

Module 2 “Songs of the Philippine Lowlands”



• *What This Module is About*

In the previous module, you studied Philippine music today and its developments over the past four hundred years. This module is about the songs of the different lowland groups in the islands of Luzon and the Visayas: **Ilocanos** and **Pangasinans/Pangasinenses** of the Ilocos Region, **Pampangueños** of Central Luzon, **Tagalogs** of Central Luzon, CALABARZON, MIMAROPA and NCR, **Bicolanos** of the Bicol Region, **Ilonggos** of Western Visayas; **Cebuano**s of Central Visayas and the **Warays** of Eastern Visayas. You will learn some love songs, courtship songs, lullabies, children’s songs, as well as songs connected with rituals, and religious songs sung during the different seasons of the Christian calendar. Art songs and choral music will also be studied.

• *What You are Expected to Learn*

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

1. identify kinds of songs and their functions
2. recall some folk songs and their places of origin
3. identify religious songs and songs connected with Christian practices
4. describe the musical characteristics of songs
5. sing along with recorded songs
6. create and perform rhythmic patterns or ostinati to accompany songs
7. provide Tonic (I) and Dominant 7 (V^7) accompaniment on keyboard or guitar to recorded songs
8. compose texts to existing folk tunes
9. appreciate Filipino folk songs as part of your indigenous 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
4. 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 texts to existing folk songs 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.

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.

- I. Fill in the blanks with the correct answers.
 1. Songs about the daily lives of a group of people that have no known authors and are handed down by word of mouth are called _____.
 2. Songs that are sung to put babies to sleep are called _____.

3. Love songs sung usually at night outside a young woman's window by a suitor or a small group of young men are called _____.
4. Another word for lullaby is _____.
5. The _____ is the Cebuanos' native term for their song/musical debate.

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

COLUMN A		COLUMN B	
_____ 1.	Pangasinan lullaby	A.	daigon
_____ 2.	chanting of Christ's passion	B.	dallot or inarem
_____ 3.	Ilonggo Christmas carols	C.	tambayo
_____ 4.	Ilocano song or musical debate	D.	huluna or oyayi
_____ 5.	Tagalog lullaby	E.	pabasa

III. Listen to the following folk songs. After listening, match each song in Column A with the group of people to whom the song belongs in Column B by writing the letter of the correct answer in your notebook. (You may use the choices in Column B twice.)

COLUMN A		COLUMN B	
_____ 1.	Banag Tongtong sa Bato (CD 1, Track 27)	A.	Tagalog
_____ 2.	Sitsiritsit (CD 1, Track 24)	B.	Hiligaynon/Ilonggo
_____ 3.	Si Pilemon (CD 1, Track 29)	C.	Pangasinan
_____ 4.	Malinak Lay Labi (CD 1, Track 16)	D.	Cebuano
_____ 5.	Tilibum (CD 1, Track 26)	E.	Ilocano

IV. After listening to the following songs, identify the meter (duple, triple or quadruple) of each.

Song	Type of Song	Meter
1. O Tagbalay Nga Dunganon (CD 1, Track 33)	Hiligaynon/Ilonggo daigon	_____
2. Rosas Pandan by Manuel Lopez (CD 1, Track 18)	Cebuano balitaw	_____
3. Panawagan sa Belen (CD 1, Track 32)	Tagalog panunuluyan	_____
4. Kristiyanong Turog (CD 1, Track 34)	Bicolano Lenten song	_____
5. O Birhen ng Awa (CD 1, Track 35)	Tagalog Rosario Cantada	_____

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

Perfect Score: 20

My Score: _____

Lesson 1: “Love and Courtship Songs”

Like any music-loving group found all over the world, lowland Filipinos love to express themselves in song. Singing is a natural part of their daily lives. There are songs to put babies to sleep, songs to entertain themselves, work songs, songs to serenade their loved ones, devotional songs and songs to simply express what and how they feel. Many of these are folk songs.

Folk songs are songs handed down by word of mouth over long periods of time among the common people. Thus, they contain many variations. They have no known authors and their melodies are normally simple and easy to sing and remember. They tell of the ways of life of common folks, reflect the ways they think and feel as well as things that they value. Dancing often accompanies the singing. Among the different types of folk songs, love and courtship songs seem to be the most common among the lowland groups of Luzon and the Visayas.

Activity 1: CD 1, Track 16 []

Listen to the Pangasinan folk song “**Malinak Lay Labi**”. Sing along and conduct it.

Malinak Lay Labi (Pangasinan petek)

*Malinak lay labi, oras lay mareen
Mapalpalnay dagem katekep toy linaew
Samiit day kugip ko binangonan kon tampol*

Lapod say linggas mon sikan-sikay amamayoan.

