

# Module 1 "Philippine Music Today and Yesterday"



## • *What This Module is About*

In this module you will study Philippine music today as well as its development over the past four hundred years. Your study will include Philippine popular music, music in Philippine movies, TV and radio, the history of our national anthem, protest songs, and the rise of the first music conservatories and music schools in our country. You will learn about some of our dance-song forms during the Spanish colonization as well as the musical theater world of the **komedya**, **sarswela**, **opera** and the **vaudeville**.

## • *What You are Expected to Learn*

At the end of this module, you should be able to:

1. explain important musical developments in the Philippines at present as well as in the 19<sup>th</sup> and 20<sup>th</sup> centuries
2. relate important facts about Philippine classical as well as popular music
3. explain the origins of the Philippine national anthem
4. identify major Filipino composers and important works
5. describe musical characteristics of music listened to
6. sing along with recorded songs
7. create rhythmic patterns to accompany music listened to
8. play your own created rhythms on improvised instruments
9. create dance steps appropriate to some songs and dramatize some musical selections
10. appreciate Philippine music as an important part of culture.

## • *How You Can Learn from This Module*

For you to benefit most from this module, you must:

1. carefully read the discussions and study illustrations, diagrams, charts, etc.
2. complete each learning activity before proceeding to the next section
3. keep going until you finish the module

- ask for help from your teacher-facilitator when you have questions, when an activity is difficult to do, and when you need the audio materials for the listening activities.

- What You Will Do in This Module*

Because music is not a subject that you just read and talk about, you will have to do all the learning activities that are designed to help you understand and experience what Philippine music is about. Most of the activities require you to listen, feel the rhythm, sing, create some rhythmic patterns and play some rhythmic patterns on improvised musical instruments. You will listen to several Philippine songs so you must have a CD player.

Tests and some learning activities require you to answer questions. **Do not write anything on this module** because other students will also be using it. **Write your answers in your Music Notebook.** Write the title of the test or activity, draw a box beside it, and then write your answers below the title. Look at the **Answer Key found at the end of this module to check your work, only when you are instructed to do so and only after completing a test or activity.** Each time you finish a test or activity, **put a check on the box.** The examples below will guide you.

Module 1 Pretest [] 1. 2. 3.
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Module 1 Lesson 1, Activity 1 [] 1. 2. 3.
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Module 1 Self-Test 1 [] 1. 2. 3.
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- What to Do Before You Begin: Pretest [ ]*

Before proceeding to your lessons, take this Pretest. It will tell you what you already know and what you still need to learn about the topics in this module.

- Complete the names of these Filipino singers.

- Ruben \_\_\_\_\_
- \_\_\_\_\_ La Torre
- Gary \_\_\_\_\_
- Sarah \_\_\_\_\_
- \_\_\_\_\_ Aunor

II. Match each song in Column A with its songwriter in Column B by writing the letter of the correct answer in your notebook.

COLUMN A

- \_\_\_\_\_ 1. Mga Kababayan
- \_\_\_\_\_ 2. Dahil sa Iyo
- \_\_\_\_\_ 3. Magkaisa
- \_\_\_\_\_ 4. Salidumay
- \_\_\_\_\_ 5. Kanlungan

COLUMN B

- A. Mike Velarde
- B. Tito Sotto
- C. Grace Nono
- D. Romeo Dongeto
- E. Francis M

III. Listen to these songs and write the composer of each. Choices are provided below.

Nicanor Abelardo

Jim Paredes

Constancio de Guzman

Ryan Cayabyab

Julian Felipe

Title of the Song	Lyricist	Composer
1. Lupang Hinirang (CD1, Track 9)	Jose Palma	
2. Maalaala Mo Kaya (CD 1, Track 7)	Constancio de Guzman	
3. Kay Ganda ng Ating Musika (CD 1, Track 6)	Ryan Cayabyab	
4. Mutya ng Pasig (CD 1, Track 12)	Deogracias Rosario	
5. Handog ng Pilipino sa Mundo (CD 1, Track 10)	Jim Paredes	

IV. Choose 5 dances that came from Europe.

- rondalla      habanera/danza      balse/waltz      cakewalk      fandango/pandanggo
- polka      foxtrot      charleston      rigodon      tap dance

V. Fill in the blanks with the correct answers.

Three theater forms that have music are (1) \_\_\_\_\_, (2) \_\_\_\_\_ and (3) \_\_\_\_\_.

The (4) \_\_\_\_\_ is a kind of variety show popular in the late nineteenth and early twentieth centuries.

The Tagalog “**Leron-Leron Sinta**” and Ilocano “**Pamulinawen**” are folk songs in (5) \_\_\_\_\_ (dance) rhythm.

Check your answers using the **Answer Key**. Record your score in your notebook.

Perfect Score: 25

My Score: \_\_\_\_\_

## Lesson 1: "Music of the Young Noypi"

You, your friends and classmates are extremely fortunate to be living in a time when you have available many sources of information about almost anything you want to know. Information about music is just a click away. The TV, radio and the internet are the main sources of musical performances as well as information about various kinds of music. In addition to these sources, the numerous concert halls and cultural centers provide the youth of today a wider variety of music to listen to. Music schools and universities hone students who opt for a music profession.

