youtube.com/watch?v=XnHNCdljwoE&feature=related
9. Marcelo Adonay (premiere composer of original Filipino liturgical music, the *Palestrina of the Philippines*)

10. Tiples (boys choir)

11. Pastores (Christmas songs)

12. Panunuluyan ()

13. Sinulog ()

14. Komedya ()

15. Senakulo ()

16. Pasyon ()

17. Salubong ()

18. Dalit ()

19. Flores de Mayo ()

20. Santa Cruzan ()
MUSIC TEACHING GUIDE 3: Music of the Lowlands of Luzon 2: Spanish Influence in Secular Music

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 secular music of the Lowlands of Luzon as influenced by Spanish culture and music. Through the lesson, one will discover how the lowland Filipinos, through 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 songs and dances 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, Pamulinawan)
- 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 the Plectrum
VIII PRIOR SKILLS & ASSESSMENT – (Formative Assessment of Modules 3-4)

Short recitation on: What are the sacred vocal music and instrumental music forms that were influenced by the Spanish era in the Philippines? Describe each in terms of music elements, cultural context, and social function.

e. CONCEPT MAP

f. ACTIVITIES & STEPS/ PROCEDURE –

27. Ask the students to take a look at the pictures in their worksheet and describe the pictures. Impress upon the students that the Filipinos, way back, were already romantics, with their very musical way of expressing their love.

28. Show the map to the students and ask them to identify the provinces of the Lowlands of Luzon.

29. Play the audio of the vocal forms (see links). Ask the class to listen to and analyze the lyrics of the songs. Use the following questions as a guide to listening:

   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?
30. Tell the students that some vocal forms have instrumental counterparts. Have them listen to the recordings of the rondalla (and guitar orchestra). Discuss the origin and the instruments of the rondalla ensemble.

31. Have them answer the “How well do you know your Rondalla?” part as an enrichment activity.

32. After the listening session, have the students complete the concept map on Hispanic-influenced secular music.

33. Group the students into five groups and assign one song to each group (harana, kundiman, kumintang, polka (leron, leron sinta and pamulinawen). Ask them to prepare for a short skit (about 5-7 minutes long) set in the Spanish era, incorporating the music assigned. There may be a musical accompaniment on any instrument of the rondalla and/or improvised musical instruments.

34. Discuss the rubrics for evaluation. Allot time for practice. Give feedback regarding group practice.

35. Have the students introduce the music assigned to them and perform the music as a group.

36. Evaluate the group performance using performance rubrics.

37. Summarize what has been learned using the K-W-L chart (What I know, What I want to know and What I learned about Hispanic-influenced secular music).

38. Have the students relate what they have written in the K-W-L chart with the Synthesis segment of the module.

VIII SUMMATIVE 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.

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

**Readings:**
Santos, Ramon P. Art Music Form. 
Hiyas Philippine Dance Company. 
Doon po sa Nayon.  
[http://www.seasite.niu.edu/Tagalog/Cynthia/dances/sa_nayon.htm](http://www.seasite.niu.edu/Tagalog/Cynthia/dances/sa_nayon.htm)
Rural/Barrio Suite. 

**Recordings:**
Philippine Cultural Heritage “HARANA” 
[http://www.youtube.com/watch?v=98HBr8HkIDA](http://www.youtube.com/watch?v=98HBr8HkIDA)
Mutya ng Pasig- Conching Rosal 
[http://www.youtube.com/watch?v=wF6-i-ROnXU](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=ZBiRSRSJiWyE
Kundiman Mabuhay Singers (Jocelynang Baliwag- Kundiman)
http://www.youtube.com/watch?v=0fsBAarQQ3q
Pandanggo sa Ilaw Instrumental- Philippine Folk Dance
http://www.youtube.com/watch?v=EHKRiht39Y
Celso Espejo Rondalla – Magtanim ay di Biro (Planting Rice)
http://www.youtube.com/watch?v=keKtkI90FD4

X GLOSSARY OF MUSIC TERMS & SYMBOLS

21. Harana (Spanish ‘jarana’) – serenade; traditionally sung by a young man to a young woman outside the young woman’s house as a profession of his love to her. Usually accompanied by a guitar.

22. Kumintang - originally a war song, this song in triple time can be of any topic: love, resentment, or a social commentary. It can also be a dance or a combination of song and dance in this style.