Lalo la bilay no sikalay nanengneng

Napunas lan amin so ermen ya agbibiten

No nanontan ko lay samiit day ogalim

Agtaka nalinguanan anggad kaoyos na bilay.

The night is calm, time is peaceful
The wind is gentle covered with dew
I woke immediately in the sweetness
of my sleep

Because of your beauty that I
dreamed of.

Much more my beloved, when I see
you

All the sorrows that I bear are wiped
away

When I remember your sweet
character

I will not forget you until the end of
this life.

Activity 2: CD 1, Track 17 []

Listen to the Cebuano folk song “**Dandansoy**”. Choose the word that accurately completes each sentence.

1. The song is in (triple, quadruple) meter.
2. Its tempo is (slow, moderate, fast).
3. It is in a (major, minor) key.
4. It has a (narrow, medium, wide) range.

Dandansoy (Cebuano love song)

*Dandansoy, bayaan ta ikaw
Pauli ako sa Payaw
Ugaling kong ikaw hidlawon
Ang Payaw imo lang lantauon.*

Dandansoy, I will leave you
I am going back to Payaw
If ever you miss me
Just look at Payaw.

Philippine love and courtship songs reflect the romantic nature of the Filipinos. These songs often talk of a sacrificing love that will last a lifetime.

The **harana** (serenade) is a love song sung by a suitor or a small group of young men outside a young woman’s window. It is often accompanied by a guitar and normally sung in the evening. The Pangasinans call their serenade **petek**.

Song debates or *musical debates* originated from pre-Spanish games of wit. They are characterized by an exchange of wit and humor between a male and a female singer trying to outdo each other on various topics such as love, courtship and marriage. Singers usually dance as they sing. Always performed in public, they are used as entertainment for social gatherings like weddings and fiestas. They are accompanied by a harp or guitar providing melodic and harmonic support to the singing. Below is a chart of native terms used by different groups for their song/musical debates.

Group of People	Native Term for Song/Musical Debate
Ilocano	dallot or inarem
Pangasinan	turba
Ilonggo	bensiranay or banggi
Cebuano/Boholano	balitaw

Because of the popularity of the Cebuano **balitaw**, it eventually became a distinct type of vocal music written by some Filipino composers.

Activity 3: Composed Balitaws to Sing Along with. CD 1, Tracks 18 and 19 []

The texts of the following songs are provided. Listen to the songs *twice* then sing along.

Group of People	Song
Cebuano Tagalog	Rosas Pandan by Manuel Lopez Tapis Mo Inday by Santiago Suarez
Rosas Pandan by Manuel Lopez (Cebuano balitaw)	
<i>Ani-a si Rosas Pandan gikan pa intawon sa kabukiran</i>	Here comes Rosas Pandan who hails from the mountain
<i>Kaninyo makig-uban uban sa gisaulog nga kalingawan</i>	With you she will go in the celebration of festivities
<i>Balitaw day akong puhunan maoy ka bilin sa atong ginikanan</i>	Music is the only legacy which we inherited from our parents
<i>Awit nga labing karaan nga garbo sa atong kabungturan.</i>	The oldest song which is the pride of our place
<i>Tikading, tikading, tikading, ayat sa akong balitaw</i>	Tikading, tikading, tikading, the sound of my song
<i>Maanindot baug sayaw, daw yamog ang kabugnaw</i>	How wonderful is our dance, it is as cool as a dew
<i>Tikadong, tikadong, tikadong, intawon usab si Dodong</i>	Tikadong, tikadong, tikadong, how pitiful is Dodong
<i>Nagtanaw kang Inday, nagtabisay ang laway.</i>	Looking at the girl with much admiration.

Tapis Mo Inday by Levi Celerio and Santiago Suarez (Tagalog balitaw)

Ang tapis mo Inday ay kay ganda at mapang-akit
Lunas at aliw sa hirap kong tinitis
Bakit hindi mo na taglay ngayon ang tapis na kundimang marikit
Nalimot mo na ba ang dating ayos mo kung magbihis

Tapis mong iyan 'pag nilimot Inday
Ang aking puso'y namamanglaw
May damit kang iba ngunit barong hiram
Dapat mong mahalín ang damit na kinagisnan

Tapis sa baywang mo mutyang sinta
Twina sa puso ko'y gumaganda
Sayang ang tapis mong nilimot na
Limot na rin ang baro at saya

Ang tapis na kundiman ay dapat ingatan
Dangal ng lahi at hiyas ng silangan
Bagay na bagay sa iyo kung ika'y nagpapasyal
Ligaya niya ring puso habang minamasdan

Tapis mo ay huwag kalilimutan.