Sarah Geronimo, Regine Velasquez, Gary Valenciano, Sharon Cuneta and Christian Bautista are some of the singers we often see and hear on TV and radio. Their songs are usually about love, a favorite topic of everyone. Music has become one of the most saleable commodities of our time; popular music is not only heard on radio but also seen in music videos.

Rivermaya, Parokya ni Edgar, Bamboo and South Border are only a few of the bands and groups of singers/performers that young people like you love to listen to. Their music is basically fast and lively with a strong down beat that you can feel all throughout. Usually, their songs are in a medium vocal range so listeners can easily sing along.

### Activity 1: Your Favorite Songs and Their Performers [ ]

List down at least five songs and their corresponding performers that you love to listen to.

	Song	Performer
1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____

### Activity 2: A Short Review [ ]

Listen to the song "Noypi" by the group **Bamboo**. CD 1, Track 1. Choose the word that accurately completes each sentence.

1. The singer is a (tenor, baritone, bass).
2. The song is in (triple, quadruple) meter.
3. Its tempo is (slow, moderate, fast).

### Activity 3: Follow the Form [ ]

Listen once more to the song “**Noypi**” by the group **Bamboo**. CD 1, Track 1. Follow the chart to see the form of the song.

#### Noypi performed by Bamboo

##### Part 1

Introduction	A	B	C
Instruments	Tingnan mo iyong palad Kalyado mong kamay sa hirap ng buhay Ang dami mong problema, nakuha mo pang ngumiti Noypi ka nga, astig	Saan ka man naroroon 'wag kang matatakot Sa baril o patalim, sa bakas na madilim	Hoy, Pinoy ako Buo aking loob, may agimat ang dugo ko Hoy, oh, Pinoy ako May agimat ang dugo ko

##### Part 2

Interlude	A	B	C	D
Instruments (same as introduction)	Sinisid ko ang dagat, nalibot ko ang mundo Nasa puso ko pala hinahanap kong pulo Ilang beses na akong muntikang mamatay Oh, alam ko ang sikreto kaya't nandito pa't buhay	Oh, sabi nila may anting-anting ako Pero 'di nila alam na ang Diyos ang dahilan ko	Hoy, Pinoy ako Buo aking loob, may agimat ang dugo ko Hoy, oh, Pinoy ako May agimat ang dugo ko	Hoh hoh hoo hoh Hoh hoh hoo hoh

##### Part 3

Bridge	B	C	D	Ending
Instruments	Dinig mo ba ang bulong ng lahi mo Isigaw mo, kapatid, ang himig natin	Hoy, Pinoy ako Buo aking loob, may agimat ang dugo ko Hoy, oh, Pinoy ako May agimat ang dugo ko	Hoh hoh hoo hoh Hoh hoh hoo hoh.	Instruments (same as introduction and interlude)

The overall form or structure of the song is: introduction A B C interlude A B C D bridge B C D ending.

The song you just listened to has parts that are repeated. They are called refrain and/or chorus. Aside from the songs that you watch on TV and listen to on the radio, some songs are used as theme songs for movies and there are even songs that are used as titles of movies. Some of these songs are: *Tanging Yaman* sung by Carol Banawa (starring Gloria Romero, Marvin Agustin, Jericho Rosales) and *Can This Be Love?* sung by Sarah Geronimo (starring Hero Angeles and Sandara Park).

Some popular songs have stayed on for many years such as Restie Umali's "**Saan Ka Man Naroroon**", Constancio de Guzman's "**Maalaala Mo Kaya**" and Mike Velarde's "**Dahil sa Iyo**".

#### **Activity 4: Timeless Songs.** CD 1, Tracks 2 and 3 [ ]

Listen to Restie Umali's "**Saan Ka Man Naroroon**" and Mike Velarde's "**Dahil sa Iyo**". Sing along if you are familiar with the songs. Make a survey of how many people are familiar with these songs; list their names and their corresponding ages.

Just like these songs, some singers have remained in the Philippine musical scene for several decades now like Sylvia La Torre (who sings both popular and operatic songs), Nora Aunor, Zsa-zsa Padilla and Gary Valenciano.

There are also some songs used for advertisement of certain products like Buklod's "**Kanlungan**" which was used for a TV commercial in 2003.

#### **Activity 5: Song to Dramatize.** CD 1, Track 4 [ ]

Listen to this ballad, "**Kanlungan**" written by **Romeo Dongeto**. Dramatize the song when you are with your classmates and friends.

#### **Kanlungan** performed by **Buklod**

Pana-panahon ang pagkakataon  
Maibabalik ba ang kahapon?

Natatandaan mo pa ba  
Nang tayong dalawa ay unang magkita  
Panahon ng kamusmusan  
Sa piling ng mga bulaklak at halaman  
Doon tayo nagsimulang  
Mangarap at tumula

Natatandaan mo pa ba  
Inukit kong puso sa punong mangga  
At ang inalay kong gumamela  
Magkahawak kamay sa dalampasigan  
Malayang tulad ng mga ibon  
Ang gunita ng ating kahapon

Ang mga puno't halaman  
Ay kabiyak ng ating gunita  
Sa paglipas ng panahon  
Bakit kailangan ding lumisan

Pana-panahon ang pagkakataon  
Maibabalik ba ang kahapon?