23. Kundiman (kung hindi man) – an art song about the love of a man for a woman but can also be about patriotic sentiments, the woman as an object of love and sacrifice of the man representing the Philippines whose countrymen are willing to do sacrifices for freedom. It usually starts in a minor key and then goes to the major key.

24. Polka- a lively dance in duple time.

25. Pandanggo- originating from the fandango of Spain, it is a fast-paced dance in triple time. Usually, dancers use accessories such as hats and lighted candle in a glass
26. Rondalla- an ensemble of plucked instruments and sometimes with percussion

27. Bandurria- 14-stringed pear-shaped lute with a round sound hole and played with a plectrum, it plays the melody in the rondalla ensemble.

28. Laud- 14-stringed pear-shaped lute with f-shaped sound holes and played with a plectrum, it plays the alto part or counter melody in the rondalla ensemble. It is bigger than the bandurria.

29. Octavina- 14-stringed lute which is shaped like a small guitar and played with a plectrum, it plays a counter melody or harmony fill-in in the rondalla ensemble.

30. Bajo de Uñas- a bass guitar which looks like a big guitar and is played by a plectrum. It plays the bass part and serves as a rhythmic support.
MUSIC TEACHING GUIDE 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 sarswela 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 PRIOR SKILLS & ASSESSMENT – (Formative Assessment of Modules 5-6)

Short recitation on: What are the secular vocal music and instrumental music forms that were influenced by Spanish culture and music in the Philippines? Describe each in terms of music elements, cultural context, and social function.

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.

• American and Japanese periods in the Philippines
• Vocal Music (Sarswela)
• Instrumental Music (Symphonic Band, Musikong Bumbong)

• Resourcefulness as a good Filipino trait
• Patriotism

• Music for Recreation, Social Commentary, and Patriotism

 Philippine Music during the American and Japanese periods

• Socio-historical Context

• Musical Forms

• Issues

• Musical Context

39. Ask the students to view the pictures in their worksheet and describe the pictures. Discuss that the komedya and zarzuela, musical theatre forms, bear Hispanic traits but proliferated more in the American and Japanese periods.

40. Discuss the zarzuela (you may use Tiongson’s A Short History of the Philippine Sarsuwela as a resource) in depth then play two examples of art songs from two zarzwelas, Ang Maya, a waltz/balse, and Bituing Marikit, a
danza. Ask the class to listen to and analyze the lyrics of the songs. Ask them to show the similarities or differences between the two in terms of tempo and rhythm. Use the following questions as a guide to 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?*

41. Inform the students that there is also instrumental music during this time. Discuss about the symphonic band (Philippine Constabulary Band).

42. Let them listen to the recordings of the old Philippine Constabulary Band (Philippine National Anthem), Dahil Sa' Yo by Banda 8 of Cardona, Rizal (a recent symphonic band, arrangement of Mike Velarde’s danza by Maestro Amando San Jose), and the original Dahil Sa Iyo by the Mabuhay Singers.

43. Then, lead the discussion on *musiko bumbong* and show the video of the Bamboo Marching Band.

44. Have them answer the essay on *musiko bumbong* as an enrichment activity/homework.

45. Group the students into five groups and assign either of the two art songs to each group. Ask them to rehearse singing it as a group. They may add actions and/or a musical accompaniment on the guitar/or improvised musical instruments.

46. Discuss the rubrics for evaluation. Allot time for practice. Give feedback regarding group practice.

47. Have the students introduce the music assigned to them and perform the music by group.

48. Evaluate the group performance using performance rubrics.

49. Summarize what has been learned using the K-W-L chart (What I know, What I want to know and What I learned about Philippine Music during the American and Japanese Period).

50. Have the students relate what they have written in the K-W-L chart with the Synthesis segment of the module.
VIII SUMMATIVE 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.