Activity 4: Love Songs to Sing-along and Think About. CD 1, Tracks 16-17 []

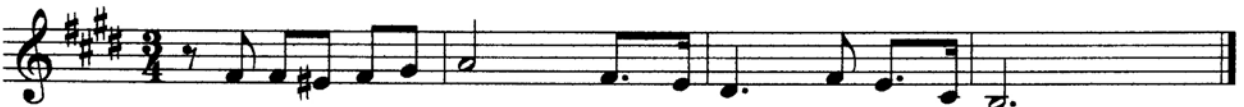
Listen once more to the songs in Activity 1. Choose the letter of the beginning measures of the following songs:

1. Pangasinan “**Malinak lay Labi**”

a.



b.



2. Cebuano “Dandansoy”

a.



b.



➡ 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

Fill in the blanks with the correct answers.

The Pangasinan serenade is called a (1) _____.

The Cebuano or Boholano balitaw is a (2) _____.

Song/musical debates are accompanied by a (3) _____ or (4) _____.

The Ilocano song/musical debate is called a (5) _____.

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

Perfect Score: 5

My Score: _____

Lesson 2: “Lullabies, Children’s Songs and Other Songs”



All peoples of the world have lullabies. Another word for lullaby is *cradlesong*. It is sung to put babies to sleep. A chart showing the different native terms used by different groups of people for their lullaby follows.

Group of People	Native Term for Lullaby
Tagalog	huluna or oyayi
Pangasinan or Pangasinense	tambayo
Bicolano	yekyek
Ilonggo	duruyanon

Activity 1: CD 1, Tracks 20-23 []

Listen to the following lullabies: Tagalog “**Tulog na Bunso**”, Hiligaynon/Ilonggo “**Ili-Ili Tulog Anay**”, American “**Rock-A-Bye Baby**” and German “**Wiegenlied**” composed by Johannes Brahms. In what tempo do you expect them to be sung? If the tune is familiar, sing along.

Tulog na Bunso (Tagalog)

Halika ka na Neneng
Halina at umidlip
Si Ina’y wala pa
Ang mata mo’y ipikit

Tulog, tumahimik
Bunso, tulog sandali
Di malalauna’t
Si Nanay ay uuwi

Di na rin magtatagal
At siya ay babalik
Upang mabigyan ka
Ng maraming halik.

Kung ikaw ay magising
Kapiling mo nang muli
Ang sa Nanay nating
Tamis na tag-uri.

Ili-Ili Tulog Anay (Hiligaynon/Ilonggo)

Ili-ili tulog anay
Wala dili imong Nanay
Kadto tienda bakal papay
Ili-ili tulog anay.

Ili-ili, go to sleep
Mother’s not home
She went to the store to buy bread
Ili-ili, go to sleep.

Rock-a-bye Baby (American)

Rock-a-bye baby on the tree top
When the wind blows the cradle will rock
When the bough breaks the cradle will fall
And down will come baby, cradle and all.

Wiegenlied or Brahm's Lullaby (German)

*Guten Abend, gut' Nacht,
mit Rosen bedacht,
mit Näglein besteckt,
schlüpf' unter die Deck'*

So good night now once more,
With roses roofed over,
All tied up with bows,
Slip under the clothes

*Morgen früh, wenn Gott will,
wirst du wieder geweckt
Morgen früh, wenn Gott will,
wirst du wieder geweckt!*

When the morning shall break,
Please the Lord, thou wilt wake,
When the morning shall break,
Please the Lord, thou wilt wake!

*Guten Abend, gut' Nacht,
von Englein bewacht,
die zeigen im Traum
dir Christkindleins Baum*

Good night then once more,
By angels watched over
In dreams thou shalt see
A fair Christmas tree

*Schlaf' nun selig und süß,
schau' im Traum's Paradies
schlaf' nun selig und süß,
schau' im Traum's Paradies!*

Go to sleep, close thine eyes
Thou shalt see Paradise
Go to sleep, close thine eyes
Thou shalt see Paradise!

All these lullabies are in triple meter and sung in slow tempo.

Some folk songs are children's songs or game songs. Just like the song/musical debates, they are often witty and humorous. They sometimes play with words.

Activity 2: CD 1, Tracks 24-29 []

Listen to these songs. One of the interesting features of these songs is the use of repetition of words or syllables. Take note of these repeated words or syllables as you listen.

Sitsiritsit (Tagalog)

Sitsiritsit, alibangbang
Salaginto, salagubang
Ang babae sa lansangan
Kung gumiri'y parang tandang.

Mama, mama namamangka
Pasakayin yaring bata
Pagdating sa Maynila
Ipagpalit ng manika.