Ngayong ikaw ay nagbalik  
At tulad ko rin ang 'yong pananabik  
Makita ang dating kanlungan  
Tahanan ng ating tula at pangarap  
Ngayon ay naglaho na  
Saan hahanapin pa

Lumilipas ang panahon  
Kabiyak ng ating gunita  
Ang mga puno't halaman  
Bakit kailangang lumisan

Pana-panahon ang pagkakataon  
Maibabalik ba ang kahapon?

Lumilipas ang panahon  
Kabiyak ng ating gunita  
Ang mga puno't halaman  
Bakit kailangang lumisan

Pana-panahon ang pagkakataon  
Maibabalik ba ang kahapon?

There are some singers/performers or groups of performers who combine our foreign-influenced music with our own indigenous music. The texts or lyrics of their songs are often socially relevant such as world peace, preservation of the environment and corruption. Grace Nono, Joey Ayala, Tropical Depression and Pinikpikan perform this type of music.

### Activity 6: Sing and Dance. CD 1, Track 5 [ ]

A. Listen to an excerpt of “**Salidumay**” by **Grace Nono**. Choose the word that accurately completes each sentence.

1. The singer is a/an (soprano, alto).
2. The song is in (triple, quadruple) meter.
3. Its tempo is (slow, moderate, fast).

B. Listen once more to the song then create some appropriate dance steps.

Let us look back to the American period in Philippine history when Philippine popular music first began. Folk songs arranged in dance rhythms are considered as the first Philippine popular music. Early popular music also included theme songs from movies made popular by radio, variety shows and published sheet music. The performance of these kinds of music as well as those associated with America and American influence were banned by the Japanese administration during their occupation of the country. With the American liberation of the Philippines, however, these and other musical forms from America again flourished. These included dance styles such as *samba*, *mambo* and *curracha*. Aside from the radio and television, the jukebox played an important role in spreading American popular music to different parts of the country.

From 1961-1965, the Beatles from Liverpool, England dominated the popular music scene throughout the world. In our country, competitions on imitating foreign artists like Elvis Presley and Matt Monroe also became popular. Later on, some local singers like Pilita Corrales, Carmen Soriano, Ric Manrique and Ruben Tagalog started their own styles of singing, gradually freeing themselves from imitating well-known foreign singers. The song “**Ang Himig Natin**” by the Juan dela Cruz Band was recorded by Sunshine Records of Vicor and it was labeled “Pinoy Rock” because it was a combination or fusion of local lyrics and rock music.

There was also a trend of mixing Filipino and English languages in songs such as “**Ikaw ang Miss Universe ng Buhay Ko**” and “**Manila**” by the Hotdogs. It was called the “Manila Sound”. Another trend was the singing of foreign songs with original texts translated to Pilipino. In 1978, the first Metro Manila Popular Music Festival was held. It was a competition for original Filipino pop compositions. Ryan Cayabyab’s “**Kay Ganda ng Ating Musika**” won the grand prize.

### Activity 7: CD 1, Track 6 [ ]

Listen to Ryan Cayabyab’s “**Kay Ganda ng Ating Musika**” excerpt. Clap the steady beat all throughout.



During the late 1980s, Filipino artists like Asin, Grace Nono and Joey Ayala at ang Bagong Lumad began to incorporate indigenous musical instruments and vocal styles in their music. In the 1990s, the revival of hit songs of the 1970s was prevalent. It was also the period of live bands performing in jazz bars. Most-preferred popular music of teeners then was hip-hop or rap music. Francis M came up with hits like “**Mga Kababayan**” and “**Meron Akong Ano**”. Following his footsteps were Andrew E, Michael V and Mastaplan. Other groups that were popular during this time were the Eraserheads, After Image, Yano and True Faith.

Nowadays, many types of popular music that we have are patterned after American popular music. However, there are types emerging that are uniquely Filipino pop.

➡ Before you take Self-Test 1, make sure you have finished all the activities in this lesson. Have you written answers in your notebook? Have all the boxes been checked?

### Self-Test 1 [ ]

I. Match each song in Column A with its performer/s in Column B by writing the letter of the correct answer in your notebook.

COLUMN A		COLUMN B	
_____ 1.	Mga Kababayan	A.	Juan dela Cruz Band
_____ 2.	Manila	B.	Francis M
_____ 3.	Salidumay	C.	Buklod
_____ 4.	Ang Himig Natin	D.	Grace Nono
_____ 5.	Kanlungan	E.	Hotdogs

II. Supply the missing words to accurately complete the sentences. The first letter of each answer is provided.

The (1) r \_\_\_\_\_, (2) t \_\_\_\_\_ and (3) j \_\_\_\_\_ were tools in spreading both American and Philippine popular music throughout the Philippine islands.