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

**Readings:**


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


**Recordings/Video:**

ANG MAYA- (Kundiman) Conching Rosal  
[http://www.youtube.com/watch?v=VUd3K4vAgY](http://www.youtube.com/watch?v=VUd3K4vAgY)  
(VIDEO) Bamboo Marching Band  
[http://www.youtube.com/watch?v=74pks6ibc4k](http://www.youtube.com/watch?v=74pks6ibc4k)

Dahil Sa’Yo (Banda 8 of Cardona, Rizal)  
[http://www.youtube.com/watch?v=60WaJ84xZlI&feature=related](http://www.youtube.com/watch?v=60WaJ84xZlI&feature=related)

DAHIL SA IYO (ORIGINAL VERSION) – Mabuhay Singers  
[http://www.youtube.com/watch?v=L6k_pvOFQogc](http://www.youtube.com/watch?v=L6k_pvOFQogc)

Kundiman: Bituing Marikit- Leopoldo Silos  
[http://www.youtube.com/watch?v=sUmQY8JhX_M](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](http://www.youtube.com/watch?v=vw_Gd24E3j8)
GLOSSARY OF MUSIC TERMS & SYMBOLS

31. sarswela – adapted from the zarzuela of Spain, this is a musical theatre form incorporating singing and dancing, usually about love and/or longing for freedom

32. danza – a dance in duple time of Cuban origin

33. balse – waltz; a dance in triple time

34. symphonic band – an ensemble composed mostly of brass and woodwind instruments and sometimes, include percussion instruments

35. Philippine Constabulary Band – symphonic band founded by Col. Walter H. Loving in October 15, 1902 and is famous for playing in the St. Louis Exposition in 1904

36. musiko bumbong – an improvised brass band ensemble whose instruments are made out of bamboo
MUSIC TEACHING GUIDE 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 ethnocultural group of in Mindoro. 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 the Mangyan 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 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.
- Sings 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.

VI PRIOR SKILLS & ASSESSMENT – (Formative Assessment of Quarter 1)
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
  h. CONCEPT MAP

i. ACTIVITIES & STEPS/PROCEDURE –

51. Have the students write the K-W segment of the K-W-L chart. Then, have the students to look at the figure then read and interpret what the words mean to them: (figure and text from www.mangyan.org, Permission to use needed.)
52. Tell the students that the preceding example is from the Ambahan or chanted poetry of the Mangyans of Mindoro.

53. Show a map from [http://www.mangyan.org/system/files/images/mindoro-ethnographic-map-thumb.jpg](http://www.mangyan.org/system/files/images/mindoro-ethnographic-map-thumb.jpg) and tell them how the Mangyan have lived and practised their way of life and culture. See [http://www.mangyan.org/content/mangyan-groups](http://www.mangyan.org/content/mangyan-groups), or [http://phch.eccmanila.org/tribal.html](http://phch.eccmanila.org/tribal.html) for more information and pictures.

54. Play several clips from Nostalgia from a Denuded Forest or any of the YouTube videos in the resources section of the module. Tell the background of the clip before playing. Pictures from Gongs and Bamboo by Jose Maceda can also be shown to supplement the listening examples.

55. Ask the students how the music listened to or videos reflects the way of life of the Mangyan. Based on the information given on steps 2 and 3, ask the students to complete the Concept Map on Mangyan Music (Socio-cultural context, issues, musical forms and musical context).

56. Group the students into five members per group and assign one clip from the musical recordings in the resources section of the module. Have them answer the guide questions as they listen:

   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?
57. Discuss the rubrics for evaluation (performance and instrument construction). Allot time for making instrument substitutes and music practice. Give feedback regarding group practice.

58. Have the students introduce the music assigned to them and perform the music by group vocally or instrumentally using improvised instruments.

59. Evaluate the group performance using performance rubrics.

60. Summarize what has been learned using the K-W-L chart (What I know, What I want to know and What I learned about the music of Mindoro).

61. Have the students relate what they have written in the K-W-L chart with the Synthesis segment of the module.

VIII  SUMMATIVE 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 to that of the original instrument.

- **Approaching Proficiency**: Appropriate materials; Decorated, neat; Sound quality 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 sound quality of original instrument.
IX RESOURCES: READING & LISTENING MATERIALS – REFERENCES/LINKS IN WEBSITE

Readings:
http://www.mangyan.org
http://phch.eccmanila.org/tribal.html

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=raKygAHrfTk&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

X GLOSSARY OF MUSIC TERMS & SYMBOLS

37. Igway (song)
38. Marayaw (spirit song)
39. Pamuybuyen (legend)
40. Bangsi (flute)
41. Subing (jew’s harp)
42. Gitgit (lute)
43. Agong (gongs)
44. Kalutang (sticks)
MUSIC TEACHING GUIDES 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

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.
- Sings 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 instruments being studied.
- Evaluates music and music performances applying knowledge of musical elements and style.