Santo Niño sa Pandacan
Puto seko sa tindahan
Kung away mong magpautang
Uubusin ka ng langgam.

Ale-aleng namamayong
Pasukubin yaring sanggol
Pagdating sa Malabon
Ipagpalit ng bagoong.

Leron-Leron Sinta (Tagalog)

Leron-leron sinta
Buko ng papaya
Dala-dala'y buslo
Sisidlan ng bunga
Pagdating sa dulo
Nabali ang sanga
Kapus kapalaran
Humanap ng iba.

Gumising ka Neneng
Tayo'y manampalok
Dala-dala'y buslo
Sisidlan ng hinog
Pagdating sa dulo
Lalamba-lambayog
Kumapit ka Neneng
Baka ka mahulog.

Tilibum (Tagalog)

Tilibum, tilibum, tilibum
Si Tatay nagsabong
Nanalo ng piso
Sumakay pa sa awto.

Ang awto'y pakiling-kiling
Tsuper pala'y duling
Nabangga sa pader
Nabasag ang ngipin.

Banag Tongtong sa Bato (Hiligaynon/Ilonggo)

*Banag tongtong sa bato
Kay tiltilan ko ang likod mo
Kon hindi ka man matongtong
Tiltilan ka man lang gihapon.*

Snail, perch on a stone
So I can chip your back off
If you don't perch,
I'll chip your back off anyway.

Pakitong-kitong (Cebuano)

*Tong, tong, tong, pakitong-kitong
Alimango sa suba
Ginbantog dili makuha
Ako ray makakuha, ako ray makasuwa.*

Tong, tong, tong, pakitong-kitong
Crab of the river
Famed that cannot be caught
Only I can get it, only I can eat.

Si Pilemon (Cebuano)

*Si Pilemon, si Pilemon
Namasol sa kadagatan
Nakakuha, nakakuha
Ug isdang tambasakan.*

Oh, Pilemon, oh, Pilemon
Fishing in the sea
He caught
A mudfish.

*Gibaligya, gibaligya
Sa merkadong guba
Ang halin puros kura, ang halin puros kura
Igo ra ipanuba.*

He sold them
In a wrecked market
The earning is just enough
For drinking wine vinegar.

Activity 3: Texts from You for Melodies of Long Ago. CD 1, Tracks 30 and 31 []

Write words that will fit the melodies of the Tagalog “**Leron-Leron Sinta**” and the Cebuano “**Si Pilemon**”. An instrumental accompaniment is provided for each song so you can later sing along using the texts that you have written.

Take note:

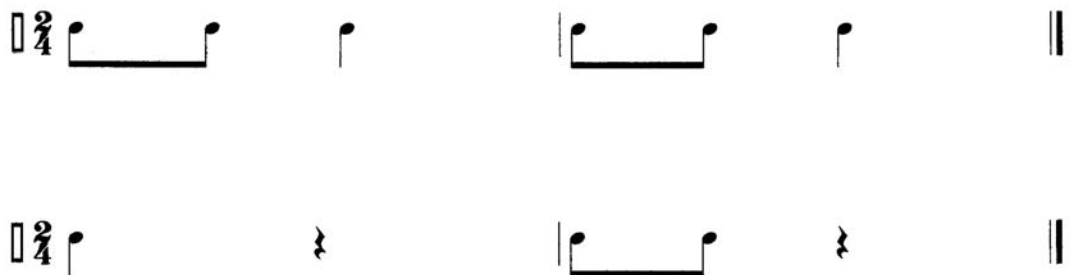
For “**Leron-Leron Sinta**”: you have to write **two 8-line stanzas**. Each line has 6 syllables.

For “**Si Pilemon**”: you have to write **two 4-line stanzas**. Each line has varying numbers of syllables.

Activity 4: Accompany Duple Meter Songs. CD 1, Tracks 24-28 []

From the list of songs provided below, choose a song that you can accompany with any of the given rhythmic patterns. Afterwards, create your own rhythmic patterns and use them to accompany any of the songs.

Sitsiritsit, Leron-Leron Sinta, Tilibum, Banag Tongtong sa Bato and Pakitong-kitong



Activity 5: Singing “Tilibum” with Tonic (I) and Dominant 7 (V⁷) Chord Accompaniment []

In this activity, you need a keyboard or a guitar. Other instruments that can play chords can also be used. The Tagalog folk song “**Tilibum**” is in the key of C Major.

1. Every time you see a line under a syllable, you have to play the tonic (I) of this song which is C Major or do mi sol (C E G).
2. A syllable in **bold** means that you have to play the dominant seven which is G7 or sol ti re fa (G B D F).
3. Sing the song and accompany yourself with the **tonic** and **dominant 7** chords of **C Major** on a keyboard or guitar.