(4) F \_\_\_\_\_ and (5) A \_\_\_\_\_ are popular Filipino rap artists.

Check your answers using the **Answer Key**. Record your score in your notebook.

Perfect Score: 10

My Score: \_\_\_\_\_

## Lesson 2: “From Europe and America to the Philippines” Dances and Variety Shows

The early Filipinos had indigenous dances before the Spaniards came. Just like their songs, these dances were part of rituals, celebrations and merrymaking. The Spaniards brought with them several dances to our country. The varied rhythms of these dances were used by Filipino composers in their songs and other compositions.

The **balse** or **waltz** is a dance in triple meter. It originated from Germany and became the most popular ballroom dance in the Philippines around the 1840s. Listed below are some Filipinos composers and their compositions using the rhythm of the **balse**.

Composer	Composition	Description
<b>Jose Estella</b>	<b>Tanda de Valses</b> <b>Ang Maya</b>	suite for piano song from the <i>sarswela</i> , <b>Filipinas para los Filipinos</b> (Philippines for the Filipinos)
<b>Nicanor Abelardo</b>	<b>Paraluman</b>	love song
<b>Francisco Buencamino</b>	<b>Gratitud</b>	piece for piano
<b>Antonio Molina</b>	<b>Roxas Grand Waltz</b>	piece for orchestra

The **habanera** or **danza** originated from Cuba. It is a social dance in duple meter. It became popular in the Philippines through the *sarswela* where it was used as intermission or as integral parts of the drama. Compositions using the rhythm of the **habanera/danza** are: the Ilocano folk song “**Ti Ayat ti Maysa nga Ubing**” (The Love of a Young Maiden), Antonio Molina’s “**Hatinggabi**”, Dolores Paterno’s “**La Flor de Manila**” (The Flower of Manila) and Constancio de Guzman’s “**Maalaala Mo Kaya**”.

### Activity 1: CD 1, Track 7 [ ]

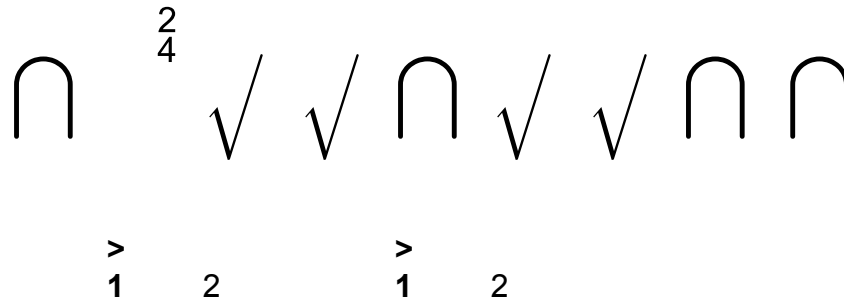
Listen to Constancio de Guzman’s “**Maalaala Mo Kaya**”. Identify the meter of the song. Tap your foot to the **habanera/danza** rhythm in the bass part as you listen to the song.



The **polka** is a Bohemian dance in fast duple meter. It became popular in the Philippines during the first half of the 1800s. It was danced in soirees and balls. The polka rhythm was used in several Filipino folk songs such as the Tagalog “**Leron-Leron Sinta**” and the Ilocano “**Pamulinawen**” (Stone-hearted). In addition to these, the **jota**, **fandango/pandanggo** and **rigodon** were also danced during the Spanish period.

**Activity 2: CD 1, Track 8 [ ]**

A. Listen to the first stanza of the Ilocano folk song “**Pamulinawen**”. Take note of its lively **polka** rhythm.



B. Play the song on your player again and this time sing the Tagalog folk song “**Leron-Leron Sinta**” together with it. This will surely remind you of the partner songs you studied in first year high school.

**Vaudeville** or **bodabil** is a kind of variety show popular in the late nineteenth and early twentieth centuries. It originated from France but it was in America that the vaudeville developed. It became a popular form of entertainment in the Philippines around the 1930s to the 1940s for it included drama, dancing, singing, acrobatics, magic, juggling, balancing and other theatrical antics. After the **bodabil** came noon time variety shows on television such as Eat Bulaga and Student Canteen. These programs were seen at noon time six days a week. In these TV programs, competitions on imitating foreign singers were held, so that later on, their local counterparts like Diomedes Maturan (Perry Como of the Philippines), Eddie Mesa (Elvis Presley of the Philippines), Bert Nievera (Johnny Mathis of the Philippines) and Victor Wood (Jack Jones of the Philippines) became famous. Eat Bulaga is still being shown on TV today.

➡ Before you take Self-Test 2, make sure you have finished all the activities in this lesson. Have you written answers in your notebook? Have all the boxes been checked?

## Self-Test 2 [ ]

1. Name 5 dance forms from Europe.
2. Enumerate 5 components of the **bodabil**.

Check your answers using the **Answer Key**. Record your score in your notebook.