VI PRIOR SKILLS & ASSESSMENT – Have the students fill up the K-W-L chart on the music of Mindoro.
VII CONTENT/TOPIC

- 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, Music suggesting/representing elements of nature, 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: Onomatopeia, 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)

a. CONCEPT MAP

b. ACTIVITIES & STEPS/PROCEDURE

1. Have the students view the picture of the Underground River and imagine the sounds heard within and outside the Underground River.
2. Group Activity: In groups of five per group, imagine the sounds heard within and outside of the e Underground River and recreate the soundscape using vocal improvisation. Go around and select three groups who will perform their improvisations in class.

3. Ask the students to do a K-W-L chart of the music of Palawan.

4. Listen to musical examples from the resources segment of this module. As the students listen, have them view the pictures in the student guide or project a slideshow from http://www.scribd.com/doc/26842427/Palawan-Music or http://wpu.edu.ph/tautbato/arts/gallery-template.html

5. Group the students into five per group. Have them read the articles on Palawan music on the readings segment. As a group, complete the concept map using information and insights understood from the readings.

6. Listen to an example of a kulial song from the recording resources segment. Read the guide questions for listening and listen to the kulial song once more.

7. Discuss the students’ answers to the guide questions. The music may be played once more after all the questions have been answered.

8. Pair the students and ask them to compose their own kulial using the C major scale. They may use lyre or recorder/bamboo flute as melody instruments. Explain the rubrics for composition and performance and move around to guide the students as they compose. Notation can be traditional symbolic (notes) for advanced students or non-traditional using letters on top of the lyrics for beginning students.

9. Have the students perform their own eight-line kulial vocally and instrumentally using the lyre or bamboo flute/recorder.

10. Extension activity: Using the Palawan and Tagbanua alphabet, have the students decode their kulial on the table given in the student guide.

VIII SUMMATIVE ASSESSMENT –

Rubrics for Simple Notated Musical Work

- **Basic**: Incomplete composition, not legible with some of the required musical elements
- **Developing**: Basically legible with half of the required musical elements
- **Approaching Proficiency**: Creative, legible, most musical elements complete
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.

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

**Readings and Resources:**
The Arts of Tau’t Bato
http://wpu.edu.ph/tautbato/arts/gallery-template.html (article and video)
http://journals.upd.edu.ph/index.php/socialsciencediliman/article/viewDownloadIntersitial/1238/1273
http://www.scribd.com/doc/26842427/Palawan-Music (Powerpoint Presentation)
(The Vanishing Batak Tribe)

**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)

GLOSSARY OF MUSIC TERMS & SYMBOLS

Voice

Mindoro:
Igway / Song
Marayaw / Spirit song

Palawan:
Kulial / Song
Ulit / Spirit song

Instruments

Mindoro:
Subing / Jew’s harp
Gitgit / lute
Agung / gong
Bangsi / flute

Palawan:
Aruding / Jew’s harp
Kusyapiq / lute
Basal / gong
Suling, Babarak / flute

Comparative Glossary of Mindoro and Palawan Music. Copyright by the author.
MUSIC TEACHING GUIDES 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

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 applying knowledge of musical elements and style.

VI  PRIOR SKILLS & ASSESSMENT

Have the students fill up the glossary from Module 3-4.

VII  CONTENT/TOPIC / CONCEPT MAP

Folk Music of the Visayas

a. Balitao (Sung debate), Pastores (Christmas), Kanta (Ballad, Lullaby, Courtship)
b. Instrumental Music: Rondalla, Tultogan
c. Cultural Context (History and Traditions)
d. Composition
1. Have the students view pictures or videos of different festivals in the Visayas such as the Sinulog of Cebu, Dinagyang of Iloilo, Maskara of Bacolod and Ati-Atihan of Aklan. Ask them why such festivals are held and how music enhances the festival. Ask, “Aside from music in festivals, are you familiar with the folk music of the Visayas?”

2. Show a map of the Visayas and identify the places where these festivals occur. Ask the students what they remember in terms of the Visayas in Philippine history. The article written by Alice Magos can be used as a source and reference.

3. Listen to examples of Visayan vocal and instrumental music from the recordings section of the module. Have the students answer the following questions:

   - In your own opinion, what is the message and function of the music?
   - How are the musical elements used to put the message across?