Tilibum (Tagalog)

Tilibum, tilibum, tilibum

Ang awto'y pakiling-kiling

Si Tatay nagsabong

Tsuper pala'y duling

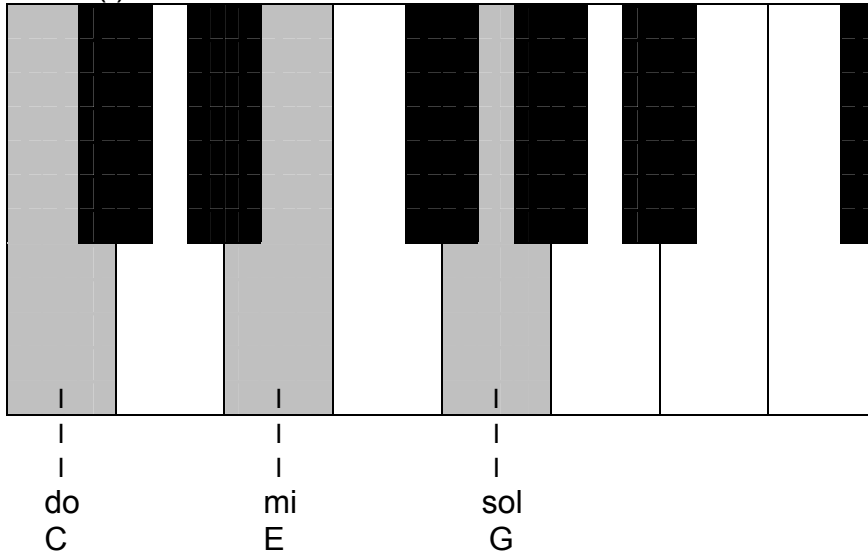
Nanalo ng piso

Nabangga sa pader

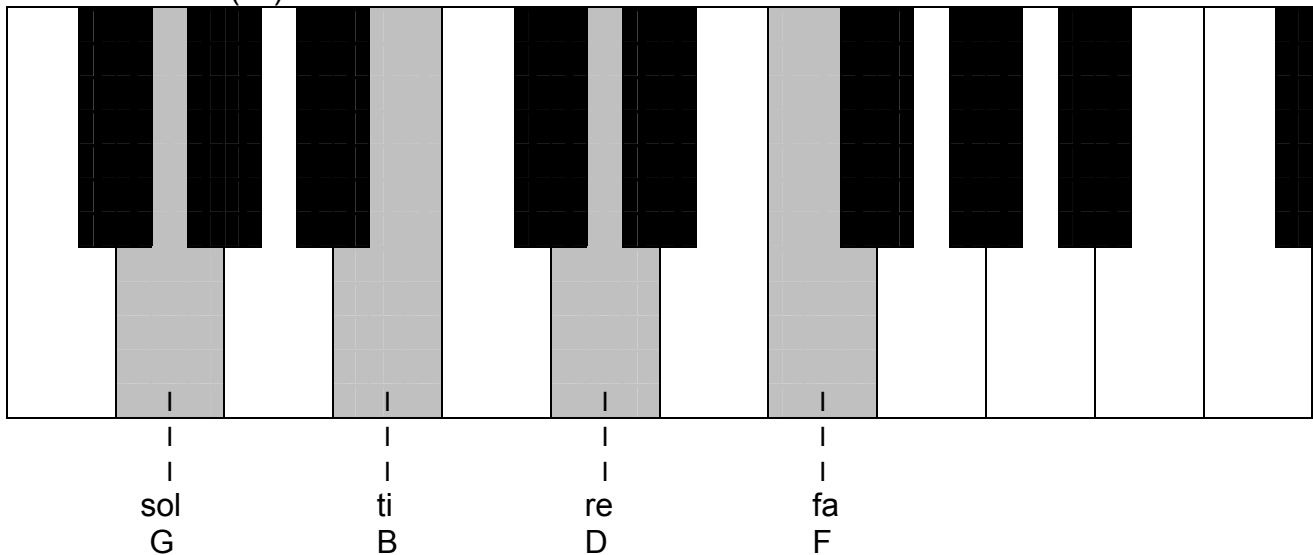
Sumakay pa sa awto.

Nabasag ang ngipin.

Tonic (I)



Dominant 7 (V⁷)



➡ 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 []

Fill in the blanks with the correct answers.

Banag Tongtong sa Bato is a/an (1) _____ folk song.

The Tagalog lullaby is called (2) _____ while its Pangasinan counterpart is (3) _____.

Si Pilemon is a (4) _____ folk song.

Sitsiritsit is a (5) _____ folk song.