Perfect Score: 10

My Score: \_\_\_\_\_

Spanish colonization had a great influence on the culture and arts of the Filipinos. In music, new styles of singing and different kinds of instruments were introduced. *Bel canto* (a Western classic style of singing), pipe organs, flutes, flageolets, lutes and the piano replaced old practices and means for making music. The plainsong/plainchant was taught and sung in churches and boys' choirs were organized in institutions like the **Colegio de Niños Tiples**. The diatonic scale was introduced and the Filipino ear was trained to listen and appreciate Western harmony. Solfeggio, vocalization and playing of Western instruments were taught. All of these remained with us and continues to be practiced today.

The early Filipinos were inspired about the idea of a nation. As citizens of the Philippines considered the "Pearl of the Orient", they deeply felt that they had to project an identity that was uniquely Filipino. This strong sentiment led to the creation of the Philippine flag and the birth of the Philippine national anthem.

## Lesson 3: "Pinoy Nationalism in Music"

The origins of our Philippine National Anthem include big names such as Emilio Aguinaldo, Julian R. Felipe and Jose Isaac V. Palma and an important event – the declaration of Philippine Independence.

In 1898, **Emilio Aguinaldo** commissioned **Julian R. Felipe**, a composer from Cavite, to write a piece for band which would be played during the declaration of Philippine Independence. A day before the declaration, Julian R. Felipe showed the draft of his composition to Aguinaldo and played it on the piano. Aguinaldo and his men liked the melody and agreed that it would be the official Philippine national anthem. Felipe's original title for his composition was "**Marcha Filipino Magdalo**" also known as "**Marcha Filipina Nacional**". It was first performed by **Banda San Francisco de Malabon** (now General Trias) in Kawit, Cavite on June 12, 1898.

## Activity 1: CD 1, Track 9 [ ]

Sing along and conduct our national anthem, “**Lupang Hinirang**”.

Julian R. Felipe’s composition remained without words for more than a year. A poem written by **Jose Isaac V. Palma** in 1899 entitled, “Filipinas, Letra Para La Marcha Nacional” became the text of the national anthem. The Spanish text was translated into English in 1943 and finally translated into Filipino in 1956. Thus, the Filipino version of Jose Isaac V. Palma’s text became the official Philippine national anthem set to the music of Julian R. Felipe. Today we sing **Lupang Hinirang** in schools, government offices, movie houses, TV and radio stations, and in other formal occasions or gatherings.

In the late 1800s, some Filipino writers and composers composed songs to express discontent with the government and the prevailing conditions. The texts were often on nationalism, bravery and heroism. Of these, the *kundiman* became the vehicle for the Katipuneros to show love for their country. One of the important songs of this time was the kundiman “**Jocelynang Baliwag**”. This song was a metaphorical love song. Jocelynang Baliwag actually referred to the Motherland. During the American Period, the patriotic song “**Bayan Ko**” was composed by Constancio C. de Guzman with lyrics by Jose Corazon de Jesus, to protest against American imperialism. It was also used in the 1986 EDSA Revolution as a protest against the dictatorship of Ferdinand E. Marcos. Newly composed songs such as “**Magkaisa**” by Tito Sotto and “**Handog ng Pilipino sa Mundo**” by Jim Paredes were sung during this revolution.

## **Activity 2: CD 1, Track 10 [ ]**

Reenact the 1986 EDSA Revolution using the song “**Handog ng Pilipino sa Mundo**” with your classmates or friends. You may add rhythmic patterns and play these on improvised instruments to make the song exciting.

### **Handog ng Pilipino sa Mundo**

performed by **The Apo Hiking Society, Celeste Legaspi, Coritha and Erik, Edru Abraham, Gretchen Barretto, Ivy Violan, Inang Laya, Joseph Olfindo, Kuh Ledesma, Leah Navarro, Lester Demetillo, Noel Trinidad, Subas Herrero**

Words and Music by **Jim Paredes**

Di na 'ko papayag mawala ka muli  
Di na 'ko papayag na muling mabawi  
Ating kalayaan kay tagal na nating mithi  
Di na papayagang mabawi muli

Magkakapit-bisig, libu-libong tao  
Kay sarap pala maging Pilipino  
Sama-sama, iisa ang adhikain  
Kailan man di na paaalipin

Handog ng Pilipino sa mundo  
Mapayapang paraang pagbabago  
Katotohonan, kalayaan, katarungan  
Ay kayang makamit ng walang dahas  
Basta't magkaisa tayong lahat  
(Magsama-sama tayo, ikaw at ako)

Masdan ang nagaganap sa aming bayan  
Magkasama na'ng mahirap at mayaman  
Kapit-bisig madre, pari at sundalo  
Naging langit itong bahagi ng mundo

Huwag muling payagang umiral ang dilim  
Tinig ng bawat tao'y bigyan ng pansin  
Magkakapatid lahat sa Panginoon  
Ito'y lagi nating tatandaan

Handog ng Pilipino sa mundo  
Mapayapang paraang pagbabago  
Katotohonan, kalayaan, katarungan  
Ay kayang makamit ng walang dahas  
Basta't magkaisa tayong lahat

Handog ng Pilipino sa mundo  
Mapayapang paraang pagbabago  
Katotohonan, kalayaan, katarungan  
Ay kayang makamit ng walang dahas  
Basta't magkaisa tayong lahat

Handog ng Pilipino sa mundo  
Mapayapang paraang pagbabago  
Katotohonan, kalayaan, katarungan  
Ay kayang makamit ng walang dahas  
Basta't magkaisa tayong lahat.