5. Listen to Visayan musical examples and point out the musical characteristics enumerated by Cainglet.

6. Group the students and using the resources segment of the module, have the students study the notated examples of balitao by Gutierrez and the recordings in the resources segment.

7. Practice the balitao per group with chordal accompaniment on the guitar or rondalla or keyboard. Give time for group practice and supervise the groups as they practice their assigned songs.

8. Perform the balitao per group as a culminating activity.

9. Have the students reflect on their performance by asking the questions:
   - How was my performance as a whole? How can my performance be improved?

VIII SUMMATIVE ASSESSMENT

Rubrics for Performance of Creative Work

- Basic –Unfocused tone, erratic rhythm, unstable pitch, inconsistent phrasing and dynamics with 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 more 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.

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


Recordings:


Visayan Balitaw: Arimunding-munding -Jovita Fuentes (circa 1930) [http://www.youtube.com/watch?v=jDdngigleUA](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](http://www.youtube.com/watch?v=VWcOxwhWkUw&feature=related) [http://www.youtube.com/watch?v=v6PVPScceke&feature=related](http://www.youtube.com/watch?v=v6PVPScceke&feature=related)
Voice

Mindoro:
Igway / Song
Marayaw / Spirit song

Palawan:
Kulial / Song
Ulit / Spirit song

Visayas:
Balitao, Composo / Song
Tayuyon / Song and dance

Instruments

Mindoro:
Subing / Jew's harp
Gitgit / lute
Agung / gong
Bangsi / flute

Palawan:
Aruding / Jew's harp
Kusyapiq / lute
Basal / gong
Suling, Babarak / flute

Visayas:
Subing / Jew's harp
Ah gong / gong
Gitara / lute
MUSIC TEACHING GUIDES 8: Instrumental Music of the Visayas

I 
TARGET GRADE LEVEL: Grade 7

II 
MODULE 8: Music of the Visayas

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 listening to and viewing of 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, in appropriate tone, pitch, rhythm, expression and style.

VI 
COMPETENCIES/OBJECTIVES

- Analyzes an example of Philippine folk music from the Visayas, and describe 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 applying knowledge of musical elements and style.

VI 
PRIOR SKILLS & ASSESSMENT

Have the students fill up the glossary from Module 5-6.
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, Dance, and Ritual
  - Performance Styles / Techniques: Oral tradition, Rhythmic Modes of Binanog (Panay), Chordal / Contrapuntal accompaniment of Rondalla

### Concept Map

![Concept Map](image)

#### ACTIVITIES & STEPS/ PROCEDURE

1. Introduce the students to the idea of elements in nature and in sound.
2. Ask the class to make a vocal soundscape of the given elements through a vocal improvisation.
3. Listen to excerpts of rondalla, tultogan and binanog from the resources segment. Ask the students to fill out the chart on elemental music. Discuss their answers.
4. Connect the previously listened musical excerpts to the pictures and connect the sound heard with the picture of the ensemble.
5. Read the program notes and reading materials on the tultogan (Iloilo Festival), rondalla (Santos) and binanog (Muyco) found on the resources segment of the module.
6. MUSICAL MAPPING: Assign musical examples for each student (rondalla, tultogan, binanog) and have them make a musical map of what they heard.
7. Group the students according to the musical example they listened to and discuss their answers with their group mates.

8. APPLICATION: Discuss the rubrics for performance / product. Improvising tultogan/binanog instruments or using rondalla instruments, have the students practice the music assigned to them.

9. CULMINATING ACTIVITY: Perform the musical ensemble assigned to each group.

10. Ask the students to fill out the concept map of what they have learned per group.

11. To end the session, ask the students to fill out their journal entry regarding their performance.
   - How was my performance as a whole? How can my performance be improved?

VIII SUMMATIVE ASSESSMENT

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 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.

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


Recordings:


[http://www.youtube.com/watch?v=v6PVPSecsek&feature=related](http://www.youtube.com/watch?v=v6PVPSecsek&feature=related)

Tultogan Competition Maasin

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**GLOSSARY OF MUSIC TERMS & SYMBOLS**

<table>
<thead>
<tr>
<th>Tultogan</th>
<th>• Bamboo and Drum Ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rondalla</td>
<td>• Plucked Lute Ensemble</td>
</tr>
<tr>
<td>Binanog</td>
<td>• Gong, Drum, Wooden Percussion Ensemble</td>
</tr>
</tbody>
</table>