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

Perfect Score: 5

My Score: _____

Lesson 3: “Religious Songs for the Different Seasons of the Christian Calendar”

Songs related to the feasts of the Catholic Church were taught by the Spanish missionaries. Aside from church music performed during Holy Mass, songs about the life of Christ were also introduced. These songs were based on the church calendar and were usually performed during Christmas and Lent.

Activity 1: CD 1, Tracks 32 and 33 []

A. Listen to the Tagalog “**Panawagan sa Belen**” excerpt and Hiligaynon/Ilonggo “**O Tagbalay Nga Dungganon**” as you follow the given music scores.

PANAWAGAN SA BELEN

nina Maria at Josef

Musical score for 'Panawagan sa Belen' in G major (one sharp) and 3/4 time. The score consists of four staves of music with lyrics underneath. Chords are indicated above the notes: A, D, E, A, D, A, E, A, A, D, E, A, D.

Mag-ka-si po't ka - mi'y sin-ta Na si Jo-sef at si Ma-ria Pa-gal, pu-yat na-
ming dal'-wa Ay ha - los di na ma-ba - ta. Ka - mi'y do-on po nag-bu-hat
Sa Na - sa-ret, mun - ting s'yu-dad At di - to mag-lu - lu - ma-gak Su - nod
kay Ce - sar na a - tas.

O TAGBALAY NGA DUNGGANON

Hiligaynon Daigon

Musical score for 'O Tagbalay nga Dunganon' in G major (one sharp) and 3/4 time. The score consists of four staves of music with lyrics underneath.

O tag - ba - lay nga dung - ga - non Kon sa -
rang ka - mi pa - sa - - - kon In - yo la - mang
nga des - pen - sa - hon I - ning a - mon pag - da - i -
gon.

B. Choose the word that accurately completes each sentence.

For the Tagalog “**Panawagan sa Belen**” (excerpt)

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

For the Hiligaynon/Ilonggo “**O Tagbalay Nga Dungganon**”

5. The song is in a (major, minor) key.
6. It is in (duple, triple) meter.
7. Its tempo is (slow, moderate, fast).

The following are events and songs about the life of Christ:

Season and Event	Song	Description
CHRISTMAS <i>Panunuluyan</i> (Tagalog) <i>Kagharong</i> (Bicolano)	“Panawagan sa Belen”	Reenactment of Joseph and Mary’s search for a place where Christ could be born
<i>Pastores</i> (Bicolano)	“Pastores a Belen” (Boholano)	Children dressed as shepherds go from house to house, dance and sing about the birth of Christ
	Villancicos (Bicolano)	Christmas carols that are sung and danced
	Daigon (Hiligaynon/Ilonggo)	Christmas carols
LENT <i>Pabasa</i> (Tagalog)	Osana (Tagalog) Pasyon (in different languages)	Song of praise to Christ as the Son of David Chanting of the passion of Christ
EASTER <i>Salubong</i> (Tagalog)	Et Resurexit Alleluia	Meeting of Jesus and Mary after Jesus’ Resurrection

Activity 2: Kristiyanong Turog (sung during the *aurora*, dawn processions rejoicing for a good harvest or thanksgiving), CD 1, Track 34 []

Learn the upper voice of the Bicolano song, “**Kristiyanong Turog**” (Sleeping Christians), excerpt, by listening to it several times. The text is as follows.

<i>Kristiyanos na malilingawon</i>	Forgetful Christians
<i>Nagtuturog na maimbong</i>	Sleeping soundly
<i>Pag matanga nin pagbangon</i>	Rise in the middle of the night
<i>Giboha an pag-oracion.</i>	And pray.

<i>O Dios na Kagurangnan</i>	Oh, the Lord our God
<i>Igwa satong kaangotan</i>	Is angry with us
<i>Huli ta kan satong kasalan</i>	Because we did not repent
<i>Na dai ta pigsolsolan.</i>	For our sins.

Devotion to the Holy Cross of Christ, to Mary and the saints are also practiced as expressions of the people’s religious beliefs. Some songs are sung in their honor. These songs are performed during feast days and celebrated in many places in the Philippines. Most feasts in honor of Mary are celebrated as May time traditions.

Activity 3: Recalling festivals with religious origins []

Try to recall festivals or feast days connected with religious practices in your church. What are these festivals? When are they celebrated?

Below are devotions to the Holy Cross and the Virgin Mary:

Celebration in honor of...	Name of Feast/Celebration	Time Performed
Holy Cross	Santacruzán	May
	Subli (Batangas)	May
	Lagaylay (Bicol)	May
Mary	Immaculate Conception	December 8
	Flores de Mayo	May
	Rosario Cantada	April and May

For special occasions in Marinduque such as birthdays and anniversaries, the **putungan** is performed. While performers sing and dance, a crown of flowers is placed on the head of the celebrant.