During the Spanish colonial period, children of Filipino families studied in convent schools where they learned solfeggio, rudiments of Western music and church hymns. Some even studied abroad. They began to read notes and write music notation. With notation, learning of music became easier and musical arrangements and improvisations were captured in paper. The schools that were opened operated side by side with the churches. Some of the major composers during this time were: **Marcelo Q. Adonay** and **Jose Estella**. **Marcelo Q. Adonay** was also known as the “**Palestrina of the Philippines**”

because he was the leading composer of church music then. On the other hand, **Jose Estella** was called the “**waltz king**” because he excelled in writing *balse* or *waltz* (a dance form in triple time) which originated from Germany. His most famous work is “**Ang Maya**” from the **sarswela “Filipinas Para Los Filipinos”** (Philippines for the Filipinos).

### **Activity 3: CD 1, Track 11 [ ]**

Listen to Marcelo Adonay’s “**Gloria**” excerpt from **Misa Solemne** (Solemn Mass). Where do you think this piece was intended to be performed?

With the coming of the Americans, public schools were established all over the Philippines. Music became part of the curriculum and Philippine editions of American music textbooks were used in music classes. Philippine folk songs, American music as well as European songs with English text were taught in the classrooms. Patterned after European schools, the UP Conservatory of Music was established in 1916. Other schools and universities later on also offered music. **Nicanor S.A. Abelardo**, **Francisco S. Santiago** and **Antonio N. Molina** were the important composers during this period. They wrote in European style but the feelings and emotions they expressed were very much Filipino.

**Abelardo** is famous for the first Philippine piano concerto and his songs: “**Nasaan Ka Irog**” and “**Mutya ng Pasig**”. **Molina**’s important works include: “**Misa Antoniana**” and “**Hatinggabi**”. **Santiago** is known for his songs: “**Pilipinas Kong Mahal**”, “**Kundiman**” (**Anak-Dalita**), “**Pakiusap**” and “**Madaling Araw**”.

### **Activity 4: CD 1, Track 12 [ ]**

Listen to Nicanor Abelardo’s “**Mutya ng Pasig**”. Take note of the form of the song. The first part is in a minor key while the second part is in a major key.

### **Activity 5: CD 1, Track 13 [ ]**

Listen to Francisco Santiago’s “**Kundiman**” or “**Anak-Dalita**”. Choose the word that accurately completes each sentence.

The song has three parts.

1. The first part is in a (major, minor) key.
2. The second part is in a (major, minor) key.
3. The third part is in a (major, minor) key.

Presently, some schools and universities that offer music courses are: the University of the Philippines, the University of Santo Tomas, St. Scholastica’s College, Centro Escolar University and Silliman University. In addition to schools and universities that nurture the

Filipino musical talents, there are important competitions that continue to encourage the musical gifts of youngsters like the National Music Competitions for Young Artists (NAMCYA), Inc.

Other major Filipino composers and some of their compositions:

Antonino R. Buenaventura	<b>By the Hillside</b> (symphonic poem) <b>Pandang sa Ilaw</b> (dance music)
Felipe P. de Leon	<b>Payapang Daigdig</b> (Christmas carol) <b>Noche Buena</b> (Christmas carol) <b>Pasko Na Naman</b> (Christmas carol) <b>Noli Me Tangere</b> (opera)
Lucio D. San Pedro	<b>Sa Ugoy ng Duyan</b> (song)
Eliseo M. Pajaro	<b>Mir-i-nisa</b> (ballet in three acts)
Jose M. Maceda	<b>Ugma-Ugma</b> (for Asian musical instruments and voices) <b>Pagsamba</b> (ritual music)
Lucrecia R. Kasilag	<b>Divertissement</b> (piano and orchestral piece)
Restituto A. Umali	<b>Saan Ka Man Naroroon</b> (song)
Ramon P. Santos	<b>Ding Ding Nga Diyawa</b> (choral piece) <b>Penomenon</b> (orchestral piece)
Raymundo Cipriano “Ryan” P. Cayabyab	<b>Kay Ganda ng Ating Musika</b> (song)
Josefino “Chino” J. Toledo	<b>Kantus Tagabawa</b> (orchestral piece)

➡ Before you take Self-Test 3, make sure you have finished all the activities in this lesson. Have you written answers in your notebook? Have all the boxes been checked?

### Self-Test 3 [ ]

Fill in the blanks with the correct answers.

The title of the Philippine national anthem is (1) \_\_\_\_\_.

The music was composed by (2) \_\_\_\_\_ and the text was written by (3) \_\_\_\_\_.

(4) \_\_\_\_\_ is called the “Palestrina of the Philippines”.

“**Nasaan Ka Irog**” and “**Mutya ng Pasig**” are compositions of (5) \_\_\_\_\_.