Activity 4: Rosario Cantada, CD 1, Track 35 []

Listen to a Rosario Cantada “**O Birhen ng Awa**” and sing along.

O Birhen ng Awa

O Birhen ng Awa, kami’y dumudulog
Sa mahal mong alindog at napakukupkop
Sa ami’y ipakita landas ng ginhawa
Dadasalin namin Ina rosaryo mo twina.

Pangako mo ay tupdin, hiling nami’y dinggin
Digmaan ay pawiin lahat pag-isahin
Inay huwag siphayuin ang aming dalangin
Kaming lahat ay ampunin at itong bayan namin.

Activity 5: CD 1, Track 36 []

Listen to this Tagalog “**Putungan**” from Marinduque. Invite your friends and classmates to join you in performing the **putungan**. Answer the questions that follow.

Putungan excerpt from Marinduque

Part 1

Naririto po kami
Mahal na maybahay
Tinugtog na namin
Tinugtog na naming instrumentong tangan

Ugali ng una

At magpangayon man
Dalawi’t aliwin
Dalawi’t aliwin ang may kapistahan

O kawili-wili panahong tiwasay
Buwan ng Marso ipagtatagumpay
Nang aming makita at aming masilip
Mga panauhin na sakdal ang dikit.

Part 2

Nang kaming dumating sa inyong harapan
Agad sinalubong ng kaliwanagan
May dalawang anghel na namamagitan
Tig-isang kandila ang hawak sa kamay

Kami po’y may dala na mga korona
Sa kamahalan niyo ay nakatalaga
Ang kasama nito, marikit na palma
Sampu ng bulaklak na kaaya-aya.

1. The song is accompanied by (aerophones, chordophones).
2. Part 1 is in (duple, triple) meter.
3. Part 2 is in (duple, triple) meter.
4. The mood of the song is generally (solemn, sedate, festive).

➡ 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 Tagalog (1) _____ is a reenactment of Joseph and Mary's search for a place where Christ could be born.

Flores de Mayo is celebrated during the month of (2) _____.

The Bicolano Christmas carols that are sung and danced are called (3) _____.

The Tagalog (4) _____ is the chanting of the passion of Christ.

The Hiligaynon/Ilonggo Christmas carols are called (5) _____.

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

Perfect Score: 5

My Score: _____

Lesson 4: "Philippine Choral Groups"

A *choral group* consists of many singers who sing either in unison or in different voice parts. Choral group may be a *choir*, *glee club*, *chorale* or *vocal ensemble*. Choral singing was introduced in the Philippines by the Spaniards and formerly was heard only in churches. During the Spanish period, church choirs usually consisted of boys called **tiples**. The **tiples**, composed of young boys between 8 and 14 years old (the ages before puberty when a change of voice usually occurs among males), were the first types of choral group heard in our islands.

Activity 1: CD 1, Track 37 []

Listen to Leopoldo Silos' "**Dahil sa Isang Bulaklak**" performed by a choral group of young boys.

Choral groups may be distinguished by the gender of their singers. Male choirs are composed of tenors and basses (TTB) while women's choirs are composed of sopranos and altos (SSA). A mixed choir is composed of men and women – sopranos, altos, tenors and basses (SATB).

Activity 2: CD 1, Track 38-40 []

Listen to the following songs performed by different choral groups: Kapampangan “**Atin Cu Pung Singsing**” by an all-male group, Tagalog “**Tilibum**” by an all-female group and Nicanor Abelardo’s “**Kenkoy**” by a mixed choir.

It is said that in pre-Spanish times singing in groups was already a common practice in different cultural communities so that the Spaniards found it easy to introduce Filipinos to Western choral music. Choirs then mostly sung for masses and sometimes for processions and triumphal parades in honor of Spanish soldiers returning from battles. During the American regime, choral groups were formed in Protestant churches and schools, and, in the 1930s a few choral associations for the promotion of choral singing were formed.

In 1962, Prof. Andrea O. Veneracion, national artist, founded the UP Madrigal Singers, now known as the Philippine Madrigal Singers. It specialized in the singing of madrigals, a polyphonic song form of the Renaissance Period. The group became famous and widely acclaimed for it won first prize in several prestigious international choral competition in Europe. Today, the Philippine Madrigal Singers is one of the top choral groups in the world.

From the 1980s onwards, choral singing has become the most extensively practiced musical art performed by professional as well as amateur groups in schools, churches, offices and communities.

➡ 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 []

Listen to the following songs sung by several choral groups. Identify the kind of choral group singing each song.

Song no. 1 (CD 1, Track 41)

- a. children's choir b. women's choir c. men's choir d. mixed choir

Song no. 2 (CD 1, Track 42)

- a. children's choir b. women's choir c. men's choir d. mixed choir

Song no. 3 (CD1, Track 43)

- a. children's choir b. women's choir c. men's choir d. mixed choir

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

Perfect Score: 3

My Score: _____

• *Let's Summarize!*

You started this module by studying songs of the different lowland groups in the islands of Luzon and the Visayas. These songs included love songs, courtship songs, lullabies and children's songs. Then you studied religious songs sung during the different seasons of the Christian calendar like the Hiligaynon/Ilonggo daigon and Tagalog panunuluyan song "Panawagan sa Belen". All of these songs are part of the song tradition of lowland Filipinos. Filipinos' love for singing is shown by numerous Philippine choral groups organized in different churches, schools, offices and communities.

You may now take the following Posttest to measure and evaluate what you have learned from Module 2. Hopefully, your Posttest score should be higher than your Pretest score.

• *Posttest* []

I. Fill in the blanks with the correct answers.

1. Songs about the daily lives of a group of people that have no known authors and are handed down by word of mouth are called _____.
2. Songs that are sung to put babies to sleep are called _____.
3. Love songs sung usually at night outside a young woman's window by a suitor or a small group of young men are called _____.
4. Another word for lullaby is _____.
5. The _____ is the Cebuanos' native term for their song/musical debate.

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

COLUMN A		COLUMN B	
_____ 1.	Pangasinan lullaby	A.	daigon
_____ 2.	chanting of Christ's passion	B.	dallot or inarem
_____ 3.	Ilonggo Christmas carols	C.	pabasa
_____ 4.	Ilocano song or musical debate	D.	huluna or oyayi
_____ 5.	Tagalog lullaby	E.	tambayo

III. Listen to the following folk songs. After listening, match each song in Column A with the group of people to whom the song belongs in Column B by writing the letter of the correct answer in your notebook. (You may use the choices in Column B twice.)

COLUMN A		COLUMN B	
_____	1. Malinak Lay Labi (CD 1, Track 16)	A.	Tagalog
_____	2. Sitsiritsit (CD 1, Track 24)	B.	Hiligaynon/Ilonggo
_____	3. Tilibum (CD 1, Track 26)	C.	Pangasinan
_____	4. Banag Tongtong sa Bato (CD 1, Track 27)	D.	Cebuano
_____	5. Si Pilemon (CD 1, Track 29)	E.	Ilocano

IV. After listening to the following songs, identify the meter (duple, triple or quadruple) of each.

	Song	Type of Song	Meter
1.	O Tagbalay Nga Dungganon (CD 1, Track 33)	Hiligaynon/Ilonggo daigon	_____
2.	Rosas Pandan by Manuel Lopez (CD 1, Track 18)	Cebuano balitaw	_____
3.	Panawagan sa Belen (CD 1, Track 32)	Tagalog panunuluyan	_____
4.	Kristiyanong Turog (CD 1, Track 34)	Bicolano Lenten song	_____
5.	O Birhen ng Awa (CD 1, Track 35)	Tagalog Rosario Cantada	_____

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

Perfect Score: 20

My Score: _____

CONGRATULATIONS! YOU HAVE FINISHED THIS MODULE. YOU MAY NOW PROCEED TO MODULE 3.

Module 2: Answer Key

Pretest

Part 1:

1. folk songs
2. lullabies
3. serenades
4. cradlesong
5. balitaw

Part 2:

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

Part 3:

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

Part 4:

1. duple
2. triple
3. triple
4. quadruple
5. quadruple

Lesson 1, Activity 2

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

Lesson 1, Activity 4

1. a.
2. b.

Self-Test 1

1. petek
2. song/musical debate

3. harp/guitar
4. harp/guitar
5. dallot or inarem

Self-Test 2

1. Hiligaynon/Ilonggo
2. huluna or oyayi
3. tambayo
4. Cebuano
5. Tagalog

Lesson 3, Activity 1

1. soprano
2. major
3. triple
4. slow
5. minor
6. duple
7. moderate

Lesson 3, Activity 5

1. chordophones
2. triple
3. duple
4. festive

Self-Test 3

1. panunuluyan
2. May
3. villancicos
4. pabasa
5. daigon

Self-Test 4

1. women's choir
2. children's choir
3. mixed choir

Posttest

Part 1:

1. folk songs
2. lullabies
3. serenades
4. cradlesong

5. balitaw

Part 2:

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

Part 3:

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

Part 4:

1. duple
2. triple
3. triple
4. quadruple
5. quadruple