Check your answers using the **Answer Key**. Record your score in your notebook.

Perfect Score: 5

My Score: \_\_\_\_\_



## Lesson 4: “Music Onstage”

Lea Salonga, Monique Wilson, Isay Alvarez, Robert Seña, and Carlo Orosa. What do they have in common? Yes, they are famous Filipino singers and theater actors and actresses. Before television was invented, people would go to theaters and watch live performances of different theater forms. In earlier times, people would gather in the plaza and watch performances on an improvised stage.

During the Spanish rule, **komedya** was brought to the Philippines for the entertainment of the Spaniards and at the same time, to spread the Christian faith. The **komedya** is a **form of theater** or **stage drama**. In this theater form, music was used for entrances or exits of performers, accompaniment for stage action and interludes. If the plot was about the *war of the Muslims against the Christians*, it was called **moro-moro**. If it was about the *search for the Holy Cross*, it was called **kolokyo**. It was presented in the vernacular. Some areas in the Philippines still perform the komedya up to this time. **Jose de la Cruz** also known as “**Huseng Sisiw**” was the most prominent komedya playwright of his time.

While the komedya spread through the different parts of the country, another theater form was emerging in the cities, the **zarzuela**.

The Spanish **zarzuela** was introduced by a theater group from Spain. It was later called **sarswela** by the Filipinos. The **sarswela** is a **musical theater** with dialogues or spoken parts. The plot, mostly about everyday life, contained comic parts. It was written in the vernacular. The writer (librettist) of the sarswela was considered even more important than the composer so that most often sarswelas were known by their librettists. Severino Reyes is the most important Tagalog sarswela writer.

Some of the important sarswelas are the following:

Title of Sarswela	Librettist	Composer
<b>Walang Sugat</b>	<b>Severino Reyes</b>	Fulgencio Tolentino
<b>Filipinas para los Filipinos</b>	<b>Severino Reyes</b>	Jose Estella
<b>Dalagang Bukid</b>	<b>Hermogenes Ilagan</b>	Leon Ignacio

The sarswela stars then were Praxedes Julia “Yeyeng” Fernandez and Jose Carvajal.

### Activity 1: Sarswela Excerpt. CD 1, Track 14 [ ]

Listen to a rondalla version of “**Nabasag ang Banga**”, an excerpt from the sarswela **Walang Sugat** by **Severino Reyes**. How many parts does the piece have?

Another theater form, the **opera** was introduced and flourished in the Philippines during the Spanish period. It is a **musical drama** which incorporates singing, acting,

scenery and costumes. Musically, it is more demanding than the sarswela for it requires musical virtuosity and technique from both singers and accompanying instrumentalists; dialogues are sung, not spoken.

Some of the important Philippine operas by Filipino composers are as follows:

Title of Opera	Composer	Librettist
<b>Sandugong Panaguinip</b>	<b>Ladislao Bonus</b>	Pedro A. Paterno
<b>Noli Me Tangere</b>	<b>Felipe Padilla de Leon</b>	Jose P. Rizal
<b>El Filibusterismo</b>	<b>Felipe Padilla de Leon</b>	Jose P. Rizal
<b>La Loba Negra</b>	<b>Francisco F. Feliciano</b>	Fides Cuyugan-Asencio

### Activity 2: Opera Excerpt. CD 1, Track 15 [ ]

Listen to “**Kay Tamis ng Buhay**” one of the highlights of the opera **Noli Me Tangere** by **Felipe Padilla de Leon**. Choose the word that accurately completes each sentence.

1. The singer is a/an (soprano, alto).
2. The song is in (triple, quadruple) meter.
3. Its tempo is (slow, moderate, fast).
4. The range of the song is (narrow, moderate, wide).

➡ Before you take Self-Test 4, make sure you have finished all the activities in this lesson. Have you written answers in your notebook? Have all the boxes been checked?

### Self-Test 4 Form [ ]

Fill in the blanks with the correct answers.

The (1) \_\_\_\_\_ is a stage drama in which music is used for entrances or exits of performers.

The (2) \_\_\_\_\_ is a musical drama which demands musical virtuosity and techniques from performers and where dialogues are sung, not spoken.

The (3) \_\_\_\_\_ is a musical theater with dialogues or spoken parts.

The most prominent komedya playwright of his time was (4) \_\_\_\_\_.

Ladislao Bonus wrote the music for the opera (5) \_\_\_\_\_.

Check your answers using the **Answer Key**. Record your score in your notebook.

Perfect Score: 5

My Score: \_\_\_\_\_

- *Let's Summarize!*

You started the study of the music of our country with a kind of music familiar and interesting to young people like you – Filipino popular music. It included current and not so current popular songs, singers, songwriters, big names in Philippine popular music as well as the development of pop music in the Philippines. You then went on to study other familiar as well as not so familiar vocal and instrumental music pieces which used elements of European and American dance forms – the **balse/waltz**, the **habanera/danza** and the **polka**. Your next area of study included music theater forms – the **komedya**, **sarswela**, **opera** and the **bodabil** which evolved from foreign forms.

Tracing the history and development of Philippine music from the 1500s brought us to the rise of nationalism in music, the birth of the national anthem, other patriotic songs as well as protest songs in the different periods of Philippine history. You also were made familiar with past and present Filipino composers and their important works

You may now take the following Posttest to measure and evaluate what you have learned from Module 1. Hopefully, your Posttest score should be higher than your Pretest score.

- *Posttest* [ ]

I. Complete the names of these Filipino singers.

1. Sarah \_\_\_\_\_
2. \_\_\_\_\_ La Torre
3. Ruben \_\_\_\_\_
4. Gary \_\_\_\_\_
5. \_\_\_\_\_ Aunor

II. Match each song in Column A with its songwriter in Column B by writing the letter of the correct answer in your notebook.

COLUMN A		COLUMN B	
_____	1. Mga Kababayan	A.	Grace Nono
_____	2. Dahil sa Iyo	B.	Francis M
_____	3. Magkaisa	C.	Romeo Dongeto
_____	4. Salidumay	D.	Tito Sotto
_____	5. Kanlungan	E.	Mike Velarde

III. Listen to these songs and write the composer of each. Choices are provided below.

Nicanor Abelardo

Jim Paredes

Constancio de Guzman

Ryan Cayabyab

Julian Felipe

Title of the Song	Lyricist	Composer
1. Kay Ganda ng Ating Musika (CD 1, Track 6)	Ryan Cayabyab	
2. Maalaala Mo Kaya (CD 1, Track 7)	Constancio de Guzman	
3. Lupang Hinirang (CD1, Track 9)	Jose Palma	
4. Handog ng Pilipino sa Mundo (CD 1, Track 10)	Jim Paredes	
5. Mutya ng Pasig (CD 1, Track 12)	Deogracias Rosario	

IV. Choose 5 dances that came from Europe.

rondalla      habanera/danza      balse/waltz      cakewalk      fandango/pandanggo

polka      foxtrot      charleston      rigodon      tap dance

V. Fill in the blanks with the correct answers.

The Tagalog folk song “**Leron-Leron Sinta**” is in (1) \_\_\_\_\_ (dance) rhythm.

The (2) \_\_\_\_\_ is a kind of variety show popular in the late nineteenth and early twentieth centuries.

Three theater forms that have music are (3) \_\_\_\_\_, (4) \_\_\_\_\_ and (5) \_\_\_\_\_.

Check your answers using the **Answer Key**. Record your score in your notebook.

Perfect Score: 25

My Score: \_\_\_\_\_

**CONGRATULATIONS!** YOU HAVE FINISHED THIS MODULE. YOU MAY NOW PROCEED TO MODULE 2.

## Module 1: Answer Key

### Pretest

#### Part 1:

1. Tagalog
2. Sylvia
3. Valenciano
4. Geronimo
5. Nora

#### Part 2:

1. E.
2. A.
3. B.
4. C.
5. D.

#### Part 3:

1. Julian Felipe
2. Constancio de Guzman
3. Ryan Cayabyab
4. Nicanor Abelardo
5. Jim Paredes

#### Part 4: (in any order)

habanera/danza  
balse/waltz  
fandango/pandanggo  
polka  
rigodon

#### Part 5:

1. komedya
  2. sarswela
  3. opera
  4. vaudeville/bodabil
  5. polka
- } in any order

### Lesson 1, Activity 2

1. tenor
2. quadruple
3. fast

### Lesson 1, Activity 6

1. alto

2. quadruple

3. fast

### Self-Test 1

#### Part 1:

1. B.
2. E.
3. D.
4. A.
5. C.

#### Part 2:

1. radio
2. television
3. jukebox
4. Francis M
5. Andrew E

### Self-Test 2

First Question (any five of these and in any order)

balse/waltz

habanera/danza

polka

jota

fandango/pandanggo

rigodon

Second Question (any five of these and in any order)

drama

dancing

singing

acrobatics

magic

juggling

balancing

other antics

### Lesson 3, Activity 3

church

**Lesson 3, Activity 5**

1. minor
2. minor
3. major

**Self-Test 3**

1. Lupang Hinirang
2. Julian Felipe
3. Jose Palma
4. Marcelo Adonay
5. Nicanor Abelardo

**Lesson 4, Activity 1**  
two

**Lesson 4, Activity 2**

1. soprano
2. triple
3. moderate
4. wide

**Self-Test 4**

1. komedya
2. opera
3. sarswela
4. Jose de la Cruz
5. Sandugong Panaguinip

**Posttest**

Part 1:

1. Geronimo
2. Sylvia
3. Tagalog
4. Valenciano
5. Nora

Part 2:

1. B.
2. E.
3. D.
4. A.
5. C.

Part 3:

1. Ryan Cayabyab
2. Constancio de Guzman

3. Julian Felipe
4. Jim Paredes
5. Nicanor Abelardo

Part 4: (in any order)

- habanera/danza
- balse/waltz
- fandango/pandanggo
- polka
- rigodon

Part 5:

1. polka
  2. vaudeville/bodabil
  3. komedya
  4. sarswela
  5. opera
- } in any order